



ART NOW AMERICA
National Juried Art Exhibition

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ART NOW AMERICA

National Juried Art Exhibition

Juror: Mike Calway-Fagen

Artist, Curator, Art Writer

J. Bradley Adams | John Allen | Scott Andrew
Jose Santos P. Ardivilla | Ryan Borzoie | Maggie Callahan
Hector Carmona Miranda | Nathan Carroll | Suzanne Dittenber
William T. Dooley | Asha Glover | Jenne Glover | Robly Glover
Aspen Golann | Jenny Hager | Nora Hartlaub
Caroline Hatfield | Holland Hopson | Newel Hunter
Christine Kuhn | Jeremy Lange | Matthew LaPaglia
Tasha Lewis | Beauvais Lyons | Carl E. Moore
Katie Murphy | Joe Nolan | Ray Ogar | Evie Richner | Jesse Ring
Lilly Saywitz | Nancy Slagle | John Thrasher | Scott Vander Veen
Kaley Waters | Mark Williams | Hannah Alex Younger

March 2 to April 9, 2021, Slocumb Galleries

JUROR'S STATEMENT

JUROR'S STATEMENT

by Mike Calway-Fagen

Formerly titled: Positive/Negative

Late-Stage Capitalism and its subsumed homunculus-proxy renders the 21st century individual, full stop. All thinking and action takes place after and on top of this egoist regime. The artworld is no different. People are never “person,” or more clearly, you are always a We. When I come to curating, I understand the practice implicitly as one of co-production; of innumerable people, systems, materials, and energies in league. I understand and attempt to embrace that my Me is always a We. The composition of everyone’s We is complex, but an obvious and essential energy in my Me-We is fellow artist, Shelby Adams. And, as we knew our perspectives and positionalities are inextricably merged, Shelby and I made the decision to intentionally avoid the myth of the individual as enclosed system. Instead, we opted to pursue a fused-mind, multi-bodied apprehension. A critical “googly” eye.

The principal concern of the curatorial act is rooted in location, relocation, and even dislocation. Essentially, what they’re up to, is organizing information, investigating relationships, highlighting the fickle nature of the world’s componentry, and even suggesting alternatives for reworlding. So, I too am invested in the Sisyphean enterprise of moving things around, and around.

Similarly, words are never stable and so play an integral role in the itinerancy of things, identity, interpretation, and representation. Punctuation assists in how accurately thoughts are relayed. Meaning’s transmission often hinges on the presence of a comma or exclamation point. Frequently things get all mixed up, communication flounders, messages are reworked to suit an array of needs, and fact and fiction overlap. And so it struck me as appropriate that the exhibition at ETSU’s Slocumb Galleries, which I had thought was titled, Positive/Negative, as it had been in years past, was actually now the more ambiguous, moderately kitsch, potentially platitudinous, **Art Now America**. Notice also the absence of punctuation. Each term falls in line, formulating a title, but only provisionally. Furthermore, the three words themselves are slippery; What art is or isn’t has been under close scrutiny for centuries. “Now” also has a way of evading capture. Just when exactly is now? Does it not cease to be the moment it is?

If something can never be apprehended is it possible to know it? Oh gosh, and yes, “America,” what in the heck is that? I find myself often wondering how certainty could ever underscore a well-examined understanding of America. America is mobile . Even the things that comprise a seemingly stable framework are themselves on the move, subject to constant revision, replication, resuscitation, and sometimes most importantly, eradication. Things like songs and sentiments, landscapes and legal systems, foods and families are the orbiting effects that illustrate America. America has no intrinsic meaning. That’s the point though, isn’t it? A reckoning is upon us. “Us”? what does that even mean?

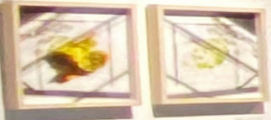
It was an honor to serve as juror and have the opportunity to review so many excellent artists’ work. The selection process was an exciting kind of demanding and presented many challenges, but the volume, quality, and breadth enabled the construction of a thoughtful exhibition, full of complexity and nuance. I am grateful for Director, Karlota Contreras-Koterbay’s invitation to take part in this iteration of such a long-running and prestigious exhibition. I hope you all enjoy as much as Shelby and I have the thoughts and works of this select group of creative practitioners taking part in Art Now America in the Slocumb Galleries at East Tennessee State University.

Whenever I breathe out, you breathe in

-modest mouse

About the Juror

Mike Calway-Fagen is an artist, writer, curator, and educator who received his BFA from University of TN, with MFA from the University of CA, San Diego, and attended Skowhegan School of Painting & Sculpture. Recent exhibitions include HORSE AND PONY in Berlin; MASS Gallery in Austin, TX; University of AR; University of NV, Las Vegas; Institute of Contemporary Art in Philadelphia; with upcoming solo exhibitions at ArtSpace in Raleigh, NC; with Tiger Strikes Asteroid, SOIL in Seattle; and TX Tech University. He attended residencies at Bemis Center for Contemporary Art, Fine Arts Work Center in Provincetown, MA, and Sculpture Space in Utica, NY, among others. He has lectured at Yale University, Universities of California, The School of the Art Institute of Chicago, and institutions in TN, OR, OH, AL and GA. Calway-Fagen is co-organizing a symposium and contributing to a book on Humor and Art, that accompany a traveling exhibition currently staged at the Pensacola Museum of Contemporary Art. He was former Head of Sculpture at the University of GA in Athens, prior to accepting the post at Stove Works.



MY RIC
H INTE
RIOR
LIFE



















Handwritten text on a wall-mounted artwork, possibly a list or a series of notes, with some lines underlined. The text is arranged in a grid-like pattern on the left side of the page.





J. BRADLEY ADAMS

J. Bradley Adams focuses on the theme of gardens as places with multiple functions and a privileged relationship to nature that he realizes with drawings paintings photographs prints artist books and installations. garden 220: verna (referencing the root of the term vernacular) is a recent series of works on paper that combine graphite and color pencil on paper with watercolor and gouache paint. The imagery references the natural world intersecting with built (but often neglected) environments such as ruins makeshift trellises construction sites and vacant lots. This work explores and complicates the idea of gardens as cultivated places while also being a microcosm of the world. Like the transitory state of the spaces depicted the work is realized more with the suggestion of forms.

Pencils map out essential shapes and the use of watercolor often applied onto damp paper aids this approach with different pencils and gouache providing emphasis selectively. The intent is for the method to mirror a sense of movement through a range of spaces. The works are based on walks around Rome, Georgia and Hattiesburg, Mississippi taken over the past few years and built out of sketches photographs maps and notations. They seek to embody the experience of moving through disparate spaces (communities marked by differences of class race or identity) but at a slower pace and human scale.

Born to southern parents in upstate New York, J. Brad Adams studied painting at the Tyler School of Art Temple University Philadelphia, Pennsylvania and Yale University New Haven Connecticut. Recent exhibitions include a solo exhibition at the Kresge Memorial Library Gallery Covenant College Lookout Mountain Georgia and a group exhibition in the Harbin Clinic Gallery at Makervillage in Rome, Georgia. Adams has served as a Cultural Specialist for the U. S. State Department in Moldova, Syria and Bosnia-Herzegovina. Currently a tenured member of the faculty at Berry College, he directs the Moon Gallery and teaches painting, drawing, printmaking, design, and the history of art.



Garden 220: Cilanco, Pencil, watercolor, gouache on paper



John Allen is an interdisciplinary artist and educator interested in landscape's relationship to personal mythology and perception. His work uses dizzying spatial relationships, detailed mark-making, and experimental processes to convey the chaotic and fragmented nature of contemporary life. Originally from the Blue Ridge area of upstate South Carolina, John completed a BFA from Clemson University in 2010 and an MFA from the University of South Florida in 2014. His MFA project used painting with light and pinhole photography to capture abstract images in caves. Since then he has taught at Maryville College and is currently an instructor of Drawing, Photography, Art History and the History of Photography at Pellissippi and Walters State Community Colleges.

John Allen's primary media specialty is in Drawing; however he maintains a practice in experimental photography hybridizing traditional and contemporary approaches, including volunteering as part of a photo nonprofit called *The Big Camera*. Allen's drawings have been featured in national juried exhibitions such as Nature & Neon at Arrowmont School of Arts and Crafts and the Cimmaron National Works on Paper Exhibition, and has attended artist residencies at the Hambidge Center for Creative Arts and Sciences. Allen's current research involves religious iconoclasm and the reductive concept of Nature as an entity absent of humans.

JOHN ALLEN

Kudzu Keeper, Watercolor, graphite on BFK Rives

SCOTT ANDREW

I am a multimedia artist, working in video, installation, performance, and new media, with a current focus on media/sound design, production, and curation of performance works for stage. These works center around queer futurity, divas and gay icons, LGBTQ+ histories and mythologies, and tensions between the celebrity image and the physical body. Recent artistic collaborations include 'Chimera' and 'I Am a Haunted House', improvisational movement, projection, and sound design works created with dancer Jesse Factor, and 'The Diva Saga: The Legend of the Worst Drag Queen', a multi-channel mediated one-woman drag performance, with drag queen Veronica Bleus (John Musser). These works are speculative fantasies that share in questioning constructions of sexuality, gender, and identity in a digital age, while peering through portals into other worlds, voids, and vortices. I gained notoriety working in the Institute for New Feeling, a research clinic founded by myself, Agnes Bolt, and Nina Sarnelle. The Institute exhibited works at MoMA, Ballroom Marfa, Whitechapel Gallery, Black Cube, the Hammer Museum, and the J. Paul Getty Museum, with the mission to create new ways of feeling, and ways of feeling new. These artistic projects were framed as treatments, therapies, retreats, research studies and wellness products, with a critical eye on the health, and beauty industries, as well as concerns with humanity's digital existence.

These works were also positioned between social practice and post internet art movements and aesthetics. Through this collaboration I was able to begin to realize my interest in staging media and movement-based performance works. I view the trajectory of my career to be based in mergers between artistic creation, curation, and education. As an educator, I advise and teach animation, video, wearable sculpture and performance courses at Carnegie Mellon University, The University of Pittsburgh, the CMU Pre-college program, and have conducted workshops at the Andy Warhol Museum, Mattress Factory, Lincoln Park Performing Arts Charter School, and Children's Museum of Pittsburgh. I have also previously taught at Youngstown State University and Seton Hill University, and was a founding member of the Media Department at the Lincoln Park Performing Arts Charter School. It is important that my teaching and artistic practice overlap by inviting students to engage in performative and media-based public programming, like my class '*Activated Anamorphs: Performative Inhabitables and Interactive Prostheses*', which has performed at Phipps Conservatory, The Andy Warhol Museum with Jaimie Warren, on Carnegie Mellon Campus with Nick Cave, and in *Subsurface: Site Specific Sight and Sound*, a music, media, and wearable sculpture performance in Brady's Bend Limestone Mine, with Jesse Stiles's '*Exploded Ensemble*'.

Scott Andrew is a multimedia artist working in queer oriented video, installation, and performance. Andrew holds an MFA from Carnegie Mellon University where he is an Adjunct Assistant Professor in the School of Art and a Fellow of The STUDIO for Creative Inquiry. Scott also teaches in the Studio Arts program at the University of Pittsburgh, and in the CMU Precollege program. His curatorial history includes TQ Live! a yearly LGBTQIA variety performance at the Andy Warhol Museum which is organized with Suzie Silver and Joseph Hall, Fail Safe, a local variety series organized with Angela Washko and Jesse Stiles, and The Drift, a platform for artistic research exploring the three rivers as a context for artistic production. Andrew is a co-founder of The Institute for New Feeling and has exhibited at MoMA's PopRally (NYC), Ballroom Marfa (Marfa, TX), the Hammer Museum (LA), and the J. Paul Getty Museum (LA), among many others. Currently Scott has been creating and producing media driven discrete collaborative projects for stage with both dance artist Jesse Factor, and drag performer Veronica Bleaus (John Musser).



Chimera, Performance video



On Your Way to Live Like a King, Mixed Media on Wood

Finding a sense of place while stuck in a global pandemic is a confrontation of one's loss in movement. This predicated my notion that a "place" or more accurately, a "sense of place" is not fixed. For this triptych, my sense of place is a sense of displacement. Place is not just a concrete geography of clear-cut boundaries, but cultural cartography which is always in shifting sands. In my sense of place, I had to go through history and photos which I did not witness but am a legacy of it. This sense of place is embedded in a discussion between bodies of different times and of different movements. I made a series of works dealing with displacement, dislocation, and land through an assemblage of allegories. As the pandemic drove on, I decided to read up on diaspora and Filipino migrant laborers in the West Coast in the early 20th Century. I am here because of the bodies of people that were here before me. Filipinos have been in these shores since the late 1500s from enslaved sailors who jump-shipped to the current droves of nurses. Yet, I focus on farm workers. This finding a sense of place for me starts with viewing of archives of one of America's preeminent anthropologists Dean Worcester of his photographs of the Philippines in the turn of the 20th Century. The Philippines was a "protectorate" of the USA and the government sent over American scholars and soldiers to study, plot out and pacify the islands. In the cache of photos there are clear demonstrations of differences as a visual point of justification of American presence in our islands.

"Inquiring into photographs begins with knowing that I am always negotiating relationships, reevaluating purposes, and negotiating transitions as I live alongside my participants' experiences (Bach, 2007, p.290)."

The "participants" here are how the Filipinos were documented in these archival photos. They are photographed as if specimens of an alien species or documented like criminals for a mug shot. In my inquiry of place, I take a look at positionality not just of myself, but of migrant workers across the generations, working for the American dream. In a way, I see this as perhaps curating a conversation between these photographs, and try to listen to voices that were silenced, still are being silenced.

Jose Santos P. Ardivilla is a political cartoonist, animator, writer. He is a Fulbright scholar from the Philippines and is currently pursuing PhD in Fine Arts at Texas Tech University. You can view his works at www.ardivilla.com

RYAN BORZOIE

My photographic work is made up of images rendered using a flatbed scanner. The pictures I scan are sourced from various fine art publications. I am drawn to them because the images are contemporary and have been deemed fine art. Their meanings are often multi-faceted and specific to their respective work, series, and artist. Not only do I decontextualize the images by removing them from the publication, I censor any identifying information. Through this isolation, the images become a purely visual form. The context, often connected to the cultural background of the artist, is erased. The result is an artwork that is more universal in its outlook. The photograph, warped by the scanner, becomes an absurd distortion of its source material. Likewise, the political considerations which informed the original image are made absurd as well.

Ryan Borzoie (born 1999) is a multidisciplinary artist born and raised in Tampa, Florida. He is currently in his last semester at the University of South Florida, seeking a Bachelor of Fine Arts in Painting. He works in both oil painting and photographic collage.





14.2018, Archival pigment prints

In lieu of almost exclusively figurative subjects found within my former series, I have replaced them with the imperfect and forever 'ruined' fruits and vegetables and the residue that is left behind. The sequence of the removal in each diptych explores the physicality of a photograph and its ability to capture what no longer exists.

Absorbed by the way in which photographs are commonly manufactured, I seek to question the standards. Not unlike individuals, the fruit after interruption and exposure is immediately decaying or changing irrefutably. Rather than displaying a traditional still life, constructed of seemingly untouched arrangements, I'm interested in the presentation of manipulated material and the residual effects of the fabricated display. The imprint left by the organic elements serves as evidence of theoretical acts or experiences. The things we are unable to get rid of – the stain of a situation.

Maggie Callahan is a photo-based artist out of Chattanooga, Tennessee. She received her Bachelor of Fine Arts degree in photography from Georgia State University in 2015. She's shown in galleries including, The Glass Gallery, MOCA GA, Mason Murer, MINT, Atlanta Photography Gallery, and The Low Museum. She has worked in the commercial photography field, and is currently the Technology and Secondary Markets Manager at Jackson Fine Art.

MAGGIE CALLAHAN

HECTOR CARMONA MIRANDA

Throughout history the female body has been the main subject of many works: literature, music, painting, sculpture and other creative practices. From the surviving examples of the Paleolithic cave paintings and carvings to the more contemporary representations of the female body. The same type body can be subject of admiration or censorship. On such a broad subject my work is centered on two questions: First, what makes the same representation of the human body go from being considered pornographic to be appreciated as art? Secondly, could any of today's images of the human body that socially are considered obscene turn into the art of tomorrow? This body of work is my personal interpretation of some of the data I've collected during this research, without any intention of assuming a "right or wrong" answer and taking into account my own experience and cultural background.

Inspired in Rene Lalique's glass work, used a clear resin to 3D print an exaggerated female figure to illustrate the commodified nude. The necklace, inspired by the Moche Peanut Necklace, illustrates the system established by social media (likes, thumbs up, follows, etc.) to measure the acceptance of the idealized body portrayed by the ancient Greeks and the one portrayed by today's Instagram model. In the last piece the paper bags are symbols of hiding the shameful or a way to degrade an individual. Old comic books of dirty jokes representing the objectify body, where an exaggerated body and ambiguity is used to attract attention. All as part of a conversation in changes in social and cultural views regarding the sexuality of the human body and its social structure. The mix of the 3D printer and clay to create a human body is important, as it represents the future and past, the transformation of the changing perception of the human body through time.

Hector Carmona Miranda was born in Mexico City in 1979, lived in different parts of Mexico and in 2009 I moved to the US. His professional career started back in 2000 as an animator and 3D modeler; for about 15 years he was only a freelancer in this field. In 2012, he decided to go back to school and get a bachelor's degree at The University of Texas at Austin (studio art with a focus in photography), where in 2014 he was awarded the Carolina Alcocer Fellowship.

After graduating in 2015, he wanted to focus his artist career as a sculptor working in a small scale. Jewelry was perfect fit, so he continued studies at the Austin Community College where he got an Associate of Applied Science Degree in Jewelry.

During this time, he participated in a juried exhibition in Houston (CraftTexas 2016) and had his first solo show while in artist residency at the Emma S. Barrientos Mexican American Cultural Center in Austin, TX. He also participated 3 years in the East Austin Studio Tour, where he opened his studio to interact with the public. After getting his degree from ACC, his intention was not to become a commercial or bench jeweler, so he decided to pursue a master's degree. In 2019, he started an MFA (jewelry design + metalsmithing) at Texas Tech University at Lubbock, TX, where he is currently enrolled, and also a Teacher's Assistant and preparing to give his own class (3333 Beginner's Jewelry) in the Fall 2020. In his first year as a graduate student, he got accepted in two juried exhibitions, one national (metal complexions, 2020 in Houston, TX) and one international (international art & design competition 2020, in Florence Italy) where he was awarded with a third place in the non-professional category.



Thumbs Up, Thumbs Down,
3D printed resin, brass,
copper



Super Market Glasses, II 2020, Laser-cut acrylic

Nathan K. Carroll was born in 1995 in Lubbock, Texas. Carroll is a contemporary jewelry and metalsmith artist whose work focuses on queer identity. In 2018, he received his B.A. degree in Media Strategies from the College of Media and Communications at Texas Tech University. During this time, Carroll researched mass-media effects on queer individuals relating to media representation and consumerism. His research can be seen throughout recent works, such as *'The Homosexual Gaze'* and *'Love'* series.

Carroll has already been included in various important exhibitions, including "Craft in Contemporary Art" at Site:Brooklyn, Brooklyn NY, and "Margins", at Barrett Art Center, San Rafael, CA. Upcoming shows include PROUD+ 2020 exhibition at The Studio Door in San Diego, California, and EXISTIMOS (WE EXIST) International juried exhibition in Proyecto Galería, Dab Art Co., Colonia Centro, Mexico City. Listed on an online sales platform ARTSY. Carroll currently lives and works in Central West Texas.

NATHAN K. CARROLL

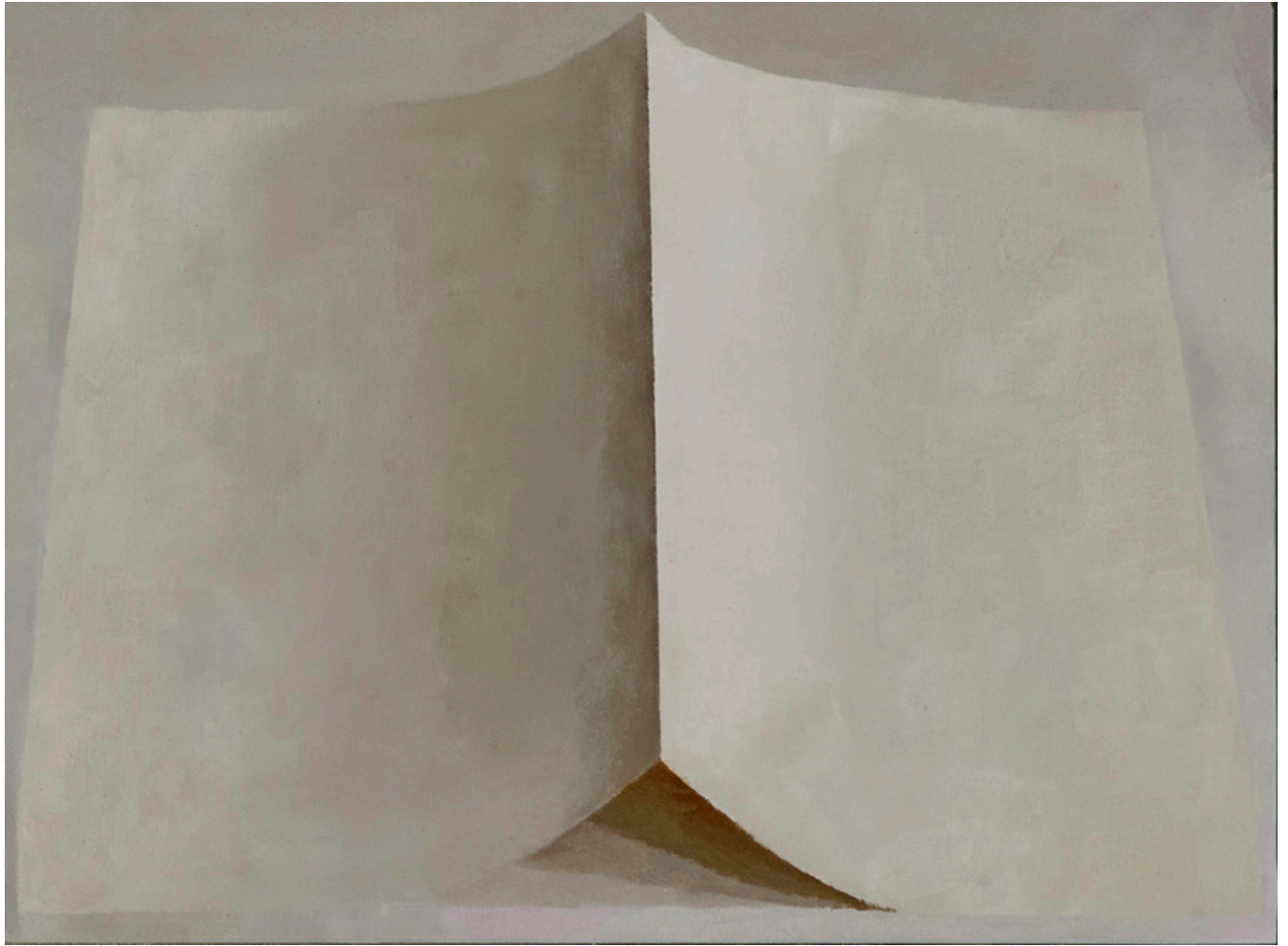
SUZANNE DITTEMBER

Suzanne Dittenber's paintings focus on objects that have been cast off or neglected. A book undergoing disuse and abuse -- dropped in a bathtub and allowed to dry, or left open for a long period of time on a nightstand or coffee table accrues particular warbles, regarded as a form worthy of study.

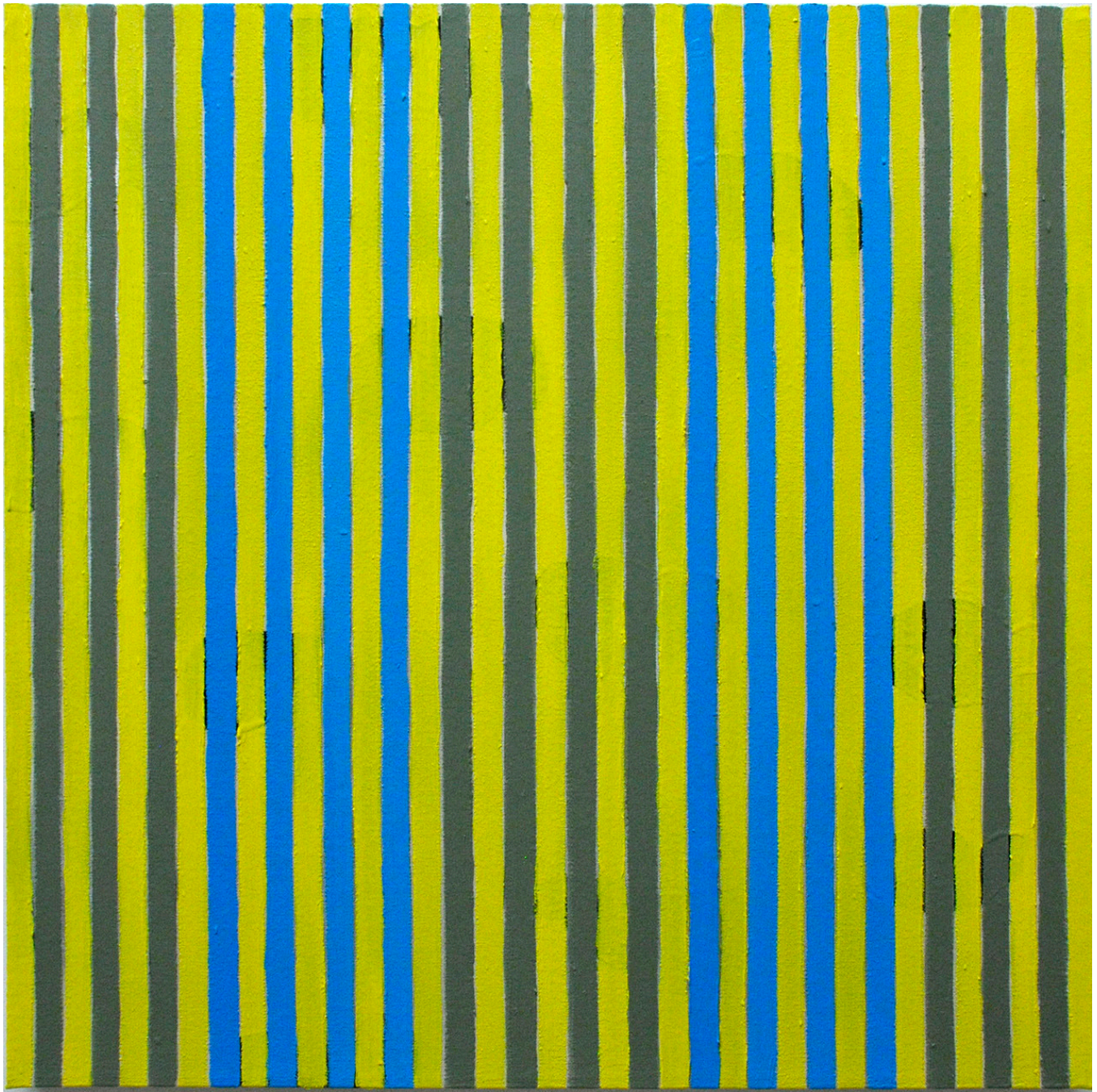
Similarly, natural objects that have become brittle in the downward turn of their life cycle hold fascination. Objects and people that adapt to given circumstances over time show elasticity. New conditions require new responses. Dittenber strives for similar flexibility in her painting by continuously adjusting to relationships and conditions at hand.

Suzanne Dittenber's work has been shown internationally and across the United States at Florida State University, Michigan State University, University of Massachusetts, Dartmouth, the Wiregrass Museum of Art, and Blue Mountain Gallery. She has been awarded artist residency grants at the Vermont Studio Center, MICA's Alfred and Trafford Klots Residency in Brittany, France, and the Heliker LaHotan Foundation Residency on Cranberry Island, Maine.

Dittenber received her BFA from Columbus College of Art and Design, her MFA in Painting from the University of New Hampshire, and has completed studies at the New York Studio School and the School of the Museum of Fine Arts in Boston, Massachusetts. She was born in Charleston, South Carolina, grew up in Columbus, Ohio and currently lives in Asheville, North Carolina where she is an Assistant Professor of Painting at UNC Asheville.



Pause, Pencil, Oil on board



Memory of a Blue Trail, Oil on canvas

It is important to consider the idea that art can convey something that is sensory oriented. I attempt to use painting and drawing to serve as a bridge for relatable ideas. Within the artwork, there is abstract- based information put before each viewer in hopes that a personal contemplative bond can take place. It is a privilege to engage with making art and it is possible that time and efforts devoted to this process results in an outcome that is accessible to others.

William T. Dooley is an associate professor of Art and Art History at The University of Alabama. He serves as professor of drawing and is the director and curator of the Sarah Moody Gallery of Art, a programming arm of the department. He holds his MFA in Art from the University of South Carolina, and Bachelor's degree from Georgia Southern University.

Most recently, he was awarded best in show and first merit award in a national juried show produced by the Gertrude Herbert Art Institute, Augusta, Georgia. The Meridian Museum of Art purchased a painting for its permanent collection. Other selected exhibitions that featured his art work include: Halpert Biennial, national juried exhibition, Turchin Center for the Visual Arts, Appalachian State University, Boone, North Carolina; 30th Positive/Negative, national juried exhibition, Slocumb Galleries, East Tennessee State University, Johnson City, Tennessee; and the 12th Annual Renaissance Regional Arts Exhibition, juried regional exhibition, Renaissance Arts Center, Dickson, Tennessee. His recent curatorial projects include producing exhibitions that feature: Mel Kendrick, Thornton Willis, Joyce J. Scott, Robert Kushner, Renée Stout, and Ronald Bladen.

WILLIAM T. DOOLEY

ASHA GLOVER

Born and raised in Washington DC, I am an emerging visual artist. It is important to note that my true artistic talent comes from the love of my parents, artists Samuel and Jenne Glover, whose art surrounded me throughout my childhood. Art was instilled in me from the womb. I was practically raised in art museums, galleries, and art exhibitions. It's safe to say, my parents are the main contributors to my talent and creative aspirations.

My art are creative ideas that consume my thoughts, realized. I rely on past experiences as inspiration for my work, especially memories that have brought me joy from my childhood. I build the story of my art by taking familiar objects and making them new. Focusing on the use of different textures and prints from a mixture of high-quality fashion magazines, construction paper, and paint. I concentrate on happiness, family, home, and cultural topics.

Asha Glover lives in Alexandria, Virginia.



990 Aldus Street, Collage on canvas



Stepping Out On Nothing (Reparation Now), Mixed media collage

My visual art practice involves creating two-dimensional mixed-media collage artwork. I love this medium because there are no constraints, it's like creating a jazz composition -- instinctive, improvisational, free-flowing, and complex. My work is figurative and revolves around themes related to music, lovers, children, women, Afrocentric culture and political frameworks. I am creating visual messages via imaginative characters and situations that reflect on spirit and our connection to the universe. I use acrylic and oil paints, photographs, magazine cutouts, digital images, ready-made materials, fabric, and ink. I also repurpose images, from previous works and from history, into new imagery. This is a challenging and fun way to create connections within my body of work. My works are imaginative, colorful, and organic; infused with textures, patterns, rhythm, repetition, and symbolism. Characters are adorned with crowns, hats, and flowers, or may have a third eye, or multiple feet or hands. Today my color theory is grounded in the design principles of feng shui, which I use to bring harmony onto my canvas.

Jenne Glover's artistic practice spans 40+ years. She started out as an oil painter and fiber artist. Over the years she has exhibited in over 80 exhibitions, including solo, juried, and invitational group shows; and her artwork is featured in numerous publications. She's the recipient of a 2020 Visual Arts Fellowship Grant from the D.C. Commission on the Arts and Humanities; and has been represented by Rush Arts Gallery, NYC, and Parish Gallery, Washington, DC. Her "Mini Expressions Collection," has been featured in gift shops at the Studio Museum of Harlem and the MoCADA (Museum of Contemporary African Diasporan Arts) in Brooklyn. In describing her artwork, Glover is always quick to point out "It reflects my appreciation for being an Afrocentric human being with spirit. Creating art has peacefully transformed my life and keeps me in touch with the kid inside me!"

Permanent Collections – The David C. Driskell Center For the Study of Visual Arts and Culture of African Americans and the African Diaspora, University of Maryland
– Maryland Artists Collecton, University of Maryland Global Campus, Collene Park,
– James E. Lewis Museum, Mornan State University, Baltimore, MD
– Coburn Gallery, Colorado Collene, Colorado Sprinns, CO
– IONA Senior Services Center, Washington, DC

Education

Master of Science – Management; University of Maryland Global Campus; 1999
Bachelor of Arts - Theater Arts, cum laude; University of District of Columbia; 1985

ROBLY GLOVER

From the earliest times humans have collected objects for adornment and function using shells, bone and other readily available objects. My current explorations are but a contemporary continuation of that practice. For my jewelry and functional vessels I have chosen to use objects that are readily available in our society as my materials. When placed in multiples, they transcend their original purpose and are elevated into the realm of thoughtful and beautiful objects. The massing of single units to create my forms has been an exploration in formal and conceptual practice that leads to a plethora of possibilities and a grandiose celebration of visual absurdity. Teaching jewelry at Texas Tech University has given me the freedom to challenge the hierarchical assumptions of materials and to assign jewelry and objects new contextual meaning.

Rob Glover studied jewelry design and metalsmithing at Indiana State University in Terre Haute, Indiana where he received his BFA. He went on to pursue his graduate work at Indiana University in Bloomington, Indiana earning his MFA in 1987. The Art Institute of Chicago purchased one of his tea servers for their permanent collection in 1989 and in 1993 he received a Midamerica Arts Alliance/National Endowment For The Arts regional grant.

Prof. Glover has exhibited his work extensively in the United States since 1975. His work has been included in many publications including The International Design Yearbook, American Craft Magazine, and a feature article and cover Metalsmith, Winter 2002. His work has been collected by many major museums including 3 works at the Renwick Gallery of the Smithsonian American Art Museum, Washington, DC, Victoria and Albert Museum, London, England, the Yale Silver Collection, New Haven, Connecticut, The Chicago Art Institute, Chicago, Illinois and several pieces in the Kinsey Center for Reproductive and Gender Studies Fine Art Collection, Bloomington, Indiana.

He is Professor of Jewelry Design and Metalsmithing at School of Art, Texas Tech University in Lubbock, Texas.



Seven Goblets for GaGa, Sterling silver, silicone, rubber



Domed Brush, Bleached & ebonized Maple, blonde Tampico fib

Trained as a sculptor and 17th-19th century furniture maker, I think a lot about history and traditional wooden forms. There is some moral complexity to replicating the styles that adorned the halls of power in the early American period. I often ask myself: Can their beauty be disassociated with the racism, classism, and misogyny of that time? My response is playful and surprising furniture that explores gender and power by manipulating iconic American decorative art forms. I use inlay, marquetry, glass enameling and other traditional styles of image making to create contemporary pieces with some humor and classical flair. My line of small scale homewares and utensils mix playfulness and tradition, utility and sculpture. Made using traditional ebonizing techniques, hand tools and brush tying, these pieces have the physical integrity of traditional craft with an updated and playful aesthetic.

Aspen Golann is an artist and studio furniture maker, currently living in Penland, NC where she runs the Wood Studio at The Penland School of Craft. She specializes in 17th & 18th century style furniture which she blends with a background in fine art, sculpture and textiles. Aspen holds a degree from the acclaimed North Bennet Street School in Boston, MA where she studied American Period Furniture.

Golann's work has been exhibited nationally and is published in Fine Woodworking Magazine, American Period Furniture, Lost Art Press Blog, Luxe Magazine, Art New England, and artscope. She teaches at many craft schools around the country including Penland School of Craft, Haystack School of Crafts, Lie Nielsen Tool Works, Florida School of Woodwork, Austin School of Furniture & Design, and A Workshop of Our Own. She has received funding for her work from The Massachusetts Cultural Council, The Society of American Period Furniture Makers, Anderson Ranch Art Center, The Maloof Foundation and was awarded the 2020 John D. Mineck Furniture Fellowship by The Society of Arts & Crafts. She serves on the board of A Workshop of Our Own and as an ambassador to the board of Fine Woodworking Magazine

Pandemic Dining

The “*Pandemic Miniatures*” series came about as a direct result of the pandemic, when community care and health and safety are paramount to our daily lives. One piece speaks about the feelings of isolation we are collectively experiencing, while the other work is a reflection of a disregard for science and a neglect of public safety.

Jenny K. Hager’s work has been exhibited across the country and abroad, including the “*Elysium Project*” in Germany, the “*Cymru Ironstone Castle Exhibition*” in Wales, the “*Uguns Zimedams: Drawing Fire*” exhibition in Latvia, and the “*Volcano Furnace + Flight of the Phoenix Project*” at Il Giardino di Daniel Spoerri in Seggiano, Italy. Hager’s most recent projects include a twenty foot tall giraffe sculpture for the Jacksonville Zoo and Gardens, as well as two sculptural “flower” benches for downtown Jacksonville in the urban core. She also recently authored a chapter on collaboration for the book, “*Redefining Creativity*” for Cambridge Scholars Publishing.

JENNY HAGER



Pandemic Dining, Mixed media



Stopgap In Situ: Month Two, Performance, video

Stopgap in Situ. Stopgap: A temporary way of dealing with a problem or satisfying a need *In Situ:* In the original place Working across mediums, I explore the influence historically embedded systems of power have on representation, the body, current events, and the environment in public and private spaces. I am fascinated, disturbed, and motivated by contemporary culture's propensity to divorce meaning from objects, language and symbology in effort to undermine the existence of power structures entirely. I often juxtapose cultural touchstones with abstraction / absurdity in effort to identify, reveal, and play with those systems.

"*Stopgap In Situ*" is a series of ongoing performances that began in secret during quarantine in an old hay stall in Wanchese, North Carolina, a community of working watermen and staunch Trump supporters. The performances moved to behind my studio in Manteo, North Carolina, and will continue to travel to new locations and expand indefinitely. Balanced on an old feed bucket I found in the stall, the materials I engage with are sourced from my studio, other's studios or businesses, the side of the road, or the beach. The detritus and my manipulations of it aim to create intersections between absurdity, presence and absence, our relationship to the environment (ecologically, socially, politically), isolation, frustration, and effects of these on the body. Like a circus animal executing foreign acts as entertainment for the public, these works frame the body as a spectacle, imposed and imposed upon by objects, events, and locations. The manipulated debris from these performances exhibited alongside the videos intends to embrace the divide between ephemeral, temporal actions and the concrete effects these fleeting moments have on truths. The evidential remnants of spontaneous decision making, altered through labor intensive practices, is analogous to this division between rote enforcement of historically imbedded systems, the ephemeral nature of control itself, and its actual physical impacts on bodies and the environment.

Nora Hartlaub holds a BFA from The Cleveland Institute of Art, Cleveland, Ohio and an MFA from Western Carolina University, Cullowhee, North Carolina. Her works have been exhibited in group and solo shows throughout the United States and this year she was honored to be awarded a Juror's Choice award by Nat Trotman, Curator of Performance and Media at the Guggenheim, as part of the North Carolina Artist Exhibition at CAM Raleigh. Hartlaub's work often juxtaposes labor intensive objects with performance / video to address the effort exerted to enforce norms and the fleeting, ephemeral way in which power structures exist and operate in public and private spaces.

CAROLINE HATFIELD

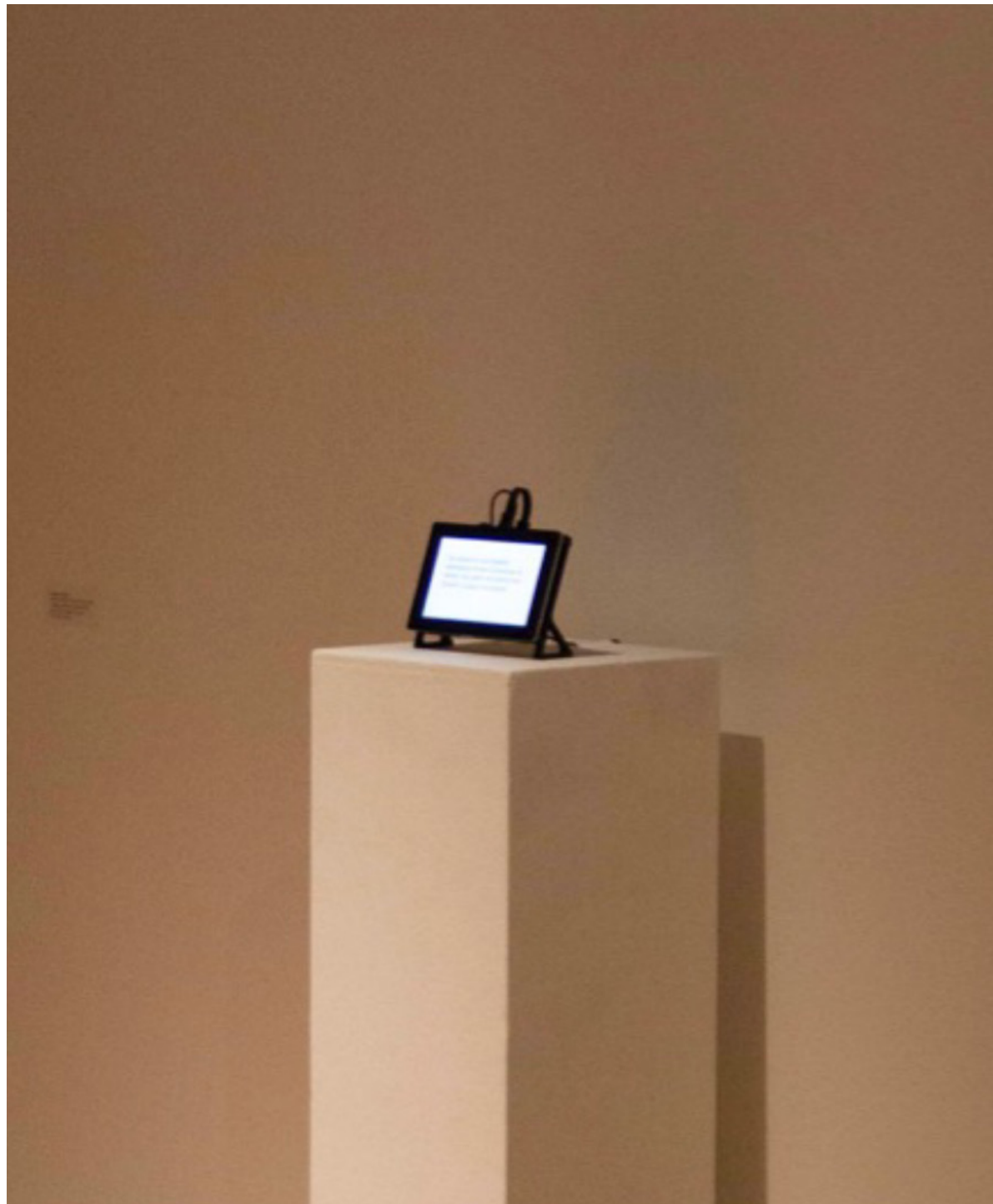
I explore landscape as medium, rather than subject. Depicting strange, desolate environments and sublime forces, my work references the abstracted, altered land of our world while shifting outward to a science-fictional realm. Landscapes composed of industrial references, geological formations, and mutable material accumulate into form and emanate an energy of transformation and process. Elemental models, miniatures, and depictions of alternative ground are found in the balance of presence and absence, creation and destruction, artificial and organic, potential and waste.

As an artist using imagery and concepts involving landscape, I am conscious of the reference to environmentalism and land use. Growing up in a Southern Appalachian community, I note the region's juxtaposition of protected wilderness and mined land as a major influence on my work. The sub-narrative of land use, value, and ownership is one the viewer may find beneath the glimmering matter of my work. To do this, I reference several modes of the sublime: the human, industrial sublime that transforms our surroundings, nature's sublime we find in geological time or vast vistas, and the future sublime of expanding possibilities, the infinity of space, and innumerable worlds. It is important to look critically at our relationship to land in terms of resources, environmental preservation, and history. I hope my work may expose the tensions, limits, and dangers of this relationship, as well as the potential for reform, reimagining, and awareness.

Caroline Hatfield's creative practice utilizes sculpture, installation, photography, and writing to explore themes of landscape and science fiction. After completing a Sculpture BFA at The University of Tennessee, she earned an MFA in Interdisciplinary Studio Art from Towson University. Hatfield has been included in numerous publications and exhibited artwork nationally at venues such as The Mint Museum in Charlotte, NC and The Delaware Contemporary in Wilmington, DE. Recent solo exhibitions include "*Land and Water*" at 500 X Gallery in Dallas, TX and "*Unearthing*" at Target Gallery in Alexandria, VA. Hatfield is a recipient of the Trawick Contemporary Art Prize as well as a South Arts Cross-Sector Impact Grant. She lives in East Tennessee, where she works professionally as a woodworker and educator.



Depths and Distances, Found object (tool box), resin bonded coal slag, water, mist maker



HOLLAND HOPSON

I experience the world primarily through my ears. As a result, my work uses sound and language via computer technology to engage with questions of consciousness and systems of knowledge. Much of the work involves computer code as a stand-in for human agency and decision making. My materials are usually off-the-shelf components: computers, speakers, monitors, cables, databases, alphabets, field recordings. My creative process is situated as much within the computer code running in the background as within the assembly of the audible and visible parts.

Holland Hopson is a sound and media artist, composer and improviser. Recent exhibits include the Southern Sonic sound art festival at the Contemporary Arts Center, New Orleans and the Automated exhibit in the Fringe Arts Festival, Bath, UK. A multi-instrumentalist, Holland usually performs on clawhammer banjo and electronics using his own highly responsive, interactive computer programs.

Holland has performed in Australia, Europe and North America along with notable experimental and outsider musicians such as MacArthur Genius Award winners Anthony Braxton and George Lewis, live electronics pioneer David Behrman, and sonic meditator Pauline Oliveros. Holland has held residencies at the Atlantic Center for the Arts, Florida; The Hambidge Center, Georgia; LEMURPlex, Brooklyn; and Harvestworks Digital Media Arts, New York. Holland is Assistant Professor of Arts Entrepreneurship in New College at the University of Alabama and a Fellow of the Collaborative Arts Research Initiative (CARI).

NEWEL HUNTER

“It’s not about the paint. Or the canvas. It’s about digging deep enough to stir the soul.”

As a writer and artist, **Newel Hunter** can’t help himself. He’s a storyteller. Of space cadets and old men. Of dreams and harsh reality. Of pathos and passion. Of unbidden energy and unwholesome vibrations. In his portfolio, you’ll find stories of love and death amid amazing landscapes. You’ll find translucent forms with only hints of substance and color. His black and white images dance and vibrate with a fluid calligraphic style wholly his own. He paints almost exclusively in black and white acrylic on a variety of surfaces, employing a selection of non-traditional painting tools – many of which he makes myself – to produce arresting images with a sense of depth and sculptural form.

Highly physical, gestural, exhilarating and interpretive, Hunter’s art is a whole body exercise in storytelling. Even in its most abstract. His art is widely represented in collections within and outside the U.S. He has exhibited extensively in regional and national juried shows, including “Art by America, A National Review of Two-Dimensional Contemporary Art” in Chicago, “Controlling Chaos: Aleatoric Art in the Twenty First Century” in Ft. Myers, Florida and “Art Comes Alive 2018” in Cincinnati, Ohio.

Publications:

- Aleatoric Art in the 21st Century. Featured as one of only 44 international artists. At 240 pages, this coffee table-sized book is the definitive volume on the role of chance in contemporary fine art.
- Artfolio 2020 & 2021. These beautiful coffee table-sized books feature “A curated collection of the world’s most exciting artists” as decided by an international jury of professional artists, museum curators, gallery owners, art consultants and collectors.
- Studio Visit Magazine, Volumes 17 & 39; result of a juried national competition.



Released, Acrylic on canvas



For the “Bellibone” series of work, I looked upon formerly despised ‘feminine’ objects such as punchbowls with new curiosity, wondering about a lost world in which women pulled out their version of the Corvette, a perfectly planned and executed evening of entertaining, an evening which other women envied and which men found intoxicating to the senses

This curiosity led to new works which are made from discarded kitchen ware, from a variety of eras and a variety of materials. These are stacked and lit from above and below. They are translucent, feminine and oddly embodied. They seem both heavy and fragile, old-fashioned and space-aged. They pose questions about materialism and disposability, heritage and the meaning of things passed down vs. those which are discarded. They are ordinary objects asking to be seen in a new, possibly transcendent way. As I looked at each individual object, I began to understand that it is possible to have a rich emotional relationship with an inanimate object. This realization led to ‘portraits’ of various pieces of glassware. In these, I try to see the inner life of each object. After some time and contemplation, I began to realize that these architectural forms were in fact monuments to the centuries of unpaid labor of women and to the decades of my own unpaid labors of love. Centuries of cooking, cleaning, nurturing, nursing, decorating and peace-making. All jobs which come with fancy names and salaries when then are done by men

Christine Kuhn is muralist and mixed media artist of a certain age and athleticism. She approaches her work playfully and explores possibilities for transformation. She is interested in problem solving and experimentation with gravity, light, reflection, translucence, depth and texture. She is very interested in creative reuse of common materials in a way which both conceals and reveals their humble origins. Christine has exhibited work in the Southeastern US, Ecuador, Bulgaria and Venice, Italy. She has completed murals in the Democratic Republic of Congo with the US State Dept and in Vietnam with the Rock Paper Scissors Foundation. She has numerous murals in her home state of Kentucky and neighboring states.

JEREMY LANGE

After a year filled with equal parts turmoil and pause, the United States finds itself in a holding pattern. We yearn for the normalcy of years past, at times painfully acknowledging that those days are long gone and probably never existed in the way we remember anyway. We struggle to return to patterns we found comforting in earlier times, shopping, gathering, holding, but the scars of this year are forever plastered on our faces even as we start to emerge from the shadow of self preservation. There are brighter days to come, we must believe so, but the path to these new lands is fraught and uncertain. Still we persevere. After the fun-filled days of changing hot motor oil sixty hours a week, **Jeremy M. Lange** built houses up and down the east coast before tiring of heat exhaustion and moving stacks of 3/4 inch plywood. After a BFA in Richmond, VA, a 6-month Mexican adventure and a 3-year stint in New York City, he returned home to Durham, North Carolina where he lives with his wife and two children.

In 2017 Lange's first feature length documentary film FARMER/VETERAN, chronicling one soldier's struggle with post traumatic stress and re-integration anxiety after years at war, aired nationally on Independent Lens (PBS). In 2018, Lange received a Master of Fine Arts in Experimental and Documentary Arts from Duke University for his After Golden Leaf series, which explores the cultural and physical landscape of North Carolina in a post-tobacco economy.

In addition to his photographic projects exploring the contemporary legacies of religious and economic institutions in the New South, Lange photographs for a variety of editorial clients including The New York Times Magazine, WIRED, ESPN and Mother Jones. Lange sometimes serves as an Instructor in the Department of Art, Art History and Visual Studies at Duke University.

Escalator #1, Raleigh, N.C., 2020, Archival pigment print





Canicular (still image), Video

My video, film, writing, and performance work seeks to reconcile history and memory within a contemporary lexicon. It asks if the practice of artmaking can itself be a historiographical tool, often stressing subjectivity in order to interrogate the intersections between individual pasts and collective narratives. I aim to negotiate the way inner lives can be represented outside the confines of our minds, the way histories endure outside of archives. The corporeal plays an imperative role in this process, functioning as a conduit for distilling introspection and retrospection into the signifying forms of the human/animal body in space and time, often as it appears mediated through technology or video documentation. Conversely, the body can be a limiting and biased form, and I often shed it in favor of employing text as the primary —though still partial—communicator.

My work is meant to engage with constructions of identity, longing, and expectation, calling into question the stakes we put in a future that is already being enacted. My intention is to invoke audiences as participants in the individual workings of memory and experience to suggest a collectivity beyond the personal. It is only through each other, everything else, and all the places we've been that we can eventually return to ourselves: actors in and writers of a present that is protracted both backward and forward into time we can only embody.

Telephlâneur blends video and performance to capture the psyche of a walker through in-phone activity that filters both the external world and the internal world into a digital symptom of the two, combined. In the footsteps of those like Thoreau who sought to describe walking's creative implications and spiritual musings, I ask how one might depict the interiority of a walk. How prevalent is technology's mediation in our moving through the world, physically, intellectually, and emotionally. In *Canicular*, different pasts are considered, and the specious present is made apparent. This piece is pulled forward by time and, at first, backward by text, asking that we start from a different beginning to explore alternate pasts and undeveloped selves. The focal points are canine—the bodies, the behaviors, slowed into purposeful observation of how me might be still even as we remain in motion.

Matthew LaPaglia is a writer, filmmaker, and transdisciplinary artist working in video, installation, and performance art. His work explores art practice as a historiographical tool, interrogating where memory and identity coalesce with collective narrative. He received a Bachelor of Arts from Colgate University, where he studied history, and he currently lives in Boston, pursuing an MFA at Emerson College.



Unshaven Vessel, Dyed fabric, plaster gauze, thread, wire, beads

TASHA LEWIS

My practice is one of visual quotations and confrontations. I borrow images or stories from artifacts, literature, and traditions of textile creation and embellishment. Within my sculptural forms, I use fabric color, pattern, beading, the architecture of the pedestal or the wall panel, and above all my writing, to spark dialogue with this rich visual tapestry of sources. Through my figurative work, I bring my body as object in direct conversation with these historical narratives. By casting from molds of my body, I make a collection of sisters who claim space in our patriarchal society. They are Aphrodite or Penelope, Molly Bloom or myself. They are avatars whose sewn skins carry my stitched mark and weave themselves into new spaces. Further, I am drawn to the uncanny. I want my vessel forms to take on aspects of a body; I am specifically drawn to replicating the unmistakable force of gravity and the fine details of sensuous surface. Due to the intense and intimate nature of my artistic labor, I feel a kinship between the material and myself. By their completion, I have imbued these objects with a part of my spirit: like the two-headed god Janus, we are always caught in the act of looking back to history and forward into an aspirational future society. In my current practice I am designer, sculptor and engineer. I exploit the generative friction that comes from combining digital with haptic fabrication processes. The laminated plywood sculptures were created from 3D scans of foam vases themselves my iteration of a Classical Greek vase form. Through the translation of the digital, they are unbounded by scale, but through the juxtaposition with casts of my body, and the labor used to produce them, they are always brought into a relationship with myself and my hand.

Tasha Lewis is a multi-media figurative sculptor based in Knoxville, Tennessee. She is a second year MFA student at the University of Tennessee, and is an instructor of record in the Art Foundations program. Her most recent solo exhibitions include “Flood Lines” at the Parthenon Museum in Nashville, Tennessee (2020) and “Ebb Tide” at the Philadelphia’s Magic Gardens, Philadelphia, Pennsylvania. She was artist-in-resident at the C-Scape Dune Shack in Provincetown, Massachusetts (2018) and at the Tides Institute and Museum of Art in Eastport, MA in fall of 2015. Lewis completed the New Jersey Creative Capitol Program in 2018 and the Bronx Museum’s Artist in the Marketplace program in 2014. Her work can be seen in print publications including American Artscape, Cyanotype: The Blueprint in Contemporary Practice, Street art: jeux éphémères, and Street Craft among others and is a featured artist in Tri-Star Art’s 2020 video series *“Liminal Space: Episode 1.”*

BEAUVAIS LYONS

For the past four decades my studio work has explored various forms of parafiction, fabricating and documenting imaginary worlds. My subjects have included archaeology, folk art, medicine, zoology and always include various forms of biography. Prints are central to much of my working as printed culture is central to science and history. In using historical methods, I regard printmaking as a medium that gives the contemporary artist an opportunity to time travel. My most recent project, Circus Orbis includes prints and other artifacts from a hypothetical early 20th-century American circus founded by Thaddeus Evergood from Jacksboro, Tennessee. The project includes prints, printed ephemera, hand-painted banners and other artifacts providing a tangible, visual record of this work of fiction.

BEAUVAIS LYONS is a Chancellor's Professor at the University of Tennessee in Knoxville where he has taught printmaking since 1985. Lyons received his MFA degree from Arizona State University in 1983 and his BFA degree from the University of Wisconsin-Madison in 1980. See his web site (web.utk.edu/~blyons) for information on his mock-academic projects through the Hokes Archives.

Lyons' one-person exhibitions have been presented at over 80 museums and galleries in the United States and abroad. His prints are in numerous public collections including the Smithsonian Museum of American Art, Washington, DC; The Whitney Museum of American Art, New York, NY; and the Philadelphia Museum of Art, Philadelphia, Pennsylvania. In 2002, he received a Fulbright Fellowship to teach at the Fine Arts Academy in Poznań, Poland. In 2014 he received the Santo Foundation Artist Award; and in 2017, he received the SECAC Excellence in Teaching Award.



Circus Orbis Paper Puppet Theatre, Mixed media lithograph



Mr. & Mrs. Black America, Acrylic Gouache on canvas

CARL E. MOORE

I was born 1965 in Canson, Mississippi. I currently live and work in Memphis, Tennessee as an artist. I attended the Memphis College of Art where I received my BFA and MFA. My more recent work deals with identity and color. During this process my goal was to compare social ideologies about race, stereotypes, and personal beliefs to everyday colors and the perception of these colors in our environment. As part of this process, I found that Black has always been a color of identity for Black people, Black American, African American, etc. Just as White, for Caucasian or those of Anglo or European descent, and Brown for the South and Central American population.

The color black has always had a negative representation for being compared to death, bad or poor quality and even race. I've taken the color black and made it the narrative, and used it as part of the emotional conversation. The goal is to make the dialogue more about the content of the artwork and less about the color of the characters, even though the characters are part of that narrative. I use media-based events as the primary theme of my work. Taking those situations and reducing them down to their most basic form allows me to direct the narrative. I use color and content to redefine the conversation by developing a social connection between the characters and their environment. The color becomes an important part of that dialogue, and the content becomes part of the social statement.

Carl E. Moore is an African-American visual artist based in Memphis, Tennessee.

KATIE MURPHY

The *Wild Woman* archetype appears in stories from cultures around the world and she also appears in my own story. She is strong, angry, instinctual, and protective; qualities often stamped out of nice Southern girls. I make work about where the Wild Woman's presence intersects my experience as a woman, mother, sister, friend and wife. The figures I represent are in various states of coming into or out of their acceptance of their ability to affect the world in which they live. Using photos of my family and friends allows allusion to greater archetypal stories and shared experiences, while rooting each piece in a personal and specific narrative.

The figure is a consistent source of inspiration for me as a vehicle for human empathy. Gestural energy and abstraction also play integral roles in my work as I strive to represent emotions and inner realities. I enjoy expressive mark making and find an elemental interest in the figure and in light. As I depict these figures in their honesty and struggle I find that they are connecting to their personal power and growth.

Katie Murphy received her Bachelor of Fine Arts from East Tennessee State University and lives in Johnson City, Tennessee with her family.



Pretty Things, Oil on canvas



New and Used Glory, Digital photography, C Print

Joe Nolan's *Pikes Project* began in 2015 as an ongoing series of photo essays on WPLN Nashville Public Radio's website. Nolan's street photographs focus on Nashville's historic "pike" roadways which connect some of the most dynamic and diverse neighborhoods in the city. The *Pikes Project* has expanded to include community art exhibitions, creative placemaking, social practice and public art projects. Nolan's street photography has been shown across the Southeast, and his work can be found in Nashville Metro Arts Permanent Public Art Collection, Vanderbilt University Library's Special Collections and with private collectors. Mixing-up traditional hierarchies dividing high and low art is a defining characteristic of the *Pikes Project* which spotlights the beautiful in the overlooked.

Joe Nolan is an intermedia artist whose diverse practice includes photography, multi-media paintings, public radio poetry broadcasts, live performances, musical releases, public art projects, and his critical writing about art and film.

JOE
NOLAN

The work *Graph Flood* began as a series of illustrations reflecting my 10 year battle with a sleep disorder and resultant dreams. However, with the unexpected death of two family members, the catastrophic destruction of my family's house by floodwaters, the unforeseen and resultant personal pain of such events, and the need (if even a selfish delusion) to control these uncertainties from afar all resulted in the project transforming in scope: the *Graph Flood* and its *Archive* evolved into an image/text record related to daily events, personal reflections, current dreams, and unidentifiable emotions in response to the experienced emotional cataclysm. The 800 page *Graph Flood* artist's book and its *Zero Landmass Archive* of abstract imagery, hand-craft and digital collages, personal drawings, paper scraps, and pseudo-factual definitions, is an attempt at catharsis; thus, the *Graph Flood*, in toto, is a fictional theoretical framework by which the viewer can understand the events it catalogs.

Ray Ogar, writer, educator, illustrator, designer, rayogar.com. Transplant from Chicago to Houston to Little Rock.



Graph Flood (Volume 1 of 5, Book (unique mixed media)



Systems #3, Graphite

In my work, I always find myself returning to ideas surrounding the passage of time. Whether it is a heavy moment we keep revisiting or the smallest of moments we are too rushed to notice, the passage of time continually shapes and reshapes our perceptions of the world and how we process events both big and small. I explore the act of drawing as a ritualized process, meditating on what the simple act of mark making can mean in a variety of contexts.

In my *Burial* series, I explore personal loss and the memorialization of those who are no longer living. Each piece serves as a burial, but also a memorial. Working on top of photographs of deceased relatives, I am physically burying them in a shroud of hand-drawn feathers. Through burial, we acknowledge loss; the person is removed from our lives. The pieces become a signifier, like a gravestone, of a person who once lived. These signifiers also serve as a physical connection to those who, through burial, have become physically disconnected from our lives. In my *Systems* series, I use meticulously detailed drawings of grass as a metaphor for complex systems that we try to control, but which in reality are often uncontrollable. Networks of grass often appear chaotic, but are actually very organized.

Evie Woltil Richner is an interdisciplinary artist with a primary focus on drawing. Her work explores ideas surrounding the passage of time and the impact this passage has on our thoughts, our feelings, and our everyday life. She attended the University of Florida for her undergraduate and graduate work, getting her BFA in Printmaking, BA in English, and MFA in Painting and Drawing.

Her work has been included in shows nationally and internationally. Recently she has shown work at Equity Gallery in New York City, the Long Beach Island Foundation in Long Beach Island, New Jersey, and the Stay Home Gallery in Paris, Tennessee. She is currently an Assistant Professor of Drawing at Austin Peay State University in Clarksville, Tennessee.

JESSE RING

Through material, and touch, artifacts are being re-materialized in my studio to communicate their past social presence in a relevant way. My interest in human formed artifacts with occult functions stems from western culture's tendency towards planned obsolescence in our domestic objects. For example, the smartphone has become a tool of obsessive use, arguably fetishized, yet the average life span of an iPhone is 2 years. It is an object that is venerated yet disposable. This power of relics is known in two ways: both as a fixed material form with a visual presence, a thingness, accepted by the culture, and as a force or energy hard to fully describe—one that is best felt. Ultimately it is this energy that gives us pause when artifacts are rediscovered, revived, and displayed as important.

In the sculpture *"Echo of a Witch Totem"* a mosey wooden twig is bound to a replica of a stone that resembles an ear with some tent elastic and a bundle of nails from my father's shop floor shortly after his death. This bundle is a talisman, a protector of sound and hearing. It was made in response to the contents commonly placed in Bellarmine Witch Bottles from 6th and 7th century England that gave material form to protection spells spoken into bottles to blocked hexes of ill will. The talisman hovers in a translucent resin bottle that was made by coating the interior of a bottle thrown in soft stoneware. The clay was then washed away to reveal the cast record of the form's hidden interior. The talisman is a spell sculpted into a vessel as material form. Its likeness lies adjacent in solid metal, inert and enacted. The process of material transmutation acknowledges that force (either analog or digital) and formulation can shift a material through possibly endless forms and meanings, just like language. Making material a means of understanding ideas that is fast and slow and tangible. My sculptures of re-materialized artifacts are ultimately composed to echo the still life, collection, or staged set. Presenting poetic compositions of objects that invite physical interaction, interpretation that is not linear, and that attempt to exist outside a known time line.

Jesse Ring was born in an octagonal home that his father built on Seven Springs Cooperative in Eastern Missouri. Growing up as the son of an inventive carpenter led him to pursue a career as a sculptor. He received his BFA in 2006 from the Kansas City Art Institute and his MFA in 2015 from the New York State College of Ceramics at Alfred University. In the Fall of 2020, Ring joined the faculty at the University of Florida in the School of Art + Art History as Assistant Professor of Art in Ceramics and Sculpture. His work has been shown nationally and internationally in China, Germany, and Hungary.



Totem of the, Soil, steel, patina on recycled aluminum



I am a writer, painter, and printmaker. In each of these disciplines I explore ideas of intuitive mark making, sonic experiences, love, and the visualization of the unknown-known. My work acts as flimsy doorways and arches to stacked temporalities, time compressed on a 2D surface. I am heavily influenced by music and am on the hunt for ways to describe something one might only know as a deep feeling through the use of sensual materials like ink and paint. The paintings are lush at times, scratchy at others, like the luxuriant sound of a well loved record with one or two skips. I use color as language; deep reds and blues signal the viewer to the richness of a tone, a visual hum. I employ monotype to reinforce the visual language that I am building and act as letter forms or music notation across a gridded score. As a writer, I employ metaphor to describe what I believe to be ineffable feelings. I love alliterations, trips of the tongue, freudian slips, places where a gap in what is said and what is meant is revealed. My holistic studio practice is centered around the development of specific languages that call out across formats with empathy and affection. Well developed images and essays act like a lover's face, something you return to over and over, always managing to see something new in their smile.

Lilly Saywitz (b. 1994 IL) will graduate with an MFA from the University of Tennessee in the spring of 2021. She received a BFA from Boston University in 2016. Saywitz has exhibited at Gallery 263 (Massachusetts), Dorchester Art Project (Massachusetts), ZG Gallery (Illinois), Gallery 1010 (Tennessee), and 333 Arts Chiyoda (Tokyo).

She was the curator of an artist exchange between the MFA programs at the University of Arkansas and the University of Tennessee and holds a position on the UT School of Art Graduate Programming Committee. Saywitz is the recipient of the Graduate Excellence award from the University of Tennessee and will be a 2021 Spring Fellow at the Marco Institute for Medieval and Renaissance Studies. Saywitz has held positions on the board of Dorchester Art Project and was one of the founding members of Witch Mountain Gallery and the zine publication, 5-9 Journal. She is a Graduate Teaching Associate at the University of Tennessee and an MFA candidate in Painting & Drawing.

The Map Between Us, Oil, ink, charcoal on paper

NANCY SLAGLE

I was appalled to learn that only 5% of old growth Coastal Redwoods remain. With the Amazon jungle burning and our Earth in the midst of radical climate change I was moved to create sarcastic souvenir spoons to respond to this amazingly short sighted exploitation of an iconic and unique forest. Redwood forests absorb and store more atmospheric carbon per acre than any other land ecosystem on the planet. We need to humbly apologize to the rest of the world and then assist other countries in preserving their natural resources, so they do not repeat the same mistakes we made.

Nancy Slagle earned her BFA from Drake University in Des Moines, Iowa. She continued her studies at Indiana University in Bloomington, Indiana and in 1987 received her MFA in Metalsmithing and Jewelry Design. In 1988 she was awarded a National Endowment for The Arts Individual Artist grant and the Art Institute of Chicago purchased her "Single Serving Tea Pot" for their permanent collection. Her work has also been collected by the Smithsonian American Art Museum, Renwick Gallery and the Victoria and Albert Museum in London, England. Slagle's art work has appeared in many publications including *500 Metal Vessels: Contemporary Explorations of Containment*, *On Body and Soul: Contemporary Armor to Amulets*, *American Craft magazine*, *Metalsmith Magazine* and *The New York Times*. She has taught at Texas Tech University since 1991 and also serves as an Associate Director of the School of Art since 2006.

Lumber Souvenir Spoon, Sterling silver, cast silver pine cone, anti-tarnish bag with embroidery, spoon

Coastal
Redwood

Redwood
forests
absorb
and
store
more
atmospheric
carbon
per
acre
than
any
other
land
ecosystem
on
the
planet.





JOHN THRASHER

Work displayed here reflects a lifelong relationship with graphics and drawing. For this series of monotypes, I scan parts of drawings I have made over the course of the last 25-30 years, manipulate the resulting images with digital software, output the image on paper, then retouch and augment the prints by hand using conventional media. The mark is testimony to utterance, no matter how simplistically situated or accurately aimed. These images are contrived, spontaneous, calculated and deliberate. As the process of making the picture unfolds, I confront puzzlement through concentration, repetition, navigation and reverie. The compositions arrange themselves as I return to work on them over time. They are inspired by illustration techniques, comic styles, and the random qualities of marks on blotting paper scraps kept near a project for the sole purpose of testing the quality of the tool and consistency of media. The randomness of those ancillary drawings evokes the colliding and sometimes ruinous nature of visually transmitted material in our world today.

John Thrasher is an Associate Professor in the Department of Art at The Ohio State University. He teaches drawing, ceramics, two-dimensional, and three-dimensional design on the Mansfield campus. His studio practice encompasses a variety of techniques, materials, and styles. His varied portfolio includes hand-formed ceramic sculpture, figure drawing, portraits, murals, experimental drawing, performance, painting, and calligraphy. He has exhibited his work in local, regional, national, and international venues for over 35 years.

Thrasher received The Ohio State University Alumni Award for Distinguished Teaching in 1999 and has been the recipient of outstanding teaching awards four other times during the course of his career.

Pastoral Extravaganza, Monotype

SCOTT VANDER VEEN

Scott Vander Veen is a multidisciplinary artist currently based in North Carolina as a Core Fellow at the Penland School of Crafts. He is a graduate of Bard College, where he was one of two recipients of the Senior Studio Art award in his class. Since graduating, he has lived, worked, and exhibited in Hudson, New York and New York City. His approach to art-making is omnivorous in its methods and utilizes materials such as: paper, crayons, clay, latex, canvas, twist-ties, glue, grommets, rubber drain plugs, misappropriated text, paint, zippers, found photographs, and silver.

Scott Vander Veen's studio practice is a multimedia investigation of emergence and interiority. Ontologically oriented, his work seeks openings in the ineffability of subjectivity and aims to trace essential outlines of experience: the slipperiness of meaning, the insufficiencies of language, the double consciousness of any expression and its reception. In his work, the relationships between marks, shapes, and spaces take on the organizational tasks inherent to any alphabet and address the translational experience of seeing, speaking, and being. The sense of double consciousness here is informed by the experience of marginality and its suppression, but the work attempts to extend itself beyond the natural breakdown of ideologies around identity, specially Queer theory, into the ineffability of the self. With an eye towards these strictures, his work utilizes the evocations of the fragmented or compartmentalized. His practice is based on the belief that art is a means of communication, and that communication is almost always a nearly insurmountable task. Decisive, comic, confrontational, or coy in turns, his work takes up this task.

If / Then, Pigment and paper on stretcher bars





Kaley Waters is currently a Sophomore in the Peck School of the Arts at the University of Wisconsin Milwaukee. She plans to major in Design and Visual Communications with a minor in business. In the past year and a half she has had the pleasure of exploring a variety of classes and media. Both of the pieces, "2020" and "Ripple Effect," are works created over quarantine in the past year. They both reflect on life and the things in everyday life

KALEY WATERS

Ripple Effect, Digital print

MARK WILLIAMS

My current work is based on cave interiors, especially the formations of flowstones, stalactites, and stalagmites. The earliest known drawings over 30,000 years old are found in caves. Humans have been drawn to these chambers for a very long time, and I am no exception. During the past eighteen years, I have visited nearly 100 caves and photographed the settings. The artwork is inspired by these images. Nostalgia is often referenced in the use of decades-old fabrics for the base of paintings. This reference to the past is then partially hidden by layers of screen-printed and hand-painted images. The layering suggests the passage of time and accumulated memories. Repeated imagery becomes a rhythmic pattern that suggests that one is looking at something that is part of a larger, unseen whole. My artwork alludes to the fact that we are all part of a larger realm measured in geologic time.

Mark Williams earned his BFA from Miami University in 1997 and his MFA from the University of Connecticut in 2004. Other study took place at the Lacoste School of the Arts in France, the Art Students League, the School of Visual Arts, and the Rhode Island School of Design. He has given several public talks about his work and has taught over fifty art classes at various colleges and universities in Connecticut before relocating to Lexington, Kentucky in the summer of 2018.

His work has been written about in many publications and has been included in over 100 exhibitions at venues including the Wadsworth Atheneum in Hartford, Real Art Ways in Hartford, Housatonic Museum of Art in Bridgeport, Miller Gallery in Cincinnati, the International Print Center of New York, Project 4 in Washington DC, the Parachute Factory in Lexington, The Lexington Art League, and Shoshana Wayne Gallery in Santa Monica, California. Williams' work is in several public and private collections including The LeWitt Collection, The Wadsworth Atheneum, Yale University's Beinecke Rare Book & Manuscript Library, Great Meadows Foundation, and the Museum of Modern Art in New York.



Tutti Frutti Onyx, Acrylic and screen print on dyed fabric

I'm sitting on a bench in the Square behind
Cooper Union next to my best friend as
he tells me how he raped someone
nearly identically to how I was
assaulted two years earlier. I can't
hear the person that I love the
most in the world, the person
who has been keeping me alive,
parrot the same excuses and
justifications I've heard a million
times, so instead I concentrate on
the warm fall breeze on my face and
rub my hands on the worn wood of the
bench slats beneath me, wishing
for splinters.

My work begins and ends with language. My interdisciplinary, labor-intensive practice is rooted in the political power of words both institutional and populist. Using digital jacquard and hand weaving, printmaking, dye, and photography, I apply text as both content and composition. I examine the violent bureaucracy that underpins our cultural handling of sexual violence, using the inherent properties of my research materials, and processes to achieve poetics through didacticism. Conceptually driven and materially specific, I match and merge processes and forms – complex multi-cloth structures, sections of floating warp, hand-dyeing techniques, stitch work, and numerous printing methods—with cultural photographs and sourced texts to create unsettling declarative works. I am interested in how the content of an image, document, or statement is transformed when it is taken off of neutral paper. Using legal documents, press statements, and composed political declarations as primary source material and visual compositions, I strip the language of its artifice of impartiality. These pieces bear witness to traumatic histories, mediating the relation between the literal representation of the object and the pain they signify, but can only indirectly portray. Hiding, erasing, or fracturing text through the intervention of image, material, or audience, the pieces highlight the construction and fragility of the narratives we build. Delicate, flexible and moveable, my pieces are multifunctional: monumental installations or intimately haptic objects that also serve as interactive works to explore the tactility and semiotics of authority and protest, considering the items, locations, and actors necessary to create a political action.

Alex Younger is a multidisciplinary artist who was born in Oakland, California and raised in the Capital District of New York State. She graduated Magna Cum Laude from Swarthmore College in 2012 with an Honors Major in English Literature and a Course Major/Honors Minor in Studio Art. She became a sexual assault activist in 2015, after the college adjudication of her case resulted in a punishment of 10 days of probation. In 2018, she received her MFA in Fiber and Material Studies from the School of the Art Institute of Chicago. She is a Gold Złoty Medal Laureate from the 16th International Tapestry Triennial and a Silver Medal winner from the 13th International Scythia Biennial and her work has been shown internationally and across the United States, including Chicago, New York City, St Louis, Portugal, Ukraine, and Poland. She has been awarded residencies with ACRE Projects, Arrowmont School of Arts and Crafts, and Byrdcliffe Arts Colony and has received an Integrity: Arts & Culture Association Mini-Grant and the Trabue Women's Professional Arts Grant. She has taught through the School of the Art Institute of Chicago and Columbia College and is currently a long-term resident with the Studios at MASS MoCA.

HANNAH ALEX YOUNGER

Department of Art & Design

The **Department of Art & Design** provides comprehensive training in the visual arts and art history. The students develop problem solving skills, a strong work ethic, and an ability to communicate verbally and visually through their time with us. Alumni from our program are thriving in various careers in the arts. Art & Design faculty includes internationally exhibited artists, published authors, and Guggenheim Fellows. Affiliated with Mary B. Martin School of the Arts, which sponsors an eclectic calendar of visiting artists, curators, art historians, and exhibitions at ETSU and the regional communities.

The facilities are comprehensive, with materials and spaces for Graphic Design, Fibers, Painting, Printmaking, Ceramics, Drawing, Jewelry & Metals, Sculpture, Analog and Digital Photography, and Extended Media. The studio areas are well equipped with an array of tools and larger equipment. The department houses two Mac labs for use by Art & Design students, as well as several Smart classrooms. Regularly updated software includes Adobe Creative Suite and more. Digital cameras are available for check out by registered art students; students also have access to a variety of large format digital printers and scanners available in our Visual Resource Center. Individual studio spaces are available for graduate students as well as undergraduate students working on capstone exhibitions. There are wonderful galleries on campus, Slocumb Galleries, and a satellite gallery in downtown Johnson City, Tipton Gallery, where we host diversity exhibitions by students, visiting artists, faculty, and more.

We offer the following degrees at ETSU:

Master of Fine Arts (Studio Art) M.F.A.

Bachelor of Fine Arts (Studio Art) B.F.A. or Bachelor of Fine Arts (Graphic Design) B.F.A.

Bachelor of Arts (Art History) B.A. or Bachelor of Arts (Studio Art) B.A.

Bachelor of Arts (Studio Art) B.A. with a minor in Education*

Minor (Studio Art) or Minor (Art History)

*Our partnership with ETSU College of Education enables our students to be eligible to teach K-12

The Department of Art & Design is accredited by NASAD, The National Association of Schools of Art and Design and is a member of CAA, the College Art Association; SECAC, Southeastern College Art Conference; ISC, the International Sculpture Center, and is a consortium member of SACI, Studio Art Centers International, based in Florence, Italy. Study abroad opportunities are available to ETSU students; the Ceramics program offers summer workshops in Spannochia, Italy.

Mira Gerard, Professor and Chair, Department of Art & Design

etsu.edu/cas/art

ETSU Slocumb Galleries

The Slocumb Galleries are educational exhibition venues of the Department of Art & Design under the College of Arts and Sciences at East Tennessee State University.

Our Mission is to develop creative excellence, foster collaborations, promote inclusivity and encourage critical thinking by providing access to and serving as inclusive platforms for innovative ideas and diverse exhibitions. The Slocumb Galleries promote the understanding, presentation and appreciation of contemporary art in support of the academic experiences and the cultural development of the region, through collaborative programming with various units and communities.

Named after Prof. Elizabeth Slocumb, an art teacher at ETSU (then, East Tennessee State Normal School in 1911) and first Chair of the Department of Art & Design. The galleries' mission is to develop creative excellence, foster interdisciplinary collaborations, promote inclusivity and encourage critical thinking by providing access and platform for innovative ideas and diverse exhibitions.

The Slocumb Galleries features Visiting Artists' Exhibitions and Lecture series, curated/juried exhibitions, and MFA / BFA / BA student exhibitions. The Tipton Gallery, initially serving as student exhibition space, organizes art events during Johnson City Downtown's First Fridays and Festivals. The exhibitions, art educational programming and community engagement activities promote artistically diverse, socially relevant and thought provoking work that encourages critical discourse. The annual National Juried Art Exhibition features emerging, and nationally renowned US contemporary artists who employ diverse media and innovative techniques that contribute to the evolving forms of American art. Artists and renowned curators from prestigious institutions serve as Jurors, as it contributes to the academic and regional communities' exposure and appreciation of current practices in contemporary art.

The Slocumb Galleries' programming is supported by the Tennessee Arts Commission grants, East Tennessee Foundation and ETSU Student Activities Allocation Committee. As member of the Tennesseans for the Arts and the Tennessee Association of Museums (TAM), it received the TAM 2020 Award of Recognition for *Diverse & Empowered Exhibition Series* and Award of Commendation for the *Catalogue Exhibitions*.

etsu.edu/cas/art/galleries

The ETSU Department of Art & Design and Slocumb Galleries present 'ART NOW America: National Juried Art Exhibition' from March 2 to April 9, 2021 at the Slocumb Galleries. This year's juror is quintessential artist, writer, educator and curator Mike Calway-Fagen, selected 37 contemporary artists out of 139 submissions for this year's exhibition. He will present a virtual talk on March 24, Wednesday, from 5 to 7 p.m. via ZOOM ID 710 908 4999.

Art NOW America stems out from the long standing 35 years of Positive/Negative, an annual, open national juried exhibitions that provided survey of contemporary art in the US. The current Art NOW America continues its commitment to provide platform for excellent, creative and innovative work by contemporary artists living in the US that provide the academic and regional communities' access for critical discourse through art.

The Slocumb Galleries are partially funded by the Tennessee Arts Commission's Arts Project Support (APS) and Arts Build Communities (ABC) grants, the Arts Grant from the East Tennessee Foundation (ETF) and the ETSU Student Academic Allocation Committee (SAAC). It is recipient of Award of Excellence for Exhibition Programming and Award of Commendation for Publication from the Tennessee Association of Museums in 2020. Located at 232 Sherrod Drive, ETSU campus, gallery hours are Mondays thru Fridays from 9 a.m. to 5 p.m., with extended hours via appointment. All events are open to the public free of charge. For more information, please email contrera@etsu.edu.

<https://www.etsu.edu/cas/art/galleries/positive-negative.php>



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