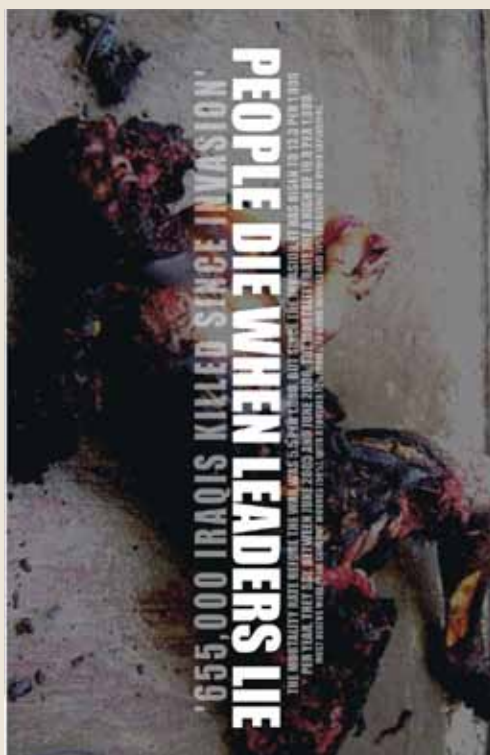




Fletcher's wish was a "Dream of making a difference" and to "help create a movement that others will follow."

THE 2018 FL3TCH3R EXHIBIT

is our sixth 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



Fletcher Dyer, *PEOPLE DIE WHEN LEADERS LIE*

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



Fletcher Dyer, *Tree of Life*, steel

program. Fletcher used as a preface for an essay he wrote as a high school senior a quote by Gerald W. Johnson, "Every great work of art is offensive to someone, for a work of art is a protest against things as they are and proclamation of things as they ought to be."

- Gerald W. Johnson

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



Barb, Carrie, India, & Fletcher Dyer, Chicago Millennium Park, Frank Gehry's J. Pritzker Pavillion

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.

2018 FL3TCH3R EXHIBIT

Jurors' Statement

Cheryl Goldsleger & Larry Millard



We feel very fortunate to have been asked to jury the 2018 FL3TCH3R EXHIBIT and we applaud all of the artists who submitted works. With a nod to current affairs - political, environmental, gender, racial and economic - this exhibit is a beacon of light for artists to address the pressing concerns of our time. The variety and extent of concerns in the second decade of the 21st century seem at times to be



Larry Millard, *Stepped Tower*, welded stainless steel, 2017

insurmountable and we feel the pieces accepted into this show reflect those concerns.

Matisse said, "Creativity takes courage." We believe the artists who submitted to the FL3TCH3R EXHIBIT show a great amount of courage and bravery in the

subjects they tackled. The artworks accepted into the 2018 edition of FL3TCH3R demonstrate clarity of vision in their approach to difficult and often personally meaningful topics. These artists are in some way similar to how surgeons make incisions and extract a malignancy. The selected artists extract the essence of a problem to offer it to viewers for inspection and further analysis. We feel that each of the accepted artists questioned and probed a topic close to their heart with great

intellectual and artistic skill across a variety of media.

As jurors we are impressed with the outpouring of artworks concerned with issues of the day. The broad range of artistic styles, media, and topics express the care, fear, humor, strength and hopes of artists toward the current state of affairs in our country and across the world. The news media is unrelenting



Cheryl Goldsleger, **Crossroads**, Atlanta site

in its stories about the divisions and problems that exist in society today. Can ART solve those problems and if so how? What is the role of ART as a vehicle for social critique and social change? How will ART change things? Ai Weiwei has been quoted as saying “If my art has nothing to do with people’s pain and sorrow, what is ‘art’ for?” We think that the artists and artworks in this year’s FL3TCH3R EXHIBIT feel deeply concerned about the topics at the forefront of their art and make similarly strong statements. The exhibition itself pays tribute to Fletcher Dyer, who believed in the power of art to make a difference. This exhibition offers a viable answer to questions about the role of ART in contemporary society.

FL3TCH3R EXHIBIT SPECIAL AWARDS

REECE MUSEUM AWARD



First given in 2016, the Reece Museum Award honors an Appalachian-based artist juried into the FL3TCH3R EXHIBIT. Representatives from the Reece Museum and Center for Appalachian Studies and Services select an Appalachian artist who has not received another award. The Reece Museum hosts the FL3TCH3R EXHIBIT and proudly helps raise awareness of artists working in the region.

THE SAMMIE L. NICELY APPALACHIAN ARTIST AWARD

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



THE FL3TCH3R EXHIBIT PROUDLY ANNOUNCES THE JACK SCHRADER AWARD

This award, first presented in 2018, was created in honor of John E. “Jack,” Schrader who received a MFA degree from Cranbrook Academy of Art. In 1962, Schrader joined the faculty at East Tennessee State University (ETSU) and served as professor and chair of the art department. The artist, Jack Schrader, was best known for his Filmmaking, Photography, and Sculpture. He was a



major force in moving the ETSU Department of Art and Design forward during his tenure as chair of the department. Many alumni have distinct, and fond memories of their time under the leadership of Professor Schrader. Schrader’s art work is included in the ETSU collections of the Reece Museum and films and writings are included in the Archives of Appalachia. Jack Schrader was well respected for his integrity by the ETSU faculty and faculty of other institutions as well. Jack Schrader died on November 7, 1993 while serving as Chair of the Department of Art and Design in Johnson City, Tennessee. He has been sorely missed.



THE DOROTHY CARSON AWARD

The Dorothy Carson Award is awarded to a 2018 FL3TCH3R artist in honor of Graphic Designer, David Carson’s beloved mom, who



passed away recently in August, 2018. David described at his mom’s memorial how Dorothy was selfless, “could be strong minded and feisty but she stood up for her family and all she believed in.” He said, “it was the steady reassuring calm, love, and enjoyment for life she shared so generously. She had a smile for everyone, always. She so enjoyed to talk with everyone, and always had the time for them, be it a clerk in the store, the bus driver, a stranger waiting in line with her, Everyone. Hopefully, from time to time you’ll think of Dorothy, and smile. she would like that. and she would smile right back.”



HEALTHCARE AND THE ARTS AWARD

The FL3TCH3R Exhibit will present cash awards annually to Medical and Health Professional Students, Faculty, and Practitioners from worldwide venues. Those declaring eligibility who enter and are selected by the juror to participate in the exhibit will be considered for the award. (Health Care Professions include Health Sciences including Mental Health, Medicine, Nursing, Public Health, Pharmacy, Psychology, and Physical Therapy.)

2018 will be the first time the Healthcare award will be awarded. 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.



Scott Anderson/Hartford City, IN

The Arrival Series is focused on the disintegration of reason and dialogue that has occurred in our political process. Ideology limits the followers of certain beliefs from interpreting reality, even when given overwhelming evidence to the contrary. **Fortified American Pie Going Rouge**, (Arrival Series), is reminiscent of the classic War of the Worlds Martian ship. A slice of American pie that has ideologically broken loose from norms and reason and is going rogue. Untethered to reality, it blasts its way across the landscape. An All American slice of uninformed truth with limited periscopic vision lays waste to norms and traditions. Buckle up Democracy it is going to be an interesting ride.



Scott Anderson, **Fortified American Pie Going Rouge**, (Arrival Series), Acrylic and Ink on Paper, 22" x 30", 2018

Marissa Angel/Virginia Beach, VA

As an environmentally motivated artist I



Marissa Angel, **Arboreal Compilation I**, Pen, ink, inkjet prints, UPS label paper, 30" x 22" 2018

have been creating work that comments on the relationship between people and the planet. I am intrigued by the connections between humanity and our surrounding landscapes. By representing my own recollections, and exploring my own connection to nature, my intention is to remind the viewer of their relationship

Marissa Angel continued:

to the natural world. For me, the natural environment is a symbol of the resiliency of life, made up of life cycles that are revealed by nature. As humans, we are forgetting our connection to nature, and rarely consider our impact on our surroundings. My intention is for my artworks to convey the importance of understanding, protecting, preserving and respecting the natural world in addition to understanding our manufactured landscapes.

These works are a visual representation of an interconnected grid-symbolic of our ever increasing interconnection as a society. Growing from that grid, strong resilient trees overlap, fragment, and repeat. I seek answers to questions through my work: Where does nature fit into this grid? What is real, and what is false? How do we reconcile our need for material objects with our animalistic nature? We forget where we come from, in the search of where we will be.

Tasheka Arceneaux Sutton/New Orleans, LA

Sandra Bland is a part of a series of posters that were created as a reaction to the death of Alton Sterling, a black man who was killed by Baton Rouge police officers, Howie Lake II and Blane Salamoni, on July 5, 2016.

The series of posters fall into two different categories: one is selected quotes, which I call "Quotes" from friends on Facebook in reaction to the death of Alton Sterling and other victims, and the other series, I call "Victims.". The posters are considered tombstones for the victims, which include detailed information about the incident and personal information about the people involved in the incident, which is located inside each

victim's name, and on the "outside" are words and phrases that were used by the media and the officers involved, as well as people who spout AllLivesMatter and BlueLivesMatter in response to BlackLivesMatter. Some of the words and phrases are stereotypes as well as the thoughts and ideas that have been used to justify the murders of unarmed black people. I am interested in the visual representation of black people in the media and popular culture, especially through the lens of stereotypes.



Tasheka Arceneaux Sutton, **Victim: Sandra Bland**, Rubber stamps, 30.5" x 40.5", 2016

Tasheka Arceneaux Sutton continued

My process for making type consisted of various techniques of transferring type to paper, leaving an impression that is a distortion of the original. I love typography. I especially enjoy typesetting, manipulating and distorting type, and hand-lettering.

Miss Art World / Los Angeles, CA

We, the public, are presented with an estimated average of 3,000 advertisements per day of touched-up photos representing far-from-realistic expectations of women. But how do these expectations relate to real women?



Miss Art World, Vol. VI Ellen DeGeneres. Oil, 40" x 36", 2017

Conflicts in feminine identity created by this motif of the ideal woman are competing with women's rising influential positions in society as well as the expectations to uphold traditional female roles. It is my own uncertainty of these expectations that fuels my need to examine these conflicting roles. One of marketers' most effective and influential strategies comes in the form of celebrity product endorsements. Adopting the same marketing strategy in my artwork, I acknowledge and recognize the influence celebrities have on the

Miss Art World continued

interpretation of women's roles and expectations. The creation story of Adam and Eve was the impetus for using the title Eve Design in my artwork. Each Eve Design cover constructs a paradoxical image merging the predictable with the unexpected, forming a humorous yet demanding painting which forces people to reevaluate traditional and contemporary roles.

Douglas Barrett / Birmingham, AL Katerie Gladdys / Gainesville, FL



Douglas Barrett and Katerie Gladdys, **Coming Soon** - Collaboration by Doug Barrett & Katerie Gladdys, Mixed media, silkscreen, and text pamphlet Variable, 2017

Barrett & Gladdys

RCWs (Red-Cockaded woodpeckers) were once considered common throughout the longleaf pine ecosystem, which covered approximately 90 million acres before European settlement. The birds inhabited the open pine forests of the southeast from New Jersey, Maryland and Virginia to Florida, west to Texas and north to portions of Oklahoma, Missouri, Tennessee and Kentucky. The Longleaf pine ecosystem has mostly disappeared due to European settlement, widespread commercial timber harvesting and the naval stores/turpentine industry (1800's). Early to mid-1900 commercial tree farming, urbanization and agriculture contributed to further declines. Much of the current habitat is also very different in quality from historical pine forests in which RCWs evolved. Today, many southern pine forests are young and an absence of fire has created a dense pine/hardwood forest.

"Restoring" a mature pine forest to pre-settlement condition initially involves removing young hardwood trees and brush followed by prescribed burning. Prior to European settlement, Native Americans and natural processes such as fires started by lightning kept the pine ecosystem healthy. Present-day communities and stake holders that surround the refuge use these lands for hunting and recreation. Citizens often are alarmed when refuge personnel remove trees and brush and a lack of explanation of this process has contributed to conflict between the refuge and communities that they serve. In *Coming Soon...* we identify trees that potentially will serve as nesting cavities for the Red-cockaded woodpecker inviting curiosity and alerting the passerby of future changes in the landscape. This work is ongoing as artists Doug Barrett and Katerie Gladdys (in cooperation with and with special thanks to Steve Reagan, Refuge Manager, Choctaw and Sam D. Hamilton Noxubee NWRs) return to Noxubee and expand the reach of the project to other parcels of land that will become habitat for Red-cockaded woodpeckers.

Creating habitat for the Red-cockaded woodpecker is a priority for the wildlife refuges in the southeastern US.

Regina Benson / Golden, CO

Following the dramatic housing, stock and business failures of billion-dollar companies and their associated accounting firms, I spent hours listening to congressional hearings exploring the corporate roots of such enormous failures and the subsequent damage to millions of families. While the many victims detailed their hardships, congressional committees pressed to solve future such problems by legislating greater “corporate transparency”. This piece depicts my view of what might be seen if, indeed, there were corporate transparency. So what do you think we would see if that ever came about?

Regina Benson, **Corporate Transparency**, Layered fiber construction with individually embroidered buildings, over-laid currency replicas and screen printed metallic fabric, 33”x25”, 2016



Mary Ann Biehl / Williston Park, NY

Residing on Long Island and with much time spent on Cape Cod, I am fortunate to regularly experience both the power of the ocean, and the calm of safe harbors. However, changing climate and ocean conditions have prompted a deeper consideration for marine life dependent on these waters. In particular, the Atlantic Cod. Due to their great abundance, Cape Cod earned its name. Today, that is not the case. In the early 1980s, over 100 million pounds of cod were caught annually in the

Gulf of Maine, however, recent years have seen a dramatic drop to only 3.2 million pounds in 2016. Researchers believe environmental issues such as rising water temperatures, along with overfishing are to blame. While rebuilding plans are in place to increase the stock, some Cape small-boat fisherman have switched to skate and dogfish, which are in abundance in area waters. Although most of this catch had been shipped to England and Europe in past years, fishermen are now working to market it to the local population. The two species will first need to overcome an identity challenge. Now



referred to as the marketing friendly “under-loved” fish, they had been previously called “trash” fish.

Mary Ann Biehl, **On The Menu: Skate**, Digital photographic montage, 18” x 24”, 2018

Bryna Bobick / Memphis, TN

“I am sure that it has not escaped your attention that the library would make an excellent shooting range, and the bookstore could do with fewer books and more ammo choices.”

-Greg Hampikian, professor of biology and criminal justice at Boise State University.

As an Associate Professor at The University of Memphis, deaths by firearms in the city of Memphis happens often. In 2017, 200 homicides occurred in Memphis (Jones, 2018). I created the book cover to foster dialog about carrying concealed firearms on campus. It is second in a series.

Hampikian, G. (2014, February 27). *When may I shoot a student?* *The New York Times*.

Jones, Y. (2018, January 2). *Memphis had fewer homicides in 2017, but 200 killed.* *Commercial Appeal*.



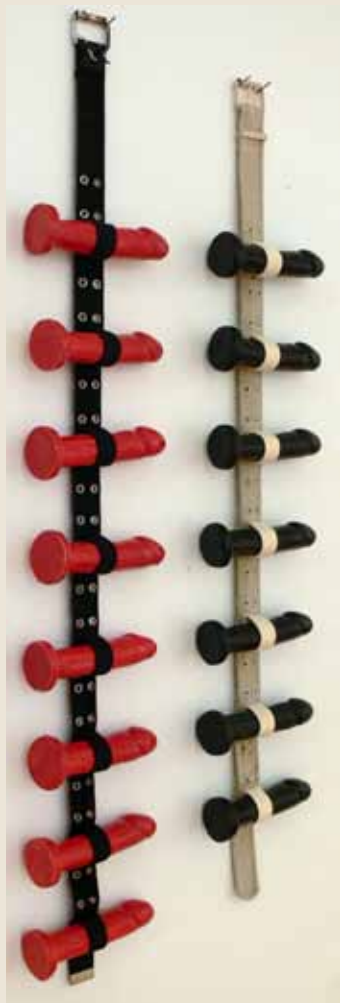
Bryna Bobick, **Locked and Loaded Book Cover**, Second in a Series, Mixed media, 10.5” x 9.75”, 2017

Mary Ann Biehl continued

On The Menu: Skate is part of a series of artworks focusing on the importance of sustainable fish and protecting the waters they inhabit. Original graphics are combined with digital photographs in an effort to reconsider this under-loved fish, not only as a way to support local fisheries, but to encourage changes in consumer behavior.

David Bogus / Laredo, TX

I like punk rock, hate authority. I use text from lyrics that I sing while driving my truck to the studio. What the music represents I hope is a moral compass for the bogus brand. You can read what I designed, but to know what it means you got to know the whole song.



David Bogus, **Campus Carry**, Ceramics and Mixed Media, 27" x 8", 2017

Randi Breland / Spartanburg, SC

With "Recently", the idea of patriotism comes to mind. Is it possible to be patriotic in a country that has become morally and racially divided? The flag is seen juxtaposed among dirt and debris. This is similar to the different views and opinions that surround the infamous stars and stripes. This flag has many different meanings depending on who you ask. Some fly it with pride, while others scoff at its hypocritical reputation.



Randi Breland, **Recently**, Digital Photograph, 28" x 24", 2017

Spenser Brenner / Johnson City, TN



Spenser Brenner, **Blood on Them**, Paper, ink, masking tape, 8.5" x 11.5" 2018

With the constant violence and gun deaths that seem to happen more and more often in the United States it is appalling that our elected officials remain to sit on their hands and do nothing. This is my reaction to such inaction. our government has blood on their hands and

seems to want to protect the gun industry more than the people of this nation. The failure of our government to act on gun violence is beyond disturbing. In my view the government has the blood of victims all over them.



Most work is created on canvas, but I felt that this work was better suited for the digital format. It was inspired by the social and political climate in America and also by my children, to teaching that this country is about change not ignorance.



Award of Excellence

Antuco Chicaiza **Liberty Wall**, digital, 48" x 24", 2017

Sean Clark continued portraits, masks and collage that investigate this personal narrative.

The *African-American Death Masks (AADM)* pay homage to those within the African-American diaspora who have transitioned to a new state of energy. The first law of thermodynamics states that energy is a constant. It states that energy cannot be created or destroyed, only transformed.

The AADM are a series of masks that express this law. The AADM series addresses issues that play a part in the transitioning of life for African-Americans. I was first introduced to syphilis when I learned about the Tuskegee Syphilis Experiment during my Intro to Public Health class. The class was taught by Dr. Bill Jenkins, who was featured in the documentary, *The Deadly Deception*. After learning about the atrocities of the experiment I knew that public health was a path I would take.

The experiment ended almost 50 years

In numerous freestanding and wall mounted works, I have reimagined an institutional school desk. School desks are vehicles for enriching students through the educational process, as well as symbols of our soul-crushing socialization apparatuses. I find this duality identity of the school desk infinitely appealing, as the blankness of this object and its symbolic authority makes it ripe for transformation through the use of humor, personal narrative, and the intriguing dialogue of various sculptural materials.

Sean Clark continued ago but syphilis is still present in the African-American community today. I see the impact of syphilis everyday in my role as a Disease Intervention Specialist. This front row seat has inspired me to continue creating work around syphilis and other public health concerns affecting the lives of African-Americans.



Sean Clark, **African-American Death Mask (AADM) #1** Acrylic/Watercolor/Collage on Paper, 22" x 30", 2018

Sean Clark / New Orleans, LA

For the past six years, I have worked in the public health sector in New Orleans to spread awareness on the importance of prevention. I focus on the people in my immediate surroundings and the issues they face, whether it be mental health or making sense of their place in the world. From this vantage point, I began to make art that deals with an individual's internal landscape that's impacted by how we think, feel, and act due to unresolved grief. I found there was an opportunity to bridge the gap between public health and art, using art as another tool for surveying the community. Through this process, I have done a survey of my own subconscious. My own internal landscape includes themes of African-American history, health, and the idea of home. My art is aimed at illuminating questions and narratives in the minds of the viewer and myself. At the center of my work are



Dylan Collins, **Nothing Happened #1**, Cast iron with brass and wax finish, 21" x 16," 2015

Sarah Dillon / Renton, WA

Place, as a multifaceted sensibility, can function as a catalyst for art-making that delves into the depths of self-reflection, social analysis, international issues, politics and history, and offers up an excellent conceptual basis for creativity as well as human interaction. As a visual artist, it functions as the backbone of my work as I contemplate time, narrative, change and ultimately explore what it is to be where I am.

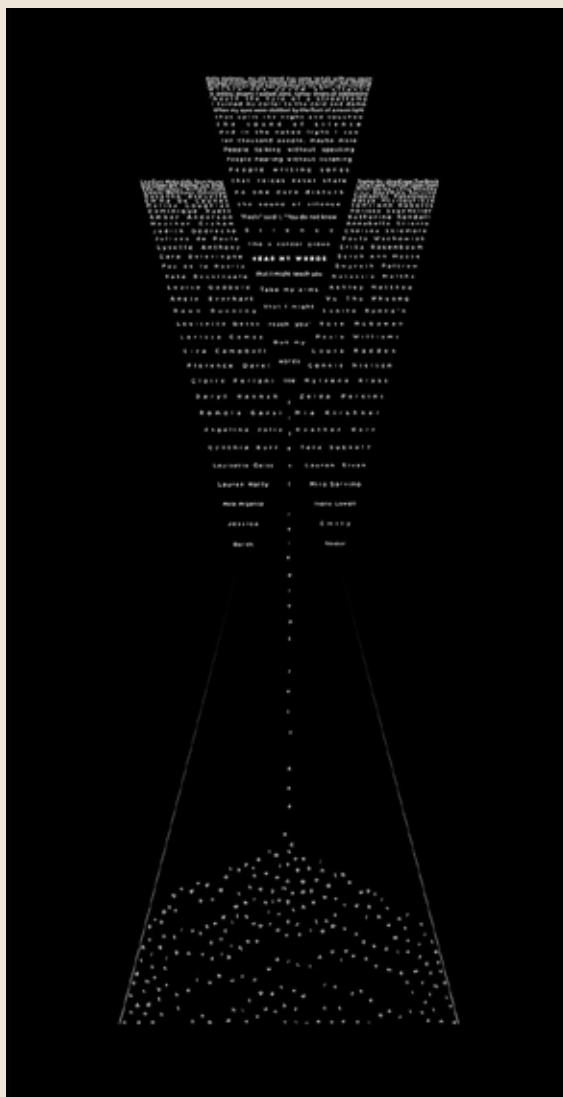


Sarah Dillon, **Console**, Mixed media, 13" x 9," 2018

Meaghan Dee / Blacksburg, VA

This piece is a tribute to those women that came forward against Harvey Weinstein, which began the "me too" movement. Seen here are the names of the Weinstein accusers (as of October 2017) breaking through the lyrics of the Simon & Garfunkel song "The Sound of Silence." The overall shape of the letters form The Weinstein Company logo, which is dissolving into an hourglass. This symbolizes how societal change can take a long time, but these women coming forward has set that change in motion.

For me, the "me too" movement has been both incredibly empowering and saddening. As wonderful as it is to see people speaking out against those who have sexually harassed and assaulted them, it's never enjoyable to find out that the actors, news anchors, politicians, etc. that we loved have done awful things. These moments can also dredge up terrible memories for sexual assault victims, particularly when social media feeds are filled with friends and family sharing their own stories. While I personally have been harassed and touched-against-my-will, I never felt strong enough to tweet or post about my experiences – even though I am proud of those who did choose to share their stories. Perhaps it's because my own experiences are complex and nuanced, and I cared about those individuals, in spite of their wrong-



Meaghan Dee, **The Sound of Silence**, Digital Print, 14" x 22," 2018

doings. But I realize that is true for many of the people who spoke up too, and that is part of why it takes so much strength for them to share.

Sarah Dillon continued

The objects in my most recent body of work function as symbolic sentries for social and political outcry locally, nationally and internationally. They speak to our culture's inability to accept and assimilate people that are "other" as a part of "us." Everyone from those escaping political and social persecution in other countries as refugees or illegal immigrants, trying to come to the US to provide a better life for their families, to citizens who are pushed to the fringes of our society because they cannot afford housing or are unable to work. Our country shamefully places foreign children in internment camps, separating them from their parents with no plan for reunification. We place labels so we can feel justified in setting them aside. Somehow this makes us safer.

I had to stop making pretty pictures for a while this past year when the political ethics and morality of my childhood seem to be eroding in the society I live in today. Artists have a responsibility to our culture to reflect and question it. Especially now. This body of work is a rough response. The subject is rough. The solution is abstract. I playfully encourage self-reflection in life around us in an effort to define or question truth. See more at SarahDillonStudio.com



Sally Edelstein, **American Diversity - Whitewash**, Collage of appropriated vintage image and paint chips, 20" x 25", 2017

Sally Edelstein / Huntington, NY

There is no way to whitewash this—when President Trump says he wants to “Make America Great Again,” what is meant is “Make America White Again.” Trump seems to want to restore the American Dream and the middle class back to that mid-century mythical place, a conflict-free, whiter than white America. In the great cultural cauldron of 20th century America, there was one basic ingredient to being an American - Caucasian. Well, apparently that old-fashioned recipe for prejudice is still being used by many Trump supporters, those disenfranchised, patriarchal loving, nativist white Americans. At a time when Trump is stoking the racial fears and hate of a solid segment of white nationalists that fundamentally rejects a diverse American future, this piece feels particularly timely. His make America White Again agenda has never been more evident than in his draconian zero-tolerance policy separating migrant families.

“No two families are alike” announces the headline to this mid-century advertisement that is the centerpiece of my collage “American

Diversity Whitewash.” Yes, there is great diversity in America the ad seems to imply ... that is as long as you are white, middle class and Protestant. White “diversity” is demonstrated by the multitude of white paint chips framing the vintage ad. The variations of whiteness range from American White, Lily White, Strong White to Spanish White and Indian white. Who said being white isn’t diverse? The President wants to set this country back generations by promoting a homogeneous white society. He’s all for diversity as long as it’s all white.

Matt Ferranto / Pleasantville, NY

“Incidents” is a series of sculptures that portrays recent shootings and killings of unarmed African American men in miniature[ed1]. Recast as

meticulously sculpted and painted figures accompanied by related accessories, each incident is arranged as a boxed set; each box refers to actual events but is also a made-up product of a make-believe company called Genuine Models USA. The work acknowledges these incidents’ outsize influence



Award of Excellence



Matt Ferranto, **An Incident at Tulsa**, Acrylic on polymer clay, wood, paper box- 6" x 11" / figures approximately 2.25", 2017

in contentious national debates; by recasting shocking yet familiar media images as tiny toys, the works mine the complexity and ambiguity of these killings. But they also question the process by which institutional violence becomes normalized. [ed1]I guess you are calling the men “playthings” but it kind of reflects badly on you for even thinking in these terms.



Diana Fletcher, **High Water Everywhere Part II**, Oil on canvas, 36" x 24", 2018

Diana Fletcher / Lafayette, CO

All of us have a stake in the continued health of our planet, but this simple message is often drowned out by political disagreement or the concerns of everyday life. I believe art can bring this message in a compelling form to a broad and receptive audience. My paintings highlight the alarming increase in rates of habitat loss and species decline, and illustrate one or more of three important messages. The first is that there is beauty in every species, no matter how rare or seemingly insignificant. Furthermore, species are intertwined in complex and fascinating ways, so that the loss of one can imperil many others. Finally, we do not live apart from Nature, but depend on it for our very existence.

My painting “High Water Everywhere Part II” is an example of the third of these messages. Polar Bears (*Ursus maritimus*) rely on sea ice to hunt their favored prey of seals. Melting of this ice caused by climate change is threatening the bears with starvation. While this iconic species may be “out of sight, out of mind” to many, it will be hard to ignore the effects of melting Arctic ice on our coastal cities.



Mark Franz / Athens, OH

When We Were Free is a work of oscilloscope music that references the precarious role of computing in contemporary media transmission. It also continues the tradition of using visual music as a vehicle for sociopolitical commentary or opposition (e.g. Hans Richter). The process used to create the film alludes to technology and synesthetic cinema, facilitating a direct relationship between sound and image; the images recorded from the screen of the oscilloscope are created by the stereo audio heard in the film. The title is a reference to Milton Mayers 1955 account of the development of fascism in Germany in "They thought they were free." It is meant to be an open question as much as a statement, not unlike the "what if" questions created by abstraction in other types of visual and poetic work.



Jack Schrader Award

Mark Franz, *When We Were Free*, Video, 2 minutes 15 seconds, 2018

Ted Gillespie / St. Charles, MO

My heart broke when I saw what we were doing to the immigrant children, locked up, no talking, no touching, no crying. I hope the viewer can bring their own story and emotions to this narrative.

I was in my garage when I looked over and saw our old dog crate and that was the beginning of "Return to Sender." The detention and separation of the immigrated children had been on my heart for some time. So I wanted to take a closer look at what it might be like to live in those conditions. How were we actually treating these children and stretch that



Ted Gillespie, *Return To Sender*, Dog Crate, American Flag, Latin Children dolls, Armadillo carcass, emergency blanket, Cross, more, 40" x 36"x 24", 2018

concept even further. What could be our next step in detaining humans? I wanted to

Gigi Gillen / Greeneville, TN

This work all began with the results of the 2016 election. The subsequent related events are the ongoing fodder for my projects. The topic represented in each individual piece determines whether or not humor can be combined with incredulity or abject outrage. The materials I use are diverse and predominantly unearthed in my home, scrounged, gifted, or thrifted. My aspiration for this body of work is to culminate with one piece for every month that the current administration is in office. Working my way through stages of grief, without coming to acceptance.



Gigi Gillen, *Faux News*, Wood, Paper & wool, 20" x 16" x 11."

get the feeling of what it might be like to lose your house, friends, sister and parents all at the ages 5, 6 or 7. This sculpture basically created itself. One thing after another fell into my hands and in the cage. A friend said he had just seen an animal cage, pretty beat up. Perfect! I knew the children were given "Emergency" blankets for warmth, I had two (2). The child's suitcase, the Mexican dolls, toys and the Cross's all plays a pivotal role in the Latino/Catholic community. The flag is actually a woman's scarf and the Cross on top of the crate, is made of chicken wire. The animal carcass represents death and the licence plate represents travel. All objects have a story and value. I create new stories and new values to old discarded objects.

**Lyn Govette /
Johnson City, TN**

RECLAIMED addresses the concept that the damage to the land by Mountain Top Removal can be dealt with by putting back what was removed. While standing on the top of Looney ridge in Southwest VA, what I noticed most was the lack. The lack of what I had come to expect from these mountains I have been calling home; the green, the trees, the vines, the sounds of life, the mosses, the fungi, the patches of sky above me barely glimpsed through the canopy of trees. There was none of that, the comfort of forest that I was used to was gone. In its place was this great expanse of graded ground, bare of vegetation for the most part, with roots and branches of felled trees scattered about; unprotected ground open to the elements of wind, rain, and snow with little hope of reclamation, much less restoration.



Lyn Govette, **RECLAIMED**, Digitally Printed Eco-canvas with hand and machine embroidery, 49" x 49", 2017



although I do make attempts at repair by stitching into some areas of the pieces to draw the eye to small details of beauty in an otherwise desolate landscape.

Excy Guardado / Falls Church, VA

Honduras recently had a travel ban because of the dangerous political climate and 'civil unrest.' Currently, Hondurans that have built their lives in the U.S. are being forced to self-deport, this is being



Excy Guardado, **Feet Touching Home**, Photograph, 18"x 24", 2018

phrased as an 'orderly transition' by USCIS, because Honduras is now 'safe to return to.' This is the 2018 Trail of Tears for all that were not born inside

Cathie Haab / Hudson, IL >

Sanctuary is depicted in this piece as home, property, abundant food, cultural traditions, a "feathered nest", national pride, and golden hours. However, behind the scenes lies a cautionary tale. Is there a time when one's sanctuary becomes his prison, or an obstacle, prison or oppression of others? The bars and walls warn that a sanctuary which excludes others, which denies their needs, human dignity, or right to participate in society, may stealthily transform into prison bars, dripping and pooling blood, and darkness. This is a call to examine whether we shall open the sanctuary, or instead, allow the bars, walls, blood and darkness to overcome.

This piece was inspired by my emotions arising from President Trump's initial travel ban targeting Muslim countries of origin, and his general calls to shut out the

Excy Guardado continued

these man-made borders. In Honduras, indigenous communities are also displaced by the government that prioritizes the monetary exploitation of the land over human rights. My family and I have lived in the shadows for over 20 years, in fear of this approaching time; our lives in limbo here and in Honduras. My Family and I have Maya Ch'orti, Lenca, and British ancestry. I have been a 6th grade English Teacher for 3 years, with TPS. My art is a response to the current issues dealing with Central American immigration and discrimination. It is not a time to be silenced or paralyzed by fear and I choose to speak through my images.

No One is Illegal on Stolen land - spoken in the language of greed and genocide, because land cannot be owned, the land owns us. I exclaim 'we are home!' indigenous people reclaim rights to exist and live in the lands that our ancestors roamed freely for thousands of years.

See our humanity before our skin. Hear our hearts before our tongues.



Cathe Haab, **Sanctuary**, fiber, 35" x 31.5," 2017

foreigners as dangers to security, safety and prosperity of the USA.

The three-dimensional construction of this wall hanging, made with conventional quilting techniques, allows for an alternate view of the center panel by moving the panel in front to the

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

Concept: Every tree we cut now is a desert of tomorrow. A tree trunk made out of sand emphasis the current destruction of our forests.

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

Execution: The chopped trunk of a tree is entirely composed out of sands. Days of computer graphics and retouching were implemented to achieve the final metaphor while keeping the features of



Wesam Mazhar Haddad, **Desertification of a Tree**, Digital Printing on Paper, 39" x 28," 2017

back. The front panel will then be concealed by the center back portion. Cotton fabric prints, including images of flowers surrounded with gold, houses, fences, feathers, food, reindeer and holly, American flag, bricks, lumber, wood, petrified wood, red in drops, dripping streaks and pools, and light and dark prints convey the message. These prints, as well as the backing fabric with **Trichophycus pedom** were all

in my fabric collection. **Trichophycus pedom** is the preserved burrow of an ancient animal which is all that remains rather than any fossil of that animal, which further poses the question: What traces will be left in the end? What legacy will we leave when we are no longer alive?

a chopped trunk respectfully. Moreover, The typography is formed out of sands to reflect the fragility of our decisions that once we make them, we can't take them back.

Brandon Harrell / Johnson City, TN



Rape culture in our society is a predominant part of life, yet unfortunately it is one of the most ignored issues in our society. In 2016 we got two good wake up calls to this issue. One was the Republican candidate and winner of the 2016 Presidential election was found to have admittedly sexually assaulted a woman with no apologies, the other was the case of Brock Turner and the Judge who did not want to ruin the young man's college experience by giving him a harsh sentence for sexually assaulting an unconscious woman behind a dumpster. These events woke up an army of women, many of whom had been trying to break the



Brandon Harrell, **Brock's Brand**, steel, sterling silver and found wooden handle, 13.5" x 3.75," 2018

silence for years. I personally was so angry I said that I wish someone would just brand his forehead for life like a new age scarlet letter, cause this behavior is unacceptable. Almost every woman I know has been sexually harassed, assaulted, or raped.

Since the #METOO movement became so prevalent we can't help to feel this imbalance of fault, and the way we look at rape and sexual assault start to shift. As I watch powerful women rise from the ashes of shame society has projected upon them and take down those who abuse power, there are still so many out there left silent still in those ashes. Then we get to the present day while I am writing about this and waiting to see the results of Judge Kavanaugh's confirmation hearing, I stop with concern about how far we still have yet to go, so many still blame the victim. At least for now we are starting to call it out for what it is, and even though Brock got off with a light sentence, and many others do, we can look to both social media and the news to see who is being branded as what.

Jesse Hill / Ithaca, NY

The Bridge is with reference to the historic marches from Selma to Montgomery in 1965. African Americans marched to speak out about their constitutional right to vote. Prominent leaders in the movement, Jon Lewis and Martin Luther King, helped lead what would become several marches from Selma to Montgomery. When they marched across the Edmund Pettus Bridge they were met by State Troopers who attacked with night sticks and tear gas. Those marches galvanized non-violent protest as fundamental in the civil rights movement. While the police violence was intense and explicit. The target in a human form is an icon. I used it in this piece to show how we idealize killing other humans. We practice it. We teach it. We embody a self-violent environment when we perform practice on the human form. The red Xs reference games which also fantasize about human competition and death with guns and targets. The white doves represent the spirit of those innocent victims of gun and police violence.

Across my portfolio are works which combine modern aesthetics and contemporary imagery. I articulate themes about emotional journey, cultural character, violence, social injustice, and environmental climate change. My paintings are made with introspection about our culture. They are made and shared for engagement with other people's experience and initiative. I want people to react and expand on their understanding of social principle and traditions. I want to join in the dialog and debate of our democracy. Interaction is important and many voices are needed.



Jesse Hill, *The Bridge*. Acrylic on paper target and wood board, 11.5" x 24.25", 2017

Mary Kearney Hull / Lewisville, TX



Mary Kearney Hull

"Forced Forgiveness" is an interactive artwork where the viewer is invited to pick up the cast mold of a child's hand and use it to write what they are forced to forgive from people that will never ask for forgiveness. The cast mold itself is thirty years old from a child that is now a grown up.

One sees the image of a child with her antique doll that, like the pain, has been passed onto them and is something they can own or let go of. Having to forgive is a universal pain that is a plague to our culture. Many of the crimes and dysfunction in our culture are a direct result from someone hurting a child and it going unresolved. I am asking people to write down what they are forced to forgive and in doing so I hope they feel release of owning it. I am asking the viewer to interact with and to feel empowered. *"Forced Forgiveness"* is about giving power to those that feel powerless.



Best in Show

Mary Kearney Hull, *Forced Forgiveness*. Pastel, charcoal, acrylics, wood, plaster, toned wpaper, 27" x 51", 2018

Deborah Kennedy / San Jose, CA

This painting is from a series of works featuring the national monuments of the United States of America and the most violent effects of climate change—extreme weather events. This work entitled, *Hard Rain: Waterspout and the Statue of Liberty*, juxtaposes a waterspout or a tornado that forms over water and draws water up into a cup shape at its base and our icon of democracy, the Statue of Liberty. Climate change is predicted to increase the number and intensity of severe weather events and we are all seeing these increasingly destructive events wreak havoc on millions of people's lives. This series of artworks, somewhat ironically, pose a relationship between these two powerful forces. We must remember-- our government can affect climate change, but climate change can also affect our government.

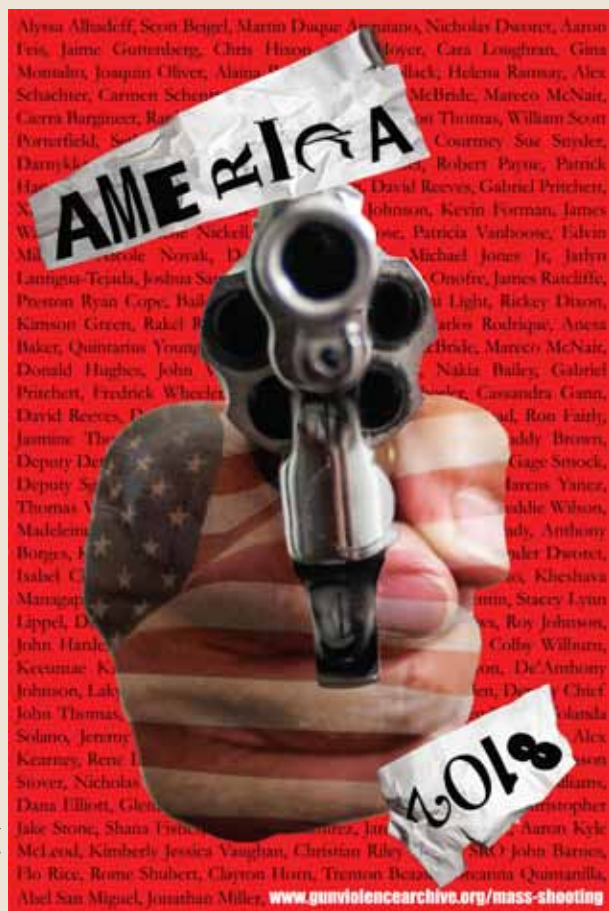
Through artworks like these and my recent book, *Nature Speaks: Art and Poetry for the Earth*, recipient of six book awards, I strive to bring important environmental challenges to art and poetry audiences. Please visit me at: <http://deborahkennedyart.com/> to see my installations, book, and paintings that invite contemplation, dialogue, and action.



David Leitch, **Crisis**, Double pane window, wood, syringes, crab claws, salmon skin, wire, encaustic, 26" x 16," 2018

This piece is about drug addiction, and the increasing grasp it has on the population of this country. The people of this country are increasingly relying on drugs as a false cure for ailments that are a result of food with more toxins than nutrition, environmental poisons, and corrupt vaccines, and not realizing the truth because the drugs they are addicted to are dispensed by a "licensed physician",

Nathan Little Warner, **America 2018**, Photography, Photograph Manipulation, Typography, Digital Print on Luster Paper, 36" x 24," 2018



Nathan Little-Warner / Johnson City, TN

"America 2018" is a reflection on the amount of gun violence in 2018; the background has a list of names of the victims who have been injured or killed this year in mass shootings in the United States. The hand, overlaid with the American flag and holding a gun, is a representation of what America has become, and what many of the victims saw before their lives were either changed for the worst or taken all together. The link below is the source I used during research for the piece. What is also tragic is that the list is always being updated with more incidents. It also acts as a way to get people to see for themselves the damage that is being done.

The two crumpled up pieces of paper with the inconsistent type illustrates the madness into which our nation is falling. Compositionally, the first paper, hand with gun, and second paper act as an implied diagonal leading the viewer to the provided link to the gun violence archive, while the text in the background also reads downward and stops at the link, also acting as a guide. My hope for this piece is that people see that the reality is that innocent lives are needlessly being taken or ruined and that something has to be done.



Award of Merit
Deborah Kennedy, **Hard Rain: Waterspout and the Statue of Liberty**, Mixed media on wood, 24" x 36," 2015

**Alejandro Macias /
Brownsville, TX**

My most recent work stems from the division represented by the Rio Grande River, and how the history of this boundary creates an internal conflict with my intimate and distinctive voice. The Rio Grande Valley remains a unique place for its fusion of Mexican and American culture. Coming from this large stretch of marginalized region, I feel divided by these two nations while simultaneously composed by them. This mirrors my personal engagement with traditional rendering, and my challenge with contemporary drawing and painting.

My artistic endeavors gravitate and rise to reflect my inner struggle, social and political trepidations, pop culture, and the perilous dichotomy



Alejandro Macias, *They're Everywhere*, Oil and acrylic on canvas, 30" x 24," 2017

of my identity and culture. "*They're Everywhere*" is a specific response to the Unite the Right rally and protest in Charlottesville on August 12, 2017.

**Steven McCarthy /
Falcon Heights, MN**

Project Binary addresses contemporary societal concerns about gender, race, class, religion, age and other aspects of identity – aspects that are often polarized into “on” or “off” (or true or false) states. The book contains a series of thirteen used garments that have been altered with images of faces and labels: black/white, man/woman, rich/poor, catholic/atheist, democrat/republican, cultured/uncultured

and so on. A couple of terms are not truly binary – genius/mentally ill for example – but play on misguided popular notions.

The faces were sourced by using the label as a keyword in a Google face image search with Creative Commons licensing permission for reproduction. Each garment also has slurs for the labels literally cut into its back. Models wore the garments and were photographed front

and back. These photographs were printed onto large pieces of cloth, folded along the fore-edge, stuffed with batting, and bound using two slabs of oak and three steel binding posts. The pillowy softness and intentionally loose threads undermine ideas of polarity, of absolutes. And because each page verso has a pair of slurs, the harshness of language is heightened through contrasting haptic experiences.



Steven McCarthy,
Project Binary, Toner on cotton fabric, batting, thread, oak wood, steel bolts, 14" x 22," 2017

John O'Neill / Duluth, MN

In 2015 I started “The Awareness Campaign” to bring awareness to ableism and the many issues that people with disabilities encounter throughout their lives. The campaign was influenced by my own experiences as a person living with cerebral palsy and several learning disabilities. Throughout my life, I had the notion that I was one of a group of citizens that often experienced disability discrimination or accessibility issues with our physical environment. Once I realized that there was a much larger community of people that encounter the same kind of difficulties, I used my experience and expertise as a graphic designer to bring light to all acts of ableism.

The illustration that was selected for this exhibition is a part of the ongoing content that was generated for The Awareness Campaign’s social media accounts. Illustrations have been posted on Instagram and other social media platforms to discuss what is ableism and what does it look like in its various forms. This illustration conveys my beliefs concerning how many housing options are not equipped for people with disabilities. As a result of rising steps, narrow hallways, tall countertops, and the many other challenges that a person with a disability may experience, housing options are limited. It is a design issue that does not get much attention. For that reason, I wanted to do something about it.



Award of Merit
John O'Neil
Ableism: Housing discrimination. Digital illustration, 18" x 18", 2018



Cynthia C. Petry,
Blackness Whiteness. cut/sewn paper with found objects, 18" x 18," 2017

Bryan Petersen / Bozeman, MT

The *NASCO brooch* was created of found objects and an advertising logo from pure gum spirits of turpentine advertising tin. As with many products and corporate logos we have what appears to be cultural appropriation, for example, the thunderbird motif is one that was actually started at an anglo-owned Indian trading post in the Southwest, but is often mistaken for a native symbol. the buffalo nickel and spent bullet shell paired with an image of the Crow Chief, Penty Coups. The Crow Chief is known for his famous quote, "Education is your most powerful weapon. With education, you are the white man's equal; without education, you are his victim, and so shall remain all your lives."

At age 11 he fasted and had a vision about the future of his people, "He saw many buffalo coming out of a hole. They spread over the plains, then disappeared.

Surreal buffalo with weird tails, different colors (even spots), and odd bellows then came out of the hole and covered the plains. He saw himself as an old man, living near a cold spring in the foothills of the Arrowhead Mountains. He also saw a forest; strong winds blew down the trees in the forest until only one tree was left standing.



Bryan Peterson
Nasco Brooch. Aluminum street sign, brass, tin, acrylic and found objects, 4.5" x 6" x 0.5," 2018

Cynthia C. Petry / Ashland, OH

Cookie lived on mud street
Ricky was the wrong color
Don't cross those lines

Blackness and Whiteness is rooted in the experience of racial bias as seen during my childhood in Virginia. The figures used in the installation directly reference interpersonal relationships that were lost and or broken due to racism. I see my work as a dialogue of the past and the present calling for restitution. The sewn paper tapestry talks to the fragility of our lives and emotions created by racial bias.

Through the conversation, I hope to begin to unravel the racial bias that runs across generations.

Lee Paynter / Danville, KY

As an artist and an activist, much of my work revolves around social and political issues, using constructed images and documentary methods. This image, *Patriot*, was taken at a May Day Rally in downtown Los Angeles. It is particularly compelling because the gaze of the Patriot is directly at the viewer. In his eyes you can see both strength and gentleness, pride and pain. There were 100,000 people at this rally and for me this man, this Patriot, encompasses what I believe to be true, they are already Americans.



Lee Paynter
Patriot. Photography/ Archival Pigment Print, 12.5" x 19," 2010

Nicholas Pimentel / Seattle, WA

This piece was created in response to the controversy with the former owner of the LA Clippers, Donald Sterling. He was caught making racist comments about African-Americans, even though he himself capitalizes on the success of black athletes. The triangle like figures on the left side of the painting are representing the owners and fans of the three major sports in America (Football, Baseball and Basketball). The one form on the right is to be any other sport the viewer wants it to be. A sport that they closely associate with, if not the major three in America. The feet that hang from the top of the canvas are those of LeBron James; This is shown through the shoes that the figure is wearing (wearing his fourth signature shoe). This piece centers around LeBron because he faced heavy criticism in his early years in the NBA. Having to perform at a high level and carry himself with a great sense of dignity and professionalism or else he will be talked about negatively by the public. Considering all the other issues that have shown themselves in recent years throughout sports, like football with protest during the national anthem. This piece can be read as much more than just the issue of LeBron James and his carrier.



Nicholas Pimentel, *The Death of King James Over a Bed of a Dozen Red Roses*, (Big 3+1), Oil on Canvas, 30" x 48," 2015



Steven Reeves, *LOOK AT ME*, Oil on gallery wood panel, 20" x 16," 2018

Ann Porter / Spearfish, SD

It is important to put a face on the violence done to our body politic, to our environment, to our fellow creatures. Ground, processed flesh becomes the terrible background that informs the vicious deeds of our very worst politicians. Uniformly presented, whether in business suits or Styrofoam trays, these people come to us sleekly packaged, in make-up or plastic.

In creating the appearance of processed and commodified flesh, this work aims to give a shape to a revulsion to which words and arguments per se cannot do justice.



Ann Porter, *Meatheads: Paul Manafort*, Cast paper mixed media, 8" x 6," 2018

Steven Reeves / Bristol, TN

People pass the homeless in America and rarely look them in the eyes. "LOOK AT ME", an oil painting demands the viewer to look the subject in the eyes. It is a tragedy that there are a multifarious number of homeless people in every state across America. The homeless want us to remember they are here, they are human, and they want the same things out of life that most people want. They feel invisible and want your acknowledgment more than they want your money. They have names and they have stories, and it's hard for them to find a way out, a way off the street.

The subject of the painting is Eddie, once homeless on the streets of Philadelphia. Because of his personal experience, he now assists others in joining 12 step programs and live in recovery with hope. When we choose compassion and an attitude of generosity and care, we move closer to ending the devastation of homelessness. Acknowledgement is a start.



Amy Robillard
Liberty Leading the Artists,
Pencil and ink on paper, 8.5" x 7," 2015



Kyle Reynolds, **Trump/Pence Rally Poster 1**, Pencil & digital ink/paint, 12" x 12," 2017

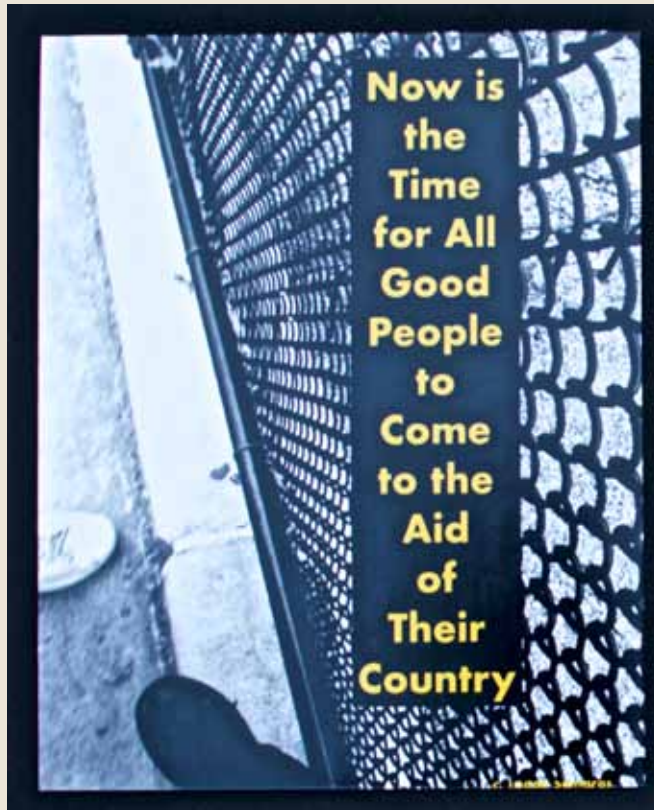
Kyle Reynolds / Dallas, TX

As a longtime student of propaganda and the psychology of manipulation, my creative impulse grew unbearable with the election of Donald Trump as U.S. President and I began experimenting with using those same psychological tactics in my art. Propaganda is typically associated with authoritarian regimes and my idea was to use those same methods against the new fascism forming in the U.S. My style has been influenced by wartime propaganda, modern advertising, street art, black and white ink illustration with a little punk aesthetic thrown in for good measure. At the core of every piece there is a kernel of satire and protest.

Kyle D. Reynolds is the artist/cartoonist for the Slugnuts comedy duo who are the creators of 'The End Times' cartoon, featuring Right-Wing Jesus. Their cartoon was recently featured in Carl Reiner's latest book, 'The Downing of Trump.' They also produce the bi-weekly podcast 'The Slugnuts Radio Hour.' More of their work can be seen/heard at <http://slugnuts.com>.

Amy Robillard / Libertyville, IL

I painted this the night in January 2015 of the Charlie Hebdo slaughter of satirist cartoonists. Defiant Liberty picks up the torch pencil and leads us forward. Freedom of the press is an absolutely vital freedom.



Virgil Scott / Arlington, TX

This poster was created in support of students and teachers for the "March for Our Lives" on March 24th in Dallas, Texas. My opinion as an educator is that it is simply not in a teacher's DNA to be armed in a classroom. Arming teachers is not the solution. The (38 Special) bullet holes were hand applied at a local target range by a teacher.



Award of Merit

Virgil Scott, **Arming Teachers is Off Target**, 2-color letterpress, hand-inked polymer plates, with bullet holes applied with a 38-Special handgun, 30"x 40," 2018

Triada Samaras / Brooklyn, NY

I am an interdisciplinary artist of Greek ancestry whose art practice investigates: house/home, identity, and voice, human body as geography, and place. I work in visual art, including painting, photography and video; in writing, including texts, dialogues, poems, and blog entries; and in socially and community engaged art forms such as outdoor war murals, blogging and other social media, activist

poems, and working co-operatively with my community to make changes in our neighborhood via social media, telephone conversations, and numerous meetings in the public forum. Generally speaking, much of my art making lies in an art activist paradigm, where art and art making are seen as agents of change, and in an ideological context in which I share meaning making with the viewer of the artwork, reader of the poem, student in my class, or participant in our socially-engaged, or community-base, art activist action. I share Joseph Beuys' thought that every man (woman) is an artist and I believe, like Beuys did, that art can awaken an individual or a nation, and hopefully both (Tisdall 1979).

My art practice must be compatible with my belief and value systems. In my worldview, based on social justice, every human voice counts: thus my creation of the "Democracy Wall" and my "Indignant Citizens of Greece Project". I believe human beings ought to share power and responsibility, thus my use of text in the art work "Now is the Time" submitted for the FL3TCH3R Exhibit.

Amy Robillard, **Now is the Time**, Digital Print on Board, 16" x 20" 2015

Denise Shaw / New York, NY

The triumph of the human spirit is a formidable one. My new work continues to address the theme of Universal Migration and the Demonization of the Other. With this new series I am concentrating on making the work aesthetic and poetic in expressing the plight of the migrant and the strength of the individual living under tyranny. Initially I was observing the migrant situation in Europe but now the crises has accelerated to our own shores. As in the world conflicts of Afghanistan, Syria, the Rohingya Crises, DR Republic of Congo and others reflected in the migration to the Continent of Europe—destroying families and nations—the same destruction is happening to the immigrants coming from the Americas into the United States.

I have been inspired by the photography of microscopic landscapes of human tears viewed through an optical microscope. Fragments of these landscapes often form my figures or free float across a general surface: tears

Robert Sherer / Marietta, GA

In the early 1990s, during the height of the AIDS epidemic, the artist visited his hometown of Jasper, Alabama. People assumed that he had come home to die, as was the norm for many people who had moved to the city and then had become infected. During a lunch visit with his grandmother, she asked him to harvest a bouquet of Sweet Williams from her garden for the table. While cutting down the flowers the artist thought of his many friends named William who were afflicted with the disease. At some point his grandmother opened the back door and yelled to him, "Now, Robert, cut down the most beautiful ones first." Beauty becomes a liability, considering the correlation between HIV transmission and human attraction. In this case, the bouquet gatherer becomes a grim reaper. This picture is rendered in the blood of one of the artist's friends named William who survived the AIDS crisis.

I create art using HIV- & HIV+ human blood. The blood is hermetically sealed in layers of polymers & is also framed under glass. The blood is donated to me by people



Denise Shaw, **Exodus**, Acrylic with gold metal leaf, collage and charcoal on canvas, 30" x 56", 2018

of possibility, hope, redemption, grief, change, goodbye, things that cannot be fixed. "Exodus" illustrates a procession of migrants who's bodies are composed of fragments of human tears. The simulation of Asian screen painting suggests beautiful, beloved, generational countrysides being left behind under the threat of Isis and other similar

terrorist factions. Gold is a symbol of transformation and the gold leaf suggests the alchemy of change. The use of water imagery is the conduit to freedom but also death. The implementation of my own body parts, such as my own hand print, symbolizes the carnal and embodied presence of humanity and the toll that war, insurgence, terrorism and exclusion has taken on mankind.

Brandon Smith / Salvisa, Ky

This work speaks directly to the current political/ social climate in the United States. Somewhere between elation and despair our country seems to be moving toward tribal bifurcation. Passionate participation manifests as outrage and tumultuous emotional expression. The yelling and screaming abstract figures found in these paintings have references in recent political rallies, concert attendees and moments of boiling anxiety.

This work is also about painting and the language of paint. The space is simultaneously rendered and flat, while the paint runs and drips in layers of thin

and thick paint. Through these works I explore the space between beauty and the expectations of beauty with the unsettling transition into visual chaos. Sometimes beautiful and sometimes grotesque, these works speak to the emotional state of political and social extremism through the physicality of paint.



Robert Sherer, **Sweet Williams**, HIV- blood on paper, 24" x 18", 2013

from the community who agree with the political content and intent of my work. My work addresses issues of race, gender, sexuality & HIV status.

**Joan Sonnenfeld /
Bound Brook, NJ**

"Lawn Service" is a collage on paper with printed images enhanced with colored pencil. It shows immigrant men working low paying, lawn maintenance labor jobs, a frequent site through out the United States. Many of these men are skilled and qualify for higher paying positions, but because of their immigrant status are stuck mowing lawns and whacking weeds, and are locked out of opportunities that could help them advance toward upward mobility.

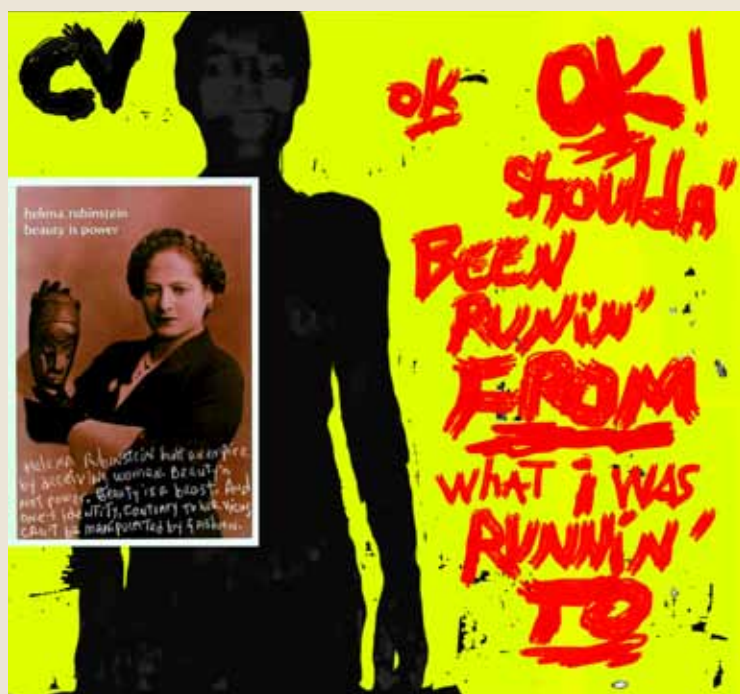


Joan Sonnenfeld,
Lawn Service.
Mixed media, collage
and colored pencil,
16.5" x 20," 2016

Stephen Spiller / Long Island, NY

We have travelled perilously far away from a "natural world" to a "social world". The journey sabotaged understanding of "beauty" - particularly "human beauty". Once appreciated as an aesthetic pleasure it is now experienced in ways infecting our lives as our society becomes more dangerously contrived and full of artifice. The infection is insidious as vast numbers of people continue to equate "pretty looks" with status, power and influence. Critically, the infection is dangerous as human beauty is advertised and promoted with an intent to distort, undermine, and even totally mask, all reasonable understanding of identity with the "noise" of appearance.

Indeed, fashion has become beauty's "Commander-In-Chief", shamelessly appealing less to aesthetics than to vanity. Fashion employs hypocritical, provocative, and vapid statements in a camouflaged pursuit, and rapacious appetite for financial gain. Aesthetic considerations are just a ruse used to



Stephen Spiller, **See Azalea Get Woke #5.** An archival pigment print of digitally manipulated photography and text, 20" x 21.5," 2018



Brandon Smith, **Outrage.** Oil on Canvas, 40" x 40," 2018

identify, pursue, and capture vulnerable women and children as prey. The desire for beauty manipulates them to behave as if they are constantly on stage, demonstrating who they want to be, are expected to be, or others believe them to be. Distinctive clothing and accessories have become de rigueur. Countless people in our socialized world today require brand

labels to dial up a confident, best self. How we got to this juncture is largely a consequence of glamorizing physical appearance and presenting an endless parade of fashion models, including children and anorexic adults, all wrapped in art not reality. Child models, as young as thirteen years old, suggest original fantasy, hope and, of course, glamor. Aging and anorexic models, reaching thirty or more years of age, suggest sadness, loss and despair as social world experiences shape their lives. Early on we glorify these models and then, over time, we eviscerate them. In that way beauty has become the cruelest of drugs. My submission, presented through the experience of a model named Azalea, is a metaphor for that cruelty.

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, **Alexis, Alley, Paterson, New Jersey.** Digital c-print, 36" x 30," 2014

Joe Strickland / Bristol, TN

Like the majority my work, this piece focuses on social issues that are represented by architecture that is devoid of human presence. Instead of highlighting an individual, this work draws attention to a space that has been created and impacted by humans. This piece is from my most recent series that explores the status of manufacturing in America. In recent decades, manufacturing has been sent away from the communities that grew around it. I take a formalist approach to the structures that are left behind, which are the only reminders of the enterprises that once thrived within. The interiors of these spaces offer a skeletal view of the previous purpose of the building. The telltale signs of human impact on the environment provide the patina through which we can glimpse the activity of a recent history. This work is not concerned with providing answers or specific points-of-view for



Earle Swope continued intentions the founding fathers had for America and the Christian faith as advocated by Jesus Christ.

Earle Swope, **God's Word.** Pulped and Shredded Bibles, 12" x 40," 2014

Earle Swope / Boise, ID

This intersection Christianity, unquestioning patriotism, and the most powerful war machine in the world has resulted in some new form of 'American Values,' where 'might is right' and, God always blesses America. This trend ironically perverts both the original

Jason Stout / Martin, TN

My current cloud compositions deal with the idea of conflict and turbulence, both domestic and abroad. These clouds also double as nebulas, contracting and expanding energy around the idea of conflict, abroad or domestic. These works deal with notions of political strife coexisting with environmental concerns, and create compositions of smaller troubled environments coexisting in larger yet equally troubled ones. Although there are fragmented figurative elements existing in and outside of these

clouds, as well as tools, weapons, and vices.

These fragments serve as visual metaphors that address specific narratives from our modern time.



Jason Stout, **Rebellion Brume.** Oil on Canvas, 36" x 36," 2016

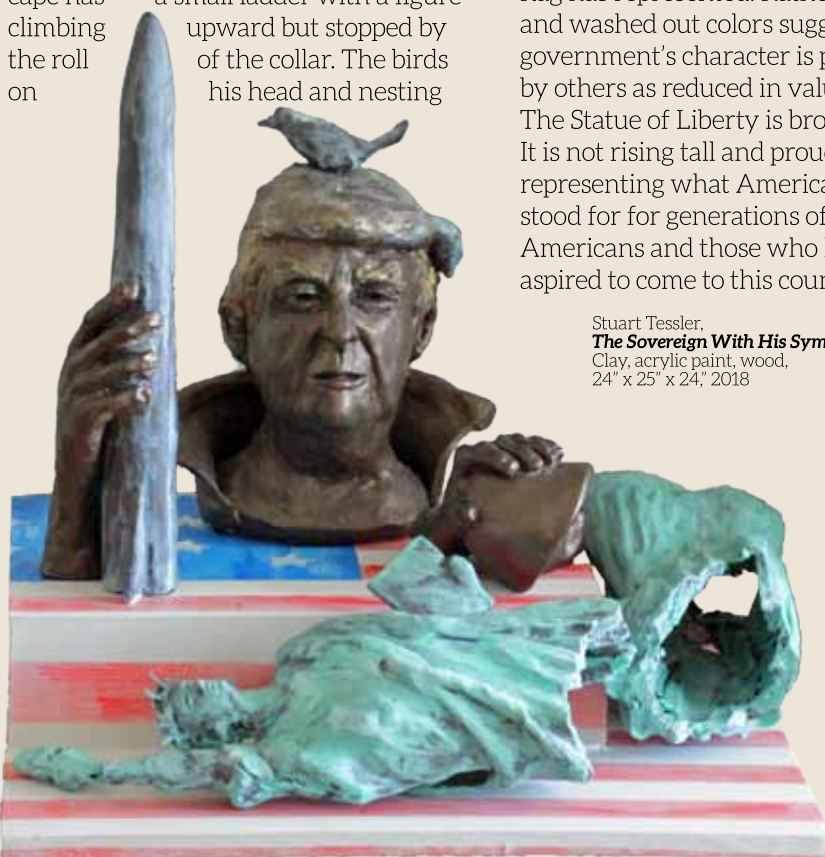


Joe Strickland, *Mixing & Stuffing*, C-Print, acrylic, wood, 20" x 30," 2018

the audience. Rather, it is intended to ask questions that invite the viewer to join in the greater conversation presented by each piece. This requires contribution from the viewer, which drives the interpretation and experience of the work.

Stuart Tessler / Isle of Palms, SC

This is a satirical sculpture of Donald Trump as royalty, holding a phallic missile as a scepter and a breast as the orb. Suggestive of the "wall" the back side of the broad collar of his unseen cape has a small ladder with a figure climbing upward but stopped by the roll of the collar. The birds on his head and nesting



Stuart Tessler, *The Sovereign With His Symbols*, Clay, acrylic paint, wood, 24" x 25" x 24," 2018

Dan Tran / Minneapolis, MN

In this series, I use abstract symbols to depict the various ways we fight for Truth. Whether the subject relates to Socrates and his Socratic Method, applying dialogue and reason to all manners of inquiry; to Malala, the courageous Pakistani girl fighting for the right of all girls to

DanTran continued upper

Stuart Tessler continued

in the skull give the piece a secondary title of "bird brain". The colors in the flag lack the boldness and strength the flag has represented. Rather, the weak and washed out colors suggest our government's character is perceived by others as reduced in value. The Statue of Liberty is broken. It is not rising tall and proud, not representing what America has stood for for generations of new Americans and those who have aspired to come to this country.

DanTran contin-

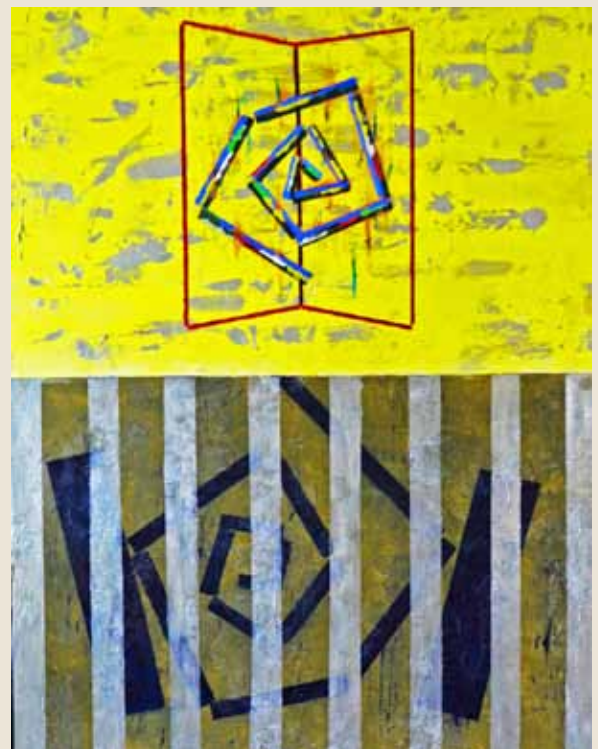
education; or to Tim Berners-Lee's World Wide Web and its immense effect on the dissemination of information, my work addresses a threat more relevant today, in the age of mass communication, as it has ever been- that of massive lies.

All my paintings start with an idea. Using a crisp visual vocabulary, based on a single building block consisting of bars of various sizes, colors and textures, I give form to the idea. The Spiral symbol, standing for the dialectical Socratic Method in the search for truth, is a recurring, unifying image in my work. The twisting, pulsing forms denote either the force of chaos, or that of light & life, depending on context. Colors & textures are deployed for their emotional content.

My intention is to apply my visual vocabulary to represent a multitude of ideas from various spheres of human thought - philosophy, sciences, politics, etc... Insofar as the viewer can grasp the idea through the visual construct - as in deciphering a mathematical equation - and is prompted to engage in critical thinking, I have achieved my purpose.

About *Malala's Thirst*

When Malala stands up for girls' right to education against the religious tyranny of the Taliban, she moves Truth from a state of dark imprisonment (lower part of painting) to a state of colorful flourishing (upper).



Dan Tran, *Malala's Thirst*, Acrylic /mixed media on canvas, 48" x 36," 2018

Patricia Turner / Punta Gorda, FL

“Their exit wounds were the size of oranges”. The size of oranges. Emergency room doctors describe their horror and helplessness when addressing the immense damage done to our children by the bullets from an AR-15 semi-automatic weapon, damage that is impossible to treat successfully. First responders are unable to stem the rivers of blood, physicians are unable to repair the massive tissue and organ disintegration. The shooter does not even have to make the effort to aim, once his target is hit it is a virtual death sentence. As one ER doctor said “They had no fighting chance at life”. How does an artist convey her visceral reaction to this horrific imagery? And how does she plead with responsible gun owners to end this nightmare of private ownership of weapons that are designed for war? And how do we end the death grip of the NRA?



Patricia Turner, **ORANGES**, Silks tea-dyed and rusted using brake pads, Guns heavily beaded Mounted toy guns, 36" x 42" x 15", 2018



I wish I knew.
#NEVERAGAIN

John Valentino / Mandeville, LA

I have a fish tank in my living room. It has fish, plants, a means of filtering water – it's an ecosystem. It shares many of the attributes of a wetland, but it's not wetland. It's artificial. If I didn't change the filter and keep the pump plugged in, everything would die. When I first heard wetland restoration proposals that would create diversions

and build pumps and pipelines for dredged sediment, I thought of my fish tank. They weren't talking about restoration. They were talking about constant maintenance. In the future, the wetlands are not going to be the natural ecosystem that has existed for thousands of years. The wetlands are going to be a larger version of my fish tank.



Dorothy Carson Award

John Valentino, **After the Wetlands**, Ceramics, steel, servo, micro controller, marine battery, 60" x 48" x 12," 2017

Julia Warin / Bradford on Avon, UK

This work was inspired by the bravery of the students surviving the school mass shooting at Parkland, Florida, as they channeled their anguish into a campaign to change the future. I felt outraged when I heard they had been issued with clear back packs on their return to school, a “safety” measure so inadequate as to be laughable if it weren't so tragic, but the students used their creativity and wit to appropriate and customize the backpacks as tools of their protest. I was



*Transparent bags will not keep them safe from hidden American guns. (Tribute to the Brave) – Julia Warin, 2018, mixed media installation.

Julia Warin, **Transparent bags won't keep them safe from American hidden guns. (A Tribute to the Brave)**, mixed media -adapted ready mades, plastic mouldings, print, 39" x 39" x 6," 2018

Julia Warin continued impressed and thought, “ALL AMERICANS SHOULD BE WEARING THE BACKPACKS TO SHOW SUPPORT FOR THESE STUDENTS AND TO CALL FOR GUN LAW REFORM!” As a UK - based multi-media artist, I often use my work to address social or

David Weed / Seattle, WA

Consumer devices play as interactive signs that are dependent on social and cultural conventions. A bricolage of broadcasted codes and channels, in which the receiver has the option to adjust the meaning simply by flipping a switch in the on or off position. The devices are not binary, but act as semiotic squares, where off is not necessarily off and on is not necessarily on, i.e., an unlimited symbiosis between the author, object, and interpretant.



David Weed
Consumer Device: GLOBAL WARMING (on/off),
Junction box, temp. gauge, 12v parts, antenna, powder
coat, metal sign, chrome fasteners
14" x 8" x 4"; 2017



Julia Warin continued

political issues so I set about trying to make something to draw attention to the situation. If nothing else it helps me to feel less powerless in the face of a senseless world. Some of my audience here thought it was a joke till I showed them the pictures of the students wearing their backpacks. Everyone here heard about the terrible shootings but not about the way the students are trying to bring something positive out of the event.

I wanted to make the transparent guns to symbolize the fallibility of the concept of the transparent bag and the ease with which a gun could be concealed by someone determined enough to want to do so. I had no desire to make accurate replicas of guns, but rough and ready objects symbolizing "hidden gun". I toyed with idea of making transparent books, folders, pencil cases or lunchboxes, but where does it stop? Invisible clothing?

So I am offering my installation piece to exhibit in America, where it belongs. I could also set about collaborating with an artist or activist in US to bring about my idea of getting multiple protest backpacks worn across America, if I thought it would have any impact. BUT I then worry that inviting people to wear an anti gun "target" on their backs might be inviting the crazies with guns to shoot them? This thought in itself is frightening and a sad way to think about "The Land of the Free and the Home of the Brave."

Would you be brave enough to wear this backpack?

Beau Wild
Heartsore, charcoal, graphite,
paper, 40" x 25," 2018



Gabriella Willenz / Berkley, CA

Shot on location in a military urban combat training facility in Israel, this choreographed video reflects on the implications of Israel's active army service and reserve duty, both of which are mandatory. Blurring the line between public and private, civilian and military, individual and collective, the image lingers in this excruciating state of becoming. Six civilian men enter an uncanny simulated urban site carrying military garb in their backpacks. Slowly, they transform into characters that fit the staged setting, becoming both soldiers and symbols of the nation-state and its ideals of sovereignty. In the same way that rituals are solidified, ideology gains its power and neutralized stance through repeated action that develops from the physical to the symbolic.

The mandatory army service and its indispensable processes of indoctrination render military activity as justified and codify continuous aggression as an inevitable reality. Fixating the video on the stage of transformation into the military force, the video asks us to consider if alternative options (e.g., political negotiations, peace) would be invested in, simulated and practiced, perhaps they could become reality.

Interpolation, video, 7:54 minutes,
2018

URBAN TRAINING FACILITY # 1,
video 7:54 min, looped, 2018
Director and Editor:
Gabriella Willenz
Director of Photography:
Yardenne Sabnoy
Assistant Director: Maya Sharbni
Sound Production: Daniel Sudri
Performers: Dima Gutman, Natan
Odenheimer, Yohai Taran, Ido Chen,
Yuval Golan, Yiftah Oged



Beau Wild / Port Orange, FL

Recent events at our Southwest border, separating children, even small babies from the mothers and fathers has shocked all thinking, caring people. Border guards telling these parents "You will never see your children again". Over 2300 children were taken with more than 200 younger than 5 years old. Children were shipped to over 100 tent cities, makeshift shelters, foster care centers in every state. Siblings and shelter workers were told "do not touch or comfort" separated children. Many children were medicated both in the morning and evening. Some could not even walk. Where has our humanity and morality gone in the USA?

This piece lists the cities and shelters still holding many children. The heart shapes contain names of many of the 200 children, some only weeks or months old. My heart, like millions of Americans and hundreds of millions of the world, is heartsore.

**Jenny Wu /
Washington, DC**

This video consists of President Trump saying "believe me" 131 times in 126 seconds. Living in Washington, D.C. in this era is a surreal experience -- even introverts are out on the street protesting. I use real footage of speeches, interviews, rallies, and alternative facts as raw



Jenny Wu, *Believe Me, Oh, Believe Me*, video, 2 minutes 6 seconds, 2017

materials for videos. I hope my work can humorously stab the truth by magnifying the seemingly innocent details they hide behind.

This video was made the most American way I could think of -- outsourcing to cheaper labor markets. I am an immigrant, but I am not here to "steal your job." I, too, outsource it.



Tomy Yan, *Her Red Suitcase*, Mixed media sculpture, 24" x 23", 2017

**Tomy Yan /
South San Francisco, CA**

A dead object has a life of its own, a life that is somehow dependent on me and is intimately connected in some secret manner to my own life. But adding the element of "me" doesn't make the object mine - I'm just a passenger in this process, creating and diminishing. I'm influenced by the concept of the uncanny, which Sigmund Freud described as "a hidden, familiar thing that has undergone repression and then emerged from it".

My work in sculpture, photography, and installation explores memory, identity, and social issues.

I believe that people are defined by the objects they possess. These objects are the physical material that remains in the world, and they become a stable piece of evidence of our existence. The previous owners have granted them powers, and when I inherit them I add my own identity and my own story. When rearranging and reconstructing these objects, I am piecing all the evidence together in constructing a new narrative.

**Youxin Yang /
Cambridge, MA**

Not interested in becoming an activist, for which the term would disappear, if the world was peaceful enough for every citizen of the planet to enjoy and focus on life without distraction and disruption. However, when warmongers and egos are concerned with their own political legacy, without truly considering if that is the best choice for citizens, who may actually suffer as a consequence. It is time, when even fine artists are distracted from focusing on their passion, and are motivated to give their own voices for peace. I'm trying to give my tiny one, from



Youxin Yang, *Peace-VII: Dancing with the Heartbeats of Citizens*, Oil pastel, acrylic, and Chinese watercolor on canvas, 68" x 98", 2018



Tina Ybarra, **Repair With Gold**, acrylic on canvas 14" x 18," 2016

**Tina Ybarra /
South Gate, CA**

Although I think of my art as extremely personal, I believe the themes are somewhat universal. I think art should change the world. *Repair With Gold* borrows a Japanese tradition in hopes of healing a divisive country. *American Brown* deals with American iconography and the persistence of stereotypes, colorism, and racism.



Gary Zak, **Let Us Prey**, Digital Archival Print on canvas, 27" x 30" 2017

**Gary Zak /
West Mifflin, PA**



Reece Museum Award

Extremists in the name of God justifying their violence and making it difficult to differentiate their causes from one another. Despite differences in dogma, their assaults are identical to provoke their propaganda. History repeats itself in various disguises: the Romans, the Crusades, the Spanish Inquisition, the Ku Klux Klan, Neo-Nazism, ISIS, Al-Qaeda and the Taliban.

Youxin Yang continued

the perspective as a citizen of the planet. Artistically, I experiment in creating a layer between the portraits and viewers, in order to make the portraits more vibrant and communicative to viewers. Such layers can be composed of oil pastels on acrylics, or transparent Chinese watercolors on oils. In particular, more lines are cautiously and reasonably drawn to create the visual effects of movement of the portraits. The most painful voices, so far, for my Peace-series of paintings, is "Peace-VI Boston Marathon 2013." I painted with a broken heart, the three lovely and beautiful young people tragically killed. They just wanted to enjoy life, having fun celebrating a social activity, which is a common and simple need for you and me as citizens. Totally unaware of a moment when they became victims of short or long term consequence of politicians, which they had nothing to do with. To prevent such tragedies, leaders, those who dedicated their lives to making

Youxin Yang continued

the world a better place and not for personal aggrandizement are desperately needed. This is why "Peace-VII: *Dancing with Heartbeats of Citizens*" was created. Although experiencing challenges of techniques and skills in how to make these Giants dance happily and naturally, I enormously enjoy, and am even addicted to painting them. I'm expecting to paint more Peace-making Giants, and hopefully, no more victims.

Carly Zywno / Huntsville, AL

These pieces address issues such as gun violence and women's roles in the 21st century. I often contrast the idyllic or common place imagery I find in older publications with the realities of contemporary politics.



Carly Zywno, **Your Life is Covered**, watercolor, collage, ink, and colored pencil on watercolor paper, 7" x 13" 2018

Our appreciation to Mail Works, Inc. for their partial donation in printing our 2018 FL3TCH3R Exhibit catalog.



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THE FL3TCH3R EXHIBIT |
SOCIALLY & POLITICALLY ENGAGED ART
EXHIBIT & EVENTS |

EXHIBITION: **10-8 to 12-14,**
2018, @REECE MUSEUM

JUROR'S LECTURE: **11-01,**
5-6:00 *pm*, @REECE MUSEUM, ETSU

RECEPTION & AWARDS: **11-01,**
6-8:00 *pm*, @REECE MUSEUM

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