

Painting | Drawing | Printmaking | Photography | Mixed Media | Videography | Installation | Sculpture

*The 33<sup>rd</sup> Annual*  
Tallahassee  
International | **2018**  
*Juried Competition*



College of Fine Arts  
Florida State University Museum of Fine Arts



FLORIDA STATE UNIVERSITY  
MUSEUM OF FINE ARTS  
*College of Fine Arts*

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Cover: Dorothea Grace Lemeh, *Woman in Gold*, 2018, digital photograph, 9 x 16 inches.

# Tallahassee International

*The 33<sup>rd</sup> Annual*

# 2018

*Juried Competition*

*This Program is sponsored in part by the City of Tallahassee,  
Leon County and the Council on Culture and Arts.*



*The Museum is a recipient of a 2018 award from the  
Florida Division of Cultural Affairs, Department of State.*





**The Tallahassee International** is an annual, juried competition sponsored by the Florida State University Museum of Fine Arts and juried by faculty from the College of Fine Arts. The competition is open to artists worldwide, eighteen years of age or older, and artists may submit up to two works of art, in the medium of their choice, for consideration. A \$20 entry fee assists with expenses related to the competition, including production of the catalog and return shipping. This year close to 300 artists entered the competition giving the jurors, Jeff Beekman (Assistant Professor and Foundations/

BA Director) and Anne Stagg (Associate Chair and Assistant in Art), both faculty members in the FSU College of Fine Arts, nearly 600 works to review. The jurying process is blind, and jurors decide the works based on concept and merit and must agree that the artist demonstrates skill within the chosen medium. After much deliberation, 44 works by 36 artists were selected for the exhibition. The pieces chosen represent a diversity in artwork style, medium choice and intent, ranging from traditional to unconventional. The Museum of Fine Arts congratulates this year's accepted artists and welcomes visitors.

# THE ARTISTS

Ellis Angel

Ali Anvari

Lawrence Baker

James L. Buxton Jr.

Mike Callaghan

Joomi Chung

Suzanne Dittenber

John M. Francis

Tad Gloeckler

Robert P. Gordon

Ivy Guild

Perry Johnson

Craig Kath

Dorotha Grace Lemeh

George Lorio

Nathan Madrid

Jessica Matier

Leighton McWilliams

Joseph A. Miller

Matt Mitros

Scott Mossman

Yelena Myshko

Michael Nauert

Joe Pauschel

Ismael Gomez Peralta

Daniel Pittman

Lisa S. Qualls

Leslie Robison

Gabrielle Sacha

Anita Seltzer

Tibor Simon-Mazula

Ina Sinn

John Swartwout

Nathan E. Taves

MJ Tyson

Jing Xu



## ELLIS ANGEL

Carteret, New Jersey

Article I, Section 9, Clause 8 refers to the emoluments clause of The Constitution. It reads: "No Title of Nobility shall be granted by the United States: And no Person holding any Office of Profit or Trust under them, shall, without the Consent of the Congress, accept of any present, Emolument, Office, or Title, of any kind whatever, from any King, Prince or foreign State."

President Trump continues to profit from his holdings, and by implementing laws or holding events at his facilities as examples, creates a conflict of interest as our president. As a culture, we agree that both money and The Constitution hold value. This work is an act of resistance through the process of tearing up money and the constitution, reducing this little bit of personal wealth to nothing as civil disobedience.

I've invested my dollars as a statement, but, as a nation, we stand to lose much more when we have someone in office who can make political decisions that allow him to profit personally. The office he holds asks that he serve the people, rather than himself.

*If you look closely, you'll see Clause 8 circled in red.—EA*



Ellis Angel works in bookkeeping and accounting in New York City and maintains a studio in Carteret, New Jersey. For more information: [ellisangel111@gmail.com](mailto:ellisangel111@gmail.com).

Select Awards, Honors and/or Exhibitions: 2018—*Resistance Art in Trumpian Times*, Kyo Gallery, Alexandria, VA; *F The Art World*, International Art Competition, Unorthodox Gallery, New York, NY; *Artivism*, Monmouth University Center for the Arts Pollak Gallery, West Long Branch, NJ; *March Grand Salon Show*, Greenpoint Gallery, Brooklyn, NY; *February Grand Salon Show*, Greenpoint Gallery, Brooklyn, NY.

◀ Ellis Angel, *Article I, Section 9, Clause 8*, 2018, mixed media (US Currency & US Constitution), 12 x 12 inches.



◀ Ali Anvari, *Kerman*, 2016, oil and acrylic color, with gold leaf on Persian carpet, 55 x 95 inches.

*I am an Iranian-German artist and my recent practice leads me to use old carpets as a base to create my art. Since I grew up with carpet culture in Iran, I have an emotional relationship with those worthy art pieces. The majority of people in Europe just use carpets as decorative objects and they are not aware of the history, culture and production process which lay behind them despite the yearly massive volume of imports from the Middle East to their countries; after a while they become the extra things thrown away or indwell somewhere in the basements! The main principle of my work is to create the bridge between the carpet and the culture behind it with the bystander. In addition to acrylic and oil colors, I apply gold sheets as Buddhist do to embellish the effigy of Buddha to augment the spiritual aspect of the work. Each project depends on the size of the carpets and lasts from one to three months.—AA*

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Ali Anvari is self-employed and maintains a studio in Trier, Germany.

Select Awards, Honors and/or Exhibitions: 2017—Biafarin/NordArt Public Choice Award; Group Exhibition, NordArt Büdelsdorf, Germany. 2015—Diploma European Academy of Fine Arts, Trier, Germany; Solo Exhibition, Gallery Neuesbild, Trier, Germany; Group Exhibition, Expo Luxemburg; Group Exhibition, Museum am Dom Trier, Trier, Germany.



## LAWRENCE BAKER

Cleveland Heights, Ohio

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*Drawing is a basic form present in all cultures, both ancient and modern. The anthropomorphic characteristics found in landscapes are my inspirations. I look for signs in nature that might indicate something about the present, past and future. Then refashion these elements according to my thoughts or state of mind. My hope is that by refashioning the elements and dynamic interaction of inanimate objects, I bring to life and generate a thoughtful experience for the viewer.—LB*

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Lawrence Baker is a retired visual arts instructor.

Select Awards, Honors and/or Exhibitions: 2018—Pollock-Krasner Foundation Grant. 2016—Doctorate of Humane Letters. 2009—Solo Exhibition, Ashtabula Arts Center, Ashtabula, OH. 2007—Solo Exhibition,

Cleveland Botanical Gardens, Cleveland, OH; Solo Exhibition, Erie Art Museum, Erie, PA. 2006—Solo Exhibition, Alabama A&M University, Huntsville, AL; Solo Exhibition, Cleveland State University, Cleveland, OH. 2004—Solo Exhibition, Massillon Museum of Art, Massillon, OH. 2003—Solo Exhibition, Mississippi Valley State University, Itta Bena, MS. 2002—Springfield Museum of Art, Springfield, OH.



►Lawrence Baker, *Method to Conception*, 2017, graphite, 40 x 60 inches.





James L. Buxton, Jr., *My Feet Our Tired But My Spirit is Rested!*, 2017, painted wood, 20 x 16 x 8 inches.

*I create sculptures primarily out of found objects, which I see as an engaging dialogue & allegory for conversation on societal, political and ecological issues. This utilization of repurposed /dis-guarded items as an emancipating artist material, creates a rich and visual environment for investigating some of life's personal narratives.—JLB, Jr.*

James L. Buxton, Jr. is a Professor of Art in Sculpture & Crafts at Central Connecticut State University and maintains studios in New Britain & Farmington, Connecticut. For more information: [www.jamesbuxton.com](http://www.jamesbuxton.com).

Select Awards, Honors and/or Exhibitions: 2018—*National Prize Show*, Cambridge Art Association, Kathryn Schultz Gallery, Jurors: Michelle Grabner, Jessica Hong & Jamillah James. 2015—Carole Eisner Award for

Sculpture, *65th Annual Art of the Northeast*, Silvermine Art Guild Center, Juror: Michelle Grabner. 2014—Honorable Mention, *The 12th Annual Blanche Ames National Art Exhibition*. 2006-07—AAUP Faculty Development Grant, Central Connecticut State University. 1998—*Who's Who in Art Architecture in America*. 1997—*International Who's Who of Intellectuals*. 1996-97—*Who's Who in the East*, 26th Edition of Marquis, *Who's Who*.

## Mike Callaghan

Toronto, Canada



*The agathokakological nature of relationships is the focus of this photo project. Relationships are at the center of our anthropocene moment when humankind is designated as the main agent of change on this planet.*

*Relationships with the self, with community and with technology are considered. Relationships are morphing today as never before in a vortex of scrutiny, defiance, occupation, appropriation, revisualization and transposing.*

*Through scenes of 'infinite' variabilities and repeating motifs, this work explores spatiotemporality, the subtlety of gesture and the subtlety of difference in a moment when frameworks of relationships are at once prominently visible and exhaustively hidden.*

*This photo series mediates the evolution and positionality of technology, narcissism, feminism, populism, and stereotypes in relationship with changing power structures and dynamics.*

*My overall art practice focuses on fragmentation, rearrangement and reinterpretation—considering the intimate cycles of identity, self-preservation and mortality, within a constant potential for transformation.—MC*

Mike Callaghan is a practicing artist who maintains a studio in Toronto, Canada. For more information: [www.mikecart.com](http://www.mikecart.com).

Select Awards, Honors and/or Exhibitions: 2018—*PhotoBook 2018*, Griffin Museum of Photography, Winchester, MA; *Month of Photography Los Angeles Photo Book Exhibition*, Venice Arts, Los Angeles, CA. 2017—*How to Flatten a Mountain*, PhotoIreland Festival, Rathfarnham Castle, Dublin, Ireland. 2016—*PHOTO LA*, Focus Photo LA, The REEF / LA Mart, Los Angeles, CA. 2015—*National Juried Exhibition*, Marin Museum of Contemporary Art, San Francisco, CA; *A Heap of Broken Images*, Diego Rivera Gallery, San Francisco, CA. 2014—*National Juried Exhibition*, Marin Museum of Contemporary Art, San Francisco, CA. 2013—*Photography at the Edge*, Newspace Center for Photography, Portland, OR. 2012—*Small Works 2012*, Soho Photo Gallery, New York, NY. 2011—*Foto: Pushing Boundaries*, Arc Gallery, San Francisco, CA.

◀Mike Callaghan, *See Me, Feel Me*, 2017, photo-montage, 30 x 18 inches.

*My work evolved surrounding the idea of image-space. An image-space is a visual field and a bodily space. It is a combination of map and landscape. A map is a conceptual space navigated through signs, codes, grids, and legends. A landscape is a perceptual space lived through imagination, sensation, and memory. Map-landscape implies locating and being, seeing and becoming. I am interested in unfolding an abstract landscape-map made of a combination of objective representation and subjective experience of places and moments. Painting is a place where concrete and ephemeral, actual and virtual, immediate and remote spaces come together. It is a process of opening a place, an inhabited space made of observed, remembered, and imagined realities.—JC*

Joomi Chung is an Associate Professor (Painting, Drawing, Animation) at Miami University and maintains a studio in Oxford, Ohio. For more information: <http://joomichung.net>; [chungj@miamioh.edu](mailto:chungj@miamioh.edu).

Select Awards, Honors and/or Exhibitions: 2018—*Masters of Drawing: A Contemporary Survey*, Alden B. Dow Museum of Science and Art of the Midland Center for the Arts, Midland, MI. 2017—Solo Exhibition, *Floating Land*, Cloyde Snook & Hatfield Gallery, Adams State University, Alamosa, CO; *Line*, Attleboro Arts Museum, Attleboro, MA; *Drawn to*

*Creating: A Survey of Contemporary Drawing*, curated by Nick Reszetar, Lore Degenstein Gallery, Susquehanna University, Selingsgrove, PA. 2016—*National Competition*, Bowery Gallery, New York, NY. Juror: Martica Sawin. 2015—Solo Exhibition, *Swarm*, Manifest Gallery, Cincinnati, OH; *Mindful/Mindless* (무심無心), SOMA Drawing Center, Seoul, South Korea. 2013—*Limit(less)*, Urban Institute of Contemporary Art, Grand Rapids, MI.

▼Joomi Chung, *Crossroads #6*, 2015, gouache on clayboard, 7 x 25 inches.





## SUZANNE DITTENBER

Asheville, North Carolina

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*My work functions as a memorial to the printed page. Books, magazines, and individual pages are physical objects that hold value. In absorbing these substantive resources, we are often transported to new intellectual worlds. But books are also frequently prized for reasons extending beyond their scholarly content. Bibliophiles love books for their materiality: weathered pages, marginalia, accumulations of markings that indicate a history of use.*

*I approach paintings, drawings, and sculptures as a means of discussing my relationship to printed material—the degree to which I connect intimately with reproductions of artists' works; the contradictory internal delight I feel when I accidentally drop a magazine in the bathtub and, upon its drying, discover the flat surface transformed into a dimensional planar structure reminiscent of fractal geometry.*

*Books and magazines are still viable means of gaining information. I am interested in the proliferation of this media, particularly when related to the transference of information about art. —SD*

► Suzanne Dittenber, *Squadrant*, 2016, oil on board, 30 x 30 inches.



Suzanne Dittenber is an Assistant Professor of Art at the University of North Carolina Asheville and maintains a studio in Asheville, North Carolina. For more information: [www.suzannedittenber.com](http://www.suzannedittenber.com).

Select Awards, Honors and/or Exhibitions: 2018—Advanced Mentored Study (Enrique Martinez Celaya), Anderson Ranch, Snowmass, CO; *COSO (Contemporary South '18)*, VAE, Raleigh, NC. 2017—*7th Annual National Juried Exhibition*, Carrol Gallery, Huntington, WV, Juror: Bill May; *USM*

*National Juried Painting Exhibition*, Hattiesburg, MS, Juror: Peter Van Dyke; *Active Imagination: Artists Respond to Global Challenges*, Crapo Gallery, University of Massachusetts Dartmouth, MA. 2016—*Mini Golf at the IMA*, Indianapolis Museum of Art, Indianapolis, IN, Curator: Scott Stulen. 2014—Full Scholarship, Vermont Studio Center Residency, Johnson, VT. 2013—Heliker-Lahotan Foundation Artist Residency, Cranberry Island, ME; Third Place, *Miami University Young Contemporaries*, Awarded by: Lance Esplund.

*Moment in Transition 105 is from a body of work that began in 2009 on a train ride between Nagoya and Matsumoto, Japan. On that day in 2009, as the landscape sped by, I made a series of photographs without consciously trying to control or compose the image. I had no specific expectations from this experimental approach it was purely to see what would happen. But the resultant images were completely spontaneous and altogether surprising to me. The visual and conceptual content I had captured spoke to more than the too predictable qualities of traditional landscape images, no matter how satisfying those might have been. The photographs I took that day seemed to me to represent a place and time outside myself and one which continues to reveal itself to me. The photographs were not just static representations of place but also temporal segments that were both fleeting and frozen simultaneously. —JMF*

John M. Francis is self-employed and maintains a studio in Boise, Idaho. For more information: [johnfrancisphotography.com](http://johnfrancisphotography.com).

Select Awards, Honors and/or Exhibitions: 2018—Solo Exhibition, *Continuum*, Galerie Deux Scène, Nagoya, Japan. 2017—International Juried Exhibition, *Abstraction*, Darkroom Gallery, Essex, VT; Third Place, National Juried Exhibition, *The Journey: Photographs Along the Way*, Morean Arts Center, St. Petersburg, FL. 2016—Solo Exhibition, *Flux*, Hochschule für angewandte Wissenschaft und Kunst, Hildesheim, Germany; Solo Exhibition, *In Motion: Japan/USA*, Art and Mind Center, Nagoya, Japan; Solo Exhibition, *Liminal Spaces*, Rosenthal Gallery, The College of Idaho, Caldwell, ID; *Photowork 2016 29th Annual National Juried Photographic Exhibition*, The Barrett Art Center, Poughkeepsie, NY; National Juried Exhibition, *American Road Trip*, Site: Brooklyn Gallery, Brooklyn, NY. 2015—National Juried Exhibition, *Interpretive Landscape*, Darkroom Gallery, Longmont, CO. 2014—National Juried Exhibition, *Grit: The Urban Landscape*, Copley Society of Art, Boston, MA.



♦John M. Francis, *Moment In Transition 105*, 2017, archival pigment print, 10 x 15 inches.

## TAD GLOECKLER

Athens, Georgia

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*ROOM*, presents a carefully choreographed deployment sequence that methodically disassembles an unassuming piece of furniture and the wall assembly and floor system that support it. Project components are then reassembled into a series of eight intricate installations (one piece exhibited).

*The deployment sequence begins with a cleanly crafted, chest-high dresser with seven drawers. Drawers, along with corresponding wall*

*and floor components, are removed from the ROOM assembly at specific stages. Wall and floor components are maneuvered and recombined to serve as support systems that celebrate drawers and enable their elaborate transformations.*

*ROOM examines an individual's impact on the natural environment. The dresser is symbol to private life and home. Drawers are reconfigured into intricate assemblages that reference eviscerated fragments of aquatic creatures. Transformation of a compact, unassuming system (dresser, wall, and flooring), to the crippled aesthetic of complex, sprawling assemblages, is indication of environmental stress and suggestion of personal responsibility.—TG*



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Tad Gloeckler is an Associate Professor of Art at the University of Georgia and maintains a studio in Athens, Georgia. For more information: [tgloeckl@uga.edu](mailto:tgloeckl@uga.edu).

Select Awards, Honors and/or Exhibitions: 2018—*Art Fields*, Lake City, SC. 2017—*Wood Works, A Regional Exhibition*, OCAF (Oconee Cultural Arts Foundation), Watkinsville, GA; Honorable Mention, *The 32nd Tallahassee International Juried Competition*, Museum of Fine Arts, Florida State University, Tallahassee, FL (w/catalogue); PLAYA Art and Science Residency Program, Summer Lake, OR; *Art Fields*, Lake City, SC. 2016—Whitaker Foundation Professor, Maryville University, St. Louis, MO (Responsibilities: solo exhibition, public lecture, student interaction including presentations and critiques); *On the Edge of Your Seat: Chairs for the 21st Century*, The Center for Art in Wood, Philadelphia, PA (w/catalogue); *31st Tallahassee International Competition*, Museum of Fine Arts, Florida State University, Tallahassee, FL (w/catalogue).

◀Tad Gloeckler, details of *ROOM-Drawer #D5*, 2018, 3D mixed media, 40 x 120 x 60 inches.





*In this body of work, Delta, I am using family vacations to my great-grandfather's cabin in Delta, Ontario, as a conceit to examine the transition from adolescence into adulthood as a bisexual male and the onset of bipolar disorder. The vacations acted as an escape from a tense home life with an alcoholic father and served as checkpoints during my adolescence. Time at the cabin exaggerated gender roles, yet somehow relieved the omnipresent domestic tension. Looking back at the formative years of my life, I wonder how much has been tainted by illness and whether my understanding of masculinity is healthy. The photographs engage the aesthetics of the present to create a bridge to the past. By cobbling together the visual detritus of my childhood in constructed photographs, I am exploring the aesthetic and emotional impact of these fragments on my life and practice.—RPG*

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Robert P. Gordon is an Imaging Specialist at Scott Frame and Art and maintains a studio in Fayetteville, Arkansas. For more information: [www.robertpgordon.com](http://www.robertpgordon.com).

Select Awards, Honors and/or Exhibitions: 2018—*Shindig: Excavations*, Mantle Art Space, San Antonio, TX; *Seasons*, SE Center for Photography, Greenville, SC; *Shift*, Light Leaked, February 2018 Issue, Web Exhibition; *Photography 6*, Foundry Art Centre, St. Charles, MO. 2017—Visual Studies Workshop Prize, *Members Exhibition*, Rochester Contemporary Art Center, Rochester, NY, Juror: Tate Shaw; Director, Visual Studies Workshop. 2013—Best in Show, 2nd place, *Olympus Invision College Photography Exhibition*, ArtsQuest, Bethlehem, PA, Juror: Eugene Richards.



◀[top left] Robert P. Gordon, *The Crossing*, 2017, archival pigment print, 24 x 24 inches.

◀[bottom left] Robert P. Gordon, *Of the Night*, 2018, archival pigment print, 24 x 24 inches

## IVY GUILD

Irvine, California



▲ Ivy Guild, *Manspreading*, 2017, photography, fiber, sculpture, 75 x 20 x 18 inches.

*My practice fluctuates between fiber arts, photography, sculpture, book arts, video, and performance. I operate between these disciplines, assuming roles of photographer, anthropologist, and feminist, inventing hybrid processes, as needed. My work is research-driven by data collected through a variety of lenses, including my personal history, social media, contemporary and outdated publications, and photography. The work operates through analog and digital technology to question sociopolitical issues, cultural traditions, and white privilege.*

*Extensive international travel experiences have driven me to critically consider the privileged bubble that I grew up in, leading me to muse on white Americans and how they regulate and patrol their public spaces. In response, I create anthropomorphized “stuffed animals”—three-dimensional fiber recreations of my photographic portraits—then deploy them in public spaces in order to confront my*

*demographic with a brief step outside their inflated headspace of complacency, presenting their culture through a contorted lens.—IG*

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Ivy Guild is a student at UC Irvine and maintains a studio in Irvine, California. For more information: [www.ivyguildart.com](http://www.ivyguildart.com).

Select Awards, Honors and/or Exhibitions: 2019-21—UC Irvine, MFA Studio Art. 2018—ACRE Art Residency, Steuben, WI; Vermont Studio Center Residency & Fellowship, Johnson, VT. 2017—Juror's Choice, *Juried Biennial Group Exhibition*, William D. Cannon Art Gallery, Carlsbad, CA; *Opposites Attract: Alumni Exhibition*, Visual Arts Center Gallery, University of San Diego, San Diego, CA; *21st Annual NO DEAD ARTISTS Exhibition*, Jonathan Ferrara Gallery, New Orleans, LA; *Deep Time University*, Museum of Contemporary Art San Diego, San Diego, CA; *Diverge/Convene: Contemporary Mixed Media*, San Diego Art Institute, San Diego, CA. 2016—*Southern California/Baja Biennial*, San Diego Art Institute, San Diego, CA. 2015—Curator's Choice, *25 & Under Competition*, Museum of Contemporary Art, San Diego, CA.

*Whether it's a phone call, a text message, or taut twine stretched between tin cans, we remain frustrated when the line drops in slack silence. Technology facilitates a certain communication, however incomplete—broken content without context. It's that shared context that I'm interested in; it's empathy really.*

*Sam's veil disintegrates, Seeing past the illusion, she mourns yet remains resolute.*

*Randy's defaced ear makes visible the oftentimes violent struggle to hear the voice of another.—PJ*



▲Perry Johnson, *Randy*, 2018, egg tempera on can lid, 6 inches in diameter.

▶Perry Johnson, *Sam*, 2017, oil on aluminum, 18 inches in diameter.



Perry Johnson is an Assistant Professor of Painting in the School of Art, Craft & Design at Tennessee Tech University and maintains a studio in Cookeville, Tennessee. For more information: <http://perryjohnson.net>; [perry@perryjohnson.net](mailto:perry@perryjohnson.net).

Select Awards, Honors and/or Exhibitions: 2018—*14th Annual Magnitude 7*, Manifest Creative Research Gallery and Drawing Center, Cincinnati, OH; *Clearly Human III*, St. Louis Artists' Guild, St. Louis, MO; Merit Award, *Southworks*, Oconee Cultural Arts Foundation, Watkinsville, GA; *Brutal Beauty*, Lexington Art League, Lexington, KY. 2017—*Laugh, Smirk, Snicker*, Southwest University of Visual Arts, Tucson, AZ; *upcycle.17*, East Hawai'i Cultural Center, Hilo, HI; *Real People 2017*, Old Courthouse Figurative League, Woodstock, IL; *Scratching the Surface*, Verum Ultimum Gallery, Portland, OR; Honorable Mention, *Tell Me a Story*, Foundry Art Center, St. Charles, MO. 2013—Art History Residency: Dutch Art, Patrons, & Markets Teaching Pre-Modern European Art in Context, High Museum, Atlanta, GA.



## CRAIG KATHS

Brooklyn, New York

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*My work has subtle references to personal reflection but it more so alludes to the banality of our pop music culture and that social connection to our society. I use sub cultural hip-hop references and influences, as well as my own person connection with the audible learning process when concepting projects. My work is a clear extension of myself. There is no on or off button with my idea outlet, it is just there, a continual constant. There is a meticulousness nature in my work that is very crucial to my engagement with it. My work is meant to connect to viewers in a very simple, fundamental way. I first and foremost make work about work. To remove one's self from the action of making does not allow you to be integrated within the process, which to me is the most important part.—CK*

Craig Kaths is a Project Manager at Pink Sparrow and maintains a studio in Brooklyn, New York. For more information: [craigkaths.com](http://craigkaths.com); [info@craigkaths.com](mailto:info@craigkaths.com); inst: @craig\_kaths.

Select Awards, Honors and/or Exhibitions: 2016—*80 x 80*, Mint Museum Uptown, Charlotte, NC. 2015—*Published by the Artists*, IPCNY, New York, NY. 2012—*Art After Dark*, Tampa Museum of Art, Tampa, FL. 2011—*Can't hear the Revolution*, Kusthalle Galapagos, Brooklyn, NY; *Works on Paper*, J. Johnson Gallery, Jacksonville, FL. 2010—*Transform*, SHO Gallery, Brooklyn, NY. 2009—*Sound Effects*, Tampa Museum of Art, Tampa, FL; *Printmaking Today*, Dedalo Art Center, Dedalo, Italy.



►Craig Kaths, *...you should watch your mouth*, 2017, poplar, sapele, oak, glue, 14 x 10 x 22 inches.

## DOROTHA GRACE LEMEH

Jupiter, Florida

*As a northern-born southerner, my foray into the digital world emerged from my love of photography, collage, painting, animation, installation, and assemblage box art. My interest in visual storytelling is another matter, which quite honestly, is laced with satire and symbolism scattered throughout literary and visual history. My own preoccupation with how visual storytelling manages to bring together diverse subject matter genuinely equipped to forge and structure “new” or “hidden” meaning—especially in relationship to a single subject—continues to spark my interest in discovering new ways to transverse the intersection of text/language/image. There are times when I arrange or stage or juxtapose historically laden symbolic objects alongside or next to a single figure in order to create interesting contemporary tableaux.—DGL*

Dorotha Grace Lemeh is an Associate Professor at Wilkes Honors College of FAU and maintains a studio in Jupiter, Florida.

Select Awards, Honors and/or Exhibitions: Solo Exhibition, *Parallax*, Palm Beach Center, Lake Worth, FL; *The 33rd Tallahassee International Juried Competition*, Museum of Fine Arts, Florida State University, Tallahassee FL; First Place, Juried Exhibition, *Visions of the Mind*, NAWA, Robeson Gallery, University Park, PA; Best of Show, *Second Annual Juried Exhibition*, Florida Museum of Women Artists, Deland, FL; *NAWA Group Exhibition*, Noyes Museum of Art, NJ; Honorable Mention, *From a Women's Perspective*, Edison Place Gallery, WCA Southeastern Regional, Washington, DC; Juried Exhibition, *From the Center Now!*, Women Made Gallery, Chicago, IL; *Celebration of Visual Traditions*, African American Museum of Art, Philadelphia, PA; Solo Exhibition, *Who Am I? The Journey of the Artist Dorotha Grace Lemeh*, Southern Alleghenies Museum of Art, Altoona, PA.



Dorotha Grace Lemeh, *Woman in Gold*, 2018, digital photograph, 9 x 16 inches.

## GEORGE LORIO

Rockville, Maryland

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*I use a narrative of social engagement to generate discussion. My images subtly arouse concern with visual prods into issues related to class, immigration, gun control, and ecology.*

*I was born and raised, through my teenaged years, in New Orleans. It framed my vision of life. It was and continues to be a place of extremes: beauty and decay, religion and ritual, custom and iconoclasm. From that experience I acquired an excitement for visual mat-*

*ters: colors, forms and even artifacts. Having lived on the border with Mexico for ten years changed my view of contemporary culture and our collective social responsibility. As a result, the expression of my imagery has become more topical.*

*I made Ugly American with this understanding: the pejorative, Ugly American, can become the moniker for any American political operative who is a crass, ridiculous, avaricious and divisive demagogue.—GL*

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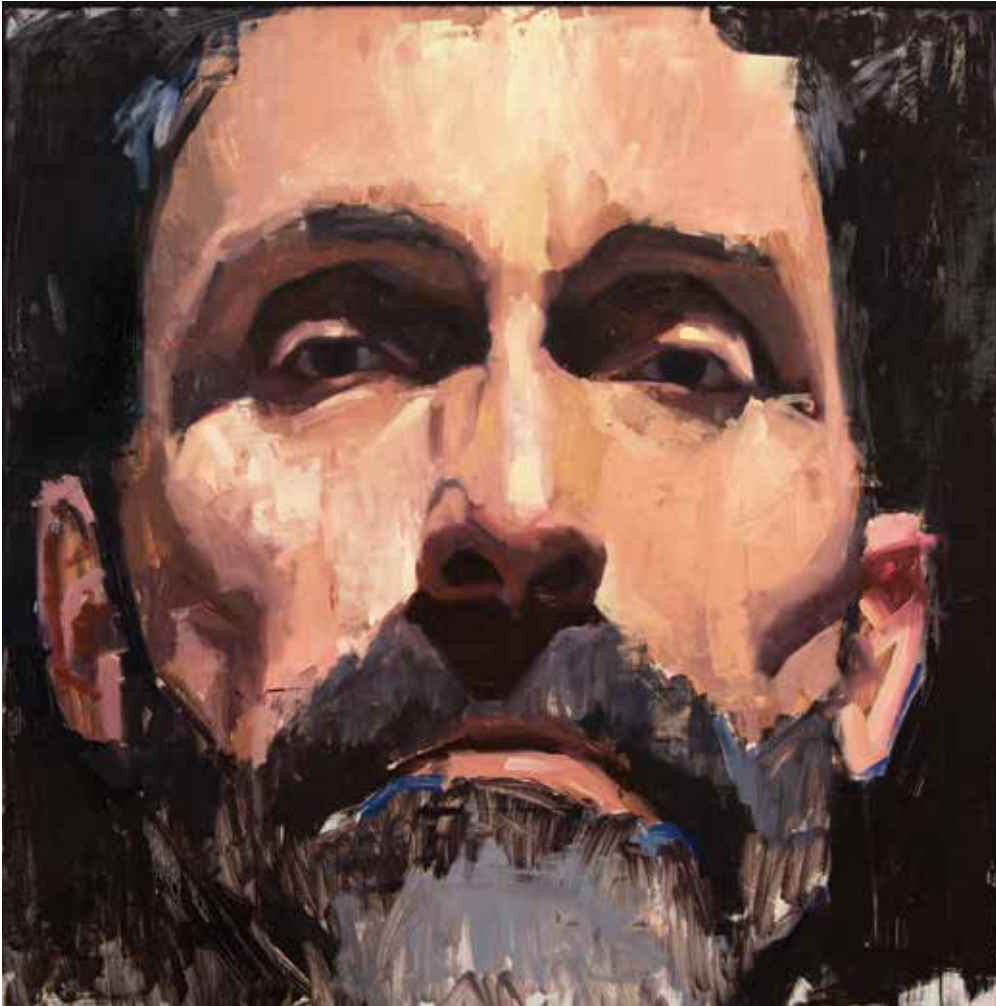
George Lorio is a sculptor at LorioArts and maintains a studio in Rockville, Maryland. For more information: [www.georgelorio.com](http://www.georgelorio.com); [georgelorio@yahoo.com](mailto:georgelorio@yahoo.com).

Select Awards, Honors and/or Exhibitions: 2018—33rd Tallahassee International, FSU Museum of Fine Arts, Tallahassee, FL; *Waging Peace!*, FSU Museum of Fine Arts, Tallahassee, FL; *Finding Home: The Global Refugee Crisis*, UCF Art Gallery, Orlando, FL; *ONE YEAR OF RESISTANCE*, The Untitled Space, New York, NY; *Reclaimed*, Art Enables, Washington, DC; *Equality Show*, Cox Gallery, William Woods University Kemper Center, Fulton, MO. 2017—Solo Exhibition, Emory & Henry College, Emory, VA; Solo Exhibition, Sandy Spring Museum, Olney, MD; *Vessel*, Susquehanna Art Museum, Harrisburg, PA; *Lure of South Jersey*, Noyes Museum of Art, Stockton University, NJ. 2013—Individual Artist Fellowship (Established Artist), DE Division of the Arts.

►George Lorio, *Ugly American*, 2016, paint on found US flags and shredded American currency on carved wood, 11 x 12 x 5 inches.







## PORTRAITS OF "THE OTHERS"

*"The Others" refer to people that are labeled and identified to be outside of Western societal norms because of their differences to the aesthetic or political ideal.*

*This series investigates our culture's perception of "the other and otherness" and how socially constructed labels determine society's behavior toward a social group because of race, gender, sex, class, and religion. When someone is perceived to challenge the dominant group's value and beliefs, he or she is marginalized and excluded. Through my paintings, viewers are actively challenged to situate themselves in relation to those depicted, to embrace the diversity of others or marginalize them.—NM*

◆Nathan Madrid, *Amar (Syrian Immigrant)*, 2017, oil on panel, 48 x 48 inches.

Nathan Madrid is a full-time artist in Fort Worth, Texas. For more information: [www.nathanmadrid.com](http://www.nathanmadrid.com).

Select Awards, Honors and/or Exhibitions: 2017—*Portraits of The Others*, Meadows Museum of Art at Centenary College of Louisiana, Shreveport, LA; *Portraits*, Shircliff Gallery at Vincennes University, Vincennes, IN; *Faculty*

*Biennial*, Stark Gallery, College Station, TX; *Florida Equality Gala*, Mahaffey Theater, St. Petersburg, FL. 2016—Group Exhibition, *Chaos*, Ro2 Art Gallery, Dallas, TX; *ONE*, Art Room, Fort Worth, TX; *Fort Worth Biennial*, Fort Worth Community Arts Center, Fort Worth, TX; *The Eternal Unknown*, Future Tongue, Los Angeles, CA. 2015—*Spectrum*, Hunter Museum of Art, Chattanooga, TN; *Anniversary Show*, Wally Workman Gallery, Austin, TX.



## JESSICA MATIER

Belford, New Jersey

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*My work explores mankind's relationship towards nature and society, the preordinance of human existence versus free will and the knowledge of wisdom within man. The balance of these modes of being is discussed through the perspective of a distilled human and individual experience outside of gender, politics, and other temporal characteristics. Experiencing the movement in these abstractions catalyzes an awakening of the human spirit that celebrates the sanctity and potential of the individual.*

*The viewer's mind is released from perspectives that often narrow our vision towards goals and desires. These abstract images allow one to experience a state of hyper-consciousness and create space in the busyness of modern living to weigh virtues and faults. The action of viewing the paintings stretches a hole within daily outlines that allow magic or monsters born from unresolved issues to crawl through. This series intends to provide a deeply personal and unique experience while simultaneously building a feeling of inclusivity to the human race.—JM*

► Jessica Matier, *Layers of Decisions*, 2017, mixed media, 44 x 38 inches.



Jessica Matier is a full-time artist who maintains a studio in Belford, New Jersey. For more information: [jessicamatier.com](http://jessicamatier.com); [jessicammatier@gmail.com](mailto:jessicammatier@gmail.com).

Select Awards, Honors and/or Exhibitions: 2018—*Affordable Art Fair*, Sugarlift, New York, NY; *Art on Paper*, Sugarlift, New York, NY. 2017—*The Other Art Fair*, Brooklyn, NY; Regional Semi-Finalist, *Bombay Sapphire Artisan Series*, Allouch Gallery, New York, NY; The Creative

Climate Awards, TECO, New York, NY; *Juried Watercolor Exhibition: From Traditional to Modern*, Monmouth Museum, Lincroft, NJ; *Works for the Soul*, Heaven Arts, Asbury Park, NJ; *In Your Dreams Group Show*, Art Alliance, Red Bank, NJ, Curator: Seunghwui, Koo; *I\_and\_Place Group Show*, K&P Gallery, New York, NY; *"Drip Dribble Splash,"* Art Alliance, Red Bank, NJ, Curator: Richard Mills.

*Over time I have grown to trust my instincts in my studio when making art. I like to work quickly and as intuitively as possible and this piece is a case in point. I thought I was just making a piece that juxtaposed quiet and violence. I was making a comparison of human and animal flight and the fragile nature of life. Long after the box was completed, I discovered that many disparate cultures feel there is a connection between human souls and butterflies. Making art is a fine balance between the unhealthy extremes of explaining too much to the viewer and making work that is incomprehensible. I'm pleased when I discover that there is meaning in a piece that I don't consciously and intentionally put there.—LM*

Leighton McWilliams is an Associate Chair and Professor at The University of Texas at Arlington and maintains a studio in Arlington, Texas. For more information: [Leighton@uta.edu](mailto:Leighton@uta.edu).

Select Awards, Honors and/or Exhibitions: 2018—International Juried Exhibition, *Patterns and Shadows*, New York Center for Photographic Art (NYC4PA), Jadite Gallery, New York, NY (w/catalog); National Juried Exhibition, *Edge of Excess II*, Foundry Art Centre, St. Charles, MO; Departmental Professional Development Award, by Chair Robert Hower for research enhancement, University of Texas at Arlington, Arlington, TX. 2017—Solo Exhibition, Brookhaven College, Dallas, TX; Directors Award, *Small Works Exhibition*, Center For Fine Arts Photography, Ft. Collins, CO; *10th Photographic Photo Biennial Exhibition*, Wellington B. Gray Gallery, East Carolina University, Greenville, NC (w/catalog). 2016—Article, *Glasstire* (Texas Visual Art), *All of Our Guns, Part 2: An All Texas Edition* by Christina Rees, *Glasstire* is a statewide Texas art journal, Houston, TX; Judge, *36th Annual Spring Photography Contest*, *Photographer's Forum* magazine, Santa Barbara, CA. 2012—Best Photographer of 2012, *Fort Worth Weekly*, Best of 2012 issue, volume 17, number 28, page 104, September 26-October 2, 2012, Fort Worth, TX.

◀Leighton McWilliams, *Plane Crash/Butterflies*, 2016, photographs, mixed media construction, 9 x 9 x 2 inches.

## JOSEPH A. MILLER

Buffalo, New York

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*I focus primarily on the human figure depicted in environments that create a context for psychologically charged, open ended narratives. Many of these narratives explore ideas about power and vulnerability. Images of figures or figures in landscapes, in groups or in isolation, share a common feeling of significance. Wholly absorbed within themselves or the dialogue shared between one another, they wait for the unfolding of their private story.—JAM*

Joseph A. Miller is an Associate Professor at SUNY Buffalo State and maintains a studio in Buffalo, New York.

Select Awards, Honors and/or Exhibitions: 2017—*H2O National Exhibition*, Manifest Creative Research Center Gallery, Cincinnati, OH; *Joseph Miller Paintings and Drawings*, Art Dialogue Gallery, Buffalo, NY. 2016—*8th Annual National Figurative Drawing/Painting Exhibition*, Lore Dagenstein Gallery, Susquehanna University, Selinsgrove, PA; *The 31st Tallahassee International Juried Competition*, Museum of Fine Arts, Florida State University, Tallahassee, FL; *53rd Annual Juried Competition*, Masur Art Museum, Monroe, LA, Juror: Holly Hughes, Godin-Spaulding Curator for the Collection, Albright-Knox Art Gallery; *Academy National Juried Exhibition*, Academy of Fine Arts, Lynchburg, VA.



► Joseph A. Miller, *Drone*, 2017, oil on panel, 26½ x 16¼ inches.



*At the intersection of sentimentalism and kitsch, my small scale assemblages pay homage to the aesthetics of pop-culture, architecture, and nature. My arranged abstractions and collaged objects are informed by a desire to illustrate the sublime relationship between the natural and mechanized.—MM*

Matt Mitros is an Assistant Professor of Art at The University of Alabama and maintains a studio in Tuscaloosa, Alabama.

Select Awards, Honors and/or Exhibitions: Collections: Hudgens Center for the Arts; Spartanburg Art Museum; The National Museum of Slovenia; de Young Museum; Bemidji State University. Works Published: *Art in America*, *Ceramics Monthly*, *Art LTD.*, *Clay Times*. Grant for Artist Projects (GAP): Artist Trust, Seattle, WA (2008). Artist-in-Residence: The Archie Bray Foundation (2003); Arrowmont (2002); Red Lodge Clay Center (2014, 2017). Solo Exhibitions: UC Gallery, University of Montana; Portland Art Center, Portland, OR; Tacoma Contemporary, Tacoma, WA; Pawtucket Armory, Providence, RI. Participated in over 140 juried / invitational exhibitions.



◀Matt Mitros, *Bio Rad #2*, 2016, mixed media, 15 x 18 x 12 inches.



## SCOTT MOSSMAN

Chicago, Illinois

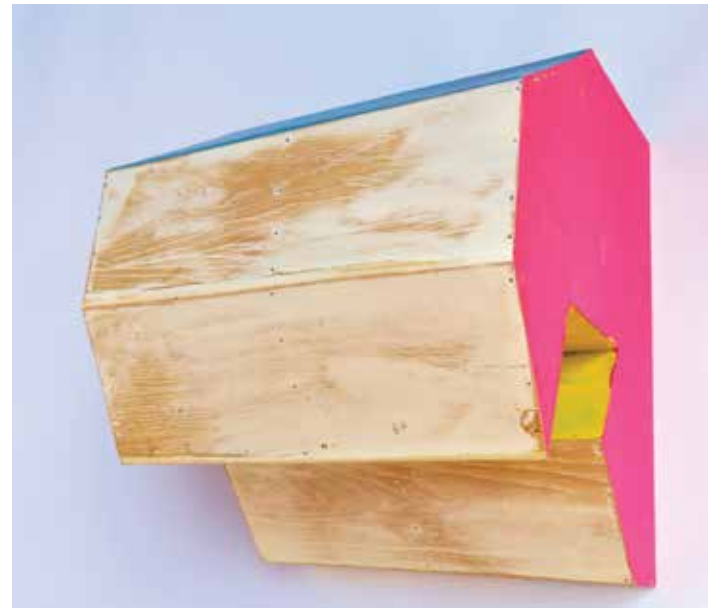


*An avid collector and traveler as long as I have been making art, my sculpture has always been colored by my fascination with the object and interior spaces. Intriguing to me is a sculpture's relationship to the wall where it's hung, the viewer and the gallery space. My pieces are often hung well above the viewers head, wrapping around or placed within corners, or jutting out from or above*

*doorways rather than the "traditional" spot at eye level or on a pedestal. This placement poses questions about the function of a piece of art within a space. Often referencing artifacts and architectural prototypes from various cultures and eras, my pieces appear to serve a purpose other than art—although the purpose of the eccentric, abraded tool, appliance or architectural detail is not as obvious as the fire alarm, security sensor, duct, heating unit, soffit or molding that occupies a similar spot in an interior.—SM*

Scott Mossman is a Creative Engineer at HAVAS Chicago and maintains a studio in Chicago, Illinois. For more information: [www.artslant.com](http://www.artslant.com) - scott mossman sculpture; <https://scottmossman.wixsite.com/scott>; [artduo@msn.com](mailto:artduo@msn.com).

Select Awards, Honors and/or Exhibitions: 2018—*2018 Art from the Heartland Exhibition*, Indianapolis Art Center, Indianapolis, IN; *Granded, Five Works-Scott Mossman*, Ignition Project Space, Chicago, IL; *Cornered-Scott Mossman, Recent Sculpture*, Heaven Gallery, Chicago, IL; 2017-18—*14th Regional Juried Exhibition at the Freeport Art Museum*, Freeport Art Museum, Freeport, IL. 2017—*Small Works: 40th Annual National Juried Art Exhibition*, Harper College, Palatine, IL; *Different Paths: Raúl Ortiz and Scott Mossman*, The Art Center Highland Park, Highland Park, IL. 2016—*Overhead-Recent Sculptures, Scott Mossman*, Noyes Cultural Center, Evanston, IL; *True to Form*, Brauer Museum of Art, Valparaiso University, Valparaiso, IN. 2015—*Sculpture Invasion 2015*, Koehnline Museum of Art, Oakton Community College, Des Plaines, IL.



▲ Scott Mossman, *Ramp in Red, White and Blue*, 2017, acrylic on wood, 18½ x 12½ x 12 inches.

► Scott Mossman, *Blue Top*, 2017, acrylic on wood, 16½ x 14¾ x 12½ inches.



◀Yelena Myshko, *Choker*, 2016, photograph, 12 x 16 inches.

*My artistic practice is grounded in my lived experience. As a feminist I am interested in my female subjectivity as critique on social construction of art. I extrapolate existential tension points within my socio-cultural environment and project them on my body. Through my body I construct a subversive perspective on the female nude. My fascination with bare life is related to the literature genre Dirty Realism that attempts to depict mundane aspects of ordinary life in spare, unadorned language. I use everyday objects to construct thought provoking situations. The challenge is to use simple means in resourceful ways. Through my performalist self-portraits I explore the phenomenology of identity production. The aim is to create ambiguous content to grab attention and provoke an associational thought process. This allows me to create an engaged female identity that is a reflexive actor instead of an object in art.—YM*

Yelena Myshko is a student in Arnhem, the Netherlands, where she also maintains a studio. For more information: [www.yelenamyshko.com](http://www.yelenamyshko.com).

Select Awards, Honors and/or Exhibitions: 2018—Group Exhibition, Museum of Lost Minds, London, United Kingdom and Los Angeles, CA; Group Exhibition, *PerfoArtNet International Biennial of Performance*, Bogotá, Colombia; Group Exhibition, *Artist Statement #3*, Czong Institute for Contemporary Art (CICA), South Korea; Performance, *Temporal and Corporeal*, Ohio University Art Gallery, Athens, OH. 2017—Hendrik Muller Fonds Grant; ArtEZ Profileringsfonds Grant; Group Exhibition, *That Generation*, Looiersgracht 60, Amsterdam, the Netherlands; 2014—Group Exhibition, *Asalto!*, Espacio Trapézio, Madrid, Spain; Group Exhibition, *ULTRA FEMINIST*, Roodkapje Rot(t)terdam, the Netherlands. 2010—Group Exhibition, *One Hour Art*, Centraal Museum Utrecht, the Netherlands.

## MICHAEL NAUERT

Los Angeles, California



*Slipping in and out of the familiar through abstract mark making, I draw parallels between nature and human nature within my paintings. My paint application ranges from thin willowy-fang-like strokes to thick juicy plumages of clustered marks. These shapes coalesce into landscape and figure, eventually dissipating into abstract impressions. My hope is that viewers will encounter their inner realities by engaging the work's limbo state.*

*Within this innate reflection, I question the potential fears and inspirations, the knowns and unknowns the observers might meet in themselves. This interaction mirrors the sublime that landscape painting aspires to. Thinking on these ideas, I take the suspended state of my landscapes to construct abstract from. I play with one thing becoming another, marks becoming landscape, landscape becoming something else, and vice versa. The brush stroke becomes a vortex for multiple forms or ideas. The plasticity offers the viewer a choice or perhaps a door to the unknown, and in that choice I hope a piece of the viewer's inner-landscape manifests.—MN*

Michael Nauert is a full-time artist who maintains a studio in Los Angeles, California. For more information: [michaelnauert@gmail.com](mailto:michaelnauert@gmail.com).

Select Awards, Honors and/or Exhibitions: 2018—Publication, *8th International Painting Annual*, Manifest Gallery, Cincinnati, OH. 2017—*I Don't Play House*, Sidewinder Gallery, Chicago, IL; 2017 & 2015—

Steketee Scholarship, Ox-Bow School of the Arts, Saugatuck, MI. 2015-2017—SAIC Grant, School of the Art Institute of Chicago, Chicago, IL. 2014-2017—Honors Scholarship, School of the Art Institute of Chicago, Chicago, IL. 2016—Publication, *New American Paintings*, Issue 125, Juror: Steven L. Bridges, Assistant Curator at Eli and Edythe Broad Art Museum; *Small Works*, Harper College 39th Annual National Art Exhibition, Harper College, Palatine, IL, Juror/Curator: Julie Rodrigues Widholm, Curator of Chicago's MCA. 2014—*Zhou B Art Center 10th Anniversary Show*, Zhou B Art Center, Chicago, IL; *Royal Academy of Arts: Summer Exhibition 2014*, London, England; *GEISAI #20*, by KaiKaiKiKi Co., Ltd., Tokyo, Japan.

◆Michael Nauert, *Speaking with a Lotus*, 2017, oil on canvas, 30 x 22 inches.

▼Michael Nauert, *Shortening of The Way*, 2017, oil on canvas, 24.8 x 23.3 inches.







*Through the coupling of cast and replicated forms, while referencing material culture, I consider the value of objects and their places in my life. Why do we surround our spaces with noise? Why do we purge them? I question the impulse for overcompensation and the struggle for balance between extremes when more of something is validating. I make copies of existing gendered objects, and then mold, cast, and alter them for different contexts. At times, decorative and bodily forms break down, become fluid, and resemble many things at once. In other cases, they seem to get caught up in some game of dress-up and pretend play while trying to fit into their surroundings. Eventually, they find themselves negotiating new categories on and off the wall as the decorative grotesque.—JP*

Joe Pauschel is a Visiting Assistant Professor of Ceramics at Berea College, Kentucky and maintains a studio in Berea, Kentucky. For more information: [www.joepauschel.net](http://www.joepauschel.net); [Paushejt@miamioh.edu](mailto:Paushejt@miamioh.edu).

Select Awards, Honors and/or Exhibitions: 2018—IV. *International Ceramics Triennial UNICUM 2018*, National Museum of Slovenia, Ljubljana, Slovenia; *Abstract Mind*, Czong Institute for Contemporary Art (CICA), Gyeonggi-do, Korea. 2017—Third Place, Online Competition, *Art Kudos International*; Ohio Arts Council Individual Excellence Award: \$5000.00, Columbus, OH; Solo Exhibition, *Undecorated*, Eva G. Farris Gallery, Thomas More College, Crestview Hills, KY. 2016—*Latvia International Ceramics Biennale*, *Martinsons Award Competition*, Mark Rothko Art Centre, Daugavpils, Latvia; Artist Resident at The Vermont Studio Center, Johnson, VT; Solo Exhibition, *Like Low-Hanging Fruit*, Tom Thomas Gallery, Indiana University East, Richmond, IN. 2015—*INTERSTATE: Where I-90 Meets I-82*, Sarah Spurgeon Gallery, Central Washington University, Ellensburg, WA; *Coming of Age: Artists Under 30*, New Hampshire Institute of Art, Peterborough, NH.

♣ Joe Pauschel, *Keeping Up Appearances*, 2016, low-fire earthenware, glaze, paint, 25 x 9 x 9 inches.

## ISMAEL GOMEZ PERALTA

Miami, Florida

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*I see abandoned and neglected building outright ruins in process as testimonials of our ability to make and unmake shelter, history and the narrative of our lives. We can destroy what has been built, but we can allow time to destroy, also. In either case, we are offering a testimonial of our power over change (for better or worse), even when it seems we are not its agents. I hope to make a call to our insensitive gaze, bored by the machinery of our quotidian routines, and shake it with images of the immediate monumental, the concrete we pour in stepped abstractions, the towering with which we hide the sky or frame its empty calm. Our wounded walls are texts, our beams dancers upon gravity. What we live in, and what we abandon, are equally theatrical stages. We are always characters.—IGP*

Ismael Gomez Peralta is self-employed at Peralta's Art Studio in Miami, Florida.

Select Awards, Honors and/or Exhibitions: 2018—*Second LaGrange Southeast Regional*, LaGrange Art Museum, LaGrange, GA; *Bradica*, Saladrigas Gallery, Belen Jesuit School, Miami, FL. 2017—*About Cuban Serigraphy*, Kendall Art Center, Miami, FL; *Artists in Purgatory*, Kendall Art Center, Miami, FL; *Closeup II—Nine Contemporary Cuban Artists*, Lore Degenstein Gallery, Susquehanna University, Selinsgrove, PA. 2016—*Eight Amazing Cuban Artists Good to the Last Drop*, Wynwood Artium Art Gallery, Miami, FL; *Closeup I—Eight Contemporary Cuban Artists*, Webber Gallery, Ocala, FL; *Art Expo NY*, Simons Gallery, New York, NY; *Palm Beach Art Fair*, Linea Studio Art Gallery, Palm Beach, FL. 2015—*Nine Artists on the Green*, the Gallery at Green Library, FIU, Miami, FL.



◀Ismael Gomez Peralta, *Requiem al Orange Bowl II*, 2017, mixed media on canvas, 28¾ x 39 inches.

## DANIEL PITTMAN

Oakland, California



*I view my work for the most part, as a series of warning and caution signs: visions of dangers past and present, and of those that will inevitably occur without a proper braking mechanism.*

*While my work contains references to social, political and environmental issues, I strive to avoid in-your-face bannerism. I leave that to those activists and writers whose skills are well developed in their respective fields.*

*I hope that the viewer will be drawn in on a purely visceral and emotional level before any so-called "meaning" is finally drawn from the work. The ultimate goal is to take the viewer on a journey into his or her unconscious, to offer an occasion for reflection and introspection.*

*This particular collage, They will all come home, is part of an on going series entitled American Album. At present this includes ten works with more on the way.*

*I hope to find a venue soon to show the complete series. In the meantime I encourage you to visit my website to view the entire series as well as my other works.—DP*

▲ Daniel Pittman, *They will all come home*, 2013, coffee, paint and paper on wood, 38½ x 38½ inches.

Daniel Pittman is a self-employed painting contractor who maintains a studio in Oakland, California. For more information: [danielpittmanart.com](http://danielpittmanart.com).

Select Awards, Honors and/or Exhibitions: 2018—Group Exhibition, *Earth Action Climate Exhibition*, UC Berkeley, Berkeley, CA. 2015—Group Exhibition, Minna Gallery, San Francisco, CA. 2014—Group Exhibition, Fairfax

Pavilion, Fairfax, CA. 2011—Group Exhibition, Art Space, Burlington, VT. 2009—Solo Exhibition, Basementaire Gallery, New York City, NY. 2006—Group Exhibition, The studio@620, St. Petersburg, FL. 2005—Group Exhibition, Basementaire Gallery, New York, NY. 2002—Solo Exhibition, Fire House Gallery, Burlington, VT. 1998—Group Exhibition, Exit Art, New York, NY. 1996—Recipient: Pollock-Krasner Foundation Grant.



## LISA S. QUALLS

Tallahassee, Florida

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*My work investigates identity and culture and the way cultures intersect and interact. I explore these ideas in both macro and microcosms. Listening to family stories and documenting them has inspired me to research these ideas on a much more intimate level. Whether my focus is on peoples and history in the southern United States or the migration of Africans to Europe, the reoccurring theme is the evolution of culture and society.*

*Much of my work, for the last few years, has been about Southern identity in the United States. As part of this work I am also focusing on how landscapes and plants become part of a cultural identity. I am collecting natural found objects such as leaves, twigs and bird's nests from walks across the South and photographing, drawing and painting these objects.—LSQ*

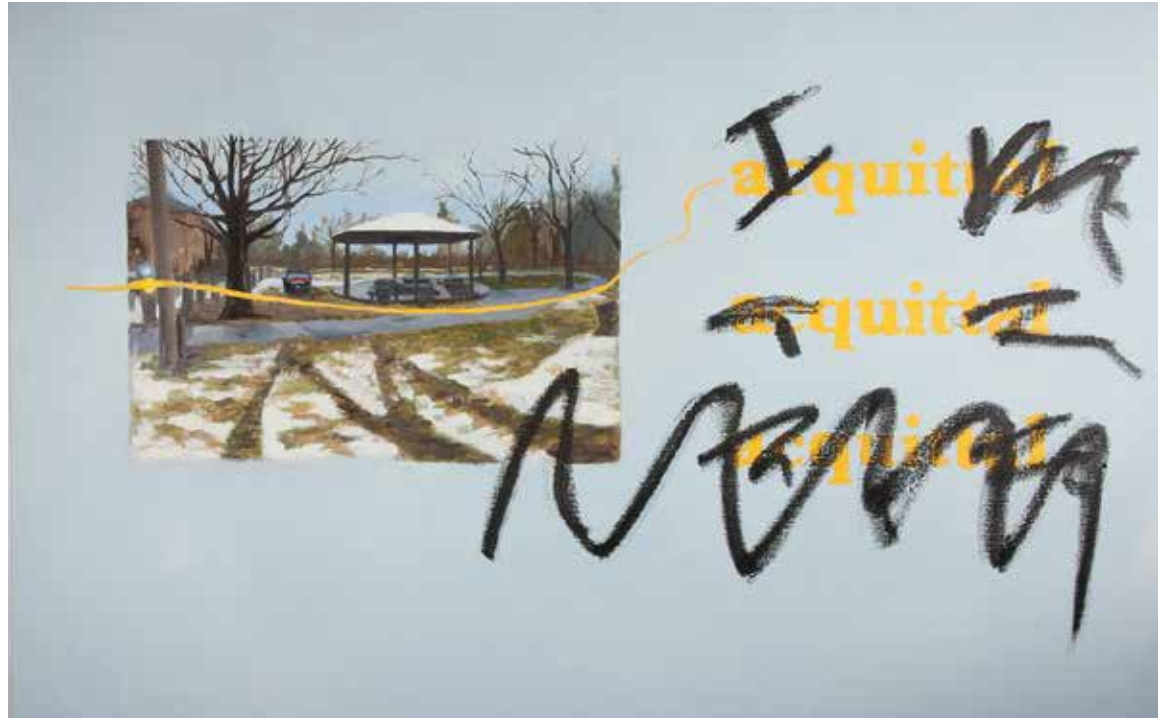
► Lisa S. Qualls, *Nest*, 2017, watercolor, colored pencil and oil on paper, 20 x 20 inches.



Lisa Qualls is self-employed and maintains a studio in Tallahassee, Florida. For more information: [www.lisaqualls.com](http://www.lisaqualls.com).

Select Awards, Honors and/or Exhibitions: 2018—*Lisa Qualls*, Ann Connelly Fine Art, Baton Rouge, LA. 2016—*Louisiana Portrait Project (Phase One)*, Hattiesburg Arts Council, Hattiesburg, MS; *Louisiana Portrait Project: Silence and Sound*, Gaston College Art Gallery, Dallas,

NC. 2015—Monograph, *Lisa Qualls: A Collection of Silence*, French & Michigan Publishing, October 2015; *A Collection of Silence*, French and Michigan Gallery, San Antonio, TX; *Variorum*, The Tank, Houston, TX. 2014—*From There to Here*, Gallery Jatad, Houston, TX; 2013—*The Familiar Wilderness*, Gallery Jatad, Houston, TX; *The Familiar Wilderness*, Baton Rouge Gallery, Baton Rouge, LA. 2012—*Building Balance*, Islander Gallery, Corpus Christi, TX.



►Leslie Robison, *American Landscape* 11/22/14, 2017, oil and acrylic on canvas, 24 x 36 inches.

*I am interested in how power is conveyed in languages, institutions, and through the media. In this body of work, titled American Landscapes, I use pastels or paint to render familiar scenes with careful observation so that I can closely capture a found moment of video footage. The scenes I choose to render show violence or its aftermath, in which the means of maintaining power are laid bare. The works I do on top of or around these images become a reaction to this prolonged observation or witnessing, with expressive marks or language manipulation as a sort of lamentation of these atrocities.—LR*

Select Awards, Honors and/or Exhibitions: 2018—Juried Exhibition, *Tiny Acts Topple Empires*, The Woskob Family Gallery, Penn State University, State College, PA. 2017—Solo Exhibition, *The Language of Endowment*, 621 Gallery, Tallahassee, FL; Solo Exhibition, *Becoming Monumental*, TAD Gallery, Denton, TX; Juried Exhibition, *Gritty in Pink*, Bailey Contemporary Arts, Pompano Beach, FL. 2016—Juried Exhibition, *Messing With Yarn*, Textile Arts Factory, Napoli, Thessaloniki, Greece; Juried Exhibition, *Politics and Power*, Ann Street Gallery, Newburgh, NY. 2015—Juried Exhibition, *Perspective: Fresh Look at Contemporary Drawing & Painting*, Hillyer Art Space, Washington, DC. 2013—Juried Exhibition, *A State of Un-Play*, Atelier 35, Bucharest, Romania; Juried Exhibition, *Paper in Particular*, Columbia College, Columbia, MO. 2012—Juried Exhibition, *Folio Weekly Invitational Artists Exhibition*, Cummer Museum of Art, Jacksonville, FL.

Leslie Robison is an Associate Professor of Art at Flagler College and maintains a studio in St. Augustine, Florida. For more information: [www.leslierobison.us](http://www.leslierobison.us).

## GABRIELLE SACHA

Minneapolis, Minnesota

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*Some people call it luck, but for me, that charm was wearing off. Even my companions were frustrated when I found one, or two, in the grass. What inspires me is the moment of disbelief when someone sees a four leaf clover with their own eyes. Maybe I am lucky, I do not believe in luck. I do believe in wonder. I want others to feel this reaction! Painting my collection allows me to share this feeling with more people. Taking the time to appreciate and adorn each one, relishing the size and organic shape. At work I feel charmed and awestruck again.—GS*

Gabrielle Sacha is self-employed and maintains a studio in Minneapolis, Minnesota. For more information: [decepl.us](http://decepl.us); [gabrielle.sacha@gmail.com](mailto:gabrielle.sacha@gmail.com).

Select Awards, Honors and/or Exhibitions: 2018—Solo Exhibition, Hudson Hospital through the Phipps Center for Arts, Hudson, WI. 2017—Small Works Group Exhibition, *100 Under 100*, Crossings at Carnegie Gallery, Zumbrota, MN. 2012—Special Recognition Award, Abstract Juried Art Show by *Art Quench Magazine*.



▲ Gabrielle Sacha, *Bed of Roses*, 2017, acrylic on four leaf clover, 1½ x 1 inches.

◆ Gabrielle Sacha, *Worth Salt*, 2018, acrylic on four leaf clover, 1½ x 1 inches.



*We are surrounded and bombarded by color, but the tonality and texture of a hand-inked black and white print has the power to stop us in our tracks. Unsaturated images command our attention because shape, form, context and the play of light and shadow are simplified. They allow us to concentrate on the subject. They are "easy" on the eye.*

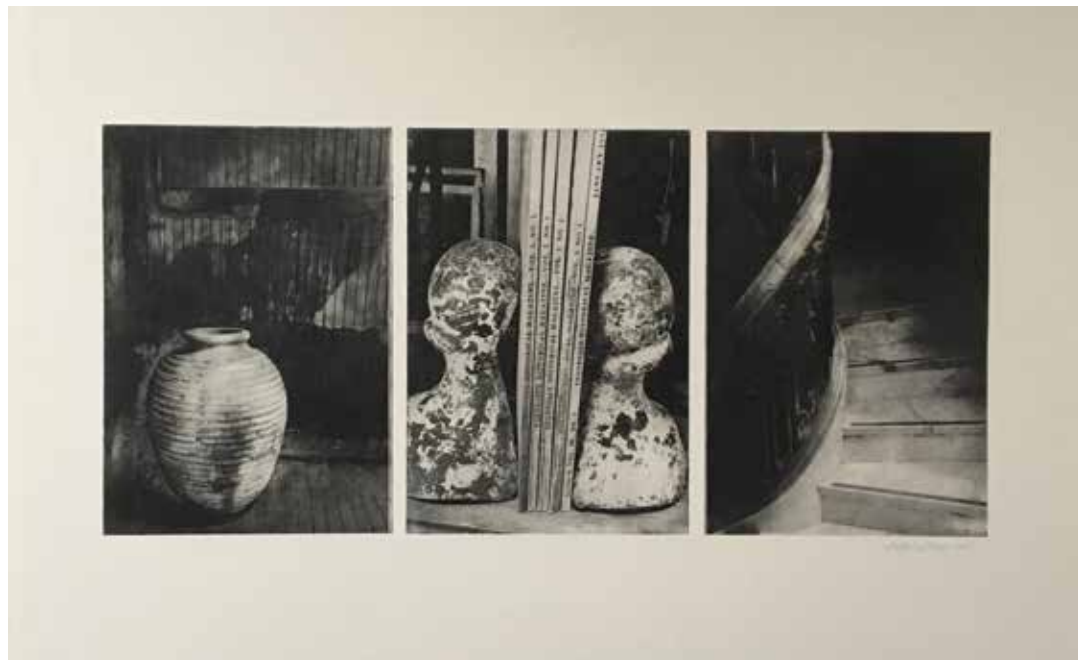
*With this sensibility as my focal point, I've been using an iPhone as my primary acquisition device. The ease of "capture" enables me to bricolage my memorialized images.*

*I then transform them into "one of a kind-one at a time" photopolymer intaglio inked etchings that don't utilize altered-reality manipulations. And they can't be mechanically mass-produced with the stroke of a computer key. Blotted Copperplate paper is laid onto the etched plates after I have prepared, inked and positioned them onto a press that is pulled by hand.*

*Etchings have been created for centuries by the world's greatest artists. The use of non-toxic photopolymer plates brings the intaglio tradition into the 21st Century.—AS*

Anita Seltzer is self-employed at Permanent Press, Inc. and maintains a studio in West Palm Beach, Florida. For more information: [permanentpress@mindspring.com](mailto:permanentpress@mindspring.com).

Select Awards, Honors and/or Exhibitions: 2018—*Color*, SE Center for Photography, Greenville, SC; Juried Exhibition, *PHOTOgraphy 2018*,



Philadelphia Sketch Club, Philadelphia, PA; Juried Exhibition, *Bibliophoria V*, Sebastopol Center for the Arts, Sebastopol, CA; Juried Competition, *Inkmasters*, Cairns, Australia; *On Paper Project*, Barcelona, Spain; Juried Exhibition, *Norman D. Rosen Museum Gallery Biennial*, Boca Raton, FL; *Women in the Visual Arts (WITVA) Juried Exhibition*, Coral Springs Museum of Art, Coral Springs, FL. 2017—*WITVA Juried Exhibition*, Center for Creative Education, West Palm Beach, FL; *WITVA Juried Exhibition*, Armory Art Center, West Palm Beach, FL.

▲Anita Seltzer, *Historic Trust: In Praise of Preservation*, 2017, Hahnemühle Copperplate etching paper, Akua ink, 21½ x 34¾ inches.

## TIBOR SIMON-MAZULA

Budapest, Hungary

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*During the painting process I trust in my actual instincts. Working intuitively is a refuge, which not only shields from the external world but creates connection. I calm down when the brush caresses the canvas, but when the paint splashes, the palette knife scratches, I break through the grip of the world with the lively expressive action of painting. On the canvas, sometimes thick oil paint is mixed with bone ash or marble dust curls so that it cracks like the dry earth, but some areas are left empty as if a storm had swept through the image.—TS-M*

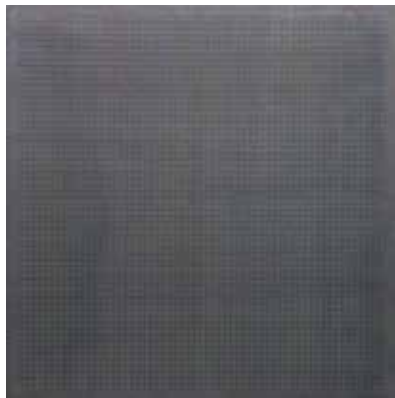
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Tibor Simon-Mazula is a self-employed artist at Tibor Simon-Mazula Art Studio in Budapest, Hungary. For more information: [www.tiborsimon.com](http://www.tiborsimon.com); [tibor.simon.mazula@gmail.com](mailto:tibor.simon.mazula@gmail.com); [art@tiborsimon.com](mailto:art@tiborsimon.com).

Select Awards, Honors and/or Exhibitions: 2017—Finalist, *Selection of Hungarian Contemporary Art*, REÖK Pallace, Szeged, Hungary; Solo Exhibition, *Recollection*, NextArt Gallery, Budapest, Hungary. 2016—Group Exhibition, *No Name*, DAX Gallery, Costa Mesa, CA. 2015—Finalist, *Bombay Sapphire Artisan Series*, San Francisco, CA; *Emerging Artists of the Bay Area*, Marin Museum of Contemporary Art, Novato, CA; Solo Exhibition, *Dawning*, Shooting Gallery, San Francisco, CA; Solo Exhibition, *Moments*, Kabuki Sundance Cinemas, San Francisco, CA; Group Exhibition, *Bombay Sapphire Artisan Series*, MIAMI SCOPE, Miami, FL; Group Exhibition, *Anniversary Show*, White Walls Gallery, San Francisco, CA. 2013—Emerging Artist of 2013, Academy of Art University, San Francisco, CA.



► Tibor Simon-Mazula, *Combing*, 2015, oil on canvas, 48 x 24 inches.



### 1. Material

*Main materials for my works are retro-reflective fabric or mirror instead of canvas, thread and fabric instead of paint in order to experience the flatness of painting on canvas and to replace them. Result of imperfect and fortuitous happenstance, that flexible material and repetitive stitching activities bring,*

*emphasise properties of the materials. Thickness of the materials are overlapped, and it makes gaps and shadow. Reflective fabric meets that phenomenon and creates changes of colour and texture depending on the angles of viewers sight.*

### 2. Human error

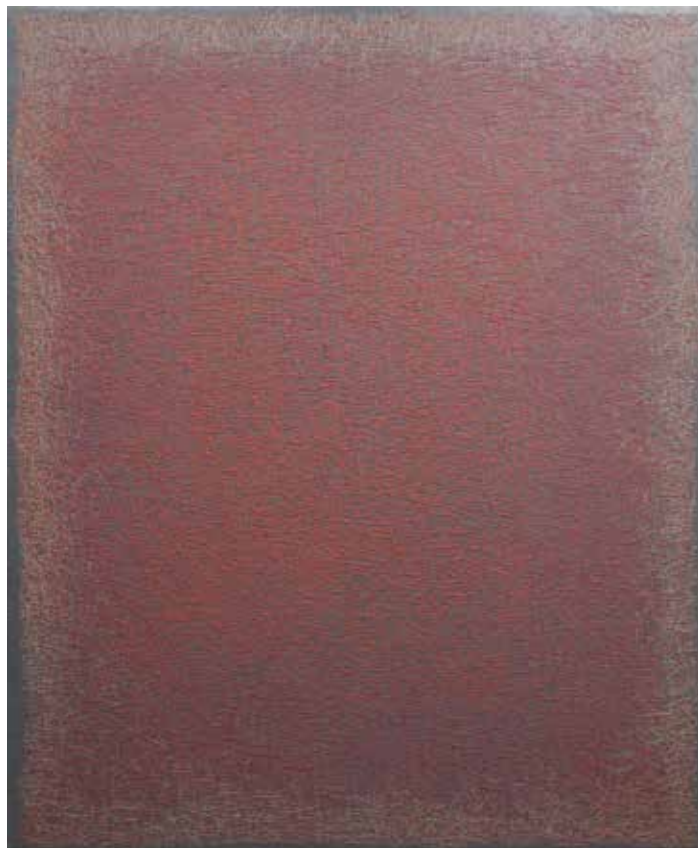
*Making process by humans' eyes and hands with soft material could not be perfect. Imperfect lines make a figure, imperfect figures make an impression. An action is derived from the first action, and the next action follows. Linked reactions derive each other, and that interaction becomes one impression. Sometimes that human error creates new shape. Eyes and hands interact with the materials organically.*

### 3. Gesture of labour—meditation

*Repetition of lines and figures, seems to have no purpose and unclear shaped, minimises the recurring thoughts. Time passes and gesture builds up by repeating imperfect and unstable activities like physical meditation. That shows time passage. The works complete through interaction among the labour, material which releases the energy and viewers who try to discover it through their physical movement.—IS*

Ina Sinn is an artist and part-time tutor at Kyungmin University and FLA and maintains a studio in Seoul, South Korea. For more information: [inasinn.com](http://inasinn.com).

Select Awards, Honors and/or Exhibitions: 2018—Group Exhibition, Daejeon Modern History Museum, Daejeon, S. Korea. 2017—*Foggyday in London Town*, Nuguna Gallery, Suwon, S. Korea; Group Exhibition, Art Space In, Incheon University, Incheon, S. Korea. 2015—*Mind the Gap*, Gallery Seba, Seoul, S. Korea. 2014—*Postgraduate Summer Show*, Chelsea College of Art & Design, London, United Kingdom; Group Exhibition, ArtCube, London, United Kingdom. 2012—*East meets West: Art and Design Now*, Mok Space, London, United Kingdom; *Archipelago*, Gallery on the Corner, London, United Kingdom.



▲ Ina Sinn, *Black Square III*, 2018, acrylic and thread on reflective fabric, 70 x 70 centimeters.

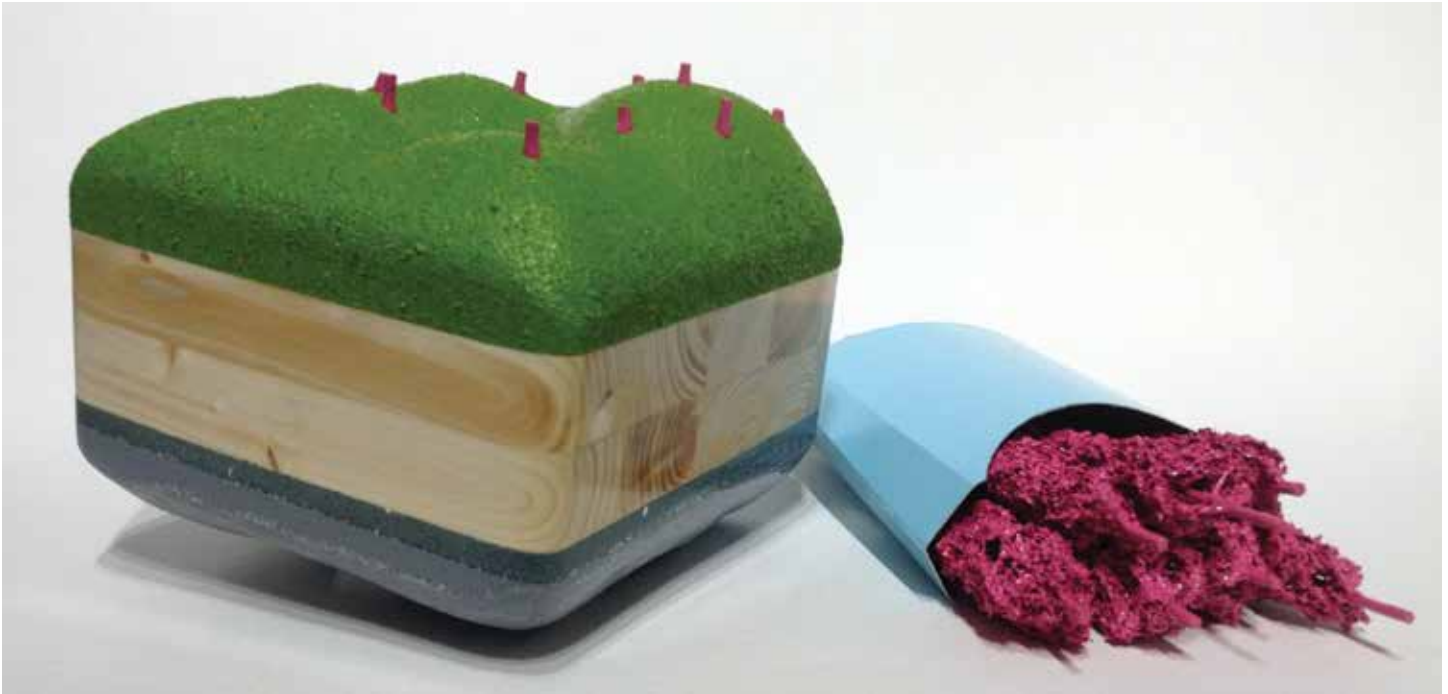
▶ Ina Sinn, *2;01pm*, 2017, thread on reflective fabric, 70 x 85 centimeters.



## JOHN SWARTWOUT

Wisconsin Rapids, Wisconsin

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*I have been a practicing artist for a good stretch of time, during which my shenanigans have taken me from Britain, Germany, Canada, and back to my home state of Wisconsin. My works are usually sculptural with the element of film. Though, the biggest aspect of my work would be the important element of humour. One of my vivid memories as a child was witnessing an upside down tractor. Yes, upside down. And the farmer (who was a neighbor) says, "Well." Well?! Seeping.....seeping with dry humour. More importantly, I love the way humour can be an excellent vehicle for truth in countless forms, which is why I have loved humour in all forms and will continue to incorporate it (no pun intended) into my work.—JS*

John Swartwout is self-employed and maintains a studio in Wisconsin Rapids, Wisconsin. For more information: [swarty.squarespace.com](http://swarty.squarespace.com); [swarty71@gmail.com](mailto:swarty71@gmail.com).

Select Awards, Honors and/or Exhibitions: 2016—Group Exhibition, *Magnus Colo*, Dab Art, The HUD Gallery, Ventura, CA; 2nd Place Award, *International Juried Show*, E3 Gallery, Missoula, MT. 2015—Solo Exhibition, *Kitsch*, The Center For Visual Arts, Wausau, WI. 2007, 2008 & 2011—Northern Arts New Works Grant, Ontario Arts Council. 2009—Emerging Artist Grant, Ontario Arts Council. 2008—Solo Exhibition, *Kitsch*, Thunder Bay National Art Centre, Thunder Bay, Canada. 2006—*Cinefest International Film Festival*, catalogue, pp. 117-118. 2005—*Cinefest International Film Festival*, inclusion into 2005 film library, Sudbury, Canada; *Toronto Film Festival/ImagineNative International Film Festival*, catalogue, pg. 35. 2003-2004—Eugene Dana Art Award.

▲ John Swartwout, *Tribute to American Hardcore: Corporate Deathburger*, 2018, mixed media, 7 x 11 x 6 inches.

*Each painting is a landscape of landscapes. By organizing multiple views, often in various rotations, I assemble them into a hybrid space. These divergent views can be pulled into a white expanse or can stack and overlap. Perspectives of roads, fields, and trees are used as props while I concentrate on unifying a new organic whole;*

*a space of spaces focusing on what happens where discordant scenes merge, end, or another begins.*

*Consciously or not, our concepts of a landscape go far beyond scenes of mountain vistas. A wider definition includes CT scans, retail planograms, and gas formations in Hubble telescope pictures. A still wider definition comes from physics where conceptual landscapes include space itself as expanding or curling into other dimensions. In my case, I draw loosely from these concepts of the flexibility of space and restructure landscape dimensions as if they did not play by standard perspective viewpoints.—NET*

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Nathan E. Taves is self-employed and maintains a studio in Columbia City, Indiana. For more information: [nathantaves.com](http://nathantaves.com).

Select Awards, Honors and/or Exhibitions: 2018—1st in Painting Award, 46th International Art Show, Brownsville Museum of Fine Art, Brownsville, TX; Award, Texas National 2018, Stephen F. Austin University, Nacogdoches, TX; Valdosta National 2018, Valdosta State University, Valdosta, GA; 39th Annual Juried Exhibition, Monmouth Museum, Lincroft, NJ. 2017—60th Chautauqua Exhibition of Contemporary Art, Chautauqua Institution, Chautauqua, NY. 2016—The Reconsidered Landscape, Perry and Carlson Gallery, Mount Vernon, WA; 72nd Wabash Valley Juried Exhibition, Swope Art Museum, Terre Haute, IN; ViewPoints 19th Juried Exhibition, Studio Montclair, aljira a Center for Contemporary Art, Montclair, NJ; A Sense of Place International Juried Art Exhibition, Site: Brooklyn, Brooklyn, NY. 2015—First Place Award, New Direction '15 National Juried Contemporary Art Exhibition, Barrett Art Center, Poughkeepsie, NY.



◀Nathan E. Taves, *Jandy Valley*, 2018, oil on panel, 36 x 24 inches.

## MJ TYSON

Hoboken, New Jersey

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*All material carries a past, and whether we acknowledge this lineage or not, it exists. It may be to our advantage—as a way of orienting ourselves in our world—to consider the cycles of creation and destruction intrinsic to the objects and materials that surround us.*

*In this series of vessels, Homes, I explore the reincarnation of personal objects. These objects are extensions of the lives that brought them together. Each vessel is made from objects left*

*behind by the deceased residents of one home, and is named for the address of that home. These vessels are consolidations that memorialize the last lives of objects and the fleeting human lives that brought them together.—MJT*

MJ Tyson is a teacher at Rhode Island School of Design, Brooklyn Metal Works and maintains a studio in Hoboken, New Jersey. For more information: [mjtyson.com](http://mjtyson.com); [mj.tyson.studio@gmail.com](mailto:mj.tyson.studio@gmail.com).

Select Awards, Honors and/or Exhibitions: 2018—*Transformation 10: Works in Found Materials*, Contemporary Craft, Pittsburgh, PA; Artist Residency, The Studios at Mass MoCA, North Adams, MA; *Juried Craft*, Delaware Art Museum, Wilmington, DE; *The Last Objects*, Brooklyn Metal Works, Brooklyn, NY; *RE:FORMATION*, Gallery Madison Park, New York, NY; *Talente*, Munich and Upper Bavarian Chamber of Skilled Trades, Munich, Germany; Artist Residency, Vermont Studio Center, Johnson, VT. 2017—*International Graduate Show*, Galerie Marzee, Nijmegen, Netherlands; *Duality: Glimpses of The Other Side*, Islip Art Museum, East Islip, NY; *RISD Graduate Thesis Show*, Rhode Island Convention Center, Providence, RI.



◀MJ Tyson, *96 Beachmount Avenue*, 2017, personal objects left behind by the deceased residents of 96 Beachmount Avenue, 16 x 6 x 5 inches.

▲MJ Tyson, *102 Garden Hills Drive*, 2017, personal objects left behind by the deceased residents of 102 Garden Hills Drive, 11 x 6 x 5 inches.



*I hate fast technology revolution, massive filtered information and flow production. After graduating from DePauw University, I moved to NYC to continue my education at Parsons School of Design. Film photography became my everyday time-consuming gateway, which also helped me seriously consider my attitude to both art and life; what I choose to say and whom I choose to say in my work. The entire practice seems more like a mediation, a self-confession, and a time based ownership recreation. Because of being monitored and regulated by the government, in my precollege education, I cannot say all I know without reserve. I desire a freedom of speech. I desire a freedom of thought. I desire sharing these freedoms with my audience. In a particular place, in a particular time, I choose to use film photos to help extend my audiences' limitation of "knowing." Also, in this particular artwork, I wish my audience to understand the price to be modern, especially in China where there are so many places taking down the traditional stuff and putting up fancy, new buildings. Giving my audience back a sense of their own autonomy and restoring their knowledge is my motivation.—JX*

Jing Xu is a graduate student at Parsons School of Design and maintains a studio in New York. For more information: [www.jinnngxu.com](http://www.jinnngxu.com).

Select Awards, Honors and/or Exhibitions: 2017—*Color: Primary to Tertiary Exhibition*, Site: Brooklyn Gallery, New York, NY; *Forging American: Art in the Workings of an Asian American Rust Belt*, Big Orbit Gallery, CEPA Contemporary Photography and Visual Arts Center, Buffalo, NY; *International Artists Statement #2*, CICA Museum, Korea; *3rd International Exhibition on Conceptual Art*, CICA Museum, Korea; *Senior Art Exhibition*, Peeler Art Center, Visual Arts Gallery, DePauw University, Greencastle, IN; Second Prize, *Space Out Over Amsterdam*, published in *Polaris*; *Racial Tone*, published on the cover of *A Midwestern Review*. 2016—*Space Out Over Amsterdam* and *Photography Still*, published in *A Midwestern Review*.

▼Jing Xu, *Real City Installation—Price to be Modern #1* and *Price to be Modern #2*, 2017, gelatin silver prints, each 8 x 10 inches.



**2017 FIRST AWARD**  
**Toby Kaufmann-Buhler**

## Lafayette, Indiana



Toby Kaufmann-Buhler, stills from *2 fragments of motion (self-surveillance)*, 2014, HD video/stereo sound.

Toby Kaufmann-Buhler is a self-employed artist who maintains a studio in Lafayette, Indiana. For more information: [oscillation.org/tkbuhler](http://oscillation.org/tkbuhler); [tkbuhler@gmail.com](mailto:tkbuhler@gmail.com).

## 2017 SECOND AWARD

## June Lee

Seoul, South Korea



June Lee, *Bystander* (and detail), 2011 to present, thread on resin cast, 8 x 1½ x 2 inches each.

June Lee is a faculty member in the Sculpture Department at Kookmin University and maintains a studio in Seoul, South Korea. For more information: [www.junelee.kr](http://www.junelee.kr); [artist.junelee@gmail.com](mailto:artist.junelee@gmail.com).

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