

DRAFT

State of the Art Labels for 10K

Human Hands Shape and Frame the Natural World

Joel S. Allen

b. 1960 Studio in Steamboat Springs, CO

Hooked on Svelte

(Black tooth orange, Drip-drop, Large copper-banded wine cork, Long toothed orange, Pharmsicle, Wine cork blue tooth)

2012-2014

Hand-wrapped twine with mixed media

WALK AMONG THESE OBJECTS WITH CARE AND PLEASE DO NOT TOUCH

At once alien and earthy, artificial and natural, Joel S. Allen's hand-woven hanging sculptures call out to you: "Come closer." From afar, their slender lines and bulbous forms resemble shaggy beehives suspended in space. Gathered in a cluster, they invite you to walk among them, to investigate their materials and their making. On the surface of one sculpture, hand-wrapped twine binds orange cylinders together in a frantic mass. As you look, you realize these are prescription pill bottles—everyday objects transformed through the artist's handiwork.

The obvious repetitive movement of the artist's process of creation evokes the traditions of weaving and woodworking, while the hand-forged copper hook harkens back to metalworking techniques that are thousands of years old. Creating objects that look to both the past and the future, Allen reminds us that the potential for beauty lies everywhere around us, waiting only for human imagination.

Dornith Doherty

b. 1957 Studio in Denton, TX

Millennium Seed Bank Research Seedlings and Lochner-Stuppy Test Garden No. 1

2011

Chromogenic lenticular photograph

Millennium Seed Bank Research Seedlings and Lochner-Stuppy Test Garden No. 2

2011

Chromogenic lenticular photograph

For the past five years, Dornith Doherty has been creating X-ray photographs of the plants and seeds safeguarded in the major seed banks around the world, including the Svalbard Global Seed Vault in Norway. Despite the scientific nature of her subject matter, and the clinical associations of X-ray imagery, Doherty's works are often abstract, even lyrical. They draw in the viewer with graceful abstraction that is revealed, upon closer inspection, to be undeniable photographic reality.

The banked seeds, like the photographic images that capture them, are suspended between past and future, representing the possible collapse and the potential rebirth of a species. The images point to our problematic relationship with our environment, and the uncertainty of our future.

Emily Erb

b. 1982 Studio in Philadelphia, PA

America Presented to the Old World

Dye on silk

In this work Emily Erb created a silk flag based on an American five dollar bill from the 1800s. Enlarged to eighteen times its original size, viewers are able to investigate the imagery included on this currency more closely. In this work, as with the others in her *Legal Tender* series, Erb highlights specific bills that include depictions of scenes from history that now may seem questionable to today's audiences.

Painting on silk allows Erb to create fluttering works of beauty and detail, dense with images. The material has rich associations for the artist, both for its historical significance and its physical properties. Once used as a form of payment or tribute in China, silk offers a tightly woven and high-sheen surface, coupled with great flexibility and light weight. Her paintings may hang from flagpoles or float in space, emphasizing the elegant lightness of their silk surfaces.

Laurel Roth Hope

b. 1973 Studio in San Francisco, CA

Flight of the Dodo

Walnut, gold and silver leaf

2013

Laurel Roth Hope

b. 1973 Studio in San Francisco, CA

Biodiversity Suits for Urban Pigeons: Passenger Pigeon II

2014

Yarn, polyurethane, pewter, glass, epoxy, and walnut

Biodiversity Suits for Urban Pigeons: Dodo II

2014

Yarn, polyurethane, pewter, glass, epoxy, and walnut

Biodiversity Suits for Urban Pigeons: Guadalupe Caracara

2013

Yarn, basswood, pewter, glass, epoxy, and walnut

This series by Laurel Roth Hope focuses on extinct bird species, and she creates a narrative that is particularly playful. The artist carves mannequins in the form of pigeons—an abundant species due to its ability to adapt to human environments—and dresses them in hand-crocheted costumes of bird species that are lost to the world because of their *failure* to adapt. In *Flight of the Dodo*, she references Renaissance imagery to create an honorary (if tongue-in-cheek) final flight for the dodo, aided and accompanied by the common pigeon.

Hope is a self-taught artist and naturalist. She considers herself “an artist who wishes she was a scientist,” and through her work she brings these two interests together. By investigating the interactions between humans and animals, issues of friction and loss of species are bound to arise, but Hope approaches the subject with gentleness and touches of humor, avoiding the morbid or overly sentimental.

Calder Kamin

b. 1984 Studio in Kansas City, MO

Impact Proof

2014

Vector drawing on vinyl

For Kamin, visual art can raise awareness about our effect on the world around us. Window strikes are the number one killer of birds. *Impact Proof* consists of decals, shaped like local birds, which are applied to windows near the sites of frequent strikes. Birds perceive the decals as other birds and change course, thereby avoiding hitting the glass.

“All of the work is about our complicated relationships with animals: ‘I love some, I hate some, I eat some, I wear some.’ Overall I’m more of a humanist than an ecologist. Most of the animals I focus on are called *synanthropes*, or animals that thrive in a human world.” –CALDER KAMIN

Adonna Khare

b. 1980 Studio in Santa Monica, CA

Rhinos

2014

Carbon pencil on paper

Adonna Khare’s large-scale drawings of animals command attention: they are big, iconic, and lovingly created. Upon closer inspection, details emerge that suggest a story as we give the animals human attributes. Consider *Rhinos*, a drawing depicting a rhinoceros family of three gathered around a rocky void. A cluster of balloons (a common motif for the artist) hovers over the group, symbolizing the fragility and innocence of childhood. Ruptures in the skin of the smallest rhino spew streams of water, while the older animals’ horns unpeel like bananas, ripe for consumption.

This work directly references the decimation of the wild rhinoceros population—their horns command top dollar on the black market. The placement of the animals in a rapidly flooding environment alludes to a grim future. For the artist, animals serve as the ideal vehicles to communicate fundamental stories of ourselves and our world.

Pam Longobardi

b. 1958 Studio in Atlanta, GA

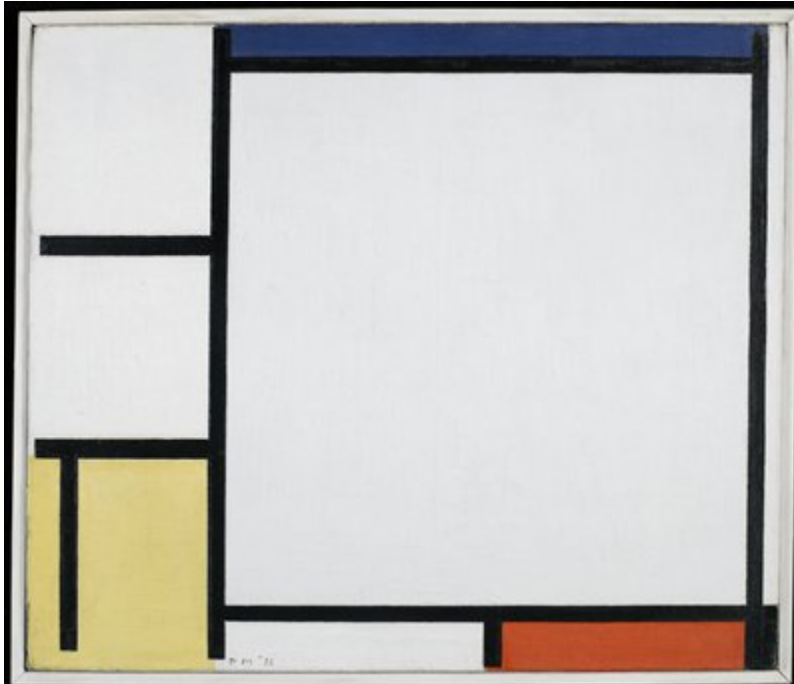
Ghosts of Consumption (for Piet M.)

2013

Found ocean plastic from Hawaii, Alaska, Greece, Costa Rica, Italy, and the Gulf of Mexico

In its reference to a Piet Mondrian (1872-1944) abstract painting, *Ghosts of Consumption (for Piet M.)* questions Mondrian’s decree that “the object must be eliminated from the picture.” Instead, Pam Longobardi suggests that the object remains powerful because of its ability to reference the world around it. In this work she collected plastic from oceans off the coasts of several continents, bringing them together into one cohesive work. With each individual object still identifiable, the work is both a design on the wall and a collection of items that bring attention to broader world issues.

Longobardi sources some of her materials from the plastic garbage patches that litter our oceans. In her sculptural works, she edits these materials into arrangements, prompting awareness of the destructive environmental effects of worldwide mass consumption.



Composition with Blue, Red, Yellow, and Black, 1922
Piet Mondrian
Oil on canvas
GIFT OF BRUCE B. DAYTON, 65.5

Nathalie Miebach
b. 1972 Studio in Boston, MA
The Jet Star of the Future
2013
Reed, wood, rope, and weather data

Nathalie Miebach
b. 1972 Studio in Boston, MA
I Dreamed She'll Ride Us All Again
2014

Reed, wood, rope, bamboo, and weather data

Nathalie Miebach

b. 1972 Studio in Boston, MA

O Fortuna, Sandy Spins

2013

Reed, wood, rope, bamboo, and weather data

Nathalie Miebach's sculptures—made of reeds and other natural materials—draw viewers in with their playful colors and shapes. Surprisingly, each of these toy-like works is derived from technical data collected during a specific weather event or period of time. Various colors and types of reed represent wind speeds, temperatures, tide levels, and other information. This data is further embellished with symbols representing musical notation, adding touches of human interpretation to the final product.

In the case of *O Fortuna, Sandy Spins*, Miebach used data from Hurricane Sandy. Of the many emotional images following the 2012 storm, the devastation of the amusement parks in Coney Island, New York, and Seaside Heights, New Jersey, particularly resonated with the artist. The resulting work comments not only on the darkness of the event and all that was lost, but on the continuing conversation about climate change in the face of the massive scale and repetitive nature of recent storms.

John Riepenhoff

b. 1982 Studio in Milwaukee, WI

The John Riepenhoff Experience

2014

Ladder, MDF, wood, and light

Ascend the ladder to view a miniature exhibition curated by John Riepenhoff.

"I hope we can start seeing larger art venues as more permeable and plastic to our ideal visions of what art can be. The name was a comment on ego in the art world. I like to think of a gallery as larger than the identity of the gallerist who started it, so I made the smallest gallery I could and named it after myself."

—JOHN RIEPENHOFF

Noelle K. Tan

b. 1969 Studio in Hyattsville, MD

(no title)

(no title)

(no title)

From the series *An Excerpt from the Anthology of Unfinished Projects*

2013

Gelatin silver print

At first glance, Noelle K. Tan's photographs might appear as if something has gone wrong with the process; the images appear either much too bright or far too dark. But that isn't the case. Still working with black-and-white film in a traditional darkroom, rather than using digital approaches, Tan explores the extremes of light and dark to begin a discussion about sight and understanding.

While initially difficult to read, with close looking, the "black" photographs begin to reveal themselves. Tan considers these works "environments without subject."

For her "white" series, Tan created the opposite experience with bright images of "subjects without environment." The stories in both series are open to personal interpretation and require piecing together, much like memories.

Jason Vaughn

b. 1979 Studio in Madison, WI

Irving, WI

2013

Portage (2), WI

2012

Cottage Grove, WI

2013

Archival pigment print

When photographer Jason Vaughn first traveled across his newly adopted state of Wisconsin, something in the landscape stood out because of its frequency and variety: the humble deer stand. These quirky, homemade structures—where hunters can remain out of sight and protected from the elements—attracted the artist's eye initially as a recognizable subject that could serve as an icon for the Midwestern tradition of hunting.

Three months into the project, Vaughn was diagnosed with leukemia, and the deer stand photos assumed a vital, personal importance. As he sought out the owners of these structures to ask permission to photograph them, the artist learned that deer stands were often passed within families from one generation to the next. As the father of an infant son, facing his own mortality, Vaughn approached his photographic series

with a new perspective, as a vehicle to explore individuality, legacy, and the fleetingness of time.

Jeff Whetstone

b. 1968 Studio in Durham, NC

Drawing E. Obsoleta

2011

16mm film transferred to digital video

Duration: 8 minutes, 28 seconds

In this video, Jeff Whetstone wrangles a black rat snake (or *E. obsoleta*, its Latin name), attempting to use the snake's body to draw the landscape. Like the landscape itself, the image always changes as the snake refuses to be controlled. We can consider how traditional landscape images have addresses this tension and how it may or may not reflect our own relationship to nature,

"I'm drawing the landscape that is the animal's native habitat. I think of this work as an allegory or metaphor for the creative process— something wild that we try to hone or control. But it's actually perhaps more beautiful than our intentions with it."

—JEFF WHETSTONE

Human Bodies Carry Personal and Historical Significance

Jamie Adams

b. 1961 Studio in St, Louis, MO

niagaradown

From the series *Niagara*

2013

Oil on linen

Jamie Adams borrowed the poses of these figures from various sources: movies, photographs, and iconic paintings in art history. We can even see a few images of some of those references in the lower left corner. The figures are clustered tightly together, but do they really interact and connect with one another? A lone figure observes from a distance. Consider how these people relate to one another.

“With this series, I was influenced by my time in Florence. I was struck by the sculpture in the Bargello Museum, especially Michelangelo’s *Bacchus*. What struck me was this subtlety of mixed gender. There’s a quasi-male figure, but at every turn, roundness is accentuated.”

–JAMIE ADAMS

David Adey

b. 1972 Studio in San Diego, CA

Halo

2014

Laser-cut paper, fluorescent acrylic, and pins on PVC foam panel

David Adey

b. 1972 Studio in San Diego, CA

Hide

2014

Laser-cut paper, fluorescent acrylic, and pins on PVC foam panel

David Adey’s work explores the fraught intersection between our physical bodies and the increasingly digitized world we inhabit.

This theme is elegantly addressed in *Hide*, a series of cut-paper works in which the artist made a three-dimensional scan of his body using digital imaging software. He then printed, cut, unfolded, and flattened the scan into a two-dimensional representation of his form. The result—over 75,000 triangulated facets mounted in a diptych format—acts

as the unpeeled digital skin of his body. At close range, the intricate shapes recall the vocabulary of cartography and geography. At the same time, the image, which looks like a pair of wings from an absent body, speaks to timeless themes of flight and transcendence.

Lenka Clayton

b. 1977 Studio in Pittsburgh, PA

The Distance I Can Be From My Son (Park, Back Alley, Supermarket)

2013

Video

Duration: 3 Minutes, 58 Seconds

Lenka Clayton uses the stuff of her life—specifically her life as a mother—as material for her art. In *The Distance I Can Be from My Son*, Clayton records her then-18-month-old son Otto as he toddles away from her down a grocery store aisle or a rolling meadow. Tension mounts as he begins to move out of view; and at last the artist/mother bolts from behind the camera to retrieve him—the screen then registering the distance between them at her “breaking point.”

Clayton created an “Artist Residency in Motherhood,” for herself, mirroring the terminology of programs that exist throughout the world to afford artists the time and space to make their work. Her project acknowledges and addresses the challenges artists face when they become parents.

Lauren Gallaspy

b. 1982 Studio in Salt Lake City, UT

one need not be a house to be haunted

2013

Porcelain, glaze, underglaze, gouache, and varnish

Lauren Gallaspy

b. 1982 Studio in Salt Lake City, UT

rabbit proof

2014

Porcelain, glaze, and china paint

Lauren Gallaspy

b. 1982 Studio in Salt Lake City, UT

the parts they keep apart

2013

Porcelain, glaze, underglaze, gouache, and varnish

Look closely at the delicate and complex shapes that Gallaspy creates in clay, and then follow the layers of images that are drawn and painted on those surfaces. Note the way the three-dimensional object and two-dimensional drawing interact in these works.

“I’m careful about the images that I allow into my world; I’m always thinking about how one might be affecting another. I’m interested in images that seem comfortable but that have an underlying vibration that unnerves the original image.”

–LAUREN GALLASPY

Eyakem Gulilat

b. 1976 Studio in Norman, OK

*Untitled**Untitled*From the series *Collaborative Self*

2014

Archival pigment print

In this series, Eyakem Gulilat makes portraits of himself and someone else, both wearing traditional clothing from his native Ethiopia. These images are separated by a photograph of their shared environment, the Oklahoma landscape where the artist currently lives.

“I’m exploring the Oklahoma landscape mostly as the ‘last frontier,’ so to speak, and I am that Ethiopian explorer to the American West. It is important to disrupt the notion of where these may have been taken. I am a king of ambiguity. I am purposefully wanting people to work for everything in my image.” –Eyakem Gulilat

Chris Larson

b. 1966 Studio in Minneapolis, MN

Heavy Rotation

2011

Video

Duration: 14 minutes, 44 seconds

Be sure to watch until the end of this short video: you’ll likely be surprised.

“My practice involves just about everything—whatever it takes to come to fruition with my ideas. A big part is just trying things. I think I have to be in motion.”

–CHRIS LARSON

Delita Martin

b. 1972 Studio in Little Rock, AR

Sisters

2014

Mixed media on paper

Delita Martin's colorful works combine printmaking, drawing, and painting to create images of African American women that serve as icons of strength and community. Combining strong line with rich pattern and color, Martin's portraits reflect not only the likeness of her subjects, but a sense of their relationship with the world around them. Martin often incorporates images of household items such as bowls, Mason jars, or spoons which have become a personal set of symbols. The bowl signifies nurturing and giving.

As with *Sisters*, the finished work elevates the women depicted in the portrait to a new level of importance, offering a greater understanding of, and appreciation for, the role of women in African American families and communities.

Wilmer Wilson IV

b. 1989 Studio in Philadelphia, PA

Untitled (Shoulder)

Untitled (Front)

Untitled (Back)

Archival pigment print

Finding creative possibility in the manipulation of his body, Wilmer Wilson IV creates work that questions public understanding of blackness in the United States. In one performance, Wilson inflated and tied brown paper bags to his naked body. This referenced the "brown paper bag test"—a practice used by certain African American social societies in the early 1900s to determine if a potential member was light-skinned enough for admittance. Those whose skin was darker than a brown paper bag were deemed inadmissible. In the artist's view, this form of "colorism" is still happening today.

These untitled photographs play off these same concerns. While these works are separate from the performance, and are not considered documentation of that act, they address the same issues. Now frozen in a still photograph, the dramatic lighting and beautiful aesthetics of the image contrast with the physical demands the performance placed on Wilson and the ugly subject matter at its core.

Everyday Stuff Reveals Grace and Grit

Alberto Aguilar

b. 1974 Studio in Chicago, IL

Sensitive Equipment

2013

Carpet, bells, balloon, table, Chinese jump rope, and video

CHOOSE TWO BELLS, STEP ONTO THE CARPET, KEEP THE BALLOON ALOFT

In *Sensitive Equipment*, Alberto Aguilar documents (in video) a spontaneous living room game his children have invented. Recreating the scene for the museum audience, the artist invites us all to play in a carpeted arena and to discover the unexpected beauty of the work's unstructured movement, its gently floating balloon, and its delicate, ever-changing music.

Every object, family member, and activity in Aguilar's Chicago home is potentially a part of his artistic practice. Rather than carve out a specialized room for art-making, he makes the entire house—and the lives led therein—his studio. Robert Rauschenberg (1925-2008) famously said that he aspired to work “in the gap between art and life.” Aguilar has closed that gap, and his works seamlessly intertwine the two.

Elizabeth Alexander

b. 1982 Studio in Lowell, MA

Sommerfarm

2014

Hand-cut bone china

Elizabeth Alexander

b. 1982 Studio in Lowell, MA

Bell

2014

Hand-cut bone china

Elizabeth Alexander

b. 1982 Studio in Lowell, MA

Queen's Garden

2014

Hand-cut porcelain

Elizabeth Alexander
 b. 1982 Studio in Lowell, MA
Tea III
 2013
 Hand-cut bone china

Elizabeth Alexander
 b. 1982 Studio in Lowell, MA
Florida
 2014
 Hand-cut bone china, steel

Elizabeth Alexander
 b. 1982 Studio in Lowell, MA
Tea II
 2013
 Hand-cut bone china

In everyday language, to be “decorative” is also to be feminine, flowery, or delicate. In her work, Elizabeth Alexander probes the traditional understanding of decoration by adding or subtracting it from existing objects. In her *Heirloom* series, the artist begins with everyday porcelain pieces—teacups, saucers, and pitchers—that feature surface decorations such as painted flowers or leaves. Then, using a cutting tool, Alexander removes the decorative elements along with the porcelain underneath, creating wavy, irregular holes in the surface of the objects.

In these works, the undulating edges of these empty spaces may resemble islands, lakes, or rivers, creating beauty even in their absence. The removal of decoration defeats the object’s original purpose: the cup can no longer contain tea; the saucer no longer catches drips.

Miki Baird
 b. 1949 Studio in Kansas City, MO
Swatch...the weft and warp of red walker
 2010-2012
 Archival pigment prints

Miki Baird

b. 1949 Studio in Kansas City, MO

Temporal Ties

2011

Archival pigment prints

In *Temporal Ties*, Miki Baird printed a selection of photos in mass repetition, overlapping and arraying them to build up many layers and reveal the serpentine line pattern that the accumulated images create. Mounting the layers on a flexible felt framework allows the artist to manipulate the topography of the work as well—raising, twisting, and compressing parts of the surface to create a rippling landscape that evokes drapery, or a striated geological formation.

For her photographic assemblages, Baird snaps photos on the streets in her everyday life, or shot from the window of her car during her daily commute. She finds herself following unidentified people she encounters, using her camera to focus in on images of intriguing, yet common moments.

Jimmy Baker

b. 1980 Studio in Cincinnati, OH

Arrangements 1-4

From the series *Arrangements*

2013

Oil and UV ink on canvas over panel

Painting is one of the oldest materials artists use to make images; digital printing is one of the newest. Baker uses both, painting first, and then running the canvases through a digital printer to add sprayed images over the painted surfaces. In his *Arrangements* series, the artist blends textile patterns, floral still lifes, and news images of the death of Muammar al-Gaddafi, Libyan revolutionary and politician who governed Libya from 1969 to 2011.

“This work is about creating a different strain of abstraction for me. It’s a very complicated network of ideas and images and processes that talk about something kind of personal, but also larger ideas that affect and touch everyone.” –Jimmy Baker

Sonya Clark

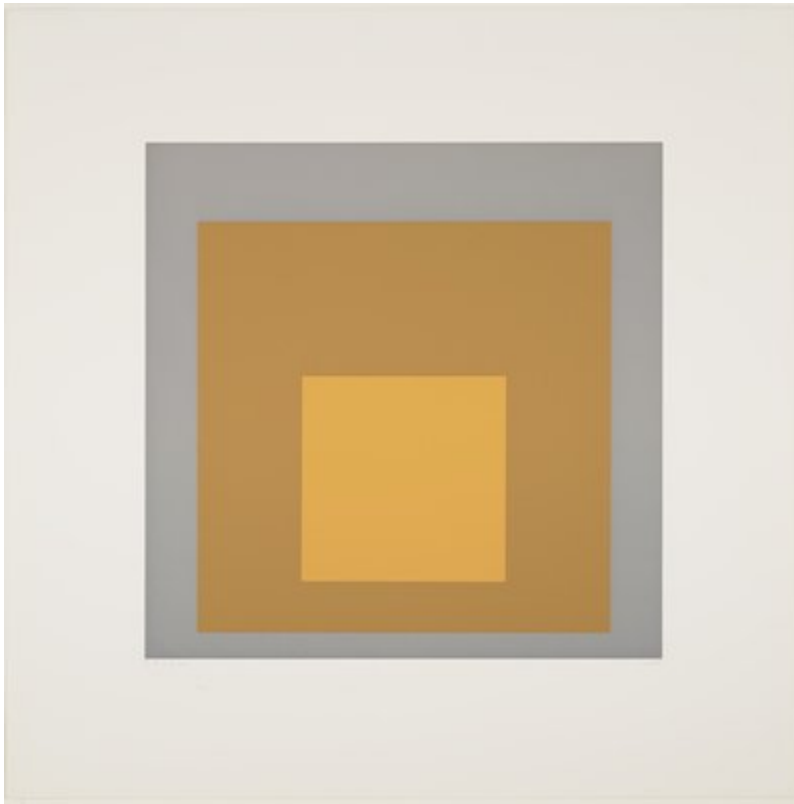
b. 1967 Studio in Richmond, VA

Albers Interactions

2013-2014

Combs and thread

A daughter of immigrants from the Caribbean, Sonya Clark investigates questions of racial politics, American identity, and value through inventive manipulation of found materials—often materials associated with African American hair and hair styling. In her *Albers Interaction* series, the artist wraps colored thread around stacks of hair combs, tightly binding them together. The works in the series form abstract colored shapes that refer to Modernist painter Josef Albers (1888 – 1976) and his *Homage to the Square* series. Albers also authored *The Interaction of Color*, which argued that color is ruled by a rigorous internal logic. The work was published in 1963—the same year as Martin Luther King’s “I Have a Dream” speech. By remaking Albers’s abstract forms with materials that reference black hair, Clark argues that color always carries the potential for meaning and value in a larger social context.



FGa

1968

Josef Albers; Printed by Sirocco Screenprints, New Haven, Conn.; Published by Ives-Sillman, Inc. , for Richard Feigen Graphics, New York

11 1/16 x 11 1/16 in. (28.1 x 28.1 cm) (image) 16 3/4 x 16 3/4 in. (42.55 x 42.55 cm) (sight) 17 11/16 x 17 11/16 in. (44.93 x 44.93 x 1.75 cm) (outer frame)

Bequest of Harry Drake
 2013.35.728
 ©Estate Josef Albers / Artists Rights Society (ARS), New York

Kirk Crippens

b. 1971 Studio in Emeryville, CA

The Great Recession: Foreclosure, USA

(*Galaxy, On the Horizon, Three-Car Garage, Just Do It, X, Auction, MGR Special, Thank You, Plant on the Job, Tumbleweed*)

2009, printed 2014

Archival pigment print

The widespread national recession and subsequent bankruptcy of Stockton, California, motivated Kirk Crippens to capture the effects of this economic downturn in photographs. His desire to put into pictures something that is intangible—like the concept of a recession—resulted in multiple projects, including *Foreclosure, USA*.

In this project, Crippens documents the physical manifestations of the financial crisis: the loss of homes and businesses. Despite the lack of humans in most of the photographs, the artist finds some sense of personality, loneliness, or dark humor within the empty spaces. What is left behind may be only small remnants and indicators of the full lives that once inhabited the empty rooms, but Crippens's photographs present a narrative that is both haunting and intriguing.

Mary Ann Currier

b. 1927 Studio in Louisville, KY

Calla Lilies

2013

Colored pencil on paper

Mary Ann Currier

b. 1927 Studio in Louisville, KY

Apple

Onion

Red Potato

Yukon Potato

2013

Colored pencil on paper

With , *Apple, Onion, Yukon Potato* and *Red Potato* Mary Ann Currier isolates a single object against a blank background, and meticulously renders them in colored pencil. This allows her to celebrate the colors and shape of the subject and create art from direct observation. Prior to this focus on small-scale, detail-rich drawings, Currier had made large-scale realist paintings for nearly 70 years. When a studio drawer filled with colored paper broke—and she saw the materials layered one on top of another—she decided to make tiny abstract collages. She later created paintings of the collages. Currier was then able to return to her practice of setting up still-life objects and meticulously rendering them in colored pencil, like these drawings.

I've had people say, 'Oh she must work from photography.' They're not ready to believe this is by direct observation. – MARY ANN CURRIER

Mary Ann Currier

b. 1927 Studio in Louisville, KY

Ruminations on the Right Angle 10B

Ruminations on the Right Angle 10C

Ruminations on the Right Angle 12C

Ruminations on the Right Angle 12E

Ruminations on the Right Angle 14G

Ruminations on the Right Angle 14H

Ruminations on the Right Angle 16A

Ruminations on the Right Angle 16C

2013

Acrylic on panel

Andy DuCett

b. 1979 Studio in Minneapolis, MN

Mom Booth

2013/2014

Interactive installation

In Andy DuCett's *Mom Booth*, local volunteer moms offer advice, information, and motherly love. Ask a question, share what's on your mind, or simply say hello. By putting real moms in the exhibition, the artist asks you to consider where you gain information and support, and how those spaces of trust are built and maintained.

“Nostalgia can be a great kind of location device, and it's not just wallowing in this romantic idea. It's a way of thinking about the space that you've traveled since then. It's a nice reminder of home or place and conversations of what that can mean.”

–ANDY DUCETT

Ala Ebtekar

b. 1978 Studio in San Francisco, CA

Megaforce

2014

Acrylic and archival pigment print on found poster in light box

Ala Ebtekar

b. 1978 Studio in San Francisco, CA

Fantastic Voyage

2014

Acrylic and archival pigment print on found poster in light box

In his work, Ala Ebtekar pairs stylistic elements from his Persian heritage with his fascination with American science fiction and the cosmos. Under Ebtekar’s skillful hand, the Persian archway—traditional symbol of earthly and divine existence—represents science fiction’s invitation to explore an infinite universe. It also serves as a portal between the artist’s very different cultural worlds.

A former member of artist Tim Rollins’s Kids of Survival (KOS) group, which focused on urban graffiti, Ebtekar often incorporates printed material in his work. *Fantastic Voyage* is painted on the back of an original poster for the 1966 film of the same title. With the use of a light box, the work exists within two realms. When the light is off, the viewer sees classical Persian designs portraying a portal to a peaceful universe. When the light is turned on, a “transformational vortex” is opened and the viewer is invited into a fantastical adventure.

Vanessa L. German

b. 1976 Studio in Pittsburgh, PA

White Naphtha Soap or, Contemporary Lessons in Shapeshifting

2013

Mixed media assemblage

Vanessa L. German creates compelling works that invoke the power to protect children endangered by their circumstances and locations. Her “power figures” feature found objects that decorate black figures she constructs from dolls and infuses with beauty and magic.

She often includes mirrors in these works. They reflect the artist and the viewer as a reminder that we are all part of the power of the artwork, and society as a whole. We are offered the opportunity to consider what role we play in oppression and injustice.

“I started creating these power figures to keep people safe around my community-to keep kids safe: the keep little girls safe and the keep boys alive.” – VANESSA L. GERMAN

Ghost of a Dream
 Adam Eckstrom b. 1974
 & Lauren Was b. 1977
 Studio in Brooklyn, NY
Forever, Almost
 2012
 Discarded lottery tickets with UV coat on panel

What do you want from life, and how do you hope to achieve it? Artists Adam Eckstrom and Lauren Was, working in collaboration as Ghost of a Dream, use lottery tickets, romance novels, and other collaged materials to investigate questions like these that underpin our everyday lives. In *Forever, Almost*, thousands of lottery tickets accumulate one atop the other, their eye-catching color practically vibrating with energy. The tickets create an interlocking diamond pattern—one that could conceivably be infinitely repeated.

The artists only use lottery tickets that have been used and discarded. Each cheerful slip of paper represents a dream deferred, a big hope dashed in a tiny way. Each setback, however, becomes part of the beauty of the overall structure, in a pattern reminiscent of a Persian rug.

Dave Greber
 b. 1982 Studio in New Orleans, LA
Stillives II: Vignette
 2013
 Video projection

Culture today is flooded with virtual media: scrolling feeds, touchscreens, and pixels. Multiple voices continuously tweet, share, and like, interrupting each other as they find their way into public consciousness. Using a similar structure, Dave Greber’s video

borrowes the vocabulary of the commercialized digital world, using repetition and color to disrupt our experience of time and space.

In the projected video *Stillives II: Vignette*, Greber shows a continuous loop of changing surfaces shot from above. A pair of hands lays out a patterned blanket, then a mug drops and shatters, splashing its Technicolor contents across the screen. A bolt of fabric covers over the mess and the cycle restarts. The artist calls these works “moving paintings,” and it is easy to see why. The repetition and obsession with surface reference advertisements and social media. In this way, Greber asks viewers to question how Americans interact with the real world in a digital age.

Tim Liddy
 b. 1963 Studio in St. Louis
The Horror
 2014
 Enamel and oil on copper

Tim Liddy
 b. 1963 Studio in St. Louis
Pistolet
 2013
 Enamel and oil on copper

Tim Liddy
 b. 1963 Studio in St. Louis
circa 1953
 2013
 Enamel and oil on copper

A work of art that fools your eye into believing you’re looking at the “real thing” is known as *trompe l’oeil*. In Tim Liddy’s painted works, the artist chooses some models from childhood games and pursuits, and others are entirely made up. He references a key Surrealist work by Rene Magritte (1898-1967) called “The Treachery of Images” that highlights the fact that paintings can represent objects, but are not the actual objects.

“The earliest games they’ve found were Mesopotamian games that were versions of Snakes and Ladders. Kids don’t play board games anymore, there’s not that social component. We’re losing this whole idea of what play was.”

–TIM LIDDY



"MagrittePipe" by Image taken from a University of Alabama site, "Approaches to Modernism": [1]. Licensed under Fair use via Wikipedia - <https://en.wikipedia.org/wiki/File:MagrittePipe.jpg#/media/File:MagrittePipe.jpg>

Artist	René Magritte
Year	1928–29
Type	Oil on canvas
Dimensions	63.5 cm × 93.98 cm (25 in × 37 in)
Location	Los Angeles County Museum of Art, Los Angeles, California ⁽¹⁾

"La Trahison des Images" ("The Treachery of Images")

Jonathan Monaghan

b. 1986 Studio in Washington, DC

Rainbow Narcosis

2012

High-definition computer-animated video

Duration: 8 minutes, 46 seconds

In this digitally animated video, a beheaded lamb serves as both the main character and the setting for the action. Fancy interiors seem beautiful and desolate. Pulsing rainbows appear both dazzling and a little frightening. Borrowing from the look and feel of video

games, Monaghan uses historical and contemporary icons in a mashup of symbols of wealth in Western culture.

“I want to give people an experience. I’m not trying to say anything specific, because then I wouldn’t be making this stuff, I’d use words. When people get into this work they might not know what they’re looking at. But that’s okay, I think it works on a subconscious level.”

–JONATHAN MONAGHAN

Kim Cadmus Owens

b. 1969 Studio in Dallas, TX

Smoke and Mirrors: Coming and Going

2011

Acrylic and oil on canvas

This painting depicts a street near Kim Cadmus Owens’s studio in Dallas, interrupted by blurs, blips, and sweeping lines. The artist takes inspiration from glitches in computer screens and smartphones. Three dimensional letters hover over the street like pop-up menus spelling out the names of retail spaces. The stores aren’t yet here, though the construction equipment implies that they soon will be. Owens’s painting draws parallels between the changeability of digital space and that of the real world.

“These paintings are from my immediate surroundings. I’m drawn to things for what I see as their inherent meaning or what they possibly signify.”

–KIM CADMUS OWENS

Fahamu Pecou

b. 1975 Studio in Atlanta, GA

Sup with That?

Vantage Point

Gravity

Back Down

Downside Up

From the series *Gravity*

2013

Graphite and acrylic on paper

In Fahamu Pecou’s *Gravity* series, a shirtless man barely fits within each frame. Three pairs of patterned underwear peek out from his pants. Drawn with a steady pencil line, the artist has splashed a thin layer of paint over the drawing to color the skin, resulting

in irregularities.

The birth of Pecou’s son caused him to reassess ideas of black masculinity and what he considers the “problematic performance of identity as portrayed through the media.” The idea of “gravity” assumes multiple meanings in Pecou’s work: not only the unseen force that tethers people to the earth, but also the force that drags down sagging pants—and tightens the noose. “Gravity” also describes the magnitude of the situation, prompting Pecou to question: how is the black male body represented today, and who is responsible for that image?

Alison Ruttan

b. 1954 Studio in Chicago, IL

Misrata (Tripoli St.)

2012

Homs (cascading)

2013

Rayfa

2011

Ceramic

Images of destruction from around the world pass before us daily in the rapid cycle of 24-hour news. Yet we rarely take the time to consider the impact of acts of violence happening in far-flung regions. Alison Ruttan fixes her attention on buildings destroyed by violence in the Middle East—Israel, Lebanon, Syria, Iraq— and recreates the lost structures in clay.

Ruttan focuses on news photographs of bombed sites, first drawing blueprints for the destroyed buildings, determining what she can from available imagery. Next, she builds a miniature of the structure in clay before attacking it with a BB gun and other tools. Finally she glazes and fires the structure to recreate what is left of the original. Her painstaking process reimagines the time it took to erect the building initially, creating a monument to both the original structure and the violence perpetrated against it.

Carl Joe Williams

b. 1970 Studio in New Orleans, LA

The Gift

2012

Painted television set, video, and original music

Carl Joe Williams

b. 1970 Studio in New Orleans, LA

The Drummer

2011

Mixed media on found cabinet

Carl Joe Williams's paintings—colorful, musical, improvisational—reflect the character of New Orleans, where the artist was born and continues to live. Williams grabs everyday objects from the streets of his neighborhood: unhinged doors, rolls of old wallpaper, abandoned televisions. He then paints directly on the surfaces of these found forms, creating images that hover between realistic depiction and vibrant abstraction.

Likening his process to that of a jazz musician, Williams painted *The Drummer* by starting with a found cabinet and building up the surface with paint improvisationally. He then added a figure holding a drum, whose presence takes on a grander status in this painting. As the colorful background swirls in an abstract geometric pattern, the drummer appears to have a halo.

Personal Stories Open Avenues for Conversation

Mequitta Ahuja

b. 1976 Studio in Baltimore, MD

The Italy Drawings: Lupa 1

2014

Colored pencil on paper

Mequitta Ahuja

b. 1976 Studio in Baltimore, MD

The Italy Drawings: Duomo

2014

Colored pencil on paper

Mequitta Ahuja

b. 1976 Studio in Baltimore, MD

In Back Garden: Green Carpet

2013

Acrylic, colored pencil, watercolor, and waxy chalk on vellum

Mequitta Ahuja

b. 1976 Studio in Baltimore, MD

Mocoonama

2012

Acrylic, colored pencil, watercolor, waxy chalk, and enamel on vellum

In her multilayered drawing and painting practice, Mequitta Ahuja casts herself as mythic warriors, epic heroes, and power figures descending from traditions across cultures. In a practice she deems “automythography,” the artist combines aspects of real imagery with invented characters and settings, consolidating her own power as both the subject and the creator of the image.

Such power emerges in works like *Mocoonama*, a self-portrait in which the central figure strikes a triumphant pose over those who would challenge her authority. The archetypal figures in her work indicate the artist’s investment in her own cultural background as an Indian American and African American. Ahuja’s intricate process begins with photographs of herself performing in front of the camera. Using these captured moments as inspiration, she then builds the surface of the painting with marks,

patterning, and stamping, weaving a ground as integral and forceful as the protagonist at the picture's center.

Ligia Bouton

b. 1973 Studio in Santa Fe, NM

Understudy for Animal Farm – 4 Legs Good, 2 Legs Better

2013

Graphite and colored pencil on digital print

Ligia Bouton

b. 1973 Studio in Santa Fe, NM

Understudy for Animal Farm – The Farm House

2012

Ink, watercolor, graphite, and collage on paper

Ligia Bouton

b. 1973 Studio in Santa Fe, NM

Understudy for Animal Farm – The Piggery

2012

Ink, watercolor, graphite, and collage on paper

Ligia Bouton

b. 1973 Studio in Santa Fe, NM

Understudy for Animal Farm

2012-2014

Fabric, painted wood, mirror, and mixed media

Twenty-eight brightly colored fabric hoods fashioned into pig heads are positioned on a vendor's stand. Each fabric design suggests a certain style, as they are crafted from pairs of humble domestic pillowcases.

Designed as masks, they remind viewers of playing dress-up as children. However, the title references the book *Animal Farm* by George Orwell in which animals rise up against the farmer, but eventually become the oppressors that they initially fought against. A playful child's game of make-believe is now infused with references to a history of power abuses and race conflicts. Bouton seeks to question our ideas of domesticity—inserting complications in the seemingly benign materials of home life.

Kelsey Brookes
b. 1978 Studio in San Diego, CA
One Pointed Attention 2
2014
Acrylic on canvas

Kelsey Brookes's paintings bring to mind the bright colors and pulsating graphics of the psychedelic culture of the 1960s. The works refer to a group of psychedelic compounds that share similar molecular structures to that of serotonin, the chemical in the brain that creates a sense of well-being and happiness.

Brookes began his career in chemistry and microbiology. He later switched to art, yet science is still very much part of his process. In *One Pointed Attention 2*, as with all his paintings, Brookes begins by mapping out a diagram of a particular molecule on the canvas. Then he builds outward from the center of each atom, randomly changing colors with every layer, until the entire canvas becomes a bright abstraction. Creating the painting becomes, for the artist, a form of meditation, which also triggers the production of serotonin and creates an altered state of mind.

Luke Butler
b. 1971 Studio in San Francisco, CA
The End XIV
2013
Acrylic on canvas

Butler's series of paintings *The End* fast-forwards the implied movie to the final frame and leaves it there. The painting presents the question: the end of what?

"I paint the visible to conjure the invisible. This is me taking photos of the natural environment around me and fictionalizing it. My work is meant to be funny, even a little absurd, but also meant to be very serious and true."

—LUKE BUTLER

Angela Drakeford
b. 1983 Studio in Omaha, NE
Jerome E Drakeford
2014
Tar paper, crepe paper, glue, insulation foam, and poplar

Angela Drakeford works obsessively to push materials to extremes in order to connect with viewers. Craftsmanship and beauty are essential tools in her work. In *Jerome E Drakeford*, the artist uses black tar paper, a material typically used by construction workers that is “ugly” and has toxic properties, to craft hundreds of elegantly shaped flowers into a portrait of her father. Their mass is framed in simple poplar strips—an incredibly inelegant box that might suggest either a garden fence or a coffin. Drakeford’s work seduces with its beauty, but confronts us with its social commentary.

As a child, Drakeford was bullied for being “too white” in her largely African American neighborhood, and then for being “too black” in the mostly white schools she attended. Drakeford takes inspiration from the many harsh utterances she has heard all her life—both privately and publicly—that reveal the sometimes hidden prejudices in our society.

Nate Larson

b. 1978 Studio in Baltimore, MD

Marni Shindelman

b. 1977 Studio in Athens, GA

Geolocation

(Deserve to Know, Jesus Whispers, Leave Work Early, More Profound)

2009-2013

Archival pigment print

The *Geolocation* series uses GPS information embedded in Twitter updates to track the locations of particular posts. The artists travel to the coordinates from which the “tweets” were sent and make photographs—long after the original sender has moved on. Together, the location and language are alternately humorous, tragic, and poignant.

“We talk a lot about the idea of virtual touch in our work. The Internet does that: it gets too close and it feels real, but it isn’t...but it *is* still. We’re making memorials to these virtual tweets that are a million things you would never think of, never care about.”

—MARNI SHINDELMAN

Susie J. Lee

b. 1972 Studio in Seattle, WA

Max

Amber

From the series *Fracking Fields*

2013

High-definition video portraits

Take a moment to watch these portraits unfold. These people live in the oil and natural gas “fracking” towns in western North Dakota, where the artist was born. They come from different backgrounds and hold different jobs, but they lend a face to this moment in the region’s history. Lee asked them to sit silently for an extended period in front of the camera. The videos can cause you to feel uncomfortable – even voyeuristic, but if you watch for long enough, that unease may shift to connection.

“It’s important for me to identify that these are individuals and not just some sort of iconic person. When you look at somebody in a portrait, and especially when it’s a video, there’s actually something very human and connecting about it.” –Susie J. Lee

Jawshing Arthur Liou

b. 1968 Studio in Bloomington, IN

Kora

2012

Ultra high-definition video

Duration: 14 minutes

Sound composition by Aaron Travers and Melody Eötuös

Kora takes you on a journey to Mount Kailash, a Tibetan mountain sacred in four world religions (Buddhism, Hinduism, Jainism, and Bon). At the upper mountain pass, pilgrims often leave colorful prayer flags that animate the landscape with vibrant movement and convey the devotions of the faithful.

“My work is very personal. The intention is very simple—to share the experience and for the work to be my own form of therapy or even a spiritual practice.”

–JAWSHING ARTHUR LIOU

Celestia Morgan

b. 1981 Studio in Birmingham, AL

S.J. – “*I learned that one is too many and a thousand is not enough.*”

J.R. – “*My psychiatrist told me to let everybody know.*”

2011

Archival pigment print

Celestia Morgan originally planned to be an elementary school educator, not an artist. But once she was introduced to photography, it became a natural outlet for her. With a

nod to her cultural roots, Morgan's early projects focused on domestic Southern traditions like making homemade biscuits.

As she progressed in her artistic practice, Morgan began reflecting on darker subjects, like her alcoholic father, as well as other pain and struggles. In her series *Broken*, she photographs the silhouettes of friends, family, and strangers through broken panes of glass. Each sitter has a deeply personal story of suffering—from drug or sexual abuse to grief over a tragic loss. Although the images focus on these unnamed figures, as viewers we feel a sense of empathy, even consolation.

Peggy Nolan

b. 1944 Studio in Miami, FL

Untitled (cat judy's bed; crying; incandescent bulbs; jimmy; maddie's foot; rubber duck; self portrait with bird; stickers; toenail clipping; ender up in the air)

2010-2013

Chromogenic color print

One might say photographer Peggy Nolan was Instagramming long before Instagram. Her nuanced, intimate photographs of everyday familial life often share the immediacy that is now the hallmark of the popular photo-sharing app. And yet, a closer look reveals what sets the artist's work apart: Nolan possesses a talent for capturing the unusual, the lyrical, and the extraordinary within daily life.

In the delicate float of an embroidered bathroom curtain billowing away from an open window, a tiny foot tangled in a mass of bedcovers, or a quiet green kitchen bowl overflowing with light bulbs, Nolan makes the familiar strange. In so doing, she invites viewers to look again at their own ordinary surroundings, to consider the weird and wonderful possibilities waiting to be revealed in the moments we take for granted.

Gina Phillips

b. 1971 Studio in New Orleans, LA

Sunset Cloud

2011

Fabric, thread, ink, and paint

Gina Phillips

b. 1971 Studio in New Orleans, LA

Golda Green

2012

Fabric, thread, ink, and paint

Gina Phillips
 b. 1971 Studio in New Orleans, LA
Floating World Cloud
 2011
 Fabric, thread, ink, and paint

Gina Phillips
 b. 1971 Studio in New Orleans, LA
Mabel on Her Way to Mass
 2011
 Fabric, thread, ink, and paint

Born in Kentucky but living in New Orleans since the mid-nineties, Gina Phillips makes art that is often based on people and surroundings from both places. In her work, Phillips blends different techniques and materials to create unique surfaces and textures. Starting with a simple painting, Phillips gradually adds fabric to the surface, building the work up, using thread as a drawing material.

In *Mabel on Her Way to Mass*, Phillips creates a portrait using this technique, which she then cuts out from its original image so that she may attach it directly to the wall of the gallery. In this way, the work hovers somewhere between a traditional painted portrait and a sculptural object, merging the worlds of fine art with craft and traditional folk art.

Watie White
 b. 1971 Studio in Omaha, NE
Regresso ad Uterum
 2012
 Woodcut

Two floors of Watie White's studio are filled with the fruits of his "obsessive" artistic practice—drawings, paintings, and prints fill every wall. Connecting the various projects is White's ongoing interest in people and communities and the landscapes that surround them. In a series of large woodcuts called *Omval*, White carefully observes his neighborhood landscape.

In *Regresso ad Uterum*, as with the other works in this series, White continues a much older printmaking tradition. Inspired by the Renaissance master Rembrandt (1606-1669), White couples the beautiful with the crude. At first, viewers may be stunned by

the impressive technical detail. But like Rembrandt, White inserts surprises into his beautifully rendered scenes: animals and people mate in the shadows, transforming an otherwise realist composition into a humorous twist on ideas of perception and storytelling.