



THE
FLETCHER
EXHIBIT

SOCIAL &
POLITICALLY
ENGAGED ART



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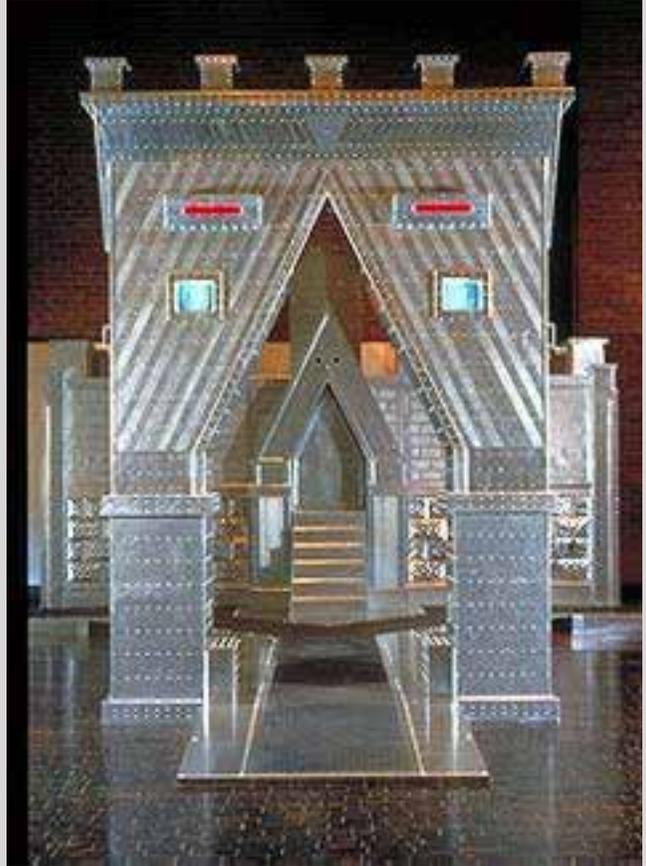
OUR 2013 JUROR / Michael Aurbach

Michael Aurbach is an artist-educator who teaches sculpture and drawing at Vanderbilt University in Nashville, Tennessee. His socially inspired works have been exhibited at universities, museums, and galleries throughout the United States. For nearly two decades Aurbach's work addressed issues related to death, identity, and the plight of socially disenfranchised groups. His recent work is about secrecy and institutional behavior.

He has been the recipient of numerous grants and awards. The National Endowment for the Arts, the Southern Arts Federation, the Tennessee Arts Commission, Art Matters Inc., the Puffin Foundation Ltd., and Vanderbilt University are among the institutions and foundations that have provided support for his work. In 1995 Aurbach was honored with the Southeastern College Art Conference Award for Outstanding Artistic Achievement.

Since 1986 there have been more than sixty solo exhibitions of his work. The Bernice Steinbaum Gallery in New York, the Indianapolis Art Center, the Artemisia Gallery in Chicago, the University of Notre Dame, and the University of Kansas are among the institutions that have hosted one-person shows. In 2001 Aurbach was honored with the inaugural exhibition of contemporary art at the Frist Center for the Visual Arts in Nashville, Tennessee. He has lectured at more than two-hundred colleges, museums, and art institutions.

Aurbach recently completed his term as president of the College Art Association. Through CAA he



The Institution

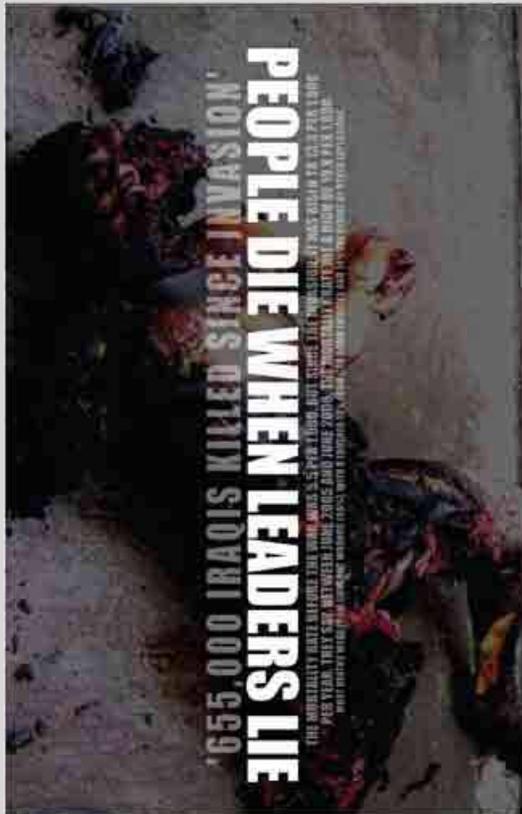
has been actively involved with the development of professional guidelines and standards for artists, art historians, and museum professionals. For many years he coordinated CAA's annual conference mentoring program known as the Career Development Workshop.

The **FL3TCH3R Exhibit** is an annual multi-national juried exhibit focused on socially and politically motivated art. Socially and politically engaged art has been integral in creative expression since the beginning of visual arts. This exhibition's goal is the exploration of the current trends and trajectory in this field and that these collective creative works will hopefully serve as an avenue or agent for societal transformation and exposure of social and political points of view. The purpose is to recognize and advance this endeavor by providing a venue for the exhibition of socially and politically engaged art. Furthermore, the exhibit's proceeds after expenses will fund the Fletcher H. Dyer Memorial Scholarship for art and design students.

About FLETCHER:

Fletcher Hancock Dyer, age 22, was lost too soon in a motorcycle accident in Johnson City, TN on November 5, 2009. Fletcher was a senior in the Department of Art and Design at East TN State University pursuing a concentration in Graphic Design under a Bachelor of Fine Arts program. As an artist and graphic designer, Fletcher created works that addressed social and political issues through visual means. Fletcher was always curi-

ous and aware of current events; he experimented in innovative ways to create works that investigate contemporary social issues. New, unexpected ideas and perspectives had unique ways of coming to the surface as a result of Fletcher's creative means of rattling cages. Fletcher's work embodies a purposeful, deliberate perspective of his personal endeavor to employ art as social and political com-



Above: A pic of fletch at a relaxed moment

Work to left: "People Die When Leaders Lie" 2008 design expressing the contemporary view of one of the most debated issues at the time meanwhile demanding our leaders do the "right" thing for our country and the world. The image was a news photos of the actual horrors of war appropriated by the artist.

Kamal Al Mansour / Fremont, CA

New World Order No. 3: Human Mined (Privacy Rights Transformed) addresses the paradox of the latest trend and almost compulsive use of social media (Twitter, Facebook, Google, Instagram, etc.) by a rising number of people in the U.S. and other countries, and the tracking & monitoring of such social media and personal customer data by the National Security Agency (NSA) under their top-secret spy program known as PRISM. Many (ACLU & others) consider the objectives and actions of PRISM to clearly be an invasion of privacy by the U.S.

This piece attempts to further explore this paradox by raising questions rather than presenting answers. All of the "personal" data (and content) freely and voluntarily posted on Twitter, Facebook, Google+, Instagram and others is freely and voluntarily posted. When searches are made on Google, Yahoo and Bing for example, those searches are stored and organically feed the algorithms that drive the search engines. That data is stored, used and monetized. Many of the apps that are installed on cell phones fueling much of this growing social media world explicitly ask you or tell you that they need access to certain data/systems on your cell phone, i.e., your contacts, your network settings, your

when, under PRISM, the NSA is able to track & monitor all of your personal data by accessing the systems of the companies that collect the data you freely and openly provide, but now assert is private.

I use the visual analogy of a human subject being mined for their genome, but instead of DNA/chromosomes, it is personal data -- your habits, who you are, what you think, who your friends are, what you buy, where you go, what you do, and on and on. Very similar to an operation (exploratory surgery) there is an invasion into the body to collect information so that your doctor learns more about your body (and mind) to understand your DNA or genetic make-up.

Lastly, New World Order No. 3: Human Mined (Privacy Rights Transformed) suggests more questions we should consider -- does the objective of PRISM (or what the NSA proclaims is the prevention of terroristic acts and threats to national security) outweigh the right to privacy guaranteed by the Bill of Rights? Is there a balance? Or, are the privacy rights of all Americans/people, here and after "transformed"? If transformed, what is the expectation of privacy under the U.S. Constitution?



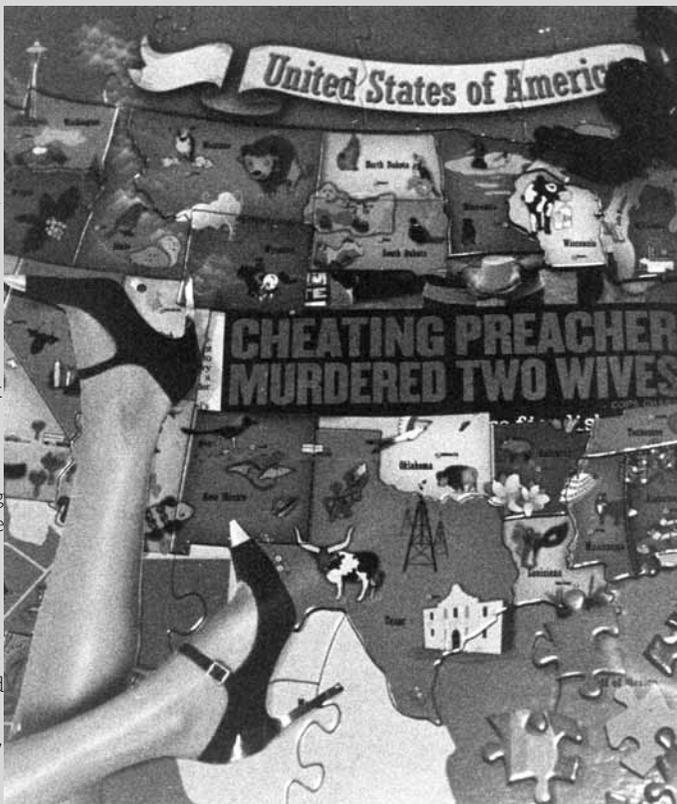
location (GPS), your other apps, etc. You can accept or decline these terms of use. The companies creating these apps, sell the data collected to Acxiom and others, and now know everything about you, but nothing about what is done with this data is known by you. The paradox arises

New WorldOrder #3:
Human Mined (Privacy Rights Transformed)
Digital / fabric / mixed media assemblage on
paper

Sharyn Bachleda / Nashville, TN

Puzzling the Absurdity - We are influenced by

nonsensical media garbage every day. In this series, I am challenging that notion by constructing collages with copyrighted magazine material and puzzle pieces. The aim of a puzzle is to acquire the whole picture and understand where everything fits into place. I am also using the word puzzle as a verb, which causes someone to feel confused because they cannot understand or make sense of something. My work is testing the knowledge of this media garbage displaced and collaged with puzzle pieces to create an interesting environment, juxtaposing the two. While the intention of a puzzle is to understand the whole, we only are exposed to bits and pieces of stories in the media and as much as we try, we will never understand the whole picture, or be able to complete the puzzle. Here, I am also reacting to Dadaism, appropriation, and the absurd in general.



Cheating Preacher Murdered Two Wives, 2012
Gelatin Silver Print 10.5 x 12

Cristina Camin Blau / Flint, TX

When I was a child, around my grandmothers dining room table, parents, aunts, great uncles and grandparents loudly debated political, social and religious prejudices. We still do today. My family has always been experts on current affairs.

My art addresses these same topics. Political, social, cultural, and environmental issues are explored. I make statements that are obvious and easily interpreted by the viewer. Artists have a captive audience for a short period. My art uses that time to show important issues and spur concern and involvement. I have been influenced by traditional and illustrative art such as the Pre-Raphaelites and the artists from the Golden Age



Buy Chinese , Cristina Camin Blau, 2012, Linoleum
block relief with chine colle, 14 1/2' X 15 1/2'.

PUT A BILLION PEOPLE TO WORK
BUY CHINESE

of Illustration, among others. My art features representational human and animal figures. It is illustrative and a bit humorous at times.

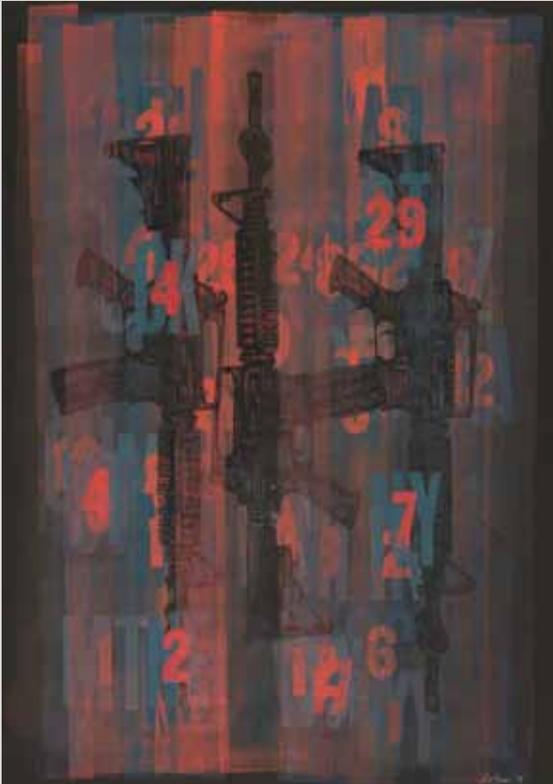
Bryna Bobick / Memphis, TN

Newt Gingrich [On immigration]: You should control the border, which I have pledged to do by January 1, 2014. You should fix legal immigration in terms of visas so people can come and go more easily than doing it illegally. You should have a guest worker program, probably run by American Express, Visa or MasterCard so they minimize fraud, which the federal government won't do. And you should have much stronger employer penalties at that point because you can validate it. *Source: CNN 2012 GOP primary debate on the eve of Florida primary January 26, 2012*

While co-leading a study abroad trip to Italy during the summer, I decided to take a side trip to Venice and saw the 2013 Venice Biennale. As I walked around and viewed the various pavilions, I read on a wall "Anonymous, Stateless, Immigrant Pavilion." The spray painted image contained two arrows. I followed the arrows; they led to the Grand Canal.



"The Forgotten" Venice Biennale Pavilion
photography 2013



Art Brown / Kingsport, TN

Political issues and current events reported in the news are often the subjects of my work. For each story or issue, there are many conflicting opinions that I feel need to be acknowledged in my prints. By overlapping layers of ink printed with antique letterpress wood type and also the linocuts I carve, I have the opportunity to represent many sides of an issue, interject humor, and state my own personal opinions and reactions all at once.

Happy Trails, Twinkie was inspired by the 2012 bankruptcy of Hostess Bakeries that ended employment for approximately 18,500 workers. Layers of type and ink call attention to the jobs lost, the media blaming the unions, and the odd nostalgia that caused a public outcry—not about corporate mismanagement, but that the public would no longer have access to Hostess snack cakes.

Minus 387 2013
Relief and Letterpress

Minus 387 was carved and printed in early 2013 in the months after the Newtown, Connecticut school shootings. In the wake of the tragedy, I found myself researching the number of deaths from school shootings. According to my research, there were 387 deaths since 1992. In layers of ink in this print, the death total is broken down by state.

Mark Burluson / Atlanta, GA

The Last Lunch Boxed Set was conceived designed as an irreverent counterpoint to an American cultural debate that seems to have veered off topic to become a polarized stalemate. More specifically, This lunch box is about methods that might be used to terminate one's own life in the event of catastrophic illness with no hope of rehabilitation and laws that forbid access to physician assisted suicide. It is from an ongoing series of "kits" that are conceived to address social issues that are in the mainstream of American culture at the beginning of the 21st century.

The objects that are present in this kit were crafted by hand, or are modified readymades. They represent five different methods for suicide. The methods were chosen from the book "Final Exit" by Derek Humphry, founder of the Hemlock Society. In his book he describes in detail the advantages and disadvantages of various methods of self-deliverance and I have chosen the five that seemed to be the most humane. They are hanging, poisoning by plants, drug overdose, carbon monoxide poisoning and asphyxiation by Helium and a plastic bag.

The work is not an endorsement of suicide but is designed to focus attention around the controversial issue of physician assisted lethal injection, which is not one of the options represented in this kit directly. However, printed on some of the labels are QR or quick reference codes that are scannable with a smart phone. When scanned the viewer will be presented with one of several videos. The most significant of the videos is an actual physician assisted suicide that took place in the state of Oregon. The event was voluntarily filmed and distributed by the family at the request of the deceased, who wanted to be an advocate for this issue. Oregon is of the only three states in the country to allow physician assisted suicide.

The scene is the death of a terminally ill man lovingly surrounded by his family, he is joking



The Last Lunch Boxed Set, mixed media, 15" X 24", 2012

and singing songs during the medical procedure and termination of his life. The normalcy, humor and love that are present in the room speaks volumes to me about the importance of dignity in the dying process and calls attention to the fact that in reality issues of humanity, dignity, and personal freedom are, or should be, at the center of this cultural debate that is usually dominated by moral and religious arguments.

In my research of for this project, I was struck by the frequent presence of humor, presumably as a method of coping with this extremely difficult process. I used this as inspiration for the casual tone of the kit which is designed as a commercial, off the shelf, portable suicide kit suitable for a midday final exit with a full range of the most humane options for self-termination included. In addition to the those elements, there are two small notebooks titled C.O.D.A and a lunch plate that will reveal the message "do not resuscitate" after the last lunch has been consumed.



Video = You Must Not, Stop motion photography. The use of religious mythology to control people politically and socially still occurs even in my little girl's Sunday School Class.

Melisa Cadell / ww

The rhetoric of world leaders, local politicians, and religious heads often leaves me in a lonely place wondering if the future can really bring about a better world. Since the birth of my two children I have grown more outspoken about the issues that shape our world. It is in these works that an inner and often silent dialogue becomes public.

The figure has provided the vehicle for expression. It is something quite familiar yet complex in that it proposes layers of thought that are to be contemplated in a personal space. The surface offers insight into intent but allows for uncertainty. Meanings are given a chance to emerge, a place to be examined.

We understand the fragility of the human form because it is something like our own; therefore, we also recognize that it holds the potential for resilience. We should not feel isolated; we should come together and search for common understandings that may require difficult conversations that cannot be composed in sound bites.



Katelyn S. Chapman, Must Be That Time.... 2013, Screen Print

Katelyn S. Chapman / Clemson, SC

Social stigmas act as a perpetual monkey wrench in western society in ways that people are forced to encounter on an unremitting basis. Through my artwork, I strive to communicate the most common of all gender specific labels that men and women are pigeonholed into despite their possible and most often, real life inaccuracies. By merging the typical insinuations that are inherently possessed by masculine

about how they approach such issues on a regular basis. I expose some of the most prevalent ways in which people are typecast by their sex alone along with the outlandish expectations that women, specifically, are emblazoned with in American culture.

The interlacing of such a comical juxtaposition of male to female stereotypes in a customarily taboo context lightens the mood of the loaded underlying conceptuality.

Morgan Chivers / Arlington, TX

Ready For The High-Fructose Round-up is part of my GMO Goblet series, exploring the ubiquity of processed genetically-modified corn products in modern mainstream foodstuffs – advertising glorifies these products despite a lack of earnest nutritional content and its total reliance on dubious agricultural practices which imperil human sustainability.

This textual work is reflective of my concern with mass repetition of information to the detriment of its digestibility. In NeverAgainNeverAgainNeverAgain, I use banal office equipment to repeat a phrase often said with a supposed solemnity, but which is said so often, followed by so little action, and repeated in the wake of atrocity after atrocity; the very repetition of the phrase nullifies the sentiment. The mass media in the United States has firmly embraced its role as the Fourth Branch of the government, spoon-feeding the American people official messages with little to no bearing on reality. Breaking Newspeak uses a direct quote from the 43rd President of the United States to say one thing while showing its opposite upon careful inspection. When the viewer is too close to the words, little differentiation is detected; with distance, one can literally see the lie.

Ready For The High-Fructose Roundup 2013
appropriated Coca-Cola bottles, cast and blown



Eric Conrad / Emporia, KS

Figures, part-beast and part-human, struggle to regain a sense of identity, support and control within sensual, exuberant, violent, and/or co-dependent relationships. The works often con-

tain narratives that deal with a coming to terms with past actions taken or current events not easily forgotten. Heaps of figures are mixed-up, entangled, disfigured and forced into co-dependent communities, fragile structures where there is potential for reconciliation and collapse.



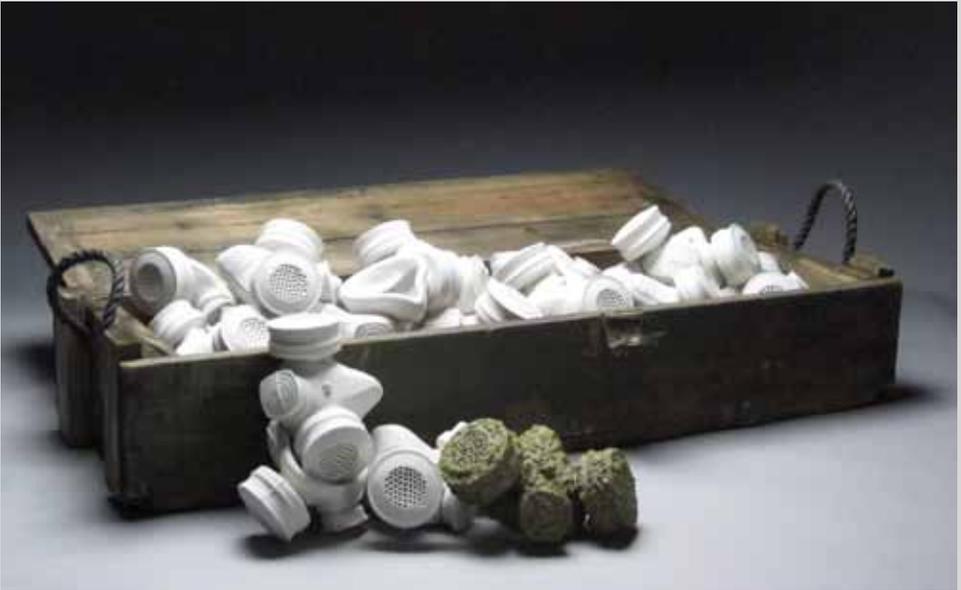
Last Night 1, 2009, gouache on paper, 30" x 39"

Derek Decker / Grabill, IN

Throughout history, commerce and trade has played an important role in the development of civilizations. My work explores the role in which mass production has inundated our culture, and the effects of mass consumption of those products in society. I look to question what will be found from our civilization maybe 2000 years from now, and what "object/artifact" will be considered important. Will it be a common informational street sign, or a hand tool that becomes non-existent due to technological advances?

In my work I am exploring the "object/artifact", as well as the subconscious associations of form within this realm. These forms carry a reminder of a particular use in which the form may be associated with, in terms of time and place. Using mechanical and industrial forms within my work, I create forms associated with the mass production in society.

I achieve this by using traditional hand building techniques and industrial processes, such as molds and slip casting, to convey the time period that my work is referencing.



Decker, Air Quality #2, 9" x 37 1/2" x 24", Slip Cast Porcelain, Wood, and Glaze, Hand Built, 2012

Justin Diggle / Salt Lake City, UT

My current work takes as its central focus the idea of Surveillance and the many forms that this can take.

In our increasingly technological society it is becoming common to be spied upon or to spy on others in some way. In many cities, just walking down the street can mean that you have been filmed or photographed many times, either from street cameras, ATM machines or by cameras inside shops. It would be extremely difficult in these areas to go about a normal routine without being photographed. This type of surveillance is certainly more common in some countries than others. These cameras may also be linked to biometric databases to automatically track or look for specific individuals.

The use of bird imagery, in some of the prints, acts as a metaphor for surveillance: being seen from above, or watched, and this is often combined with other elements, such as a plane, for aerial surveillance, or more recently with cameras. The bird also adds an emotive and expressive character so that the viewer will not just see a sterile representation of equipment, but rather will be made aware that it is controlled, or perhaps programmed by individuals.

Mobile inverse surveillance house system I. 2012. Etching & Photo Etching.





Sticks and Stones, 2013, water-

DeAnna Douglas / Hattiesburg, MS

Because I have a background in graphic design, my work shows a variety of styles and media. I think my design background adds to my fine arts style and vice versa. Both areas deal with communicating an idea or concept. I have always felt lucky to be in a field that allows self-expression from a totally original starting point. We often don't listen to people speaking but we do look at visual images. It is not my intention to persuade you to a certain view point but to simply make some visual statements and the viewer will draw their own conclusion.

Planning Entropy, mixed media bound original artist's book, 11" x 14" x 6, 1995-2012, cover shown



Debra Drexler / Kailua, HI

In the painting *Too Much Heaven to Last* the ghost of William Cullen Bryant's words are inscribed in a deconstructed landscape that references Durand's 1849 painting of Cole and Bryant looking over the pristine Hudson Valley - "Kindred Spirits". The landscape presented is subverted through the introduction of a sludge-like material that similar to what is dispersed into the environment after Fracking. Nearly 200 years ago when Bryant wrote the poem "A Scene on the Banks of the Hudson" he had no idea how hauntingly prophetic his words would be

"River! in this still hour thou hast
Too much of heaven on earth to last;"

Planning Entropy consists of 38 original drawings, writings that have been collaged and painted and bound into book form by wire that is 11" x

15" x 6". It took 15 years to gather, and create the material that has been used to make this work of art. The images speak of power struggles from the intrapersonal to global situations such as nuclear testing in the Pacific and colonialism. The energetic process of making speaks to the freedom inherent in releasing the illusion of control.

Matt Drissell / Sioux Center, IA

I live in one of the leading industrial agricultural counties in the country, surrounded by thousands of acres of corn and soybeans. This industrialized system became entrenched in the mid 20th Century, as numerous developments in the chemistry lab allowed food to become a quick, easy, and inexpensive affair. This ease though drove out some of the tradition, time and effort previously welcomed in the kitchen, and much of the cost was paid with the degradation of both our land and bodies. Perhaps it is because of this that much of my work focuses on food – the paintings that I have submitted for the FL3TCH3R Exhibit are created with processed treats, each containing a variety of food products that melt onto the canvas, fused together with industrial chemicals. The resulting colors and textures both attract and revolt.

Ultimately, these works explores the legacy of the industrial food system and its effect on our bodies and health, on our soil and land, and on our national identity.



Mint Chip, 2012, 35 x 27" Milk, cream, buttermilk, corn syrup, whey, high fructose corn syrup, chocolate chips (sugar, chocolate liquor, coconut oil, soy lecithin, vanilla, salt), sugar, mono & diglycerides, guar gum, redistilled oil of peppermint, sodium phosphate, cellulose gum, sodium citrate, polysorbate 80, carrageenan, blue 1, yellow 5, polyurethane, on panel

Carrie A. Dyer / Johnson City, TN

the work is created through reoccurring patterns of thought through the repetition of daily interactions. the imagery is dissected from childlike states of isolation, an in-ability to communicate traditionally, being misunderstood. parts and pieces of animals reference icon like objects which play as psychological metaphors. the wing is essential for the bird to fly; antlers are essential for the deer to protect. metaphorical icons are juxtaposed next to the simulation of water like area-scapes frozen in some kind of time. size reflects the intimacy of the psychological space, the moment, the idea that even thought is meaningless due to their short inconsistent nature of existence itself. the act of organizing these thoughts creates a formula of understanding. "things that weren't supposed to happen" reflects a childlike perspective of everyday events that shatter an idealistic view of how society should be. the work is a reaction to this realization. it is a silent scream, an emotion that creates an inability to react physically. small areas create catalysts for hopefulness where seemingly insignificant actions create the ability to see as you might not have seen before.

The theme "thing's that weren't supposed to happen" is central to all of my work conceptually. My work is based on personal experiences –the idealistic view from a child's perspective. Icons and ideologies collide with the realistic view of how and what the world is. Iconic objects are used as metaphor. Through these juxtapositions abstract landscapes are created. Using the idea of time as a point of origin allows, me as the maker, to use materials like transparency, and the appearance of water-like area-scapes.

There are many different ways that people express the same emotions and psychological states. The techniques and mediums chosen have an impact on how the viewer decodes and interprets the work. My personal work includes a variety of different media. From painting, drawing, photography, illustration, construction, digital prints,

fibers, video, inflatables to graphic design, all areas are connected to each other and represent methods of communication. All of these media are significant to my process as a graphic designer and artist.

Constructed Reality, digital print 2013



The use of techniques such as layering Plexiglas and transparencies allow me to work in layers. These techniques mimic the characteristics of water. Layers create a three-dimensional effect and cast shadows on the wall. I have also used water in my work –from encasing water in resin to using a motor to create a kinetic piece creating a funnel in the water. Water can be interpreted as a metaphorical icon in many ways. I see my work as research of questions that

can't be answered. Unstoppable forces meet unmovable objects. My work is a tool through which I communicate indescribable emotions too painful to put into words. I expect the viewer to have their own interpretations of the work just as there are many different interpretations of visual language.

Myra Eastman / Santa Cruz, CA

I like to create artwork about issues I can't stop thinking about. Over the years this has led me into war, occupation, women's issues and most recently gun violence. Everyday I am bombarded with an overload of human misery and unspeakable horror that pierce my heart with sadness. I can only make sense of it all if I tear off a tiny piece and create works of art that speak to our common humanity and dignity.

Cathy Fields / Seattle, WA

I suspect that each generation finds confusing and frightening aspects of civilization as it exists during their day. Each era is confronted by a different set of threats and inequities, and people have bumbled through the challenges in alternating efforts of dispute and collaboration; positive countered by negative and rare agreement over which one is which. Society does evolve through it all in an effort to meet the next big task, but this time every life form on the planet is impacted through environmental changes. It's a serious situation and I don't have the answers but I do what I can about my carbon footprint, and ponder the issue through paint on canvas spiked with a shot of irony.



Occupation, 2010, Ink on Paper



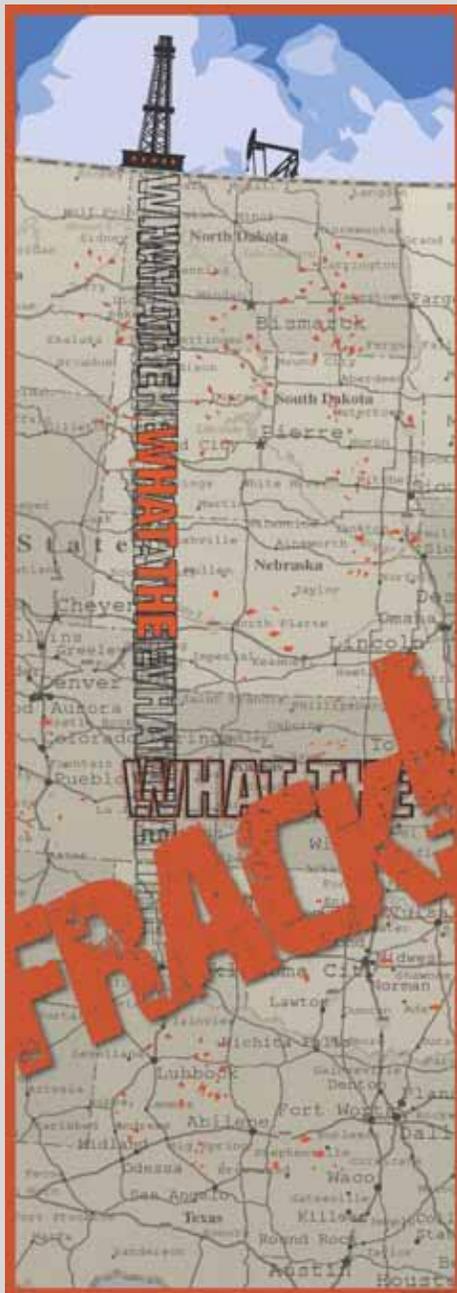
A Global Shift, 2013 Media: Acrylic on canvas

LUCY ANNIS GANJE / Grand Forks, ND

I have always used art and design as a means to politically engage with crucial socio-political matters of our time. I use my art to critique current affairs, and as a framework for dissent. One of my ongoing poster series tackles a variety of issues ranging from war to genetically modified organisms to corporate farming practices. My work investigates identity construction, the taking of American Indian lands, sovereignty and intercultural dialogue. One poster addresses the farm crisis and suicides in the Midwest, incorporating elements of songs and nursery rhymes as examples of the dissonance one finds in seemingly peaceful/romantic prairie settings. Another takes a journalistic approach, inviting the viewer to spend time with the narrative. Political art in the 1930s was dismissed as “poor art for poor people.” A comment fueled by elitism and the art market. My goal is to continue to make “poor art for poor people.” And inspired by movements such as 1982’s “Mission Grafica” and artist and designer James Victore, I try to keep memories alive and move struggles forward.

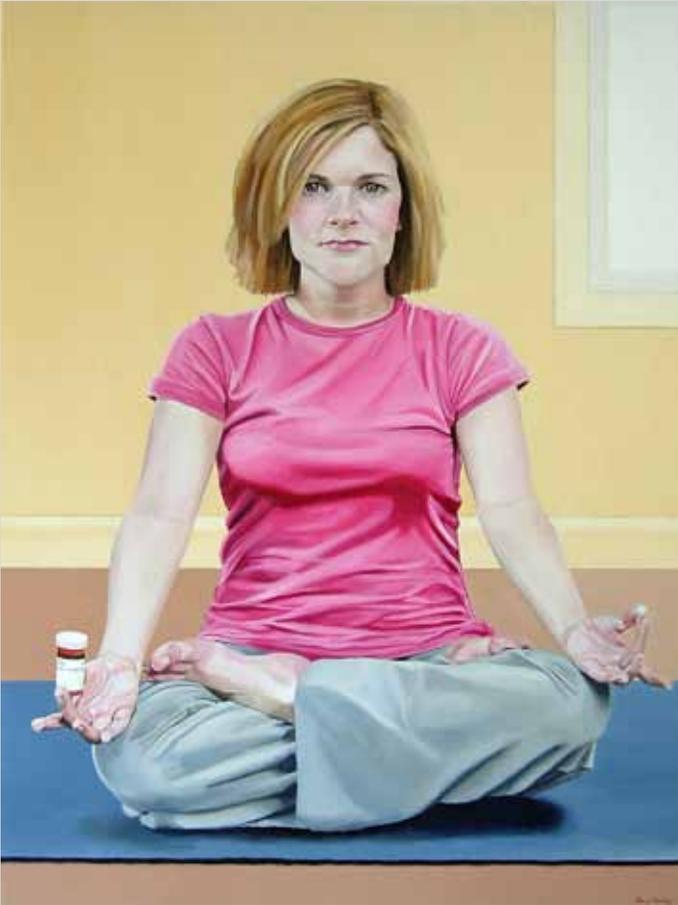
Image List

What the Frack? (2012)



Amy Guidry / Lafayette, LA

This body of work, "Beneath the Surface," is comprised of social commentary paintings in acrylic on canvas. As an artist, I feel that my work serves as a platform to bring to light issues that I feel require more time, attention, and above all, action. In this series, I have taken current social and political issues of interest and portray them in a subtle, yet effective manner. The social issues I cover in "Beneath the Surface" range in subject from agribusiness to the pharmaceutical industry. I rely upon humor and wit to soften the political blow, thus reaching a broader audience. I strive to bring awareness to the viewer and encourage him or her to question their own beliefs and practices in an effort to improve society.



Inner Peace? 2007, acrylic on canvas





Reconstruction 2011, Screenprint, canvas

Rogelio Gutierrez / Tempe, AZ



As an artist, I make work that reflects my experiences as a first-generation Mexican American. I was born and raised in the state of California, where my parents illegally immigrated to from Jalisco, Mexico, in the 1970s. I grew up hearing the stories of my father and his brothers, "Nortenos" that bounced back and forth across the border looking for work, and ultimately, a better life. I have witnessed firsthand the struggles of my parents to escape poverty in Mexico in order to live the "American Dream" in the promised land of California. Their hardships and work ethic have afforded me opportunities that they did not have.

Much of my oeuvre deals with issues of immigration, personal identity, and community. In order to do this, I combine personal and cultural symbols with materials and modes of craft that reflect the everyday environment. For many years I worked in the commercial sign industry. I use many of the skills that I gained during that experience to fabricate works of art that appear as if they could be remnants of our visual culture. These signs seem playful at first glance; yet reveal deeper meaning upon closer inspection.

Kathryn Handzlik / Milligan College, TN

Appalachia is a region known for its mountains, coal, and poverty. Appalachia Service Project (ASP) is a non-profit organization that restores homes for families who have no other means to do so. These families have either had their homes destroyed by natural disasters like floods or tornados, or their homes have fallen onto utter disrepair as a result of the condition of their poverty. In fact, in 2012, 70% of people assisted by ASP were below the poverty line.

I have been working with ASP for the last few years, surveying families with rehabbed homes, and photographing as I go. The people I have met are truly the salt of the earth. Their stories are amazing, their friendship humbling, and their faith inspiring. I am so grateful to them for allowing me to photograph them and their children; to laugh and cry with them; to learn from them. They have given of themselves to me unconditionally and lovingly. I hope these photographs are able to shine even a little bit of light on the love, humility, and strength of these people whom I have come to love.



Doodle and Gordy (Scott County, TN), 2012

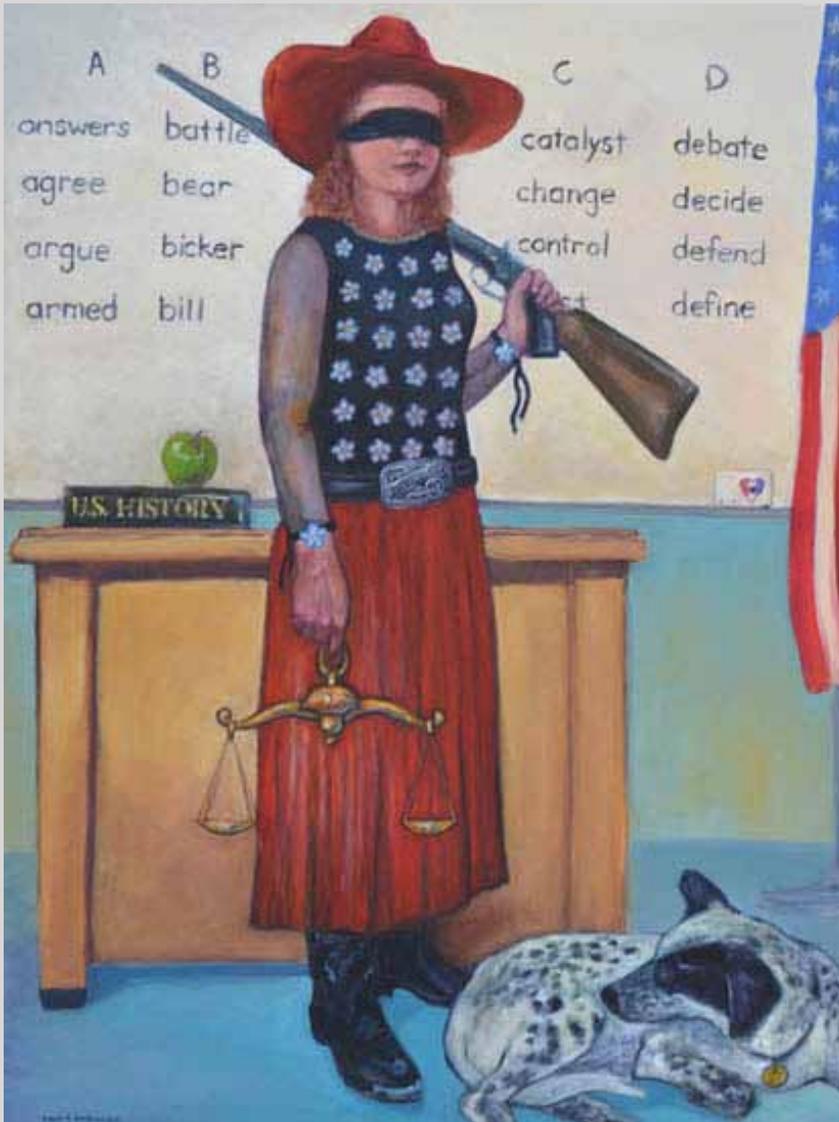
Lucy Julia Hale / Cave Spring, GA

I feel my recent work to be a riff on prior American women's Belle Epoque scrapbook collages of their consumer dreams as informed by advertising and mass-produced illustrations of stories and products. Like them, I take scenes from magazines and books. Mine are primarily from interior design that shows me a commercially approved constructed place, an interior that is also a man-made carapace produced in support of a promoted cultural

identity. I add detail to elaborate and intensify the cultural identity I see promoted.

Geometric Solipsist, Paper Collage, 2003





Justice Get Your Gun, oil on canvas, 2013

Lidia C. Hasenauer / Scotts Valley, CA

My figurative oil paintings use the human body as a metaphor to speak about our current history. Subjects like pollution, politics, and social issues are woven into a narrative element. Visual language and sometimes words are used to convey ideas.

The elements are rendered in a loose representational way. Color in the paintings plays a symbolic part of the narrative. Body language,

what the people wear, and the use of their hands add to the commentary. Mythology, art, and literature references are prominent parts of the process. Viewers don't really need to know all this stuff to react to the piece. In fact, I have no control over their response. I can only try to communicate how I felt about what I recorded. To tell these stories, I am using a familiar object as messenger, the human body.



"BETWEEN DAMS" Margaret Haydon stoneware and cast porcelain

Margaret K. Haydon / Boulder CO

I use the sturgeon motif in sculptural compositions that reference their habitat, history and endangered status. I make molds of various species of sturgeon as well as other image components such as aspen branches, spheres, and dam buttresses to compose individual wall-mounted and free-standing compositions.

My work is a two-fold path that includes aesthetic work and engagement in our physical environment. I build pieces about an ancient and now endangered species, and I work in the field with sturgeon conservation. Partial proceeds from my work benefit sturgeon research. Fieldwork increases my understanding of the animal and the natural world, and gives my aesthetic work backbone. We live in the company of animals,

but are often unaware of our impact on their shrinking populations. Sturgeon are only one species among many losing ground to rapidly changing habitat. I bear witness to these animals in the field and my aesthetic work is the trace of that witnessing. With this work I hope to inspire curiosity about this singular creature, and perhaps spark a broader thoughtfulness about our physical environment.

Mary Hood / Tempe, AZ

My current research, *The Twilight Hours*, exists in the luminous space between day and night, where the imagination creates images of things unseen. I am interested in new ways of defining space and creating utopian, and/or not so utopian spaces. I am interested in how time, space, narrative, and experience are embodied in myth and story telling; how the collective cultural understanding and quieting of the mind can be re-established through narrative. Many of these narratives are eluding to themes within contemporary culture that express a political or social point of view, using animals as a metaphor for human behaviors. Birds fly into invisible fences, dogs are sleeping while on guard, bears are unwillingly displaced, and eagles run through forests trying to escape world scrutiny. New forms of expression, knowledge, creativity, and the expansion of studio practices emerge by researching myth with both image development and process. I use handmade paper in combination with digital composition and laser engraving to reference some sort of balance: low tech with high tech. The laser engraved relief plates are etched into a variety of wood veneers that are then combined with other processes to highlight the relevancy of digital processes as they relate to printmaking's graphic identity, the creation of unique matrixes, and the interconnectivity of printmaking as a system of visual language.



While Sirius Was Sleeping 2012

Laser engraved wood relief, silkscreen, monotype printed on handmade paper

Shreepad Joglekar / Manhattan, KS

When I moved to the United States for graduate studies (2003), after the initial amazement about air-conditioning, freeways, and the national parks, I became starkly aware of a unique relationship that the contemporary American culture has with the environment. In my work, I

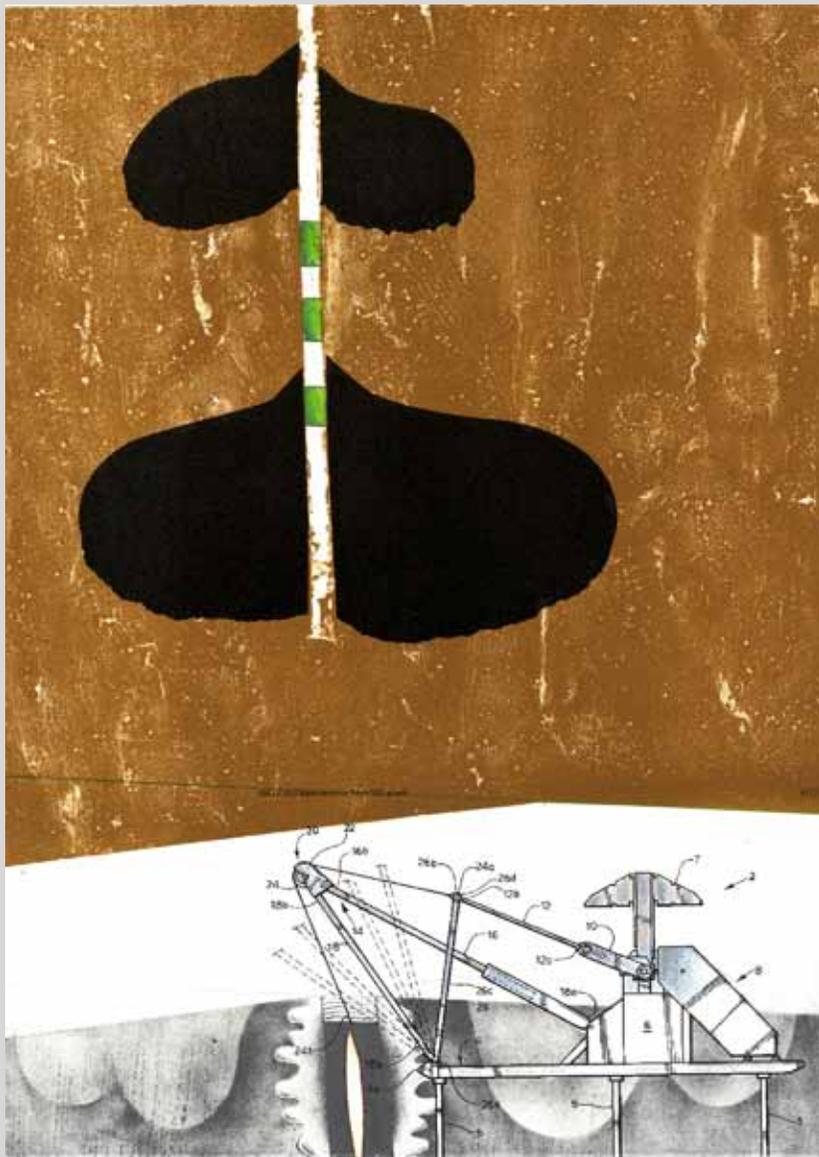


Routine, With H-4 Wife, Pigment print, 2013

interpret the natural, constructed, and intellectual environments as an immigrant transitioning from being an outsider to an insider. I believe our surroundings archive our attitude and desires, and give form to the abstract, often romantic, idea of human-environment relationship, or the even more self-deceptive assumption of socioeconomic equality.

Few miles west of Paduch Kentucky is West Kentucky Wildlife Management Area. During my artist residency at Paduch I came across this muffler of green space managed by the state for

the purpose of hunting, fishing, and other such recreational activities (as defined by the state). Later I understood how this space functions more like a buffer zone as it encapsulates the largest nuclear enrichment plant in the United States. First three submitted images come from the ongoing series from this wildlife management area. The last image comes from a new series in response to the suspended social condition caused by immigrant status.



North Dakota Slant, lithograph/pochoir

Kent Kapplinger / Fargo, ND

My work addresses socio-environmental issues and focuses on balance, order, and regeneration initiating dialogue on the quality of life. I consider my work collaborative in nature, inspired by authors, reporters and researchers of environmental and cultural issues interpreted through my own rural-based background.

Gary A. Keown / Covington, LA

The content of my work reflects social and political observations and issues that arise within the United States and abroad. The intent is to make a statement about a particular situation through a satirical and at times humorous or even dark tone. For instance, the work submitted for this exhibition is a reaction

to the brutal killings of innocent individuals with semi-automatic weapons in recent times. Using the iconic 'Dick and Jane' of the 1950s and early 1960s, these figures are cast in a dark gray, referencing the color of those weapons. The type is New Century Schoolbook, which was the typeface used in those public school reading books. The fasteners that secure these canvases to the wall suggest bullets.



“Run, Dick, Run.”

David Marquez / Bowling Green KY

Influenced from the waste of our culture, I consider myself a scavenger of sorts. In this body of work, obsessive systems are used to re-contextualize remnants into formal curiosities. Readily available components, such as plastic containers, bottles and other mass produced fragments, are borrowed to create hybrids. The origins of the objects are obscured through choices of medium. The results exploit notions of mass production, cellular growth, biological and botanical form, organic propagation and the abstract.

Though outwardly detached and silent, these objects expose our sometimes inconspicuous desire for commodity and the waste that develops from this neurosis. Context and image is minimal, stripped down to simple formal choices, allowing a variety of individual speculation yet retaining the integrity of their roots. Using bronze, steel, iron, ceramics and other mediums, the cast assemblages of societies superfluous materials solicit an intermission to ponder a unfamiliar familiarity.

Germination 003
Cast Bronze and Rubber



Jill Martin / Charlotte NC

These paintings are from a series "Four Years Later", my reflections on the Iraq war. They address moments of "collateral damage". Collateral damage – "injury inflicted on something other than an intended target", Merriam Webster Dictionary. I saw these as - the occupation of a country with a different culture, the grief over loss of life and the contemplation of a young soldier facing the rest of his life. Non self referential, non ironical, they are a direct response meant to engage the general public, that through distancing of the war, was insulated and seemingly unaffected by the violence and trauma that was occurring.



Young G.I., 2007, acrylic



Imminent Domain, Digital Photo Collage, 2011

John Meza / Uniondale, PA

For the last twenty-five years John Meza has taught an array of undergraduate and graduate level Fine Art and Applied Art courses at institutions throughout the United States. Currently, John teaches at both the undergraduate and graduate levels in the Graphic Design program at Marywood University. He received a BFA degree in Painting from Kutztown University, a MFA degree in Painting from Memphis University, and a second MFA in Visual Design with a concentration in Computers from the University of Oregon. This formal training and widespread experience has given him ample opportunity to refine his teaching methodologies, as well as work with diverse populations of students and contemporaries. As an artist/designer, John's work has been recognized, awarded, and pub-

lished on regional and national levels.

"My work is based on the classic literary themes of Man vs. Man, Man vs. Nature, and Man vs. Himself. Through the use of the allegorical figures, the symbolic images examine the duplicitous nature of human behavior, make inquiries into the state of the human condition, and question our position and mission in the greater cosmos".



Obstetrical Phantom: Suffragist (detail)
Florida voting booth, human pelvis,
anatomical models, electronic counters,
aluminum, cotton

Cristin Millett / State College, PA

Growing up in a medical household I was surrounded by discussions, most often at the dinner table, that focused on the human body: its diseases, its symptoms, its diagnosis, and its treatment. In my family of scientists, those conversations continue to this day. Over the years, I have come to recognize the profound effect that exposure has had on my art. Although my interest in the body and body politics originated in my childhood, it was during graduate school that I incorporated this fascination into my art.

In an effort to overcome both fear and ignorance of my own body, I began to research gynecology as a gender-specific metaphor. Although most scholars respond to their research in writing, as a visual artist the results

of my critical analysis of the feminine body are expressed in works of art. I have studied medical instruments, anatomical models, historical texts, and anatomy theaters at institutions and museums throughout Europe and the United States, including the collections at the Wellcome Institute for the History of Medicine, the Old St. Thomas Operating Theater and the Thackray Medical Museum. One outcome of this research is a series of so-called obstetrical phantoms, or birthing models, including Obstetrical Phantom: Suffragist. These models were, and still are, created for students to practice obstetrical procedures, including labor and delivery techniques. It is my intention to provoke contemplation on how we perceive, stereotype, and stigmatize the female body and question the history that molded the controversy surrounding reproduction.



Hillary Clinton, 2010, screen drawing and cut out.

Kelly M. Nelson / Farmville, VA

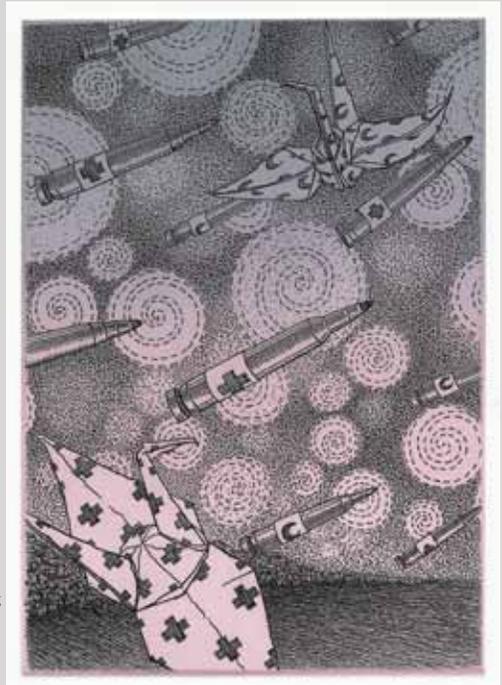
Invisibly linked is series of silk-screened portraits with accompanying text. The portraits are screened with dark brown charcoal, or really a warm black, using pochoir technique. The aesthetic is reminiscent of hurriedly spray painted portraits, as if appearing on a public wall instead of private paper. The text is descriptive of each woman's actions and is boldly cut out of the paper yet is comparatively subtle to the portraits. It is more difficult to read the text than the portraits. As time progresses the charcoal will fall off the paper, making the text more permanent than the portraits. As time erases a physical presence is documentation mostly written word? These women are linked in the series through process, image and text as well as through a broader and bolder historic context. A haunting challenge; put your face here.

Soon Ee Ngoh / Mississippi State, MS

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

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

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



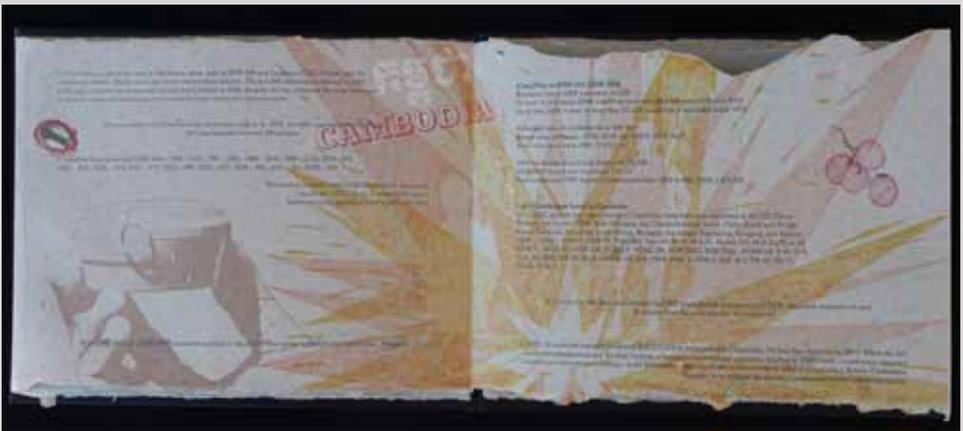
Till Everything is Luminous 2009 Solarplate etching

John Risseeuw / Tempe AZ

Boom! A Summary of Paper Landmine Print Project.



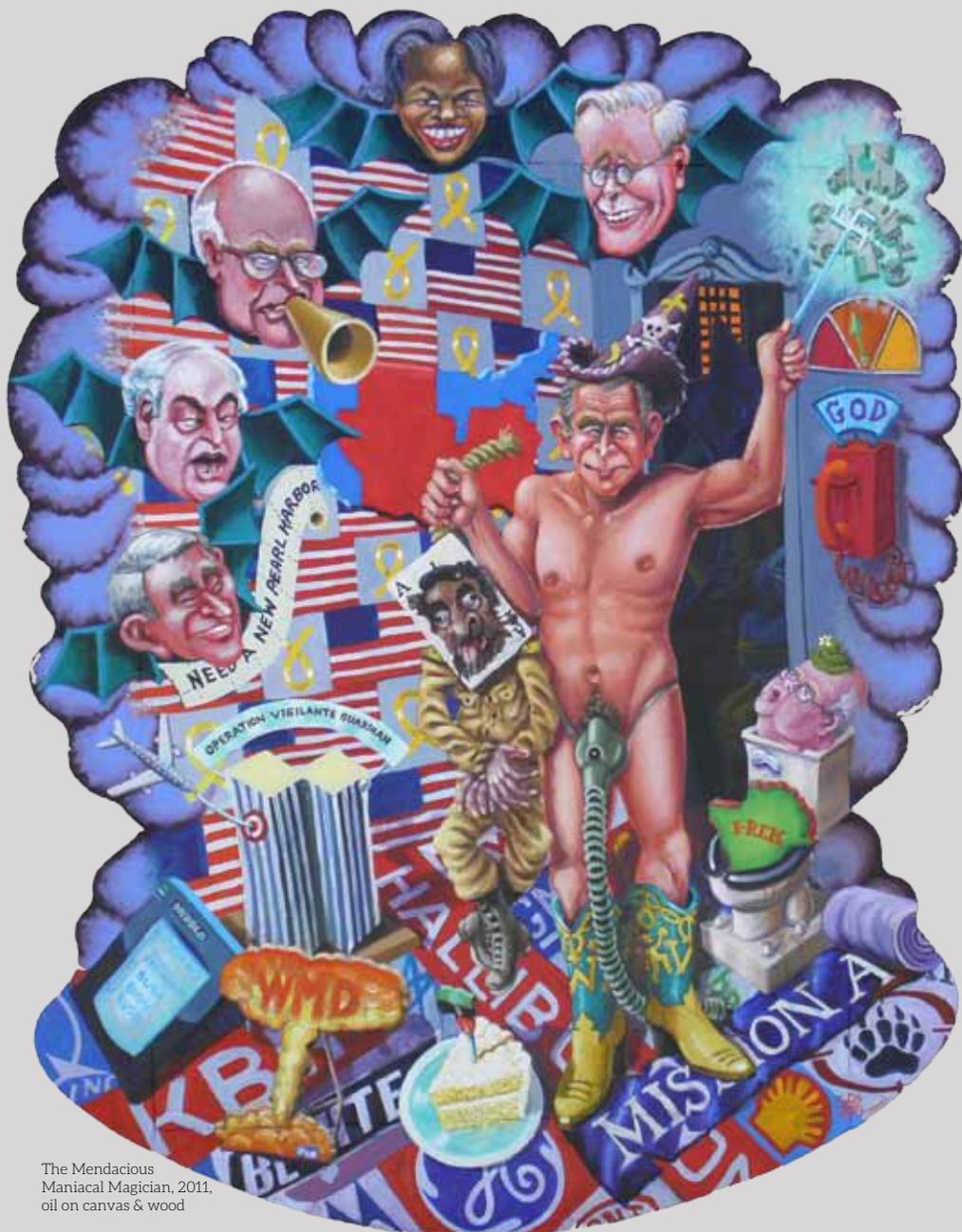
Boom A Summary of Paper Landmine Print Project, 2011
left bottom: detail



BOOM!, 2011
7.5" x 9.25" closed; 7.5" x 140" open. Accordion book with leatherbound covers. Letterpress and relief on shaped, variable paper handmade from the clothing of landmine victims, minefield plant fibers, and currency of mine-producing nations. Printed two sides in ten sections. Edition 30. \$1500

This artist's book represents and updates the Paper Landmine Print Project, a series of fifteen relief and letterpress prints about landmines and landmine survivors printed on paper handmade from clothing of landmine survivors mixed with plant fibers from the minefields or areas involved and the shredded currency of nations making the mines. Promoting support for reclaiming landmine-infested land and for the survivors, the proceeds from the sale of this work have

been and will continue to be donated to the Landmine Survivors Network (now the Survivors Corps), Cambodian Handicraft Association for Landmine and Polio Disabled, Vietnam Veterans of America Foundation (now Veterans for America), Mines Advisory Group, Adopt-A-Minefield, Handicap International and other agencies that have helped me on my journey. To date, over \$25,000 has been raised.



The Mendacious
Maniacal Magician, 2011.
oil on canvas & wood

Alfred J. Quiroz / Tucson, AZ

My creative process is based on satire, whether it is about the socio-political world we live in or my own personal history. The work involves extensive research and relates to current events. I am also fascinated by the usage of the word "war", such as the drug wars, border

wars and the war on crime, terror, etc. All of this creates remarkable displays of jingoism, which in itself it becomes a satire. I see these events as visual "cartoons."

My approach utilizes bright color, whether it be acrylic or oils, geometrical compositional elements based on the Golden Mean and very often these

elements are distorted or extended beyond the rectangular format. This method has allowed me to create larger than life paintings that can spill into a room. Humor is vital.

I have been working on a series on the U.S. Presidents since 1994. Intertwined with other subjects as minor series involving my ethnicity and the

politics involved in being considered a "minority." An older African-American man once told me that George Washington was "Black." I was somewhat dismayed and then he asked me if I could name a current Anglo-American with the name "Washington." I was stumped. This became my inspiration for my image "George Washington."

Skip Rohde / Mars Hill, NC

There is a long tradition of artists making works that reflect the political world. Artists are, after all, members of our societies, subject to all the turmoil that everybody else is. We participate to varying degrees in the political give-and-take that helps define our lives. All of us have an obligation to speak our minds in whatever way we

can. I'm a painter, so I speak my mind in paint. Many of my artworks reflect my thoughts on our society, on our political leaders, and on the situations they created and in which I have found myself involved. Whether working in my studio in North Carolina, or in foreign countries like Iraq and Afghanistan, I continue to record my world, and my impressions, in



A Pachydermian Portrait of King George II, Pope Karl, and Lord Cheney, Oil on canvas, 2005

Steve Rossi / Beacon, NY

Inspired by the horizontal organizational structure of the Occupy Wall Street movement, this public performative intervention is titled Reciprocal Ladder to Roll and involves a circular ladder form designed to be pushed and pulled along the streets and sidewalks of lower Manhattan, an area with one of the largest income inequality gaps in the country. This project was undertaken to draw attention to the possibilities of re-imagining alternative non-hierarchical forms of social organization through the uncanny gesture of subverting the familiar orientation, function, and metaphor of a ladder— widely seen to symbolically represent upward mobility and the social hierarchy that is established by that perception and understanding. Taking on a circular and reciprocal form, the otherwise utilitarian function of a ladder is

given a new context by producing a physical and social space designed to move horizontally, presenting a possibility for what a “ladder of success” might look like without a beginning or end, top or bottom.



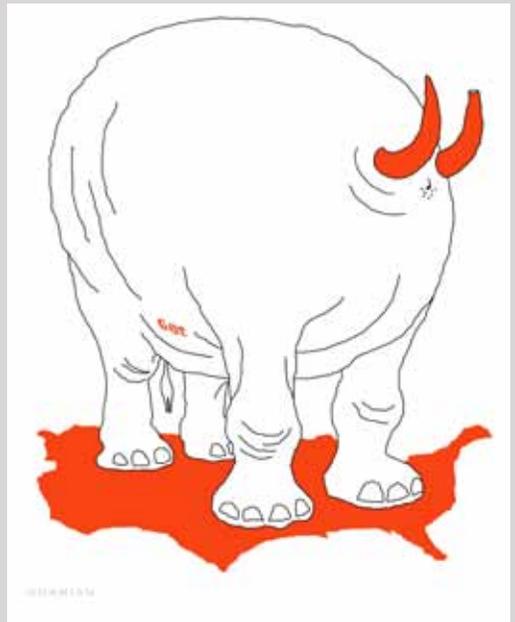
Reciprocal Ladder to Roll
Performance video documentation
Running time 6: 25

In terms of a display format, presenting the included video documentation of this public intervention within a collective loop in the Fletcher Exhibit would provide an ideal viewing format for this project.

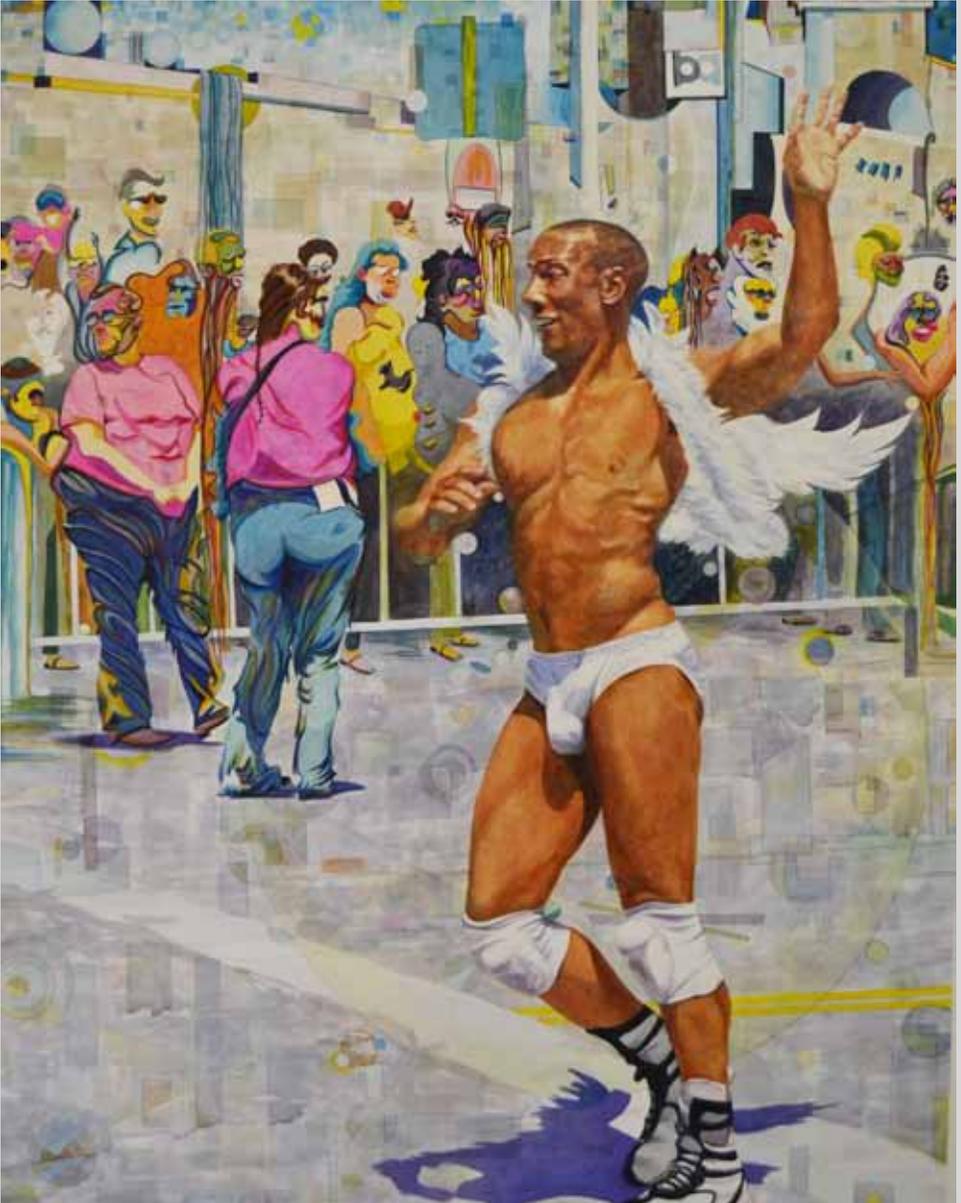
Nancy Ohanian / Mantua, NJ

The new posters challenge contemporary beliefs and politics. They speak to a diverse audience through a cross-cultural vocabulary that has changed the way ideas are illustrated and interpreted. The art presents conceptual and aesthetic relationships of imagery that may enable people to make meaningful sociological connections and inspire change.

Current events drive the ideas behind the posters that rely on visual symbolism to communicate domestic and international issues without the use of words creating what I call “visual rhetoric.” The term suggests expression of strong opinions through a mix of artistic and conceptually crafted imagery. Over the



White Elephant, 2013, digital, refers to outdated policies and arrogance of the GOP.



PRIDE 4, Watercolor on Paper

Doug Sandelin / Livermore, CA

I am for the most part a self taught artist. My passion is painting portraits and figures. My work is to me like life, just a series a of mistakes in a process of correction. The series "Idyllic America" that I am currently working on is about rejection and acceptance, I use a subject matter that has a history of rejection and put it in a format that has been widely accepted the Norman Rockwell Saturday Evening Post.

Michael Sanford / Burlington, NC

THE OFFICIAL "PUT A POLITICIAN IN YOUR POCKET PUPPET KIT"

Are you concerned about the influence of money, power, and privilege in politics? Feel like your voice isn't being heard? Well look no further, now you too can be like the top 1%! Put a politician in your pocket and create your own version of contemporary political drama!

Each kit is easy to assemble and includes a caricature portrait of a prominent politician; hands, torso & connectors; easy-to-use politician manipulator; and even a formal tuxedo for the next big fundraiser!

It's simple! Just buy your favorite models of The Official "Put a Politician in Your Pocket Puppet Kit" and get started today! Make them dance, make them sing, make them do anything!

Disclaimer: Any resemblance to actual persons is purely coincidental. Manufacturer assumes no responsibility for acts of retribution by powerful lobbyist or power mongers. Playscripts sold separately. Should purchasers choose to create their own dramatic narratives the surreal content of current political discourse is highly recommended. Watch for the Teabagger Edition coming later in 2013!



To right: Installation view
Below: detail view



Individual puppet titles as seen from left to right in the whole group image: Pinky Reid: The Do-Nothing Democrat Always lead with your left! "Burnt Boehner the Bawling Buckeye", "Barry-O the Big \$pender", "Mad Mitch the Angry Antagonist" Always lead with your right! Clay, cloth, fibers, wood, plastic and cardboard, 2013

Alan Skees / Hampton, VA

This series of prints draw from the history of posters and advertisements from the WPA era with a wry humored poke at current politics in the United States. These images touch on topics of personal liberties, the right to privacy, and military action.

I feel these images are litmus tests of viewers in a country that is embracing politics as entertainment and is becoming more polarized every day on every topic imaginable. These images question ideals... or perhaps they will provide fuel under the fire of the melting pot that is America.



Jingoism (or How I Love The Man): Safety Cameras; Sintra cut printed with black rubber based ink on Rives BFK; 2009

Let's hope it doesn't boil over.



Liselot van der Heijden
/ Jackson Heights, NY

titled Imagine, I include 5 stills of the video to represent the video. On the DVD you will find the video file of Imagine.

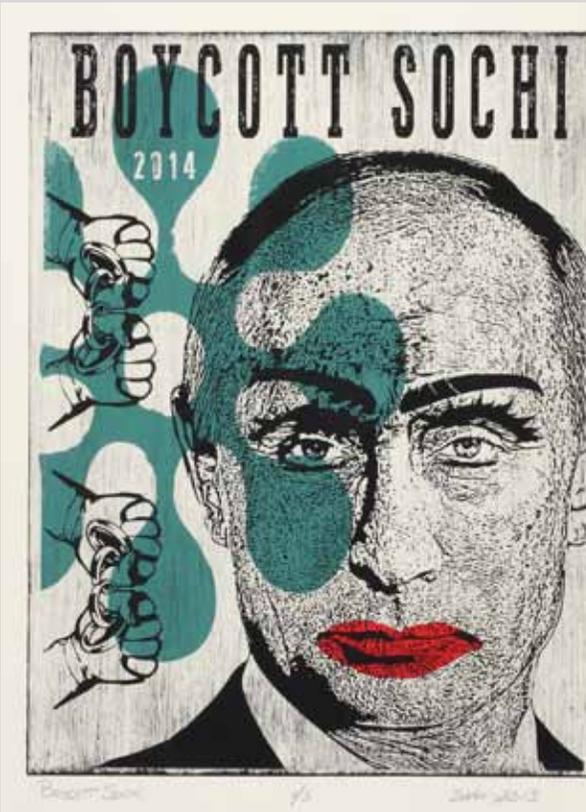
Imagine is a meditation on the power of the image and the irreversible nature of violence.

IMAGINE, (Version 2013) Loop, 1 channel video (2 minutes)

David Willison / Tequesta, Florida

I am primarily a printmaker, photographer, and mixed media artist. I use digital media as a sketch pad to organize my work, which is

then translated into traditional, hand-pulled prints archival inkjet prints, or incorporated into mixed-media pieces. I also use digital media as a starting point for traditional, light-sensitive photographic techniques including Cyanotype, Van Dyke Brown, and Gelatin Silver printing.



My approach is essentially a hybrid one which uses the future to inform the past. My work attempts to maintain a balance between new art and old art while keeping certain traditional forms alive and meaningful. My work lies at the nexus between analog and digital, and my pieces often reflect the qualities of both states.

Whether I'm using printmaking, photography, or mixed media, most of my work is decidedly modernist. I would characterize myself as a conceptual artist. I have strong opinions on the simplistic use of art as a decorative tool and I believe firmly that most good art work begins with the desire to explore concepts rather than produce something pastoral or decorative. Art is a vehicle to understand ourselves and our surroundings, and too often artists use it as a blunt instrument for sales or a simple expression of beauty.

Boycott Sochi, 2013, Screenprint and Monotype

Cindy Wang / San Jose CA

I am a traditionalist who despises the predictable. I think of my artwork as an expression of self-knowledge through the lens of parody, a subtle jab at the expected. It thrives in the intersection of anatomical correctness and thematic eccentricity, and meaning exists primarily in the details. My subjects tend to be human, but my drawings are not portraits. Through them, I deconstruct a stereotype of correctness that smirks at realism and invites the viewer to consider a consciousness beyond that which is visible.

In these pieces, I seek to capture the experiences of a second-generation immigrant through, quite literally, my own image. This work is largely autobiographical and focuses on ideological paradigms and the fragmentation of identity.

Chinese-American Gothic, 2013, colored pencil



Andrea Wheless / Archdale, NC

The human form has always held fascination. It is a way to explore and express human emotion and feelings. I worked on a body of work using models from different nationalities. When I worked on Black is White I made the piece in clay. I made a mold and cast it into hydrocal and became fascinated with the idea of working with an African/American and the piece ending up being white. It just reminded me how we may be different colors but we are all the same.....or.....Black is White.



Black is White, Cast Hydrocal, 13 1/2 x 9 x 12"



Political Theater 2011
 Plywood, cast plastic,
 steel, speakers, LEDs
 & LCD monitor, Video
 screenshot below click
 link to vee exhibit
 video's
 SEE VIDEOS

R. Mitchell Williamson / Knoxville TN

In my work I use meticulously detailed structures containing video and animated imagery to engage the viewer from an artistic and civic perspective about the human condition. Challenging an observer's expectations, beliefs and assumptions through visual representations of information independent from typical associations and attributes.

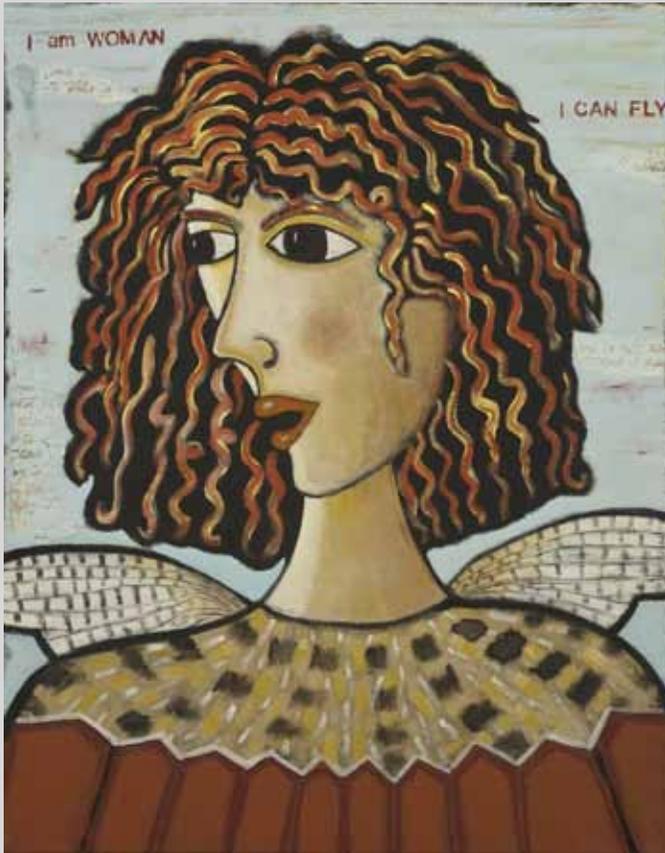
I have an aspiration in creating personal and symbolic imagery, influenced and taken from artifacts of mass culture I have experienced in my lifetime. My creative process involves several conceptual themes. Dadaism and Pop art artistically influence me because of my graphic design background and the use of collage, photomontage and assemblage coincides with the appreciation I have for cartoons, special effects in films and stop-motion animation.

For video I like incorporating obscure audio and visual materials and ideas liberated from TV, movies, product advertisement, and music with



Political Theater 2011 Video screen shot
 Plywood, cast plastic, steel, speakers, LEDs & LCD monitor

my own artwork and audio design; detaching them from their original function and combining and assembling them into my own sublime pastiche. In a political sense it can mock social ills and serve to remind us that whenever we don't look back but focus on looking forward we allow history to repeat itself. I consider my work informed and academic and I often incorporate parody and visual puns and delight in attracting short attention spans.



, I Am Woman, I Can Fly – American Kestrel Bird, Acrylic/Mixed Media on canvas,

Joyce Wynes / Davidson, NC

Bright, Bold, Colorful, Flat, Semi-Abstract to Abstract, Stylized, Contemporary Images in Acrylic on Canvas . . . that is my world of ART

My paintings are highly personalized, internalized images that have a deep connection to my life experiences. The images I create are symbolic to events and interests that have shaped my life. Quilting and sewing experiences as a young girl stimulated and developed my avid interest in patterns, shapes, symbols, lines, and color combinations and designing these elements most times with a textural element in a way that worked together in groups.

Distilling the subject of each painting into its simplest elements, as I would in creating a quilt, I then [re]form the images to provoke an emotional and creative response for both the viewer and myself. With the addition of texture

in some of my paintings, a visual tension occurs, calling forth exciting emotions on its own. My work is recognized for its highly evolved style – combining bold, vibrant, stylized compositions with my own unique perspective.

In my world of art it is all about women, hands, flowers and non-representational, abstract paintings.

Marching for the women's movement in the early 70's, those experiences take shape in many of the figurative paintings I create expressing my feelings about societal reactions and biases toward women and their relationships to the world today. With the current situation in Congress trying to limit our women's rights state by state, I try to bring that information to the public through my paintings.

Hands play an important part in the artistic expression of the world as I see it. The way they are placed, their actions (and reactions), and the way they are accessorized says so much to the observer. The hand paintings represent our frantic lifestyles. Sometimes it can feel like everyone is reaching for you for one reason or another and my hand paintings giving me the outlet to express those feelings.

Gardening teaches me about growth, the circle of life and the boldness and fragility of life and death. The flower images are an expression of that knowledge and allow me the freedom to recreate their form and character while living in their world of beauty and meaning.

My organic, abstract shaped paintings make use of line, color, patterns, shapes, symbols and texture (mixed media), to express the psychological tendency of people to, in most cases, stay in their own comfortable spaces but will sometimes cross the boundaries and interact in other environments.

Gallery of Photos during 2013 FL3TCH3R Exhibit



THE 2013 FL3TCH3R EXHIBIT THANKS TO THE TIPTON AND THE SLOCUMB GALLERIES DIRECTOR KARLOTA CONTRERAS KOTERBAY, AND EXHIBIT STAFF FOR HOSTING OUR FIRST ANNUAL EXHIBIT & EVENTS AND WELCOMING THE OVER 300 GUESTS TO THE OPENING EXHIBIT.

Gallery of Photos during 2013 FL3TCH3R Exhibit





SOCIAL &
POLITICALLY
ENGAGED ART

THE
FEATHER
EXHIBIT



PREV
PAGE

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