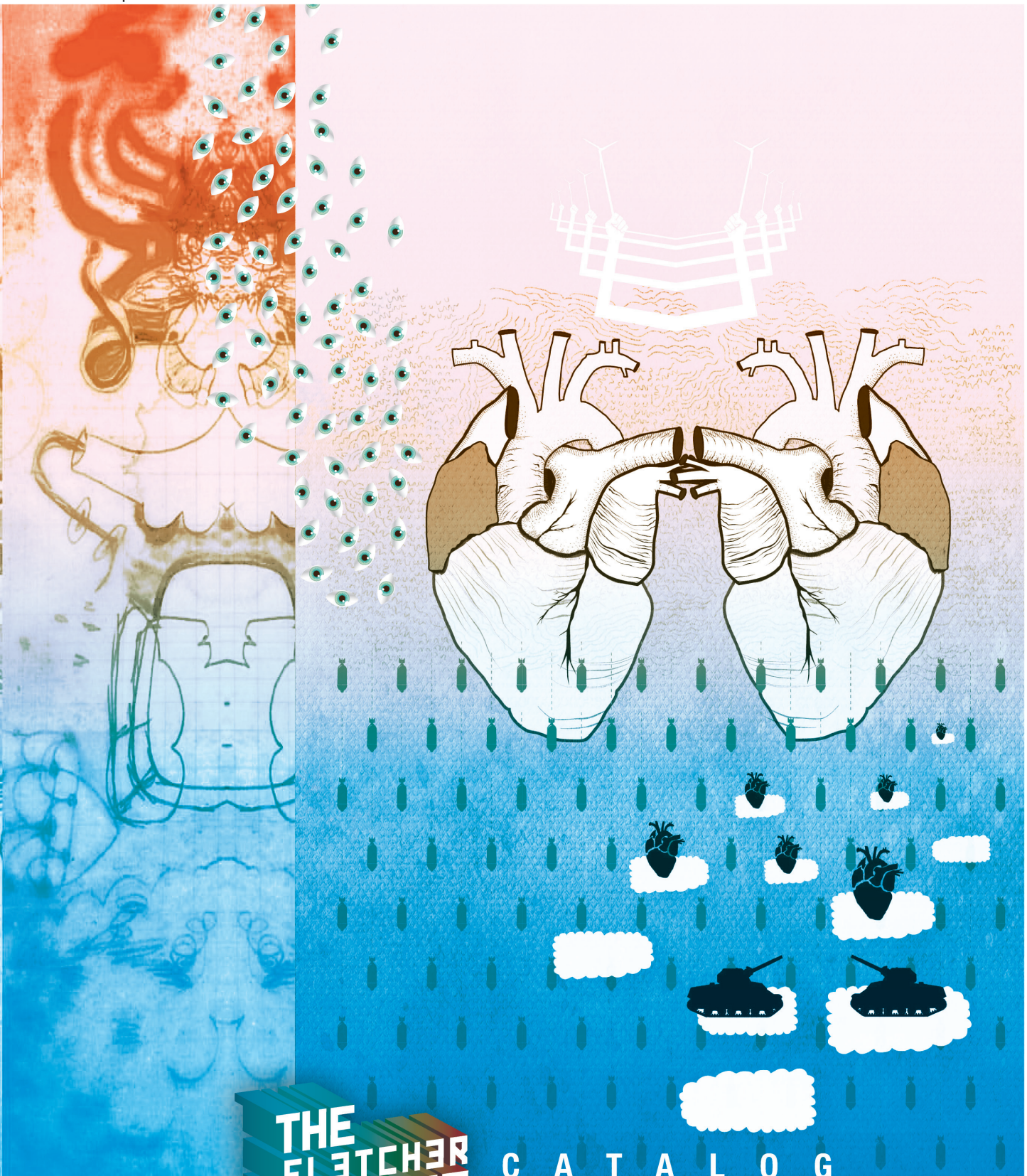


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**THE
FLETCHER
EXHIBIT**

C A T A L O G

WWW.FL3TCH3REXHIBIT.COM

Fletcher's wish was a "dream of making a difference" and to "help create a movement that others will follow."

THE 2017 FL3TCH3R EXHIBIT is our Fifth annual international 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 exploration of 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.

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

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

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'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.**

For more information:
[wwwhttp://fletcherdyer.com/about.html](http://fletcherdyer.com/about.html)

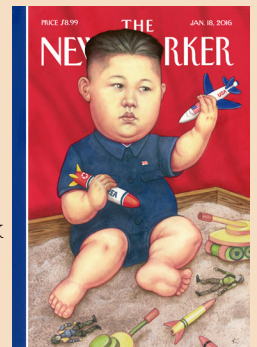


Anita Kunz, photo Mark Rayne Roberts

Anita Kunz

2017 FL3TCH3R EXHIBIT JUROR: DR. ANITA KUNZ O.C. D.F.A., R.C.A.

Entries for the 2017 FL3TCH3R Exhibit were selected by our 2017 Juror, Canadian born illustrator/painter Anita Kunz, a visual artist whose work has made her one of The National Post's 50 most influential women in Canada. Kunz's magazine covers for *The New Yorker*, *The New York Times Magazine*, *Time*, *Rolling Stone*, *Sports Illustrated*, *Vanity Fair* and *Fortune* and jacket covers for more than 50 books have reached readers the world-round. Dr. Kunz has lived in London, New York, etc., and currently in Toronto, Canada. Kunz was appointed Officer of the Order of Canada, Canada's highest civilian honor, and recently received the Queen's Jubilee Medal of Honor. Additionally, she was inducted into the Museum of American Illustration Hall of Fame in New York in 2017.



Anita Kunz, "Toys," *New Yorker*



Fletcher Dyer, "Multicultural Design"

About Fletcher:

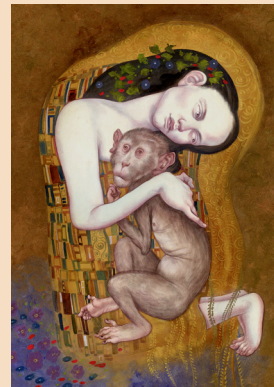
Fletcher Hancock Dyer, age 22, was lost too soon in a motorcycle accident in Johnson City, TN on November 5, 2009. Fletcher was a senior in the Department of Art and Design at East TN State University pursuing a concentration in Graphic Design under a Bachelor of Fine Arts program. Fletcher used as a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



Fletcher and Sister, Carrie Dyer



Fletcher Dyer, "American Dream"



Anita Kunz, "Klimt Redux"



Anita Kunz, "The Kiss"

**2017 JUROR'S STATEMENT
DR. ANITA KUNZ O.C. D.F.A., R.C.A.**

This type of show is always tremendously difficult to judge. The themes are profound and speak to not only politics but also the human condition, so judging can be an emotional experience.

In my first run through I was very impressed by the caliber of work and the insights some of the work provided. Such amazing ideas and so many really good pieces! But I knew I had to be more critical with the second and third run through and that's where it got tough. There were some instances where I was excited about the premise and explanation of the work, and then slightly disappointed that the work didn't quite measure up. Other times the explanations were weak, but the work was strong. In this way judging is always a bit of a balancing act. Some works got in by a hair, some didn't make it into the show by the same margin.



Anita Kunz, "Puppet," *New Yorker*

To those artists who didn't get into the show this time, keep persisting! Any artist has to deal with rejection, and often. But it



Anita Kunz, "Magritte Redux"

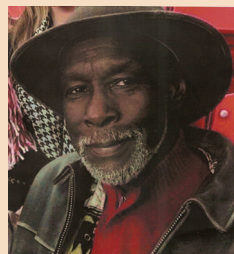
doesn't mean that your work isn't valid. You might get into another show very soon. Don't give up!

And those who did get into the show, hearty congratulations! At this time in our political climate your work is more important than ever. **Keep going! This is a powerful show!**

**THE FL3TCH3R EXHIBIT:
SPECIAL AWARDS**

**THE SAMMIE L. NICELY
APPALACHIAN ARTIST AWARD**

The Sammie L. Nicely award is awarded to an Appalachian artist 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 in 2014-15 as the artist-in-residence at the Reece Museum. Sammie also agreed to curate a summer 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."



Sammie L. Nicely



Sammie Nicely Ceramic Mask

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 awarding the Sammie L. Nicely Appalachian Artist Award to a FL3TCH3R artist! (See more: <http://fl3tch3rexhibit.com/news.html>)

REECE MUSEUM AWARD

The Reece Museum Award was created in 2016. This new award is a Center for Appalachian Studies and Services/Reece Museum Staff favorite award. The Reece Museum Award is a staff favorite award given to an Appalachian artist who has not been given another award. We are excited to add this important award opportunity for FL3TCH3R artists!

NEW HEALTHCARE AND THE ARTS AWARD

The FL3TCH3R Exhibit will present cash awards annually to Medical and Health Professional Students and Faculty from worldwide venues (including ETSU). Those who enter and are selected by the juror to participate in the exhibit will be eligible for the awards. (Health Care Professions include- Health Sciences including mental health, Medicine, Nursing, Public Health, Pharmacy, Psychology, and Physical Therapy, etc. To be eligible, upon entry, artist must designate "Health" after their name on entry form.)

This award was made possible through the passion and monetary support of Dr. Eric Avery, psychiatrist, international artist/printmaker, and former 2016 FL3TCH3R Exhibit juror. For decades, Dr. Avery has practiced medicine and art in tandem. Dr. Avery stated, "Art opens access for us to talk about issues and unpack larger systems of meaning". He also lives his belief that "art can be medicine and save lives." Thus, 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.



Dr. Eric Avery

THE 2017 FL3TCH3R EXHIBIT IS MADE POSSIBLE THROUGH THE SUPPORT AND COLLABORATION OF THE MARY B. MARTIN SCHOOL OF THE ARTS AND REECE MUSEUM - EAST TENNESSEE STATE UNIVERSITY.

**Jonathan Adams /
Johnson City, TN**

I'm interested in displaying the aspects of the human condition throughout history. The Civil War was one of the bloodiest in-fights in American history. As shown by a distorted perspective of a Confederate soldier from the bushes. The extreme views of the soldier have distorted The Union's battalion into hell-beasts. The war is horrendous and dreadful, shown by the aggressive mark making. A stark white is left to invoke desolation and thin washes of gray ink display the depth of the battlefield.



Jonathan Adams, "Demonization" Ink and Gold Leaf on Paper, 30 x 22, 2016

The soldier is reluctant but must defend from the hellish encroachment, his mission is righteous. Selfish rejections, lack of compromise and empathy from both sides have only left aggression. The soldier has long removed the opposer's titles of American or human. They are only demons. In war and/or competition, you must display apathy to get what you want.

Shamefully this occurred in Charlottesville not long ago. As of current, on a much grander scale with America and North Korea. Hostility and fear stem from a lack of understanding or fear of loss. Leaving stubbornness as the only dominant trait seen. Compromise, empathy, understanding are starved from human traits today. I'm a black man and native southerner. Exercising these traits cultivated my understanding today and keep me from seeing demons.

Marissa Angel / Virginia Beach, VA

"Specimen 6" is one of a larger series of paintings. The works in this series begin with photo transfers of slides showing coal ash under a microscope. This abstracted depiction is layered with larger than life representations of animals which are native to areas affected by coal ash leaching from

Marissa Angel, continued

decommissioned ponds. In "Specimen 6," a small frog was photographed on the Dan River, where in 2014 a large coal ash spill turned the river grey. The choice to title the pieces as if they are scientific studies references the microscope images being utilized, however the number system is not



Jenny E. Balisle / Richmond, CA



Jenny E. Balisle, "In Loving Memory Democracy," Aluminum and Steel 1.75" x 3" x .75", 2017

chronological. In "Specimen 6," the 6 refers to the number of sub-species of frogs that are native to the North Carolina/ Virginia region that the Dan River flows through.

Marissa Angel, "Specimen 6" Phototransfer, Acrylic, Ash, 30" x 40" 2017

Jenny E. Balisle Continued

On January 20th 2017, Donald J. Trump became the president of the United States of America. His inauguration marked a perverse implementation of false claims including crowd size, vote totals, and rejection of logic. A love padlock has been repurposed to memorialize the passing of democracy's principles. Citizens hold the key to unlock and reverse Trump's policies for future generations.



Martin Beck, "American Woman (InterestingTimes)," Pastel and gouache on prepared paper, 30" x 41.25," 2017

Martin Beck / Lexington, KY

These works are a response to current events: The Women's March in Washington, DC and the various anti-Trump and anti-fascist protests. I've been working primarily with the nude model for the past few years in the most objective way possible. With these new drawings, I hope to create "portraits of power" for those protesting bigotry and hate. The drawings are still in a sense objective and perhaps naïve, but they are as direct a statement as I can make.



Martin Beck, "Grace in Interesting Times," Pastel and gouache on prepared paper, 29.25" x 41.5," 2017



Martin Beck, "Finished During the Eclipse Lexington, KY," Pastel and gouache on prepared paper, 41.5" x 29.5," 2017



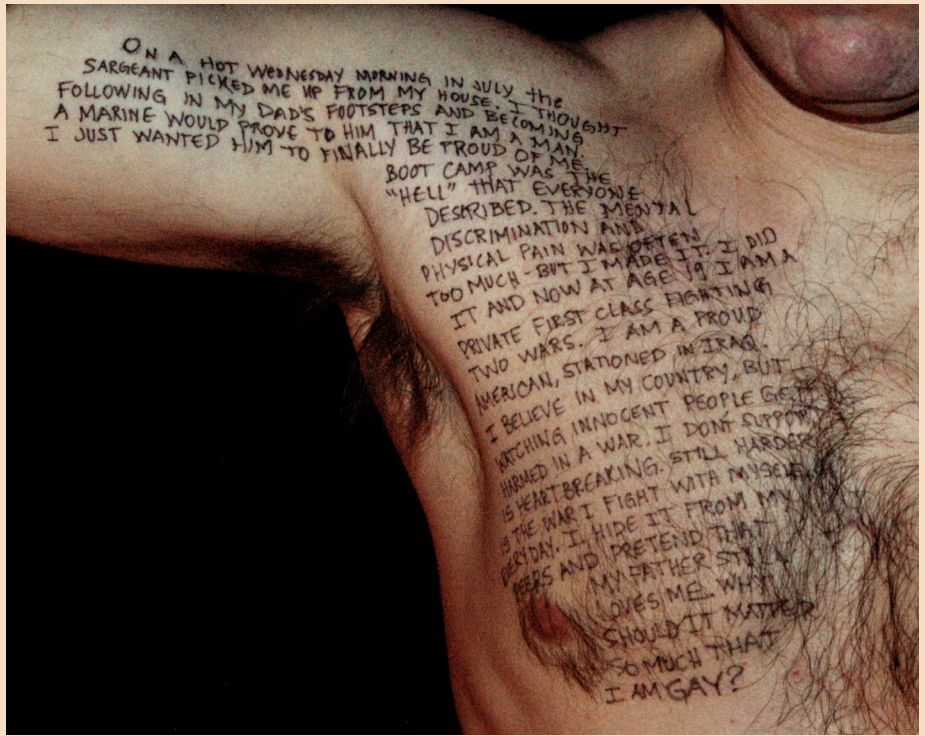
Martin Beck, "Stars and Bars Portrait in Interesting Times," Pastel and gouache on prepared paper, 30" x 22.25," 2017

Sarah Bielski / Statesboro, GA

My current research involves a feminist retelling of the fairy tale. Often using humor, the work questions the lack of agency of women in these classic tales. Through the use of still life, I reconstruct the story to provide agency to the female protagonist or aim to create empathy in the viewer for her lack of it. Not only am I interested in their lack of agency, but in the portrayal of women as indecisive or fussy.



Sarah Bielski, "8.5 Medium, After Cinderella," Oil on canvas, 19" x 15", 2016



Ursula Bryant, "Tolerance," Photographic Print, 30" x 36," 2010

**Ursula Bryant /
Madison Heights, VA**

Driven by social consciousness and the intolerance of perception and stigmas, this piece addresses the reality of sexual orientation disrupting choices and causing unnecessary discrimination.

Imagination is my gift, creativity is my freedom, art is my passion, and teaching and learning are my constant inspiration. Creation is an invariable part of my existence.

My design work is often driven by social consciousness. I deconstruct the practice of tolerance related to inequalities, social stigmas, cultural mishaps, and skewed perceptions. My work is personal and deeply rooted by my desire to reclaim a more simplistic way of life. The pressures of the outside world often compromise my domestic role as a mother and wife. Through grand-scale portraits that tell intimate stories, photos of formative recollections, and prints that express the uncomplicated beauty of things found in nature, I reflect, reconnect, and regain a sense of self.



< **Dptych**
Best in Show
 Jessica
 Burke, "Lil'
 Red" and
 Coyote," &
 "San Antonio
 Rose (The
 Bandit
 Queen),"



< **Top Left**
 Jessica Burke, "Lil'
 Red and Coyote,"
 Prismacolor
 Colored Pencil on
 Canford Imperial
 Paper (Cherry),
 30" x 20," 2016

Jessica Burke, "San Antonio Rose
 (The Bandit Queen)," Prismacolor on
 Canson Colorline Paper (Fuchsia),
 30" x 20," 2016

Jessica Burke / Statesboro, GA

Death is our silent companion through life. It is our witness to childhood fantasies and adult realities. This collection of drawings investigates the fiction of identity through its performance in physical and cerebral spaces that demonstrate a willingness to project and construct meaning. While these sentimental figures are absorbed with their own fantasy, they are still compelled to subvert conventional roles and relationships. They can acknowledge the absurdity of their circumstance by embracing the cultural detritus of the banal. These works call for interpretation through iterative, meditative and labored processes that respond to intuition rather than rhetoric.

Jessica Burke,
 "Nightmare Dressed
 Like A Daydream,"
 Graphite on Arches
 Hot Press, 30" x 20,"
 2016

Joe Castro / Collegeville, PA

This collage addresses the intense tribalism of the American political climate. The problem I find, especially when you combine social media and politics, is that people are just spouting off - there's no empathy and there is no discussion - no one is inclined to consider a different point of view. Everybody is just searching for validation for their own beliefs and feeding off that false sense of power that comes with feeling "right." People treat politics like sports, where liberals & conservatives engage in heated arguments, concerned only with whether their side/team is winning, never realizing they are not spectators, but blades of grass being trampled on by the players. And most governments, historically, have used this to their advantage - divide the people and conquer. So, my message with this collage is that, as a nation, we must work through our differences or risk falling apart.

"Collegeville, PA" is a piece made of cut paper collage art and addresses systemic racism in America and the abuse of power by the ruling class.



Joe Castro, "Divided We Fall," cut paper collage on paper, 24" x 22," 2016

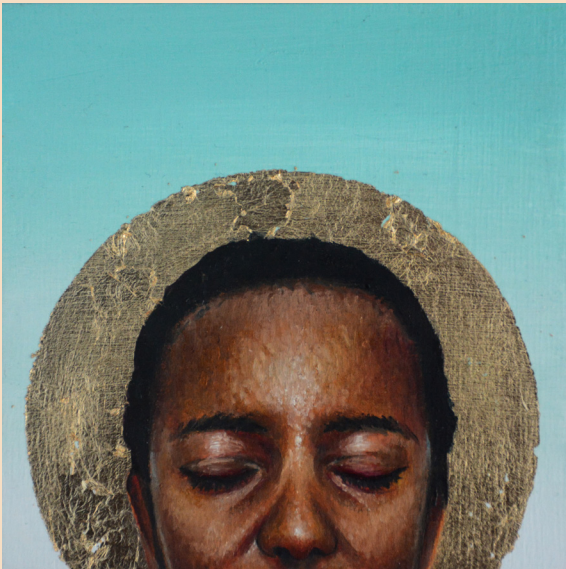


Joe Castro, "Collegeville, PA," Systemic cut paper collage on paper, 22 x 19, 2016

Dengke Chen / DeLand, FL

The installation Unvarnished Story is a sequence of illustrations inspired from rare historical photos, and interacts with audiences in a gallery space using augmented reality technique to displaying 3d games and animations that confront social and ethical issues that surround us. Through animation based on art practice, by projecting his thoughts and personal experience on distorted stories, Chen propose new insights and compels audiences to think about the unvarnished beauty and ugliness of the world. By bringing awareness of social problems and ethical issues, Chen uses his art to help his audiences envision a world where every sentient being can live in harmony.

The "Segregated Water Fountains" (one illustration of the Unvarnished Story) represents the injustice of treatment to animals. The 'pet' water fountain is visibly more luxurious than the 'food animals'. We can therefore see straight away that the image is simply



Erica Ciganek / Seattle, WA, "Tabor II" Oil and Gold Leaf on Panel, 5" x 5," 2016



Erica Ciganek, "Valley, River" Oil on Wood Panel, 30" x 30," 2017

Erica Ciganek / Seattle, WA

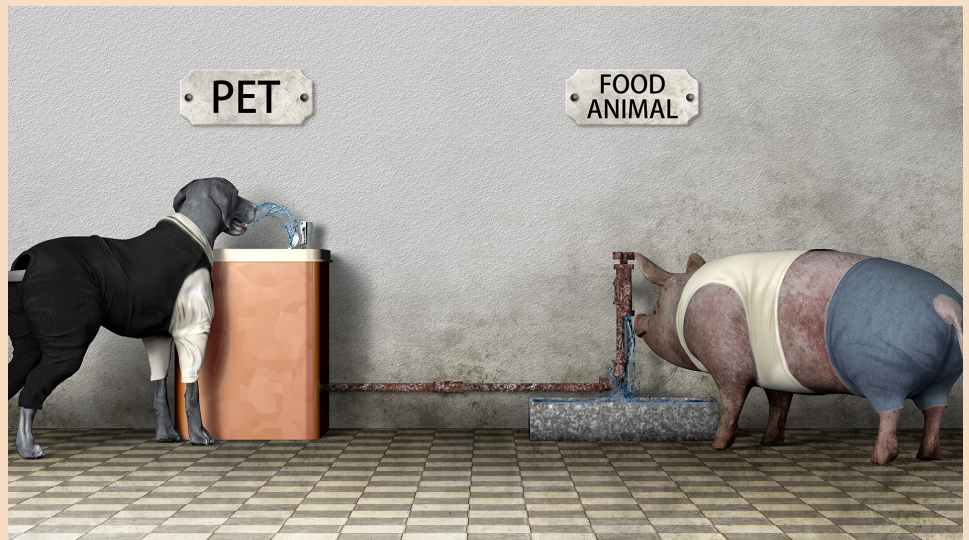
Ciganek's work exists in the context of a society that garners power through dehumanization, engaging images of people is often denied a pure encounter. A clear view of reality is skewed through the historical and contextual lenses that

have shaped collective sight. She continues to paint mainly portraits in pursuit of seeing, and re-seeing, both in the creation of the pieces, as well as observing the outcome. This process is

done in hopeful, clumsy defiance of a culture of rampant dehumanization.

Dengke Chen, continued

evidence of controversial inequality. Our human race segregate animals to groups for sentimental reasons and consumption purposes, and ignores the fact that all are living creatures that share existence with human beings and deserve to be free. This has a metaphorical similarity that reminds us the segregation of black and white people in America during 1950s. Today the injustice still existed in our society, more obviously in criminal trial. The augmented reality animation of Segregated Water Fountains expands the metaphor to a broader topic by showing the prejudice on the external figure that caused a grey color humanoid character wearing "police skin coat" pulled the trigger and shot another grey color humanoid character who wear a "black skin sport suit", despite the fact that their internal characteristics are all the same. The audio was extracted from BBC news. St Louis: Unrest after police killing of teenager, to give audience more context to the reality.



Dengke Chen, "Segregated Water Fountains," Illustration and Augmented Reality, 24" x 32," 2016

Kathryn Cirincione / Bolinas, CA

Fletcher, I agree with G.W.J. that "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." My submissions to this exhibition exemplify this belief. I'm a printmaker, photographer and a painter living in West Marin, California, and have been making art since childhood. My Southern Italian ancestors worked as church muralists and stained glass window artists who still find expression in my work. I've lived, worked and travelled extensively in Europe and Latin America and have been influenced by the events, traditions and vibrant colors emanating from these worlds. Ancient church art as well as contemporary social issues frequently find their way into my work, but I also find joy in creating something that for me is simply beautiful or fun. My work, "Kryptonite" reflects the feelings of many about the state of our country at this time in history. In the background of the work I've printed the words of Mahatma Gandhi: 7 Things That Will Destroy Us are:



Kathryn Cirincione, "KRYPTONITE," pigment and ink on archival paper, 16.5" x 22," 2014

- Wealth without work
- Pleasure without conscience
- Knowledge without character
- Commerce without morality
- Science without humanity
- Worship without sacrifice
- Politics without principle



Alex Curtiss, "Infection" Blood, sealant, polyester fabric, fabric marker, 3' x 5', 2017

Alex Curtiss / New Orleans, LA

This piece concerns religiously motivated homophobia and transphobia. The quotes here are taken from people who explicitly identify themselves as Christians, and all of them encourage physical/emotional/sexual violence against LGBT people, in violation of the teachings of Christ.

The majority of my work lately has been about homophobia and transphobia. The election of Trump has empowered a lot of reactionaries, who now feel more comfortable being open about their bigotry and desire for violence. While some progress has been made, it's important not to be complacent and assume the right isn't going to continue working just as hard as ever to take it away again.

Christopher Doucette / Idaho Falls, ID

Through capitalistic opportunism Oliver Winchester turned the death and misery of others into his own well being.

In 1855, Oliver Winchester, a textile merchant, sought to improve his fortune by acquiring a failing branch of the Smith & Wesson company. Eventually Winchester's venture would culminate in the creation of the Winchester repeating-rifle; "The Gun That Won The West," a seminal achievement in engineering that became massively popular for its ease of use and reliability. From the U.S. Civil War to the Franco-Prussian War to the Ottoman Empire to the American frontier, Winchester's rifles made Oliver a killing.

"Winning the West" meant conquest. The U.S. westward expansion of the 19th century was a blood-soaked subjugation of the landscape, wildlife and native population. It is estimated

**Alessandra Divizia /
Ridgewood, NY**

Child abuse can be covered under the manipulative mask of love. My work was initially inspired from Alice in Wonderland and was a personal interpretation of the relation Lewis Carroll had with his young muse, Alice Laddell, that led him to create those imaginary worlds we are all very acquainted with.

According to ChildHelp, child protection agencies receive 3.6 million referrals yearly in the US only.

Between four and five children die every day to child abuse and neglect. An abused child tends to suffer through various issues during her/his entire life. 80% of them will report diseases, mental health disorders, or addictions. Spreading awareness and understanding towards the issue might help reducing and preventing it from repeating as it seems children once abused will then perpetrate the same treatment towards other children.



Alessandra Divizia, "Love doesn't cage. Let life free," Oil on Canvas, edited in Photoshop. 25" x 20," 2015

Christopher Doucette, continued

that in the span of the 19th century the population of Bison plummeted from tens of millions to just a few hundred. Native tribespeople were continually corralled onto reservations, their numbers and cultures decimated as the U.S. government forced people to give up their language and adopt foreign concepts of farming and ranching rather than the migratory hunting and gathering that many native cultures had subsided on for hundreds of generations.

As shrewd business ventures go, Oliver's gamble turned out to be a stroke of genius, but what did he wager beyond his fortune? How conscious of the ever-escalating death toll propelling his wealth to greater and greater heights could Oliver Winchester be? It is true that people have killed each other and will continue to kill each other without the help of any arms manufacturer, though, seeking a profitable opportunity in humanity's willingness to destroy itself makes a person liable for the violence that is propagated.
artbychrisdoucette@gmail.com



Christopher Doucette, "Oliver Winchester:Everybody Dies; Make Money," Oil on Panel, 42" x 28," 2016

James Ehlers / Emporia, KS

"The Thinkquisition"

Pontification falls in line. With growing popularity, it begins fishing for applause. The cause becomes a grab for power, over ethics and reason. Toe the line. They were once the same, but now splintered. The art of listening is a relic. The art of agreeing is divine. Is there victory in a scripted answer? Changing your mind is unforgivable. We have memes for that. Toe the line; this is a safe place. There is The Team and The Other. Then the team within the team, that becomes the other. The villain has one dimension. Following and belonging are an identity. Toe the line, or else. If you can't challenge the ideas of a group you belong to, there's a problem. There's a word for that. Is self-destruction paramount over compromise? Dissent is a scarlet letter.



James Ehlers, "The Thinkquisition" Metal Engraving, 6" x 4.5," 2017

"Artifice" continued
metastasized hysteria industrial complex. A culture of toxic communication, too busy to see who's holding the coin purse. The American Dream is a Kincaid house in ruin. Pull the strings.



James Ehlers, "Artifice," Metal Engraving, 7.25" x 9," 2017

"Artifice"

They all have an angle and it is spoken with embellishment to target the right spot. The slop to feed is determined by demographics research. Hyperbole is an addiction and there's a little bird that delivers the needle. The machine compounds paranoia; the lesson is to hate the unknown.

Remember: they are The Other. Remember: their mission in life is to ruin yours. Don't change the lens you have.

This is not unique to any social group. There is an absence in power with the need to belong. Rage comes from a glass that perpetually overflows - a

rebirth. It's sad that I wasn't surprised in November. The shell is perched on a slab from which two irises face opposite directions - one wilting, but in line with the vision of the shell, and the other growing in a direction unseen. We function with concern and the caution of a blindfolded person operating machinery. A banner with an unacknowledged and unseen answer. An empty gaze in the direction of defeat and hurled stones. All of this occurring under a watchful eye we know and ignore. Some are hopeless. Some are hopeful. But all are distracted, and all are watched.



James Ehlers, "Farewell," Metal Engraving, 9" x 6" 2016

Naandey García Villegas / Mexico City, Mexico



*Migrant woman:
here or there, you
have rights.*

Naandey García Villegas, "Migrant Woman," Digital illustration, 6" x 24," 2017

Migrant woman: here or there, you have rights.

**Joel Gibbs /
Christiansburg, VA**

In the Summer of 2016, I came across this headline “A 10-year-old girl was drugged, sexually assaulted and killed Wednesday in what the Albuquerque Police Department called one of the worst cases in the department’s history.”

The 10-year-old was Victoria Martens. She was drugged, raped, stabbed, strangled and was being dismembered when the police arrived on the scene. Arrested were Michelle Martens, 35, the victim’s mother; 31-year-old Fabian Gonzales, the mother’s boyfriend; and his cousin, 31-year-old Jessica Kelley. The article revealed a horrible picture of the worst aspects of human nature and the wanton destruction of an innocent life. The fact that the child’s mother had been a participant in the sexual abuse of her own minor child and had not the basic maternal instinct to protect her from harm made the account almost unbelievable.

The title of my work, “You have to have a License” is from the larger statement that “You have to have a license or permit, to do so many things, drive a car, go hunting or fishing, put an addition on your house, but any idiot can have a kid.” We are so attached to the notion of a “Right to Life” that we often forget that there are those of us that should never, under any circumstances, be allowed to have a child under our care.

The work itself features, left to right, the mother, her boyfriend, and his cousin. They are set against a picturesque Albuquerque sunset to set them against backdrop of a normality. The red blood-like marks and surrounding glyphs indicate not seeing, hearing, nor speaking evil. The licenses that one has to acquire for various activities are collaged on the bottom. Rather than include a portrait of the victim, I suspended tortured dolls and dismembered doll parts under the painting. The toys could suggest the physical nature of abuse without being overly graphic. As mentioned earlier, the notion that

all have a right to life is an ideal that often conflicts with reality. My goal is to start a conversation about what happens to the child after it is born, and the innocent lives that are at risk and are sometimes brutally ended years after birth.

Gibbs, “Puberty”

Last Spring while driving to school I was tuned into NPR. They aired a story detailing the underage sex slavery, prostitution activities in Los Angeles. This was shortly after the Academy Awards. In my mind, I could not help pulling together imagery. Initially, I wanted a Hockney influenced abstract LA background. I felt that placing the swimming pool at an odd angle would give it a slightly awkward, unreal feeling. I then populated the piece with black and white Hollywood glamorous and hip archetypes to give it the feel of a Tinsel Town of the 1950’s and 1960’s. Finally, I wanted something that would communicate the uncomfortable nature of an underage girl presented as a sexual object. What came to mind was Munch’s “Puberty.” The young female figure painted in that work always made me feel that I was an intruder in a room seeing what I was not supposed to see. I reversed the image of the girl and painted her in oils as



Joel Gibbs, “You have to have a License,”
Acrylic, Oil, Graphite, oil pastel, paper collage,
found objects, string, wire on wood panel,
32” x 48”, 2016

the smallest figure of the group at the edge of the pool. I felt her diminutive size would be offset by the fact that she was the only figure rendered in color. She is the uncomfortable reality that we see after taking in the glamour of Hollywood. She is the horrible reality that is either not known or willfully ignored just miles from these privileged, glamorous lives.



Joel Gibbs / Christiansburg, VA, “Puberty”
Acrylic, Oil, Graphite, Wax Crayons, India Ink, 36” x 49”, 2017

Robly Glover / Lubbock, TX

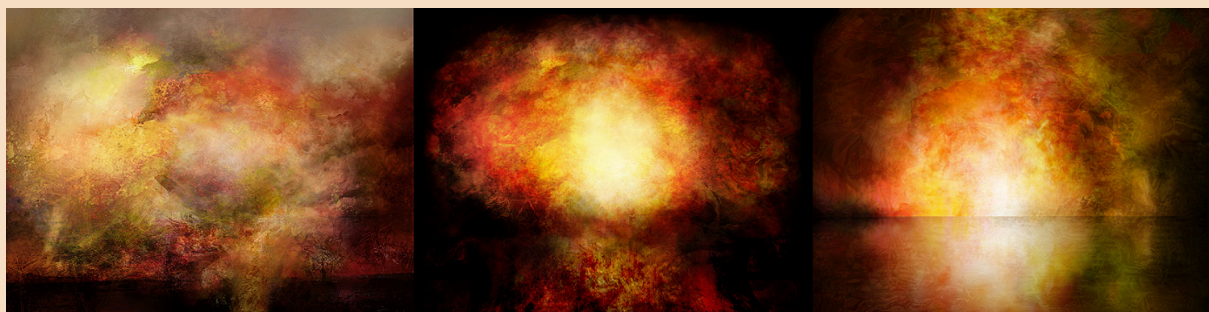
The clustering of mundane objects can be charged with political and social content and yet harken back to traditional forms of adornment. This juxtaposition of objects I find meaningful and thought provoking.



Robly Glover, "Stop," Nickel silver and found objects, constructed 16" x 16," 2017

Quintin Gonzalez / Denver, CO

In the piece "A Fool's Fire and Fury," I have created a visual response to the looming possibilities of nuclear war. The image I am submitting imagines the absolute horror of that possibility. I wanted to create an image that functions as something that is an omen and cautionary to others. As this has not occurred, I felt that giving this piece a dream like quality that is reminiscent of the hellish artworks of the pre-modern era found in the 19th century would be my best way to communicate the visual narrative for this artwork which is indeed foreboding.



Quintin Gonzalez, "A Fool's Fire and Fury," Light-jet print on photo paper, 10" x 39," 2017



Vicky Grube, "Battleground," paper and oil stick, 78" x 48" 2015

Vicky Grube / Boone, NC

A narrative universe/ a testimony to the physicality and materiality of death/we become witnesses. Large oil stick drawing of images that narrate conflict, spectacle of lived and extinguished lives. Issues of ethics

arrive in relation to self constitution in the face of trauma. Much of what is portrayed is an attempt to counteract my own traumas through retracing. I see the work as animated forms that may or may not coalesce into meaning.

**Wesam Mazhar Haddad /
Brooklyn, NY
"Jordanian Origin"**

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

Fact: More than 12,000 children have reportedly been killed so far as a result of the Syrian civil war and the number is increasing rapidly.

Dedicated to "Aylan Kurdi" the 3 years old Syrian boy that was found dead on the beach.

Disclaimer: *No babies were harmed in the making of this poster. They are just being tortured to death RIGHT NOW by the cradle of wars...

Wesam Mazhar Haddad, "Cradle of Tortured Peace," Digital Printing on Paper. 100 cm X 70 cm, 2016.



**Brandon Faith Harrell /
Church Hill, TN**

The separation of church and state is very important to the foundation of America. Freedom of religion and expression is the very founding base in which our country was built on, but over the years this basic founding principal of our country has been attacked by the Christian right. In this current political climate we are faced with more challenges than ever to keep our children's education a matter of knowledge without dogmatic influences. We are a country founded on the idea all religious influences are to be treated equally. When one of those dominates the other, and thus controls the power and knowledge, we can no longer be free. Wearing this broach upon the breast confronts every viewer with the visual representation of a fading principal of our republic.



**Lucy Julia Hale /
Cave Spring, GA**

My work is largely surrealist inspired collage, an archaeology of images.

"Mercy adds a vintage touch." was the title in the doll magazine for a precocious plastic pre-teen, sailor-suited, a coquette with a provocative wink—

evoking for me the unmerciful, vintage—even ancient—touch of sexual merchandising on girls and women. What does mercy now require of us?



Reece Museum Award "Art to Stop Traffic: What Mercy Requires of Us," Paper collage: found images, pen, pencil,

Lucy Julia Hale, "Art to Stop Traffic: What Mercy Requires of Us," Paper collage: found images, pen, pencil, 5" x 3.2," 2015



Brandon Faith Harrell, "Separation of Church and State," Sterling silver, brass, and printed tin, Broach- 2.5" x 1.75," 2017

Rick Harris / Johnson City, TN



Rick Harris, "In the Shadow," Archival Color Photograph, 30" x 24," 2016



Rick Harris, "Hope and Pride," Archival Color Photograph, 30" x 24," 2016

"In the Shadow"

A children's playground sits empty in the shadow of a smoke belching industrial plant. The vertical posts of the swing set blend into the smoky sky mimicking the smoke stacks of the plant as it sits waiting for children to come play in this toxic, surreal and dangerous landscape.

"Hope and Pride"

A tattered and burned American flag hanging on a building after a disastrous wild fire serves as a metaphor that though our country is battered and torn with strife from within we will stand tall and proud as one after the smoke clears. The burnt holes in the flag represent that even through strife and suffering, hope remains.

Haley R. Hatfield / Baton Rouge, LA

Urban Illusions is an immersive and interactive documentary experience that curates moments of reality within virtual environments to educate and expose viewers to a string of social and political issues that have been exposed in Baton Rouge. These moments also reflect a transformative time across the United States. The research experiments with 360-degree videos and virtual reality to document issues occurring from racial tension stemming from prejudicial police violence and residual segregation that is still present in Baton Rouge. The intent of this work is to establish a methodology benefiting from modern technology in order to document real life through virtual space to inform the viewer about social problems in the everyday experience of disadvantaged groups across America.



Installation pairs well with a projector/monitor but is not required if there are space or lighting limitations

Haley R. Hatfield, "Urban Illusions" Virtual reality, 14" x 22" x 22" + monitor, 2017

Erlene Hendrix / Chesterfield, VA

“Memory Etched in Stone: An Ancient History of Pain” is part of a series inspired by Maya Angelou’s poem, “The Rock Cries Out Us Today.” This image is also inspired by that poem, in which she writes, “History despite its wrenching pain,/ Cannot be unlived, and if faced with courage,/ Need not be lived again.”

The picture is a composite of images I have personally photographed, layered, and transformed digitally.

“Memory Etched in Stone: The Goddess of Hope” is part of a series inspired by Maya Angelou’s poem, “The Rock Cries Out Us Today.” The Goddess image is specifically inspired by Angelou’s “Still

I Rise,” in which she writes, “Bringing the gifts that my Ancestors gave,/ I am the dream and the hope of the slave./ I rise/ I rise/ I rise.” The picture is a composite of images I have personally photographed, layered, and transformed digitally.

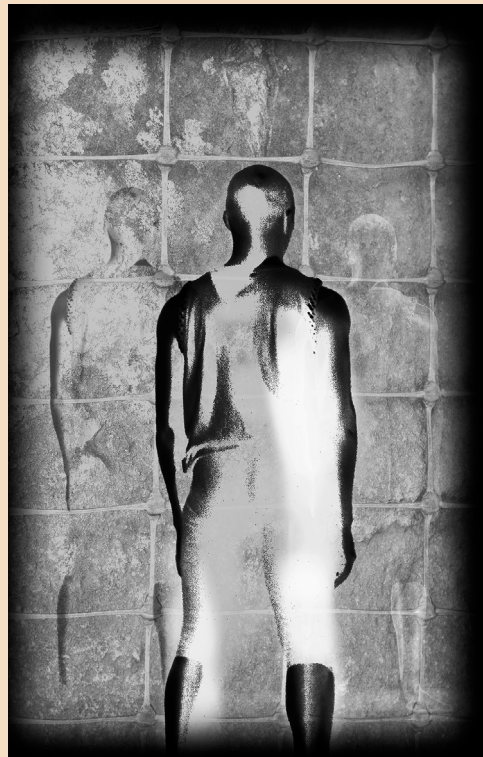


Erlene Hendrix, “Memory Etched in Stone: An Ancient History of Pain,” Photographic Composite, Archival Digital Print, 30” x 30,” 2017



Erlene Hendrix, “Memory Etched in Stone: The Goddess of Hope,” Photographic Composite, Archival Digital Print, 30” x 30,” 2017

“Memory Etched in Stone: The Grave of Dreams,” is part of a series inspired by Maya Angelou’s poem, “The Rock Cries Out Us Today.” The image is specifically inspired by Angelou’s “I Know Why the Caged Bird Sings,” in which she writes, “But a caged BIRD stands on the grave of dreams/ His shadow shouts on a nightmare scream/ His wings are clipped and his feet are tied/ . . . For the caged bird sings of freedom.” The picture is a composite of images I have personally photographed, layered, and transformed digitally.



Erlene Hendrix, “Memory Etched in Stone: The Grave of Dreams,” Photographic Composite, Archival Digital Print, 36” x 26,” 2017

Cathy Hrenda / Glendale, CA

Plastic is versatile, useful and maybe too durable. Humans have produced 9.1 billion tons of plastic. Currently nearly 80% of that is either in landfills or just piling up in the environment. Every major ocean has it's own garbage patch of floating plastic debris.

Plastic produced 60 years ago is still with us today despite the fact that it is no longer useful. Because most common plastic is not biodegradable it can only be eliminated by burning. Current plastic production leads to plastic waste which results in near-permanent contamination of our natural environment.

Over 40% of all plastics ever produced were used in packaging, much of it single-



Cathy Hrenda, "Medusa With Bottle Caps," digital print on paper, paint, mounted on canvas with roadside trash (metal bottle caps, plastic bottle cap pieces), 18" x 18," 2017

use, such as beverage bottles. Recycling does not prevent plastic waste but it does delay it. Personal choices, such as recycling and choosing recycled products help, but the problem is larger than that.

Unfortunately over time the environmental cost of plastic means that it has not turned out to be the the cheap, easy panacea that it appeared to be back in the 1950's. Society needs to look at all the ways plastic is used and make some choices. We need to decide if we want to live in a plastic covered planet.

Tom Hubbard / Evans, GA



Guns are complicated.

Tangled up in the gun debate are highly sensitive issues of personal security, identity, individual freedoms, domestic violence, mental health, and racism among others. If that's not enough, the issue is loaded with contradictions, misinformation and the belief that gun ownership is a sacrosanct right. The discussion that was promised after the tragedy in Newtown, CT, never materialized in any meaningful way as opponents of the gun issue dug in firmly and staunchly held their familiar positions. Meanwhile, gun sales, conceal carry permits and the relaxing of gun laws continue to rise along with fear, paranoia and the carnage from gun violence. The Pro and Anti-gun camps are separated by a great divide, and most politicians are either too afraid to address this issue or too deep in the pockets of the gun lobby to act.

Award of Excellence, "Recoil"



Tom Hubbard, "Recoil," Porcelain with stamped text, body stains and dry pigments. Fired to cone 6. 8" x 20'-0" x 1.25" (each gun- 6.25" x 8" x 1"), 2016

As an artist, I see this chasm as an opportunity to start the long overdue dialogue we have failed to have on this divisive subject. Rather than stating a position, Recoil, asks the viewer to consider alternative points of view. In an effort to start a conversation on gun violence, the role of guns in our society and to engage different audiences, I have presented

this work in galleries, and small museums as well as a gun show in the Midwest and a church service in the South. Simply putting our heads in the sand and refusing to have a conversation has led to numbness, apathy and acceptance, until the next police or mass shooting makes headlines.

Where do you stand on this issue?

**Robert Hunter /
Colonial Beach, VA**

The rich get richer and the poor get poorer, this has never been more true in the United States of America. In the 21st century there is a rising elite upper class that is establishing an American society where they will be the Hyper privileged. The use of money for political influence has never been more rampant. The Middle Class has stagnated and its future is in jeopardy as the very rich accumulate vast fortunes which enable them to manipulate governmental policy to ensure that they will always receive the most favorable treatment at the expense of the rest of our society with lesser means.

The horror of the ongoing war in Syria should be a worldwide lament. War crimes are committed weekly, the citizens of Syria are terrorized by Muslim Extremists and by their own government. The president of Syria is a butcher who drops barrel bombs and launches chemical attacks. Thousands upon thousands have fled



Robert Hunter, "Excluding the Lesser," Archival Pigment Print on cotton rag paper, 6.5" x 5.25," 2016

Hunter, Continued
the country and the international community has done nothing. The Crow cries shame, shame, on the rich and powerful countries which have done little to stop this continuing atrocity.



<
Robert Hunter, "Lament - Syria, 2017," Archival Pigment Print on cotton rag paper, 7.75" x 11," 2017

Mario Kiran / Odessa, TX

It has become a habit for people in power to use religion to start conflicts with people from diverse groups or wars with countries. The lithograph depicts the hand of a bride holding a fuse and a grenade. We are given one chance to live and to serve our community. Wars are an excuse for people in power to test their egos. War should not be a solution to gain fame.



>
Mario Kiran, "Why Religion to Fight Wars?," Color Lithograph, 11" x 14," 2009

Patricia Kabore- PAGA
(African for woman) /
Pacolet, SC

As an African American woman and artist I feel strongly that art should not only project a social and moral component, but must also be a mirror of the society we live in. More and more I became disturbed and frightened by the increased number of police shooting and deaths of unarmed African American men.

Today with instant access to news, via social media, and 24-hour news, these deaths became too frequent, tragic and frightening.

“Hands Up, Don’t Shoot” became the battle-cry as demonstrations took place across the country in protest against these shootings.

The cry “Hands Up, Don’t Shoot” echoed in my ears, my psychic, spirit, and I was moved to create this work.

I first created a red mono print that represents the blood of the dead victims. I then created a mono print of two pairs of hands, which I then



Patricia Kabore, “Hands Up Don’t Shoot,” Re-Configured Monoprint, 23.5” X 19.5,” 2016

cut up into hundreds of fragments. These fragments were then collaged onto the red mono print, and re-configured into two sets of hands. “Hands Up, Don’t Shoot” was created as a visual memorial to the men who died as a result of police shootings or in some instances encounters with the police.

Jim Kransberger / Asheville, NC

“Gerrymandering” is the biggest obstacle to genuine democracy in the United States,” so says the *Washington Post*.

This piece is an iteration of the old, hand-held “slider game,” all the pieces are equal in all respects and mirror every other piece: five blue and five red inhabitants . . . and quite naive. The result is that this political game, cannot be corrupted, no one can cause a corrupt result. Unless, of course, someone does not exercise their vote, or someone gets to vote who has no standing.

A gallery owner has said that my work has “good narrative.” I certainly hope so because without some sort of narrative, something to say, why bother to make anything? If the narrative grows too deep or weighty,

then it gets abstract and loses both clarity and worth. If it needs a wordy clarification and/or wordy explanation, then it has missed its’ own point.

I think Mary Fischer, a nationally known ceramic sculptor, was the one

who opined something like: “. . . long artist statements tend to make liars out of all artists.”

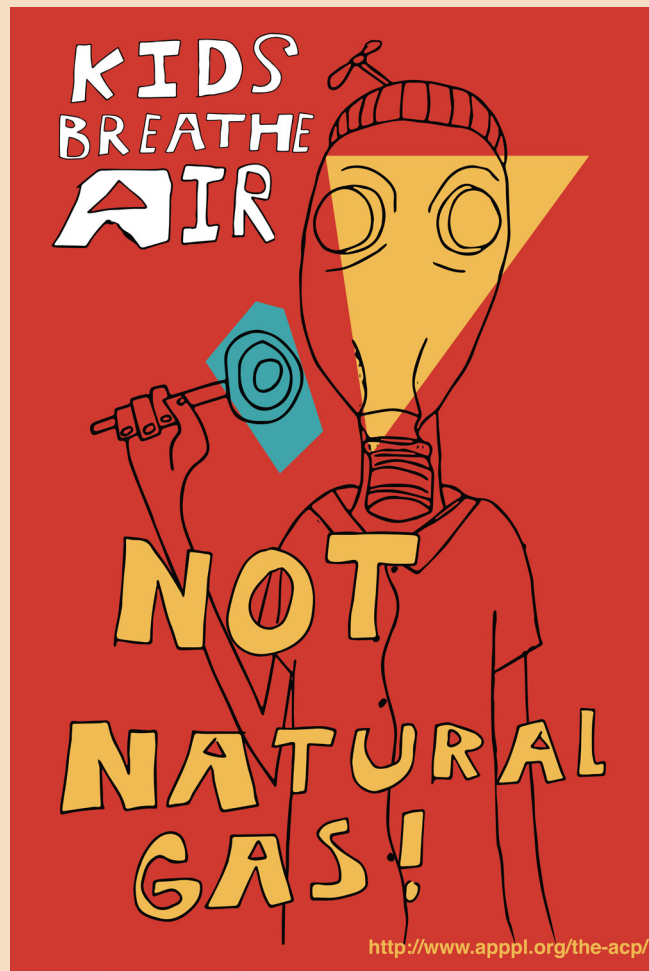
“Gerrymandering” is a comment on the methodology and sport of disenfranchising a political opponent and . . . a not-so-fair game.



Jim Kransberger, “Gerrymandering,” Mixed Media, 7.5” x 21” x 21,” 2016

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

This poster is meant to grab attention and encourage people to research the dangers of the ACP pipeline and how to take a stand against it. The child is a reminder for people that this could be a future for our children if we don't do anything to protect the environment. The composition uses red to catch attention due to it being a strong hue. The typography was hand lettered and has inconsistent proportions that adds variety. The other shapes and colors are meant to give variety and contrast. These shapes also guide the viewer while reading the text. In the bottom right 3rd is a link to a website that is all about the ACP pipeline and what people can do to spread the word and fight back. When people see this, my one hope is that people decide to do their own investigating into ACP and help with the fight against the pipeline.



**Sammie L. Nicely
Appalachian Artist
Award** "Kids Breathe
Air, Not Natural Gas!"



Nathan Little-Warner /
Johnson City, TN, "Kids
Breathe Air, Not Natural
Gas!," Digital Print, 36" x 24,"
2017

Jamie Luoto / Healdsburg, CA

We are at a unique point in our social and political history and I feel compelled to speak out.

The immediate attack on the environment post-election affected me deeply. My mind went to the arctic and the beautiful wildlife on the front lines of the devastating and undeniable affects of climate change. "Polar Bear" became a new member of my ongoing series of animal portraits encouraging people to relate more meaningfully with the natural world.

My animal portraits are anthropomorphically presented as if they were portraits of kith and kin. I urge the viewer to connect their personal history, experiences and feelings with the animal as an individual through personification. The flat, velvety quality of gouache draws the viewer deeper into the subject's world. Through a vibrant range of hues and small symbols, e.g. the "March for Science" pin, I create a sense of whimsy that further connects the viewer to the subject.

This "Polar Bear" is a scientist, actively standing up to battle climate change. He is determined to prevail against a movement where science is only used when convenient and ignored when it is not. He is optimistic about the power of facts, reason, and nature to overcome superstition, ignorance, and greed. Will you stand with him to protect the future of our world and give voice to the denizens of this magic and threatened ecosystem?

Jamie Luoto, "Polar Bear," gouache on watercolor paper, 14" x 11," 2017



**Amy Mack /
Durango, CO - LA, CA**

“Barcode Lye Soap” is a political portrait from Amy Mack’s on-going Barcode Painting Series (began: in Los Angeles, spring of 2000) that addresses consumer trends and everyday products that touch our lives. She describes barcodes as the “common denominator of consumerism” and has interpreted online media libraries, tablet computers, commuter foods, black and white film, motor oils, sodas, junk mail coupons, political novels, popular breakfast cereals and numerous longstanding and new brands to convey our ever-changing times.

In 2012, Mack adopted the Durango, Colorado, area as her home. New surroundings, breathtaking landscapes, mountains, a river winding through the town ... all have heightened her environmental consciousness and made a clear impression on new works: aspen trees segmented by barcode patterns that represent industry and the effect consumerism has on the health of our planet, as well as segmented cairn balance rocks, accounts of the Gold King Mine spill, clouds and red earth barcodes, on canvas and new media.

“Barcode Lye Soap” is rare in that it is one of the few portraits created in her barcode series. Inspired by the events leading to the election of America’s 45th President and observations of his general dishonesty with no real care for what is or is not true, Mack’s barcode work has since taken on a political voice that she says “speaks



Amy Mack, “Barcode Lye Soap,” Art print on heavyweight archival matte paper, 20” x 16” 2016

for me when I have run out of words.” Her choice in selecting the barcode from a common brand of lye soap can be interpreted in many ways. For example, in America there is a saying that when someone tells lies and says thoughtless things, their mouth should be “washed out with soap.” Another saying “getting up on a soapbox” refers to politicians who would make impromptu speeches while standing on a raised platform such as a wooden crate, or soapbox.

**Pamela Markman /
Fullerton, CA**

This piece is deliberately simple. Simple clean lines, simply wonderful blue sky, simple white walls. It represents the idyllic and relaxing feeling of being at the beach. The right hand corner Is a young homeless male setting up shelter. The two views; the beach scene and the shelter do not fit well on the canvas. Something “is off”. It is like two different paintings. That is how different it is for most people going to the beach for a day of fun and for others going to seek shelter. This is the scene in Long Beach, Ca. At night the beach is cold and dark and safety is a real concern.

Maintaining social justice has always been a real concern for me. The homeless issue in California is

**Kenish Magwood /
Charleston, SC**

A large-scale painting, "The Supers," depicts prominent and boisterous Black figures in regards to activism and/or stance on civil rights as superheroes. The figures depicted are Colin Kaepernick, Zendaya Coleman, Opal Tometi, Alicia Gardá, Patrisse Cullors, Angela Rye, Jesse Williams, Martin Luther King Jr., Amandla Stenberg, Barack & Michelle Obama, Sean King, and Malcolm X. The spirit of this piece illustrates

my artistic aesthetic: large, artsy, nerdy, littered with activism. Each figure was chosen due to their own stamp on the African American community, their

current/former work in promoting justice, and their viewpoints on basic human rights for all ethnicities.



Kenish Magwood, "The Supers," Acrylic on canvas, 72" x 84," 2017

Pamela Markman, Continued

surprisingly new and growing rapidly. There is no easy solution.

I live in Southern California with my husband. I enjoy trail walks with my dog, Cubby Bear. He is a rescue dog. A Foxhound from Arkansas. No one in California has ever seen a Foxhound but if someone from the South drives by they put on the brakes, stop and immediately want to know how I wound up with my dog. I also love nachos and going to the movies.



Pamela Markman, "Public Housing," acrylic on canvas, 24" x 18," 2017

**Buff McAllister /
Youngsville, NY**

Throughout history, much of the interaction of humans with the other animals has been cruel and bloody. With the development of thumbs and big brains (plus big egos) we have felt ourselves deserving of consideration as lordly beings above and apart from mere “animals.”

We have not been content to eat what we must to survive, nor merely to create symbiotic partnerships with other animals such as dogs and horses. We waste, we exterminate, we destroy habitat, we torture and abuse even our faithful dogs and horses. Greed and power trump all other values.

If there were a comprehensive record of the cruelty, abuse, exploitation, and destruction of other animals in the names of science, religion, “ownership” and species management, it would be sickening to behold, soaked in blood and gore, and wracked with fear, agony and despair.



Buff McAllister, “Sunset,” Cotton fabrics, thread, markers, acrylic paint, 51” x 38,” 2017

The other animals are not “lesser” than we are. They are different. We have no right to treat the earth as a playground for our basest traits. We have no right to view earth’s other inhabitants as disposable according to our whim. We would do well to remember the dangers of hubris.

Ed Outhouse / Joplin, MO



< Ed Outhouse, “Backyard Dog Show, Oscar Grant 2009,” Digital Collage, 16” x 24,” 2015



> Ed Outhouse, “Dance Cotillion, Timothy Russell & Malissa Williams 2012,” Digital Collage, 16” x 24,” 2015

Victoria Pendragon / Paw Paw, WV

My heart and soul and all the pain I've carried throughout my life are in this work. Because of my personal background I have been exceptionally sensitive to the ways in which people are treated, and the barely suppressed rage that burns in the land that I have called my home cuts me to my core. I have spent a lifetime healing from the violence of my youth; I had thought, mistakenly, that the land in which I lived was healing also, learning from the violence in which it was raised, but I have been blind; I have been ignorant; I have been far too hopeful... except that because I know that there can be joy, that there can be love, that there can be understanding and wisdom, I cannot give up that deeply conflicted hope for healing.

Just as I was working on finishing this piece, I was sitting outside my front door, taking in the beauty of the sun rising through the trees. I came inside, bringing the small and delicate completed cloth of the flag to saturate

with medium and place within the body of the work. I had been concerned about its placement, working with my severely crippled hands with such a small, saturated, piece of fabric, as I am far from dexterous, but the small flag's insertion into the piece was magically perfect and just as I stepped back to admire it a gentle rain began playing its delicate music on the leaves, the sun still shining. Magically perfect, indeed, perhaps one day... but for now, so very sad, so profoundly disillusioned.



Victoria Pendragon, "Land of the Free," mixed media, (dehydrated bird, fabric, acrylic), 10" x 8," 2017

Ed Outhouse continued

"Backyard Dog Show, Oscar Grant 2009" is part of a posters series focused on police brutality in the United States. The poster includes an appropriated illustration by Amos Sewell for *The Saturday Evening Post*. The title of Sewell's illustration, "Backyard Dog Show" serves as the typography in the design and is included in the poster title along with the name and date of a person subjected to police brutality. However, in this context Sewell's title is open to new interpretations and meanings. Combining illustrations from *The Saturday Evening Post* with cell phone photos and video screen grabs of people subjected to police brutality creates a strong visual and conceptual contrast intended to push the viewer to consider the broader implications of this complex and difficult subject. In this case, Oscar Grant was lying face down on the ground when he was shot in the back by a San Francisco Metro Police Officer. Oscar died from his injuries soon after and

his death is the subject of the 2013 film "Fruitvale Station".

"Dance Cotillion, Timothy Russell and Malissa Williams 2012" is part of a posters series focused on police brutality in the United States. The poster includes an appropriated illustration by Amos Sewell for *The Saturday Evening Post*. The title of Sewell's illustration, "Dance Cotillion" serves as the typography in the design and is included in the poster title along with the names and date of people subjected to police brutality. However, in this context Sewell's title is open to new interpretations and meanings. Combining illustrations from *The Saturday Evening Post* with cell phone photos and video screen grabs of people subjected to police brutality creates a strong visual and conceptual contrast intended to push the viewer to consider the broader implications of this complex and difficult subject. In this case, Timothy Russell and Malissa Williams were in a car when the muffler backfired as they

passed local police in East Cleveland, OH. Mistaking the noise of the backfiring muffler for gunshots, police immediately engaged in pursuit of their car. 137 shots were fired during the chase which resulted in the deaths of Russell and Williams.

**Deirdre Pinnock /
Vancouver, B.C. Canada**

"Keep America Clean Again" it needs to be said, words are very powerful and with this power comes great responsibility. Welcoming this Presidency was very hard for me after traveling to the US for the campaign in 2012. Now it was 2016 and I sat on the sidelines and watched and slightly participated with grandiose statements like Trump's gonna win! As an artist I have a voice and the place that I can make a change is through my ART! I thoroughly enjoy the laughter from those that have the opportunity see my Trump and LOL!

Walked on and stepped over hate speeches alongside the misogyny and racism that spurs from those lips, let's Keep it Clean America. I welcome you all to step up, wipe it off, and get all that dirt that is stuck so deeply I the grooves of America. The Donald Trump Welcome Mat is a revolt by way of Textile Art.



Deirdre Pinnock, "Keep America Clean Again," reclaimed wool on burlap, 22" x 28," 2017

Doyung Lee / Somerville, ME

An intercollegiate exchange portfolio of 150+ activist agenda-driven works are sent out to participants. libraries and potential exhibitors like you.

The envelope was designed by Brian Reeves and the project was co-organized and the envelope printed by Damir Parobic. The envelope sent included the artwork called "Serve and Protect" by Doyung Lee.

Award of Merit
"Serve and Protect"



Doyung Lee, via PRINT POWER! Persuasive Poster Pack Vol. 3 by Brian Reeves and Damir Porobic, "Serve and Protect," by Doyung Lee, spraypaint, unfolded, 68" x 33," 2017



**Donald Robson /
Kennesaw, GA**

I strive to make aesthetically pleasing work but is interpreted on a political level. My work mirrors my fascination with interconnectedness. There is a thread that connects music, theater, painting, history, the high and the low brow. I try to see how one idea or thing is a new metaphor from a seemingly unrelated field. Symbol, analogy and metaphor are the elements in my work. Storytelling comes through, even when I try to avoid it.

I find myself rewriting and weaving together familiar narratives. Visual history, folktales, human achievements (positive and negative), and the late-late show are just the tip of the iceberg. All are fair game. The symbolic baggage of images re-combine to re-present recognized stories. It is as if I am looking at things from the other side of the page, holding it up to the light and reading it from that perspective. I try to connect these various interpretations in order to deconstruct or to rebuild them from scratch.



**Award
of Merit**
"Citizen"

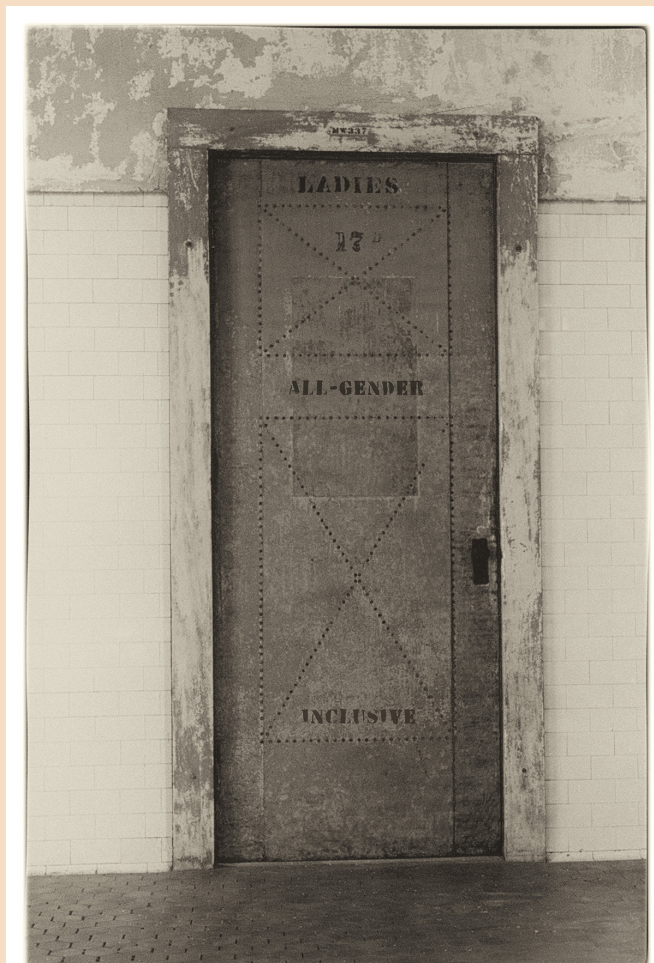


Donald Robson,
"Citizen,"
Watercolor
on paper,
13" x 14," 2015

Trix Rosen / Jersey City, NJ

For "ELLIS ISLAND REDUX," I chose this historic Ladies Room door, which I photographed at the Great Hall on Ellis Island in 1983, because Ellis Island is a national landmark, and a reminder of the hope for freedom and prosperity that the United States has traditionally offered to the "poor, tired, hungry, and downtrodden of the world," (as proclaimed the 1991 federal legislation designating January 1, 1992 as National Ellis Island Day).

As human rights issues like transgender bathroom access and gender equality can be decided by the President, the Courts and Congress, my update to the Ladies bathroom door for "Ellis Island Redux" extends a welcome message of hope, freedom and equality to people of all gender identities and is inclusive to all immigrants, regardless of their religion or country of origin.



**Award of Merit, "ELLIS
ISLAND REDUX V1,"**



Trix Rosen, "ELLIS ISLAND
REDUX V1," Hot Press
Bright White Acid-free
Fine Art Paper w/ Archival
Pigmented Inks, 21" x 14,"
2016

**Charles Andrew Seaton /
San Diego, CA**

The motivation for this work was satire. It is part of a political body of work that was inspired by an excerpt from one of Shakespeare's works,

"All the world's a stage,
And all the men and women merely
players; They have their exits and
their entrances..."

It was completed during the presidential campaign of 2016 and reflects what I felt at that time. I am a registered Republican and have been disgusted with Trump ever since he began his campaign in the summer of 2015. I never voted for Obama, but now wish I had. The 2016 presidential



Charles Andrew Seaton, "Dr. Evil," (2/8) Photoshop and google images, 10" x 17," 2016

campaign forced me to reevaluate where I stood on many issues in both fiscal and social spheres. During the campaigns I read Adolf Hitler's

'Mein Kampf' and saw many parallels between actions and words described on those pages with what I saw on television from Donald Trump.



>
Award of Merit,
"Lady Justice"



>
Alma Elaine Shoaf,
"Lady Justice," Acrylic,
watercolor, pencil, ink
15" x 22," 2015

<
Alma Elaine Shoaf,
"Blind," Acrylic,
watercolor, pencil,
ink, 30" x 40," 2015



**Alma Elaine Shoaf /
Gainesville, FL**

My work has always held elements of different social and political commentary strewn through-out, with the belief that the personal is always political. I commit that my art is something that teaches me more about myself and about life than I can ever inform on it; and that art is one of the invaluable

human developments that brings the most personal, most individual struggles into a broader perspective of humanity and our environment.

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**Ruth Sorokin /
San Diego, CA**

I was raised on a farm in rural South Africa. I used to say 'I grew up' there, but I've come to learn my growth isn't over yet! As an immigrant to the USA I've been blessed to discover the Native American people. I have never lost my love of the land; I am inspired by their humility, their love of nature, their spirit world. This piece is from my 'Homo Extant' series. All over the planet, the indigenous peoples have been custodians of the earth, for millennia. Under colonialism, later globalization, those in power have first looked to eliminate the planet's caregivers, then the planet itself. Native species, forests, languages and most important, stories are disappearing under the monolith that is Nasdaq and NYSE.

Please commune with this piece;
The voices of your forebears are speaking.



<
Ruth Sorokin, "Till We Meet Again,"
Mixed Media: Acrylic Paint, Artists
Texture Paste, Conte Crayon and
Pastels on Linen
42" x 64," 2017



Michael Spillers, "Boy in a Red Vest," archival
pigment print from a digital collage, 27" x 22,"
2016

**Michael Spillers /
Kansas City, MO**

It's so hard to understand. He was such a quiet boy. I explore social and cultural convention through humor and irony created by contrasting the profane and the sacred, traditional and current culture, cherished and disturbing metaphors using found and created images. I am seeking clarity through irony and resonance created by the juxtaposition of traditional allegory and current cultural symbols. And I'm looking for a few laughs along the way.

Lunch, alcohol, guns, sex; what could possibly go wrong? I explore social and cultural convention through humor and irony created by contrasting the profane and the sacred, traditional and current culture, cherished and disturbing metaphors using found and created images. I am seeking clarity through irony and resonance created by the juxtaposition of traditional allegory and current cultural symbols. And I'm looking for a few laughs along the way.

The victory of dogma over experience or how to be people person without all those annoying people. I explore social and cultural convention through humor and irony created by contrasting the profane and the sacred, traditional and current culture, cherished and disturbing metaphors using found and created images. I am seeking clarity through irony and resonance created by the juxtaposition of traditional allegory and current cultural symbols. And I'm looking for a few laughs along the way.



Michael Spillers, "Luncheon of the Gun Lobby," archival pigment
print from a digital collage, 23.5" x 28.5," 2016



Michael Spillers, "The Last Selfie," archival pigment print from a digital collage, 23.25" x 28.5," 2015



**Award of
Excellence,**
"The Last
Selfie,

**Tema Stauffer /
Johnson City, TN**

Paterson (2009 – 2014) is a portrait series documenting residents of a post-industrial city in New Jersey during the years following the economic crisis. The portraits focus on the self-expression of working-class and economically marginalized Americans of the diverse racial and ethnic groups comprising Paterson's population. Shot in natural light on the streets with a medium-format camera, each image explores the psychology of an individual who reveals him or herself willingly to the camera's gaze. The minimal backgrounds suggest the urban environments these subjects occupy; however, these straightforward, realist and classically composed photographs concentrate on faces and the depth of human experience that is spoken through them. These portraits contribute to a contemporary dialogue about the current economic reality and the experiences of Americans who exist on our ever-widening margins.



Tema Stauffer, "Cathy, Market Street, Paterson, New Jersey," Digital c-print, 36" x 30," 2011



Tema Stauffer, "Brandi, Straight Street, Paterson, New Jersey," Digital c-print, 36" x 30," 2012



Vera Tracy / Jonesborough, TN

My current work explores the concept of the gun, just one gun. How can I come to terms with guns so prevalent in my world today? I sometimes discover more questions than answers in my work but I find the exploration gives me some sense of better understanding throughout the process. I learn more about myself and why I have the prejudices that I do.

Just One Gun: Relic and Reliquary addresses my first experience with a gun as a child. My brothers all older than

Vera Tracy, "Just One Gun: Relic and Reliquary," Interactive piece with light on a timer making visible the dead bird (relic) inside the reliquary, 13" x 11" x 8," 2017

me, went "hunting" almost daily. They usually brought me a bird wing, squirrel tails or turtle shells which I thought were beautiful. The time finally came when I was old enough to hunt with the boys. They taught me how to shoot cans and bottles off fence posts. I was a good shot at eight years old. My first day hunting with them my brother Yates pointed to a bird on a limb way up in the top of the tree. He said "see if you can hit that". I did. The bird fell to the ground dead. I had no concept of death until that moment. The relic inside the reliquary represents that one dead bird and the end of my relationship with guns.

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

Grandmothers of young black men quake in fear when their grandsons are outside of the home....will they return safely? All too often their worst fears come true. Today is Mother's Day; I think of and honor all grief stricken grandmothers.



Patricia Anderson Turner, "Gunned Down Grandsons," Silk rusted w/ automobile brake discs, embellished w/ artist dyed yarns, mounted between two toy guns, 60" x 20" x 7," 2017

**Julia Warin / Bradford on
Avon, Wiltshire, England**



Julia Warin, "My Toy Refugees," Packets of My Toy Soldiers, re-carved, adapted and photo-shopped. (With accompanying photographs.) Mixed media- hand re-modelled packets of toy soldiers, plastic, cloth, paint, print, card. 5" x 4" x 1," 2004

"My Toy Refugees" was made around the time of the 1st Iraq war but is, unfortunately, timeless. It is part of a series with "My Toy Civilian Casualties" and "My Toy Peace Protesters"- made from hand re-modelled packets of toy soldiers.

Although made in England, this small but powerful artwork is already in the USA, unbeknown to Mr Trump. Given the current climate of exclusion it would be fitting to show them in the FL3TCH3R Exhibition. "My Toy Refugees" came to New York with the help of "Amnesty" & later lay low, sheltered by sympathizers. However, since the election, they have been out and about, visiting landmarks in Washington itself in protest at the new presidential stance. They have campaign fever & want to contribute to the Resistance across the US.

**Tina Ybarra /
South Gate, CA**

Although I think of my art as extremely personal, I believe the themes are somewhat universal. The subject matter will likely include inequalities pertaining to gender, race, or social status; the state of education; the failings of organized religion—or faith and spirituality versus religion; or anything that catches my eye or pricks up my ear and sparks an idea.

I think art should change the world. I am often inspired by things I see on TV. However, more often than not, my own reality becomes the subject of my work - such is the case with She's More Than What You See.



Tina Ybarra, "She's More Than What You See," graphite on paper, 12" x 9," 2016

**Roopa Vasudevan /
Shanghai, China (& NY, NY)**

During his 2016 Presidential campaign and throughout the first days of his presidency, Donald Trump has used the various communication tools available to him -- press statements,



Roopa Vasudevan, "Editor's Notes (Amendments)," Laser prints on heavyweight legal paper; mounted on black mat board 10 page document; each page measures 8.5" x 14". Full installation measures approximately, 30" x 53," 2017

speeches and interviews, executive actions, and, most notably, Twitter -- to undermine and question the basic tenets of American government. From the right to peaceful protest to the right of all citizens to vote, and even extending to the most basic checks and balances that keep the government functional, he has used his public platform to aggressively push for restrictions, eliminations, and interference in the regulatory systems established in United States law.

"Editor's Notes" is an ongoing series in which I use data collected from Trump and his administration between 2015 and the present to edit the foundational legal documents of American society. The "editor's notes",



footnoted at the bottom of each segment, are composed of text taken exclusively from Trump's own written or spoken archive (@realDonaldTrump, executive orders and memoranda, presidential and campaign speeches, and selected interviews with the press).

The first iteration of this ongoing project, "Editor's Notes (Amendments)", examines the 27 amendments to the United States Constitution, and is formatted to resemble a Presidential Executive Order, which Trump has used

frequently in order to enact the more controversial portions of his platform without legislation.

Composite Congress

Since 2015, I have been creating artworks using a custom computer program that I wrote, which condenses multiple images into a single portrait by analyzing each member image pixel by pixel, and using the most common red, green and blue values as the basis for construction of the final piece. During the summer of 2016, I began running my composite portrait program on images of people in political positions in the US. The results were eye opening; the "most common pixel RGB value" procedure, while very technical sounding to most, produced portraits that showed the stunning lack of diversity among American politicians, even in this day and age.

This year, as the new Congressional session began, there has been mounting discussion in the US about how to diversify our legislative bodies and make sure that the people representing us in government are an accurate reflection of the American population. The discussion piqued my curiosity about what the composites for Congress would look like. I started to create portraits, first of the entire current (115th) US Congress; I then began experimenting with doing this not only for this current session, but previous

Roopa Vasudevan, "Composite Congress," Series of 6 digital prints on archival paper, 50" x 50," 2017

sessions as well, eventually deciding to go all the way back in time to the very first Congress that convened when the US had just ratified the Constitution.

This iteration of "Composite Congress" is a 6-print series of portraits of congressional sessions during pivotal moments in United States history: specifically, the 1st, 16th (Missouri Compromise), 75th (Second New Deal), 88th (Civil Rights Act of 1964), 99th (1986 Immigration Reform and Control Act), and 115th (current) US Congress. The series tracks both the evolution of the physical makeup of the people who theoretically represent us in



Roopa Vasudevan, "Composite Candidate," Computer generated images; digital prints on archival paper, 50" x 62," 2017

our government, as well as the shifts and changes in the composition and technology used to create the portraits themselves.

Composite Candidate

"Composite Candidate" is a 9-print series of portraits of presidential candidates during significant elections in United States history: 1800, 1860, 1912, 1932, 1960, 1980, 2000, 2008, and 2016. The series tracks both the evolution of the physical makeup of the people who have chosen to run for the highest office in the country, as well as the shifts and changes in the composition and technology used to create the portraits themselves.

Julia Warin / Bradford on Avon, Wiltshire, England, see page Page 30



Lisa Whittington, "Emmett Till: How She Sent Him, How She Got Him Back," Mixed Media on Canvas, 24" x 36, "2016

Lisa Whittington / Powder Springs, GA

In 1955, Mamie Till sent her 14 year old son Emmett, to Money, Mississippi to spend the summer with relatives. Emmett Till a fun loving and playful soul who was intelligent, sweet, and very good in art, science, and spelling was excited about going away. So excited, he almost forgot to tell his mother goodbye. At the train station, Mamie told Emmett, "You didn't kiss me goodbye, how do I know I'll never see you again?" Emmett walked up to his mother and gave her his watch and a kiss and told her he wanted to keep the ring on his father gave him so he could show it off. That was the last they would see each other.

While in Mississippi, he was accused of grabbing a white woman, Carol Bryant, while in a candy store and then whistled at her. Soon after, Emmett was kidnapped in the middle of the night by two white men, J.W. Milam and Roy Bryant, taken to a shed and was brutally beaten and tortured. His body was found a few days later in the bottom of the Mississippi River tied to a heavy cotton gin wheel with barbed wire.

Once Emmett Till's body was pulled from the water, the sheriff of Tallahatchie

County, H.C. Snider, knowing if people actually saw what happened to Emmett, it would not be good. He knew the only way you could stop people from seeing the horror of the hatred, was to quickly bury the body of Emmett Till and get it out of sight. The sheriff took the authority and ordered the body to be immediately buried. Emmett's body was placed in a pine box, the grave hole was dug and the funeral was taking place, all without the consent of Mamie Till. Just as they were getting ready to put Emmett's body in the ground, there was word by officials to immediately stop the burial. Mamie Till had rallied Chicago officials to have her son's body returned to her in Chicago.

When Mamie Till finally received the remains of her son's body, it was sealed in a big pine box. She collapsed at the sight of it. The box was "bigger than anything she had ever seen." When she finally got the strength to see what was in the box, she discovered that the box could not be opened. She wondered "What in the world is going on?" The Chicago funeral director A.A. Rayner, had been prohibited from opening the box. She told him, "If you can't open the box, I can." She asked him for a hammer. The funeral director responded, "If you are that determined, I will get the body out of the box. Go home and relax and I will call you when it's opened."

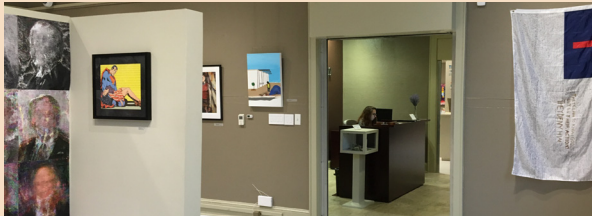
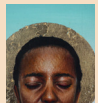
When she got the call a few hours later to return to the funeral home, before she could get to the funeral home she was met with an odor so strong it covered a three blocks area. The odor was coming from her son's body. When she walked in the room where her Emmett's body lay, her father and friends immediately grabbed her. She told them "Turn me loose," and added "I have a job to do." She slowly walked over to Emmett and slowly scanned her son's body with a mother's eyes taking note of the beautiful boy she entrusted to Mississippi. His eye was hanging out and laying on his face. The other eye was completely gone. His tongue was hanging out and laying on his face. Her son was almost unrecognizable except for the ring he was wearing that belonged to his father. The bridge of his nose looked like it was chopped with a meat chopper. Mamie

always thought Emmett's teeth were the prettiest teeth she had ever seen. The teeth that she had taken so much pride in caring for, were all missing except for two. She thought to herself, "Where were the rest of them?" His ears, that were just like her ears--curled up at the bottom - one of them was completely gone. "Where is it?" Mamie thought to herself. That's when she saw the hole in his head. She could see daylight across the room through the hole in her son's head. She whispered the words "Was that necessary to shoot him?" From the hole in his head she discovered that they also took an axe and went straight down across his head and the face and the back of her son's head were separated from each other. She sighed as she looked at her son. The funeral director watched her and broke the grieving silence by asking Mamie Till if she wanted an open casket. She said "Oh yes." He asked her "Do you want me to do something for the face? Do you want me to try to fix it up?" Mamie Till responded "No. Let the people see what I see. I want the world to see what they did to my son." She said "There is no way I can possibly tell this story and give them the visual picture of what my son looked like."

In 2017, Emmett Till's accuser, Carol Bryant admitted that she lied.

Tina Ybarra / South Gate, CA, see page Page 30





The FL3TCH3R Exhibit thanks the Reece Museum for Hosting our exhibit since 2014.

EXHIBITION: **10-9 to 12-15,**
2017, @REECE MUSEUM

MEET & GREET: MON, **10-23,**
4-5:30 *pm.* @SLOCUMB GALLERIES

JUROR'S LECTURE: **10-26,**
5-6:00 *pm.* @REECE MUSEUM, ETSU

RECEPTION & AWARDS: **10-26,**
6-8:00 *pm.* @REECE MUSEUM

2017 ARTISTS: JONATHAN ADAMS / TN/ MARISSA ANGEL / VA / JENNY E. BALISLE / CA / MARTIN BECK / KY / SARAH BIELSKI / GA / URSULA BRYANT / VA / JESSICA BURKE / GA / JOE CASTRO/ PA / DENGKE CHEN / FL / ERICA CIGANEK / WA / KATHRYN CIRINCIONE / IL / ALEX CURTISS / LA / ALESSANDRA DIVIZIA / NY / CHRISTOPHER DOUCETTE / ID / JAMES EHLERS / KS / NAANDEYE GARCIA VILLEGAS / MEXICO / JOEL GIBBS / VA / ROBLY GLOVER / TX / QUINTIN GONZALEZ / CO / VICKY GRUBE / NC / WESAM MAZHAR HADDAD / NY (JORDANIAN ORIGIN) / LUCY JULIA HALE / GA / BRANDON HARRELL / TN / RICK HARRIS / TN / HALEY HATFIELD / LA / ERLENE HENDRIX / VA / CATHY HRENDA / CA / TOM HUBBARD / GA / ROBERT HUNTER / VA / PATRICIA KABORE (PAGA) / SC / MARIO KIRAN / TX / JIM KRANSBERGER / NC / NATHAN LITTLE-WARNER / TN / JAMIE LUOTO / CA / AMY MACK / CA / KENISH MAGWOOD / SC / PAMELA MARKMAN / CA / BUFF MCALLISTER / NY / ED OUTHOUSE / MO / VICTORIA PENDRAGON / WV / DEIRDRE PINNOCK / CANADA / DOYUNG LEE-BRIAN REEVES-DAMIR POROBIC / ME / DONALD ROBSON / GA / TRIX ROSEN / NJ / CHARLES ANDREW SEATON / CA / ALMA ELAINE SHOAF / FL / RUTH SOROKIN / CA / MICHAEL SPILLERS / MO / TEMA STAUFFER / TN / VERA TRACY / TN / PATRICIA TURNER / FL / ROOPA VASUDEVAN / CHINA / JULIA WARIN / UNITED KINGDOM / LISA WHITTINGTON / GA / TINA YBARRA/ CA

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SOCIAALLY & POLITICALLY ENGAGED ART
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