

WAGING PEACE!



EXHIBITION CURATORS

Viki D. Thompson Wylder

Leslie Anderson • Eileen Baumfield Lerner • Kabuya Bowens • Michele Davidson • Barbara Davis • Lisa Girard • Barbara Goldstein • Jennifer Hamrock • Linda Kaye Johnson • Katharyn Jones • Marcia Meale • Kim Saleses • Donald E. Sheppard • Melinda Stuart-Tilley • Shannon Takacs • Amanda Karioth Thompon • Althea Valle

SPONSORSHIP AND ORGANIZATION

Exhibition Organization

The exhibition *Waging Peace* was organized by the Florida State University Museum of Fine Arts. Curators: Viki D. Thompson Wylder (Curator of Education) with a team of primarily visual arts educators from Leon County. Project Staff: Allys Palladino-Craig, Director & Editor-in-Chief, MoFA Press; Jean D. Young, Deputy Director, Registrar & Publications Designer; Wayne T. Vonada Jr., Exhibitions Preparator & Designer; Elizabeth McLendon, Archivist & Communications Coordinator; Viki D. Thompson Wylder, Curator of Education & Artists' League Liaison; Rachel A. Collins, Chief Operations Officer, College of Fine Arts; Tom Wylder, Events Staff.

Sponsorship

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ACKNOWLEDGMENTS

The wisdom of granting agencies, local organizations and private donors has substantially empowered *Waging Peace!* For over two years, the project has been in the making—first, as the spark of an idea, and then, once work began—shaping the exhibition. Without the underwriting of grant funds from both the Division of Cultural Affairs of the State of Florida and from the Council on Culture and Arts of Tallahassee / Leon County, as well as the collaboration of the Holocaust Education Resource Council, and the kindness of benefactors of the Peace on Earth Gift, this project would not have had the support it deserved. So many humanists and persons of goodwill, individuals and generous patrons alike, have made it what we can all be proud to acknowledge.

The staff of the Museum generally reject any self-congratulation in our publications, but in this single instance, it is appropriate to make an exception to recognize one of our own: Viki D. Thompson Wylder, PhD / MFA.

While already working on her dissertation on the artist Judy Chicago, Viki joined the staff of the Museum in 1989. There weren't enough of us to cover all the work areas so Viki served in a number of roles over the years including publicist, registrar of the Collection, special projects researcher, arts organization liaison, and curator of exhibitions that included organizing an 8-museum tour of Judy Chicago's work and securing gifts of artwork for the MoFA Collection. Yet her greatest love has been for the department she invented for the Museum: the Education Department.

As Curator of Education, Viki moved into the community with admirable projects and with surprising innovations in terms of how museums had traditionally worked with the K-12. Rather than create exhibitions to curatorial specifications for a thematic topic that would be Museum-centric, Viki conferred upon the educators of Leon and other north Florida counties a curatorial

role, making them her colleagues and stakeholders in the educational product that was delivered to young audiences.

Academic museums come in all sizes. The Museum of Fine Arts had precursor galleries at the University before the Fine Arts Building was completed in 1970 creating a large purpose-built facility. From 1950-1970 exhibition spaces in Westcott and William Johnston Building were sites of installations of University collections or of temporary exhibitions without sustained and continuous programming. What documentation exists for those galleries has been eclipsed by the 16000 square foot space that has become—after many years and several name changes—the Museum of Fine Arts. It is with this in mind that the first generation of staff of the current entity—MoFA, the Museum of Fine Arts—take their leave and welcome the next generation of staff. Certainly, it gives us cause for celebration to say goodbye on the occasion of a project of such high values, investment from our constituency, and of meaningful humanism. Thank you, Everyone, and thank you, Viki.

—*Museum of Fine Arts Staff, Collaborators and Donors*

►Detail of the *Tallahassee Mural*, Collection of Florida State University Museum of Fine Arts.



THE LOGISTICS OF WAGING PEACE

Waging Peace is the sixth exhibition undertaken by the Education Program of the Florida State University Museum of Fine Arts (FSU MoFA). As with most of these exhibitions, *Waging Peace* was suggested by teachers in the Leon County School System. The title, which uses the term “waging,” was chosen to convey an underlying conception of peace as “active.” Peace must be waged. It does not mean merely the absence of violence or war. Rather peace means the constant challenge or struggle to construct ethical balance among individuals and groups in society. It means preserving and promoting the natural ecology of the earth with the aim of a fair sharing of its sustained resources. When the title was determined it was not known who else might have used the phrase “waging peace.” As work on the exhibition began, however, it was discovered (among other usage of the phrase) within the precept-like motto for the Jimmy Carter Center, “Waging Peace. Fighting Disease. Building Hope.”

A committee of educators selected the work for the exhibition from artists across the United States who answered a call for entries. The committee looked at over 300 pieces and selected 49 works by 40 artists. The project developed with the spirit of Picasso’s *Guernica* in mind. The call for entries asked for artworks which would convey one or more of the following: 1) a response to, solution towards, or consequences of peace or its absence, 2) active progress towards or analysis of the nature and possibility of peace, 3) overcoming conflict, and 4) promoting, striving towards, seeking, investigating the journey of, and achieving peace. Works could address multiple levels of the possibilities mentioned through personal, spiritual, regional, cultural, geographical, or worldwide concerns.

The selection process took several sessions since educators looked at each work and discussed it with the thought of incorporating the work within the curriculum taught in the classroom. The committee tended to focus

their choices on: 1) work that seemed to convey an explicit / widely accessible message of an active means toward achieving peace, or 2) work they felt appealed to a broad, multi-cultural, and multi-age audience, inclusive of children and adult viewers, or 3) work they felt represented a positive message or attitude that encourages peace.

The committee also developed accompanying educational programs during the two years of preparation for the exhibition’s debut. The *Waging Peace* project as a whole included:

- exhibition of artwork by a nationwide selection of artists, May 14 – July 8, 2018
- exhibition catalogue
- exhibition of artwork by K-12 students from the Leon County region, inspired by the art of the *Waging Peace* exhibition
- an educational packet with lesson plans based on the *Waging Peace* artwork, written by educators on the committee and others, made available on the MoFA website and sent primarily to art teachers throughout the Leon County School System
- collaborative multi-school traveling art projects shown in the K-12 student exhibition
- *Waging Peace* artists’ interactions with students
- teacher workshops with *Waging Peace* artists
- extended projects through partnerships with community organizations, in particular the Council on Culture and Arts (CoCA) that hosted K-12 student work at the Tallahassee City Hall, the Holocaust Education Resource Council (HERC) and the FSU Schools

who co-sponsored a teacher workshop by New York artist Linda Stein, The Plant on Gaines Street that developed and implemented a series of *Waging Peace* open community art events/workshops, and the Anderson-Brickler Gallery & C.A.P. Collaborative Art Projects that interacted with under-served schools and students in the Tallahassee area

- tours and reception (reception, Friday May 18, 6 – 8 pm) with educational activities and performances.

Deep thanks goes to the artists. Deep thanks goes to all those involved with this project, to the individual members of the committee, to the institutions which have contributed their time and resources, as well as to the interns and volunteers acknowledged who attended meetings, interacted with artists, and also composed lesson plans. All—artists and contributors—waged peace through their involvement. In closing, a special acknowledgment goes to educators, like those on this committee, who wage peace everyday through the nature of their work, who provide information to others in the hope of creating a citizenship that comprehends the responsibility to produce and sustain an equitable societal treatment of humanity and the earth.

—Viki D. Thompson Wylder
Curator of Education, FSU Museum of Fine Arts

►Roberta Masciarelli, *Somewhere Else But Not Here*, wall hanging assemblage sculpture with found objects and re-purposed materials, 18 x 10 x 4 inches.





THE ARTISTS

Hannah Smith Allen	Bernie M. Molaskey
Bradley Arthur	Joe Norman
Leon Bedore (Tes One)	Dan Noyes
Sara C. Chang	Luisa Padro (Artysta LuLu)
Du Chau	Ashlyn Pope
Hank Feeley	Orly Ruaimi
Allison Finn	Natalie Sassine
Mark J. Fletcher	Judy Lipman Shechter
Raquel Fornasaro	Regina Silvers
Carmen Rojas Gines	Susanne Slavick
Richelle Gribble	Linda Stein
Marcia Haffmans	Jason Stout
Mariann B. Kearsley	Anika Toro
Dan Kurland	Ani Tung
George Lorio	Patricia Anderson Turner
Cecelia Lueza	Jackie Weaver
Stephen Marc	Eva Weingarten
Roberta Masciarelli	Anita S. Wexler
Sean S. McGraw	Ashley P. Wilson
Maria Mijares	Lori Hope Zeller

HANNAH SMITH ALLEN

For a decade now, my artwork has focused on issues of war and nationhood. Through photography, sound, and imaging I consider how pictures of violence and war permeate our fantasies and imaginations. Today the majority of Americans experience war via images. I am interested in the nature of these images—how they look, operate, and function.

Target Practice is not a depiction of violence. It is a prayer for peace; if we can begin to find our own reflections in the faces of our enemies, perhaps we can begin to build a more peaceful world. —HSA

The artist is an Assistant Professor of Art, Photography & Digital Media at Adelphi University in Garden City, New Jersey. She maintains a studio at 1307A, 2nd Avenue, Asbury Park, NJ 07712. Website: www.hannahsmithallen.com. Contact information: hannahsmithallen@me.com.

Selected Awards and Exhibitions: 2018—*Hannah Smith Allen*, Hampshire College Art Gallery, Amherst, MA; 2014—*Scheduled Implosions*, Good Children Gallery, New Orleans, LA; 2013—*Battlegrounds*, AIR Gallery, Brooklyn, NY; 2010—NYFA Fellowship in Photography, New York Foundation for the Arts, New York; 2007—Individual Photographer's Fellowship, Aaron Siskind Foundation, New York, New York.



▲ Hannah Smith Allen, *Target Practice*, 2014, acrylic mirrors, 36 x 144 inches installed.

BRADLEY ARTHUR

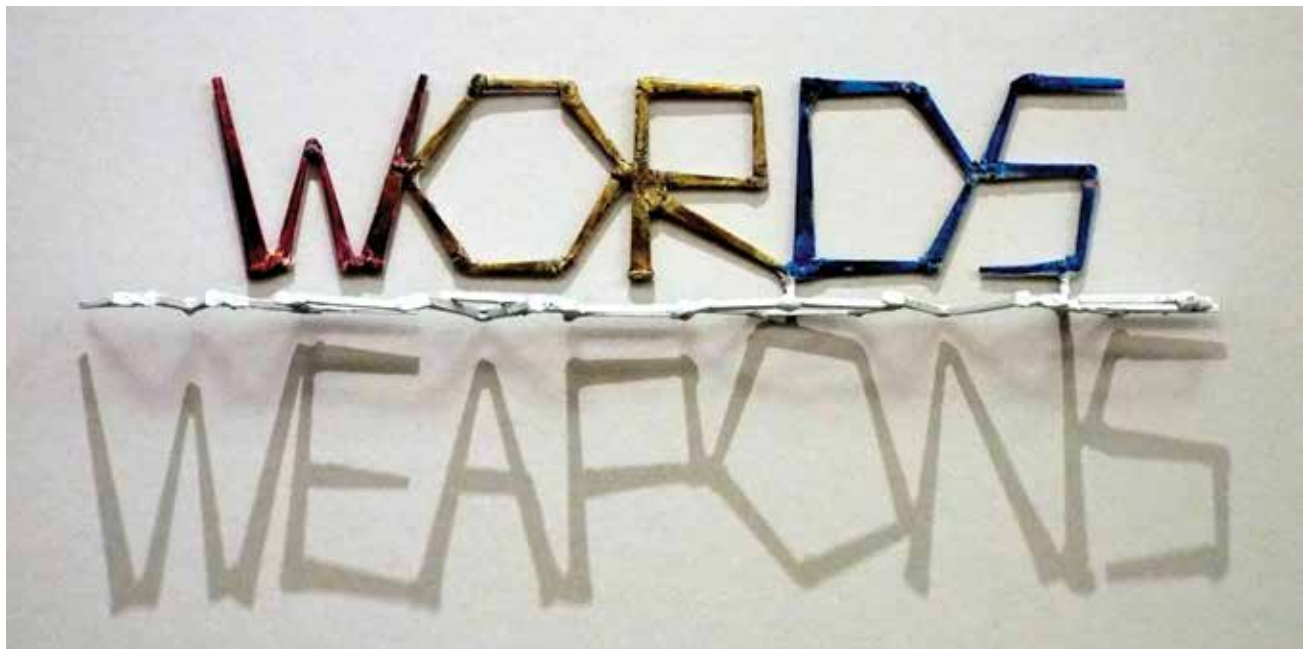
My work is intended to bring awareness to our inner world. I chose simple construction nails, not to build something utilitarian, but to create an object to contemplate. Words have tremendous power and we interpret them subjectively. Although words usually occur outside us, they enter our deep inner thoughts and register meanings. Words are visual symbols we are taught and learn to believe. In any language these symbols describe, compare, label, name, and identify everything in the world including ourselves and each other.

Besides offering actual words, this piece from the Shadow Thoughts series invites the viewer to interact in a multi-level process. First the viewer sees. Next the viewer ponders the seen juxtaposed with its shadow. The gallery light, acting almost as an individual actor, reveals a deeper insight to the viewer who shares the revelation with the light in real time. This process happens within us and that is where Peace abides. —BA

The artist is a sculptor and Amrit Yoga instructor. He maintains his studio in Land O Lakes, FL (PO Box 2028, 34639) where he is self-employed but also works at various yoga studios. Website: www.BradArthur.com. Contact information: ba@bradarthur.com.

Selected Awards and Exhibitions: 2014—*Feel Herd*, Ybor School of Visual Arts Gallery, HCC, Tampa / Ybor City, FL; 2007—*Kol Ami Star Memorial Sculpture & Garden*, Congregation Kol Ami, Tampa FL; 2006—*Word Sculpture*, Kotler Art Gallery, J.F. Germany Public Library, Tampa, FL; 2002—*Components of Public Safety I & II*, Hillsborough County Public Art, Tampa FL; 1990—*Generations*, Miami Jewish Home and Hospital for the Aged, Miami, FL.

▼Bradley Arthur, *WMD's*, 2004, paint on welded steel nails, light and shadow, 4 x 17 x 4 inches (without the shadow).



LEON BEDORE (TES ONE)

Love persists and preserves. —LB

The artist maintains his studio, Tes One Designs, Inc. in Tampa, FL.
Website: www.tesone.com. Contact information: info@tesone.com.



►Leon Bedore (Tes One), *Brace for Impact*, 2013, acrylic on paper, 36 x 30 inches.

SARA C. CHANG



Alice Walker says: "Creativity—for me, that is where the power is, that is where the healing is. Even if you don't consider yourself an artist, to make something that is beautiful and not destructive, or to make something that is useful and not destructive, that is the healing power of the artist."

A mandala is a symbol of wholeness and balance. It represents the universe. As one is creating a mandala, one meditates or contemplates during that process. As a result, one may achieve a state of inner peace. —SCC

The artist is a Reading Coach/ESOL Teacher at Pineview Elementary School in Tallahassee, FL and maintains a studio at 4155 Pond Cypress Court, Tallahassee, FL 32310. Website: www.sarachang.blogspot.com. Contact information: chang@leonschools.net.

Selected Awards and Exhibitions: 2017—First Place, *Summer Annual*, FSU Museum of Fine Arts Artists' League, Tallahassee, FL; Commission for Art in State Buildings Program, FL Department of Health / Brevard County Clinic, Melbourne, FL; *Wanderlust*, Council on Culture and Arts, Tallahassee International Airport, Tallahassee, FL; 2016—*Tall Art* (Public Art Project), Council on Culture and Arts, Tallahassee, FL; 2014—*Pixels*, LeMoyné Center for the Visual Arts, Tallahassee, FL.

▲[top left] Sara C. Chang, *Mandala: Austria—Krimml Falls*, 2016, digital imaging, 10 x 10 inches.

▲[top right] Sara C. Chang, *Mandala: Austria—Lofer*, 2016, digital imaging, 10 x 10 inches.

DU CHAU



My work medium is predominately porcelain. Some of my pieces combine ceramics and wire elements to create a quiet and contemplative charged space. My current artworks evoke early childhood memories in Vietnam and repetitive daily activity to visualize different parts of myself.

I am passionate about duplicating forms using a mold making and slip casting technique. This process reveals my fascination with clay replication with subtle variations. Constant permutation is the core of my creative process.

Foundations is a nestled set of 44 porcelain doves, descending into diminishing scale and transforming into a backbone like structure. Formed by the reiterative slip casting of porcelain into molds initially made, the successive casts shrink in firing. The progressive diminution of scale into each iteration becomes a metaphor for the dissolution of the birds into space. Their soulful calls and coos bring many people hope in a chaotic world. —DC

The artist is an adjunct professor at Brookhaven College in Dallas, TX. He is represented by Liliana Bloch Gallery and also maintains a studio at 2271 Monitor Street, Dallas, TX 75207. Website: www.duchauwebsite.com. Contact information: duchau@mhd.com.

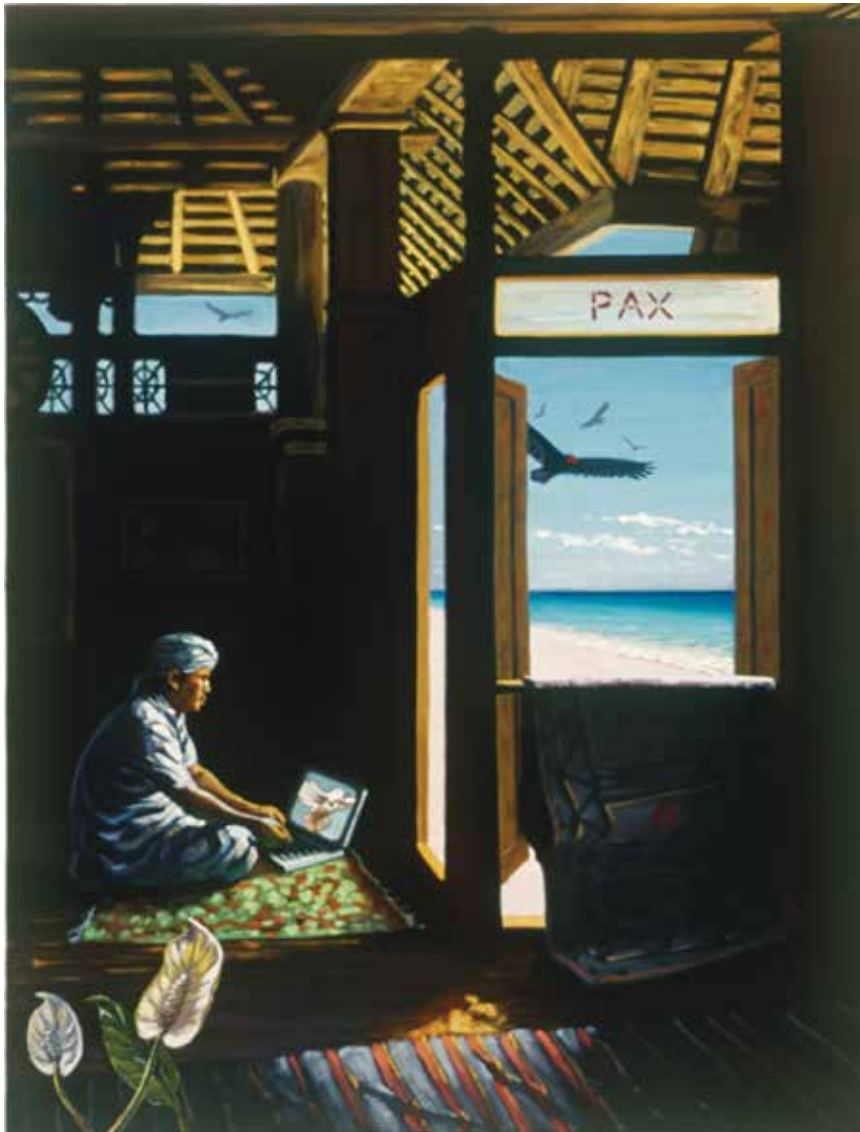
Selected Awards and Exhibitions: 2017—NCECA International Residency at Curaumilla Art Center in Chile; 2016—*Intensity*, Brazos Gallery, Richard College, Dallas, TX; *Qui E Ora*, CRETA Rome, Rome, Italy; *Hanging On 2*, ArtSpace, Dallas, TX; 2015—*Part of a Continuum*, Liliana Bloch Gallery, Dallas, TX.

◀Du Chau, *Foundations*, 2012, porcelain, 39½ x 7½ x 2½ inches.

HANK FEELEY

Before the Twin Towers tragedy of 9/11, I had been painting a series which explored the paradox, dilemma, and ironic disconnect of "The Information Age." Each painting in the series showed a person / persons viewing a TV or a

computer on which appeared something totally alien to their experience or something to which they aspired. The shock of 9/11 led me to use this device to work out my reactive feelings. This painting, Pax, depicting a person viewing the bird of peace on his laptop, with vultures circling outside, is my hope and belief that the people of Islam want peace in the world as much as I do, as we all do. —HF



The artist is a painter / sculptor and maintains studios in Glen Arbor, MI and Vero Beach, FL. He is represented by Aron Packer Projects in Chicago and First Street Gallery in NYC. Website: www.hankfeeley.com. Contact information: hankfeeley@att.net.

◀Hank Feeley, *Pax*, 2003, oil on canvas, 48 x 36 inches.

ALLISON FINN

At first I was not really sure how to approach “waging” peace because, of course, the idea of peace is usually passive. I fooled around a bit with my iPad and decided on a theme of somehow striving despite obstacles, using a pathway, and giving peace a slightly spiritual dimension, at the same time contrasting red for conflict with blue for peace. I threw in a few Guernica figures for fun. It took a couple of days. I wish I could say this image really provides any answers to the problem of creating and maintaining peace. I hope it fits into the chosen theme at least in conveying that peace should be the result of action by individuals, instead of all of us doing nothing and hoping for the best. —AF

The artist maintains a studio at 3750 Kimmer Rowe Drive in Tallahassee, FL. Contact information: afinn32308@aol.com.

▼Allison Finn, *Peace March*, iPad digital art print, 20 x 30 inches.



MARK J. FLETCHER



People rebuilding after a disaster like a bombing is as natural as the sprouting of hurricane lilies after a storm. But after a war people must rebuild more than cathedrals, homes, and workplaces. My mother had to rebuild her body, spirit, and faith. She believed that any creative effort, any positive thought, makes a difference.

America's "cathedrals" are places in nature. We're blessed that our predecessors set aside and protected some lands for us. But even in peaceful times, destruction occurs by neglect as well as intent. Vigilant efforts of peaceful hearts are necessary.

Art as meditation can properly align the mind—plus it leaves a trace (like a painting or sculpture) that might bring joy or inspiration—or send other messages.

Forgiving spirits are aware that a balance to destruction is only accomplished by creative agency activated by love. —MJF

The artist maintains Turtle Hill Studio situated near the edge of the Apalachicola National Forest in Tallahassee, FL. He is represented by the Tallahassee Museum. Website: www.markfletcher.embarqspace.com. Contact information: turtlehillclaystudio@yahoo.com.

Selected Awards and Exhibitions: 2017—Solo Exhibition, *Natural Selections*, Jefferson Arts Gallery, Monticello, FL; 2015—First Place, *Summer Annual*, FSU MoFA Artists' League, Tallahassee, FL; First Place, *National Contest*, Big Cypress National Preserve, Ochopee, FL; Laurie Jones Award of Excellence, FSU MoFA Artists' League, Tallahassee, FL; 2014—Solo Exhibition, *Fletcher Sketches*, Big Cypress National Preserve, Ochopee, FL.

▲ Mark J. Fletcher, *Hurricane Lily Angels*, 2017, ink and watercolor on paper, 34 x 22 inches.

RAQUEL FORNASARO

Humanity's future prospects are intriguing and the effects of politics and religion in this experiment that is our existence, unreliable. Religion, with its gods created by humans, appalls humans. Politics, with humans that appall humans, appalls humans with the fierceness of gods. The relationships are so entangled within our system that even those not in accordance feel the reverberations.

The rage generated by a rugged life rips like sonic waves through social indifference. This violence propels us to irrational action. Irrationality leads to disregard. And we are all forced to flee, from or towards. In a situation of war who wouldn't be eager to jump into a boat with the promise of peace.

Hence, a pattern emerges. South moves north, all the fear accumulates, and the north becomes south. Equality would be a better way. But equality doesn't seem to conform with the greed of our "gods." —RF

The artist maintains a studio at 437 Parker Street Newton, MA 02459. Website: www.fornasaro.com. Contact information: raquel@fornasaro.com.

Selected Awards and Exhibitions: 2017—Juror's Award, *Line*, Attleboro Arts Museum, Attleboro, MA; Juror's Award, *Sky*, Tioga History Museum, Owego, NY; 2016—Fan Favorite Prize Winner, *The Art of Astrophysics*, Boston University, Boston, MA; Brazil Week, Healey Library, UMass Boston, Boston, MA; *Changing Allston*, Harvard Ed Portal, Crossings Gallery, Allston, MA.



►Raquel Fornasaro, *Refugees*, 2015, digital print on metal, 24 x 30 inches.

CAREM ROJAS GINES



Hope . . .

Can we find hope in the middle of a devastating coercion? Yes, because in that moment we can transform the energy to sustain ourselves. At that point, hope is created.

In this piece, hope is represented through the strength of a standing tree. It faces hostile winds that in many ways could result in the fall and devastation of the tree. Regardless of this it stays standing through the help of a kind of support

that allows it to prevail against all odds. The medium, the position, the texture, and the color are all interlaced over a wooden base that keeps it standing tall to represent the Winds of Hope we all carry within. —CLRG

The artist is an art teacher at St. John Lutheran School in Ocala, FL. She also maintains a studio at 4605 Southeast 30th Street, Ocala, FL 34480. The artist is represented by Puerto Rican Art Diaspora of Orlando, www.ladiasporapr.com/carmen-rojas, as well as Diego Victoria Fine Art Gallery, www.dvictoriafinearte.com. Website: www.carmenrojasgines.com. Contact information: carly.rojas.gines@gmail.com.

Selected Awards and Exhibitions: 2017—Special Merit Category, *6th Annual "All Women" Art Exhibition*, Light Space & Time Online Art Gallery, Jupiter, Florida; 2016—Best in Show Award, *All Abstract Art Competition*, Contemporary Art Gallery Online; Special Recognition Category, *Open Art Exhibition*, Light Space & Time Online Art Gallery, Jupiter, FL; Honorable Mention, Three Dimensional Category, *Open Art Exhibition*, Light Space & Time Online Art Gallery, Jupiter, FL; Third Place, Three Dimensional Category, *5th Annual "All Women" Art Exhibition*, Light Space & Time Online Art Gallery, Jupiter, FL.

▲Carem Rojas Gines, *Winds of Hope*, 2016, steel and wood, 15 x 15½ x 5½ inches.

RICHELLE GRIBBLE



I am a mixed media artist exploring networks, ecology, systems theory, and our expansive web of life. My artwork and research promote our interdependence and role within a planetary society, implying that when everything is connected, everything matters. By merging art, science, and advocacy, it is my goal to inspire social responsibility and collaborative climate action. My work has evolved from making comparisons between networks (i.e. molecular systems, social networks, neural pathways, freeway systems, etc.) into a deep analysis of an important question: how does connectivity, for better or for worse, influence our lives and our future? —RG

The artist maintains a studio at the Beacon Arts Building, 808 North La Brea Avenue, Inglewood, CA 90302 and is represented by the Jonathan Ferrara Gallery in New Orleans. Website: www.richellegribble.com. Contact information: richellegribble@gmail.com.

Selected Awards and Exhibitions: 2017—VSC Fellowship & Scholarship Recipient, Vermont Studio Center, Johnson,



VT; Artist-in-Residence, Planet Labs Inc., San Francisco, CA; Artist-in-Residence, Brush Creek Foundation for the Arts, Saratoga, WY; Solo Exhibition, JWA Community Focus Space, John Wayne Airport, Santa Ana, CA; Solo Exhibition, *Plant Systems*, Los Angeles County Arboretum & Botanic Garden, Arcadia, CA.

▲[top left] Richelle Gribble, *Land—Sea—Air*, 2016, graphite, colored pencils, ink on wood puzzle, 36 x 36 inches.

▲[top right] Richelle Gribble, *Ecosystems*, 2016, acrylic, oil pastel on canvas, 12 x 12 inches each.

MARCIA HAFFMANS



Handwritings are an inspiration for my 3-D art. Growing up in the Netherlands, I was close to my grandmother, yet only after her death, through her diary, did I learn details of her life during World War II. By creating 3-D pieces of WWII handwritings from diaries written by Dutch civilians, I pose questions through investigation of those unique mark-makings, without making legibility the focus.

Likewise, with my work Question Every Wall, I encourage us all to wonder. "Script under Suppression" is my artistic theme, and extends to contemporary issues, such as mass incarceration. The Dutch handwriting that is facing the wall here is mine, repeating "what does this mean, now or later, to you, me, us." The individual sculptures are hand-stitched and handwritten. It requires 4 hours to make one. The larger form as a whole may have some resemblance to a question mark. —MH

The artist maintains a studio at Casket Arts, Studio # 214, 681 17th Avenue Northeast, Minneapolis, MN 55413. Website: www.haffmansart.com. Contact information: marcia.haffmans@gmail.com.

Selected Awards and Exhibitions: 2017—Artist Initiative Grant, Minnesota State Arts Board, St. Paul, MN; 2016—Jerome Fiber Artist Project Grant, Textile Center, Minneapolis, MN; Featured Artwork, *Washington Post*, Going Out Guide for Maryland, Washington, DC; 2014—Honorable Mention, Diane Mullin, Weisman Art Curator, Minneapolis, MN; 2010—Selected Cover Artist, Hopkins Center for the Arts, Hopkins, MN.

◀Marcia Haffmans, *Question Every Wall*, 2016, acrylic, ink and thread on vellum, 108 x 30 x 5 inches.

MARIANN B. KEARSLEY



My father was a soldier. His obituary photo pictured him as a young recruit. He had an innocent open smile, a smile I never saw while he was alive. My life as a "military brat" kept me close to other soldiers and other "brats." I lived in occupied countries and witnessed the long-term destruction of war on the inhabitants of our planet. As a personal antidote, I have long been committed to waging peace.

Balancing Act is a hand-standing figure with one hand on the Earth and the other in space. The figure's head is hanging over a black hole, implying the tension between destruction and survival, between war and peace. In her whirling dance, She Who Pirouettes for Peace creates planet-embracing swirls of nurturing, peaceful energy.

My wish is that the materials, sticks and branches, in their primordial simplicity will evoke primal bonds with all inhabitants of our planet. —MBK

The artist maintains a studio at 510 Oakland Avenue in Tallahassee, FL 32301 and teaches at the Tallahassee Senior Center and Foundation. Contact information: mkearsley@nettally.com.

Selected Awards and Exhibitions: 2017—Laurie Jones Award of Excellence, FSU MoFA Artists' League, Tallahassee, FL; 2016—Honorable Mention, *The Artful Nude*, FSU MoFA Artists' League, Tallahassee, FL; 2012—First Award, *Summer Annual*, FSU MoFA Artists' League, Tallahassee, FL; 2011—Professional Development Award, FSU MoFA Artists' League, Tallahassee, FL; 2002—First Award, *Summer Annual*, FSU MoFA Artists' League, Tallahassee, FL.

◀Mariann Kearsley, *Stick Figure: Balancing Act*, 2001, mixed media: acrylic, twigs, canvas, 72 x 83 (diameter) inches.

▼Mariann Kearsley, *Stick Figure: She Who Pirouettes for Peace*, 2006, mixed media: acrylic, twigs, canvas, 70 x 57 x 58 inches.



DAN KURLAND



That said, South American Pieta was created in response to the civil wars in Nicaragua and El Salvador in the 1990s, and yet is not only about those specific countries or cultures. It is reflective of Renaissance depictions of the Virgin Mary cradling the dead body of Jesus, but in content and sentiment transcends any single period or faith. It is, however, a flagrant attempt to demand that the viewer recognize and confront the sorrow and destruction inflicted by man, and on man. —DK

Website: <http://www.criticalreading.com/sculpture>. Contact information: dkurland@criticalreading.com.

As an artist, my work is my statement.

I choose the subject matter. What follows is often a journey of discovery and reflection, focused by the inherent nature of the medium and of the particular stone — and all limited by my own artistic ability. How people observe and interpret the resulting work is, in my mind, up to them alone, a reflection of their own experiences and being.

▲Dan Kurland, *South American Pieta*, 1985, Indiana limestone, 20 x 16 x 9½ inches.

GEORGE LORIO

►George Lorio, *Bombs or Butter*, 2015, round figures on constructed, painted, wooden United States contour, 8 x 10 x 3 inches.



Considering the results of the “Shock and Awe” campaign of the 2003 Iraqi War, will our foreign policy, with its patriotic fervor, support life affirming nutrients or death promoting war implements? —GL

The artist is a sculptor who maintains a studio 6401 Tilden Lane, Rockville, MD 20852. Website: www.georgelorio.com. Contact information: georgelorio@yahoo.com.

Selected Awards and Exhibitions: 2013—Individual Artist Fellowship, DE Division of the Arts, Wilmington, DE; 2011—Individual Artist Fellowship, Ruth and Harold Chenven Foundation, New York, NY; 2007—Exceptional Merit Award, University of Texas at Brownsville, TX; 2000-2001—Grant, Piedmont Hub Arts Council, Greensboro, NC; 1994-95—Individual Artist Fellowship, North Carolina Arts Council, Raleigh, NC.

CECILIA LUEZA

The purpose of this installation is to evoke thoughts of childhood innocence, the uncertainty of life, and the long and winding trek to maturity. The silhouette of a young girl blowing bubbles begins the narrative. The bubbles become circular canvases depicting surreal scenes, dreamlike, which seem to reveal a life's journey.

On a more profound level the deliberate fragmentation may suggest the mistiness of memory, while the child's visible breath might appear a spiritual representation of the moment of creation. The artwork promotes making peace with the past while looking forward to a brighter and promising future. —CL

The artist maintains a studio in St. Petersburg, FL and is represented by Onessimo Fine Art in Palm Beach

Gardens, FL and the Mary Martin Gallery in Naples, FL. Website: www.lueza.com. Contact information: cecilia@lueza.com.

Selected Awards and Exhibitions: 2016—*Florida Contemporary*, The Baker Museum, Naples, FL; *Paradise Cities: Urban Art in Florida*, Morean Arts Center, St. Petersburg, FL; 2013—*Converging Cultures: Work by Latino Artists*, University of Mary Washington, Fredericksburg, VA; *Visions: Making the Ordinary Extraordinary*, Sechrest Gallery, High Point University, High Point, NC; 2011—*Dual Nature: The Work of Cecilia Lueza*, Ormond Memorial Art Museum, Ormond Beach, FL.

▼Cecilia Lueza, *The Journey*, acrylic and resin on canvas, wall installation composed of approximately 18 paintings, 84 x 108 inches.



STEPHEN MARC



As a documentary photographer and digital montage artist, I am creating an interpretative overview of the United States as it becomes more demographically and culturally diverse while we simultaneously celebrate and are haunted by this country's history. During what is now a pivotal time (considering how politically divided and social media obsessed this culture is), I am exploring who we are as Americans. My interest is in public gatherings, from everyday rituals to special events, observing interactions and forms of representation.

My image is a digitally stitched panoramic view of Governor Nikki Haley signing the bill to remove the Confederate battle flag (carried out the next day) from the South Carolina Statehouse grounds. This historic event in Columbia, SC required several photographs to be combined in order to maintain the detail and feeling of the crowd at the ceremony inside the Capitol Building (July 9, 2015). —SM

The artist is a Professor of Art at Arizona State University's Herberger Institute for Design and the Arts in Tempe. He maintains a studio at 521 East Milton Drive, Tempe, AZ 85282. Contact information: stepmarc@asu.edu.

Selected Awards and Exhibitions: 2015—SPE Insight Award, Society for Photographic Education; 2013—Faculty Achievement Award for Best Art Work or Performance, Arizona State University, Tempe, AZ; 2011—Artist Project Grant, Arizona Commission on the Arts and the National Endowment for the Arts, Phoenix, AZ; 2009—Society 1858 Prize for Contemporary Southern Art, Gibbes Museum of Art, Charleston, SC; Since 2008—Interpretive Program of the National Underground Railroad Network for Freedom (publication in 2009, *Passage on the Underground Railroad*, University Press of Mississippi), National Park Service.

▲ Stephen Marc, *Untitled (Columbia SC)*, 2015, digital photo-stitch, inkjet print, 22½ x 37½ inches.

ROBERTA MASCIARELLI



Somewhere Else But Not Here—*The surreal times in which we are living could be a dystopian novel written by an author living somewhere in an alternate utopian world. And we would be the characters of this novel—Somewhere Else But Not Here.*

Hope—*At the left side is our world which is full, dense, and filled with wars. At the right side is hope for unity and tolerance symbolized*

by a white bird resting at the top of a container with white eggs—or white bombs—meaning a better outcome for our future. The Islamic art box is beautifully adorned showing that in every culture there is beauty. —RM

he artist maintains a studio at Roberta Masciarelli Assemblage Sculptures, 15520 Quorum Drive Addison, TX 75001. Website: www.robbiemas.com. Contact information: RmasArts@gmail.com.

Selected Awards and Exhibitions: 2017—Solo Exhibition, Brazos Gallery, Richland College, Richardson, TX; *Line*, Ottmar Gallery, Attleboro Arts Museum, Attleboro, MA; *Human Rights? #H20*, International Art Exhibition, Fondazione Opera Campana dei Caduti, Rovereto, Italy; Solo Exhibition, *Found in Dallas*, Dallas City Performance Hall Gallery, Dallas, TX; Four Artists Showcase, *Contextual Assembly*, Kettle Art Gallery, Dallas, TX.



◀[top left] Roberta Masciarelli, *Somewhere Else But Not Here*, wall hanging assemblage sculpture with found objects and repurposed materials, 18 x 10 x 4 inches.

◀Roberta Masciarelli, *Hope*, assemblage with found objects and repurposed materials, 3½ x 6 x 2 inches (closed), 7 x 6 x 1¼ inches (fully open).

SEAN S. MCGRAW

My sculpture interprets history, stirring feelings of reverence for those who lived before us in the pageantry of our collective history. I focus primarily on individuals in armed conflicts during the development of our country. I have a passion for research and reflection on our American Civil War. Much of my work focuses on that tragedy.

As a native Floridian, my pieces in Waging Peace indicate another subject close to my heart—native peoples of our state. In Alapatha and Precious I show the two natures of the individual spirit, the Seminole warrior of the Second Seminole War and generations later the Seminole woman with her newly acquired Singer sewing machine. These pieces provoke thought about people pushed to conflict and violence but who also strive for peace and prosperity. The Seminole warrior Alapatha is resilient and proud, bound to save his way of life, and Precious shows a new form of livelihood, the development of colorful patchwork, a means of sustaining life and disseminating a vibrant culture to generations of visitors to Seminole lands. —SSM

The artist maintains his studio, Historical Sculpture LLC, at 9069 Southeast Bridge Road, Suite A, Hobe Sound, FL 33455. He is represented by King James Gallery of Gettysburg, PA. Website: www.CivilWarBronze.com and www.HistoricalSculpture.com. Contact information: historicalsculpture@gmail.com.

Selected Awards and Exhibitions: 2017—Featured Artist, *History meets the Arts*, King James Gallery, Gettysburg, PA; Residency, National Parks Arts Foundation, Gettysburg, PA; 2016—Scholarship, National Academy of Design, New York, NY; Residency, National Parks Arts Foundation, Gettysburg, PA.

►[top right] Sean S. McGraw, *Precious*, 2017, cold cast bronze, 18 x 4 x 4 inches.

►[bottom right] Sean S. McGraw, *Alapatha*, 2015, cold cast bronze, 22 x 5 x 5 inches.



MARIA MIJARES

Advertising, consumerism, what entertains, what defines culture, crime, perceived crime, hoodies—all of these concerns evinced in Horseback Police shape our American urban experience. These police on horseback, vigilant and armed, stand out as ominous almost-silhouettes against a visual, screaming assailment of color—adding to the tension. Police presence signals pending disruption—poised to deter, equipped to intercede.

I'm painting beauty, interpreting scenes from blighted to ordinary, to create a world rich with color, balance, and the harmony of peace—yet a world dynamic enough in which I can live. Formally, I view reality as a collection of abstract shapes. Once representation is reasonably established on the image surface, I look for the grace of each mark, translating realism into a compilation of poetic vignettes. I am balancing the attributes of each shape, pushing truth to

the edge—just short of falling off. Rocking between accuracy and playfulness, I arrive at the “real” picture. —MM

The artist maintains a studio at 939 Madison Avenue, Plainfield, NJ 07060. Website: www.mariamijares.com. Contact information: marmijares@verizon.net.

Selected Awards and Exhibitions: 2017—*Cornelia Street Studio*, published in *PoetsArtists Magazine*, GOSS 183 Publishing Group, Bloomington, IL; 2015—Public Art, Paterson Bus Station Ticket Hall, NJ TRANSIT, Paterson, NJ; 2013—Exhibition, *Two Ships Esperando*, Galería Siboney, Santander, Spain; Retrospective, *Immortal Structures: Here & Thereafter*, Morris Museum, Morristown, NJ; Painting Fellowship, Puffin Foundation, Teaneck, NJ.

▼Maria Mijares, *Horseback Police*, 2015, acrylic on linen, 18 x 34 inches.

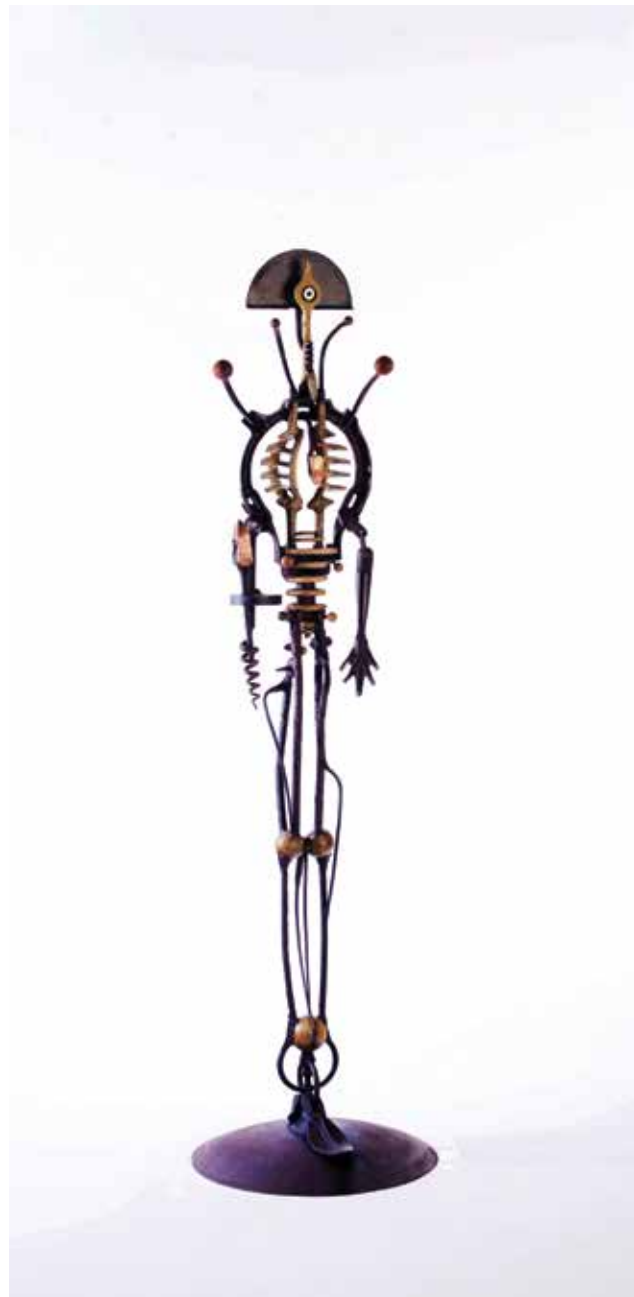


BERNIE M. MOLASKEY

Although all soldiers fight for peace, only The Last Soldier brings peace. But when we look at The Last Soldier we don't recognize ourselves. Is this a man, a woman, or even human? Have humans been eliminated before peace is achieved? If the Soldier is part human and from the future how long must we wait for peace? The Last Soldier wages peace, not with weapons but with an open heart. With steely resolve The Last Soldier must fight an inner battle that overcomes evil with good, lies with truth, hatred with love. Only after achieving inner peace can The Last Soldier bring peace to others. —BMM

The artist is a sculptor at Rusty Sculpture Studio at 2791 Haskell Springs Road, Clarkdale, AZ 86324. He is represented by Gallery 527 in Jerome, AZ. Website: www.RustySculpture.com. Contact information: bernie@rustysculpture.com.

Selected Awards and Exhibitions: 2016—People's Choice, Sedona Arts Center, Sedona, AZ; 2015—*Southwest Invitational*, Yuma Arts Center, Yuma, AZ; 2013—*platFORM*, Chandler Arts Commission, Chandler, AZ; 2011—People's Choice, *Made In Clarkdale*, Clarkdale, AZ; 2010—Best In Show, Yavapai College, Prescott, AZ.



►Bernie Molaskey, *The Last Soldier*, 2017, found objects, steel, copper, 72 x 20 x 20 inches.

JOE NORMAN

This sculpture began with my anger on Nov 8, 2016. I am a white, healthy, straight, educated, American-born male with no pre-existing conditions, so I knew I would be fine. But, it was now open season on other people that I care deeply about. What I came to realize was that my anger was rooted in fear; fear for the safety and livelihood of people like my own daughter.

The way forward seemed to be transforming that energy I had tied up in fear into something more useful, like love. In reality I don't think it is possible or even desirable to eradicate all fear, but maybe this sculpture can be a reminder that both can exist together.

This sculpture is a prototype for five larger versions that are each eight feet tall, two of which have been placed in private and public collections. —JN

The artist is a full time sculptor and maintains his studio, Joe Norman Sculpture, at Artworks Loveland, 310 North Railroad, Loveland, CO 80537. He is represented by Gallery MAR in Park City, UT as well as Bolam Gallery in Truckee, CA. Website: www.joennormansculpture.com. Contact information: blueboathome@gmail.com.

Selected Awards and Exhibitions: 2016—*Shards*, Artworks Loveland, Loveland, CO; *Taking Shape*, Gallery MAR, Park City, UT; 2013—Presidential Fellowship, Anderson Ranch, Snowmass, CO; 2011—Artist-in-Residence, Great Basin National Park, Baker, NV; 2009-present—various national public art placements.

▼Joe Norman, *Fear and Love*, 2017, steel, enamel, paint, 16 x 4 x 4 inches.



DAN NOYES



My images involve working with ink, sand, and pastel. This series, featuring star fields with the outlines of people and / or places of worship, is inspired by my own visits to the shrines in my multi-cultural neighborhood. These are places where people seek peace and community. Finding peace is a common goal. In my visits I have found that religion is a great solace to many people of various faiths.

My interaction with art, religion, and nature stretch back in my own life. Growing up, I was an altar server at my church, a Boy Scout where I learned to love the night sky, and I spent my spare time making pictures at home and in art classes. Later I went to college and earned an art degree. I studied sacred art and poetry.

My work is a process of working with materials and discovering an image. I hope my discoveries resonate with the viewer. —BM

The artist is an art teacher at the Menaul School in Albuquerque, NM. He also maintains a studio in Albuquerque (address: POB 4187, Albuquerque, NM 87196) where he is represented by New Grounds Remarque Gallery. Website: www.dannoyes.net. Contact information: d_noyes@yahoo.com.

Selected Awards and Exhibitions: 2017—Artist in Residence, UNM Law School, Albuquerque, NM; *Education 101*, NM Cancer Center Gallery, Albuquerque, NM; 2014—*Sanctuaries*, New Grounds Remarque Gallery, Albuquerque, NM; *Identities Exhibit*, Jewish Muslim Dialogue, Vienna, Austria; *Kogi (Illustrations)*, Chapbook by George Matsumoto, Kagami Projects, NM.

◀[top left] Dan Noyes, *Neighborhood Shrines*, 2016, ink, sand, pastels, 16 x 24 inches..

▼Dan Noyes, *Stars*, 2016, ink, sand, pastels, 16 x 24 inches.



LUISA PADRO (ARTYSTA LULU)



Four characters, Fiona the Dog, Queen, Vik, and Veronika, are featured in Wun Love. Fiona is seen thinking “Wee R Wun” (translation: we are one), alongside a diverse group of characters, because dogs understand unconditional love. The center character, Vik, could be male or female and was intentionally created that way to include the LGBTQ+ community. All of the human characters are painted the same orange as an indication of their designation as one species. The word “Love” was purposely painted in a way that would require time for the viewer to notice. Art has a way of subliminally affecting the viewer. When viewers read these words while trying to understand the painting, they will have said “we are one” in their minds or out loud. Maybe it’s implanted by the time they walk away with that very profound and simple statement. —Lulu

The artist is a full-time artist / painter and maintains a studio at 319 West Curtis Street, Tampa, FL 33603. She is represented by The Wandering Eye Art Gallery in Ybor City. Website: www.ArtystaLuLu.com. Contact information: Luisa@ArtystaLuLu.com.

Selected Awards and Exhibitions: 2016—nominated for Best of the Bay, Best Local Artist, Creative Loafing, Tampa, FL; 2015—nominated for Best of the Bay, Best

Local Artist, Creative Loafing, Tampa, FL; Selected for ArtPop Tampa, featured on six billboards and a HART bus, ArtPop, Tampa, FL.

▲Luisa Padro (Artysta Lulu), *Wun Love*, 2015, mixed media, acrylic, gold leafing, ribbon, 12 x 36 inches.

ASHLYN POPE

My ceramic work behaves like canvas, telling narratives and highlighting personal, communal, and societal struggles. This work in particular attempts to enlighten the audience to the struggles of African American peoples for equality in our society. The work is an attempt to spark acknowledgment of the lack of change and inspire each individual to make positive changes, to wage for equality and to wage for peace. My work always starts with an idea and a process and materials come afterward. Allowing the work to shape-shift and grow and not sticking to a strict blueprint, the end product is better than what I originally came up with.

As a child, art was an outlet for expression. As a victim of abuse, I used art to free my mind. I'm inspired to teach children and adults my craft so they too have an outlet for events and stresses in their own lives. —AP

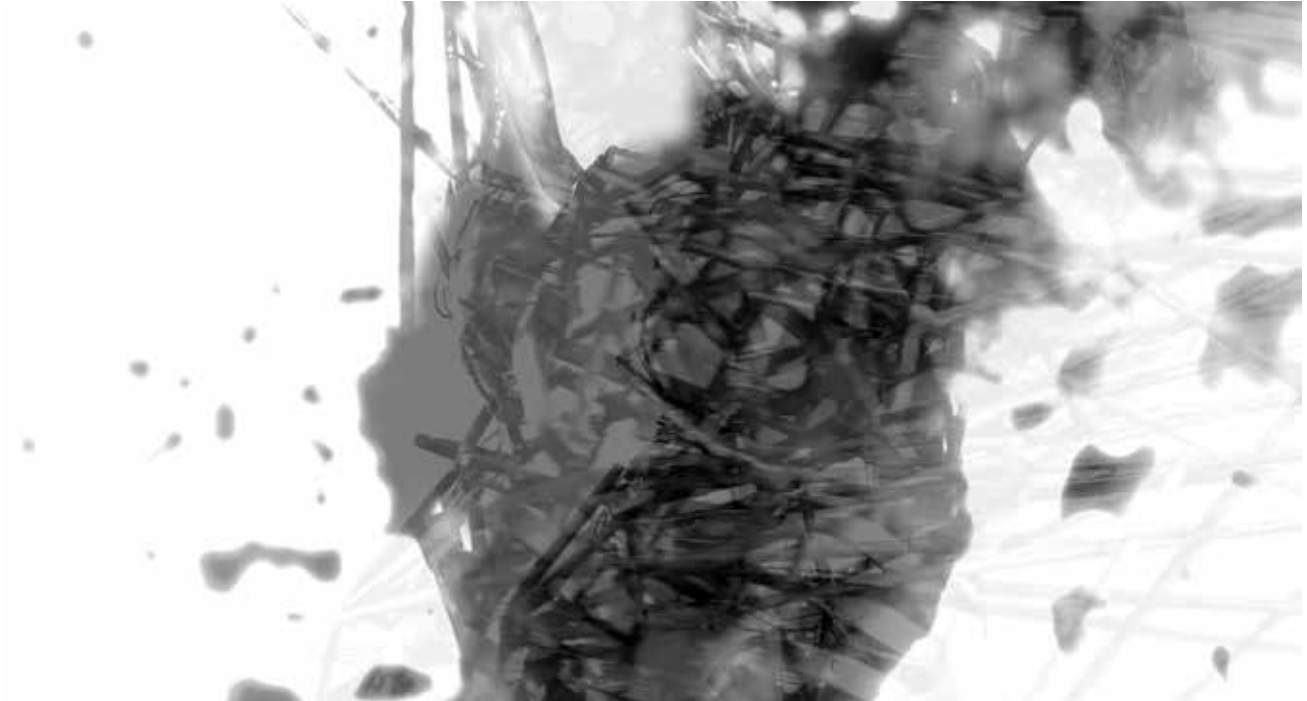
The artist is a graduate student at Pennsylvania State University and maintains a studio in State College, PA. Website: ashlyn@ashlynpope.com. Contact information: ashlynpopeceramics@gmail.com.

Selected Awards and Exhibitions: 2017—Bunton Waller Award, Penn State University, State College, PA; *(dis) Connect*, Acworth Cultural Arts Center, Acworth, GA; *Pins and Needles*, Slayer Gallery, www.slayergallery.com; 2016—Solo Exhibit: *Conversations*, University of Alabama, Tuscaloosa, AL; *Twin Cups National Ceramics Exhibition*, Missouri Western State University, Saint Joseph, MO.



◆Ashlyn Pope, [and detail above] *By the Mouthful*, 2016, porcelain, overall installation 34 x 24 x 2 inches.

ONLY RUAMI



Raised in Israel equally as a beauty queen and soldier amongst worlds of fashion, dance, and martial arts, the artist raises questions about where the politics of war separate themselves from their psychological effects on the individual and, in turn, society. Her work results from a merging of performance, sculptural, installation, and photographic practices. Using the black liquid elderberry oil that once healed gunshot wounds in the 16th century, Risk Management presents a narrative of the healing of memories of war by way of a suggested leg prosthetic within her welded steel sculpture, Phantom Prosthetic, whose inspiration was the story of an unending war. Within a highly infused sensory soundtrack, created by literally using this sculpture as an instrument, emerge metaphors for the beginnings of life along with those of a “worker bee.” This severe space reveals the possibility of hope in the darkest of spaces such as in war. —OR

The artist maintains a studio at 744 Alabama Street #146, San Francisco, CA. Website: www.orlyruaimi.com. Contact information: orly@orlyruaimi.com.

Selected Awards and Exhibitions: 2017—Harold E. Weiner Memorial Fund Award; *Risk Management* video, selected for The MFA Film Festival at the New People Cinema, San Francisco, CA; Visiting Artists and Scholars Residency, New Mexico State University, Las Cruces, NM; Artist in Residence, MASS MoCA, North Adams, MA; Inaugural Artist in Residence, Otis College Of Art And Design, Los Angeles, CA.

▲Orly Ruami, video clip from *Risk Management*, video, 2:21 seconds.

NATALIE SASSINE

This narrative piece depicts the tragedy of Hurricane Katrina with the blatant inequity of recovery that exacerbated prior inequalities, as well as the New Orleans people who are resisting and rising up. These folks teach me and inspire me deeply. I've translated several of their stories into the woodcut.

The woodcut process and scale made the work labor intensive and required the help of my community. I pulled from the historical use of printmaking and woodcuts in social justice movements, especially the strong, graphic work created during the Mexican Revolution.

The title originates from a regional movement called Gulf South Rising, created to highlight the impact of the global climate crisis on the Gulf South region. Through strategically-timed actions, like the 5-year commemoration of the BP Oil Crisis and the 10-year commemoration of Hurricane Katrina in 2015, Gulf South Rising demands a just transition from extractive industries, discriminatory policies, and unfair practices that hinder equitable disaster recovery and inhibit development of sustainable communities. Sometimes, to wage peace means to shift resiliency to resistance. —NS

The artist maintains a studio in Jacksonville, FL where she is a student at the University of North Florida. Website: www.nataliesassine.com. Contact information: natalieesassine@gmail.com.

Selected Awards and Exhibitions: 2017—Lazzara Family Scholarship and the John Hutcheson Memorial Scholarship, University of North Florida, Jacksonville, FL.

►Natalie Sassine, *Gulf South Rising*, 2015, woodcut on muslin, 96 x 48 inches.



JUDY LIPMAN SHECHTER



Small But Mighty, Christopher Art Gallery, Chicago Heights, IL; 2016-17—Freeport Art Museum, Freeport, IL; 2016—Honorable Mention, Marin Museum Of Contemporary Art, Novato, CA.

Deaths from war cannot be ignored.

I want to show these deaths are unacceptable and make us question why we are at war. If we could perceive our troops differently, perhaps those making the decision to put them in harm's way may hesitate, re-evaluate, and find other solutions for solving conflicts. I'm presenting our troops as children, because in reality each serviceperson is someone's child, and everyone can understand the tragic loss of a child.

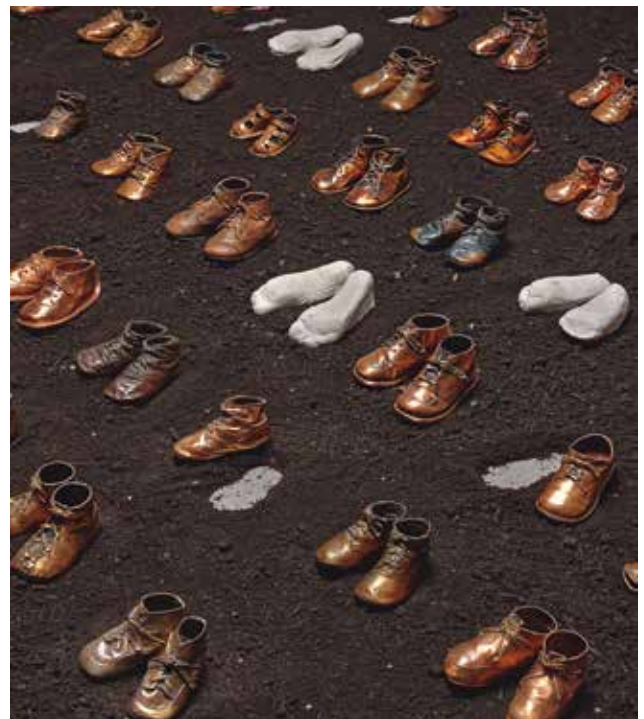
As a child I saw that my friends' and cousins' baby shoes had been magically changed into bronze. I was fascinated. Shoes preserved and now on display had become tributes to love, mementos of a special time shared . . . a time of a child's dependency and of a parent's responsibility.

Children outgrow their dependence, yet a parent's sense of responsibility remains throughout a lifetime, making these deaths a more poignant tragedy worthy of everyone's reflection. —JLS

The artist maintains a studio at 459 West Broadway, New York, NY 10012. Website: www.judylipmanshechter.com. Contact information: judylipmanshechter@gmail.com.

Selected Awards and Exhibitions: 2017—International Exhibition, Masur Art Museum, Monroe, LA; National Exhibition, Armstrong Fine Arts Gallery, Savannah, GA;

▲Judy Lipman Shechter, [and detail below] *Boots on the Ground*, 2016-ongoing, mixed media: bronze, copper, metal, plaster, soil, plastic, 96 x 84 x 7 inches.



REGINA SILVERS



▲Regina Silvers, #8101. *The Grannies: Time Square*, 2009, oil on paper, 34 x 54 inches.

Painting these feisty seniors provides me—an activist since the Vietnam War—a wonderful opportunity to merge my political convictions with my aesthetic quest to create dynamic paintings. I paint them quickly and close-up to emphasize their bravery and energy, encouraging viewers to identify with them. —RS

The artist maintains a studio at 50 White Street, NY, NY 10013. Website: www.reginasilvers.com. Contact information: reginasilvers@earthlink.net.

I bear witness. Whether working from nature or documenting the cause of peace, I record my observations, validating the event. My ongoing series, based on the activist group, The Granny Peace Brigade, began when a personal friend and several other senior New York women attempted to enlist at the Times Square Recruitment Center, in place of their own and others' grandchildren. Arrested, tried, and acquitted, they determined to work together to end the Iraq War. I have followed these courageous women since then, photographing while joining their demonstrations, then painting from my photos.

▼Regina Silvers, #8201. *July 4, Reading the Constitution*, 2011, oil on paper, 34 x 50 inches.



SUZANNE SLAVICK



I borrow and build scenes of construction and cultivation from the art and architecture of cultures in conflict, painting them over digitally manipulated photographs of devastation. In Reconstruction, a ghostly version of a scene from Kamal al-din Bihzad's 15th century. Building of the Great Mosque of Samarkand is painted over an altered internet image of rubble left by a 2006 Israeli air strike in Beirut. This structure has its own history of decay and rebirth entwined with conquest and commemoration. It alludes to our contradictory impulses—our penchant for destruction and capacity for revival. I am after empathic unsettlement, reminding us of what we have lost and still stand to lose and inviting questions about our complicity in, as well as our seemingly miraculous recovery from, incomprehensible and often self-inflicted destruction. —SS

The artist is an Andrew W. Mellon Professor of Art at Carnegie Mellon University in Pittsburgh, PA. She maintains a studio at 14 Swan Drive, Pittsburgh, PA 15237. Website: www.pittsburghartistregistry.org/accounts/view/SuzanneSlavick. Contact information: slavick@andrew.cmu.edu.

Selected Awards and Exhibitions: 2017—*Resort* (with Andrew Ellis Johnson), Fed Galleries at Kendall College of Art & Design, Grand Rapids, MI; 2015-2018—*Unloaded*, Curator of Traveling Group Exhibition to ten venues across the US; 2014—*R&R(...&R)*, Bernstein Gallery, Princeton University, Princeton, NJ; 2012—*Wrought*, Accola Griefen, New York, NY; 2011-2015—*Out of Rubble*, Curator of Traveling Exhibition to eight venues across the US.

▲Suzanne Slavick, *Reconstruction (Magenta Beirut)*, 2007, gouache and graphite on archival digital print / Hahnemühle paper, construction scene from Building the Great Mosque of Samarkand by Bihzâd or his workshop for the Zafar-Nâmeh by Sharrafuddîn Yadzî, gouache on archival digital print / Hahnemühle paper, 16 x 20 inches.

LINDA STEIN

Tackling oppression—including racism, sexism, classism, ableism, homophobia—through the lens of bullying and gender justice, is the mission that has guided me as activist and artist.

My Ten Heroes tapestry depicts fierce females during the time of the Holocaust juxtaposed with my selected pop-culture and religious icons of protection. The blending of fantasy and reality figures prompt conversations about everyday heroism and brave upstanding against bullying and bigotry.

William Moulton Marston's version of Wonder Woman (1941–1947) represents a moral exemplar for me. I love that she turns around villains and helps the downtrodden by using her magic wrist bracelets, lasso, and invisible plane—without ever killing. In my art, I re-create the graphics of her comics to reflect my own gender justice / anti-bullying proclivities. I change her text-bubbles to reflect my own messages: What is the role of strength in contemporary culture? What defines bravery? What makes a hero? —LS

The artist is Founder and President of Have Art: Will Travel and maintains a studio at 100 Reade Street, New York, NY 10013. Website: www.lindastein.com, www.haveartwilltravel.org. Contact information: studiomanager@lindastein.com.

Selected Awards and Exhibitions: 2017—Artist of the Year, NYCATA/UFT, New York, NY; 2016—Artist Honoree for Commitment to Arts and Culture, NAWA, New York, NY; 2016—Artist-in-Residence, Squire Foundation, Santa Barbara, CA; 2015—Financial Grant, MFJC, New York, NY; 2005—Financial Grant, LMCC, New York, NY.

►[top right] Linda Stein, *Wonder Woman's Mobility 718*, 2011, quilted tapestry of mixed media with acrylic painting on canvas, 33 x 32 inches.

►[bottom right] Linda Stein, *Ten Heros 859*, 2016, leather, archival pigment paint on canvas, fabric, metal, zippers, 56 x 62 x 2 inches.



JASON STOUT

My current cloud compositions deal with the idea of conflict and turbulence, both domestic and abroad. These clouds also double as nebulas, contracting and expanding energy around the idea of conflict, abroad or domestic. These works deal with notions of political strife coexisting with environmental concerns, and create compositions of smaller troubled environments coexisting in larger yet equally troubled ones. Although there are fragmented figurative elements existing in and outside of these clouds, no full figures are present. These compositions, like weather turbulence, flare up and then dissipate around various social and political events.

The idea of Waging Peace first calls for artists to recognize the different levels of conflict they feel they must address. In my work, I am examining both the creation and solution of such levels of conflict, while depicting them in a humorous state. —JS

The artist is an Associate Professor of Art at the University of Tennessee at Martin. He maintains a studio at 1043 Pair Road, Martin, TN 38237 and is represented by REM Gallery in San Antonio, TX as well as Circuitous Succession Gallery in Memphis, TN. Website: <https://thejasonstout.com>. Contact information: www.remgallery.com and www.circuitoussuccession.com.

Selected Awards and Exhibitions: 2016—Honorable Mention, *2nd Annual Alabama National Biennial*, Sella-Granata Art Gallery, University of Alabama, Tuscaloosa, AL; Best in Show, *Art of the South 2016*, Leu Center for the Visual Arts, Fogelman Galleries of Contemporary Art, Nashville / Memphis, TN; 1st Place, Drawing and Painting, *Visual Evidence 2016*, Miller CVB Center, Murray, KY; 2015—TAEA Higher Education Art Educator of the Year, TN; 1ST Place, *36th Annual Mini Works on Paper*, Jacksonville State University, Jacksonville, AL.



► Jason Stout, *Shotgun, Caesar, Tempest*, 2016, oil on canvas, 36 x 36 inches.

ANIKA TORO



My father worked in the Middle East more than fifty years ago helping refugees settle during ongoing conflicts. I remember him telling me that war was not an answer; war only brought more questions. He instilled the idea that although peace is very much worth fighting for, it can't be achieved through violence.

A few years ago I inherited a box of my grandfather's WWII magazines. I consequently had a conversation about war with my then five year old daughter; the following week The Golden Years series was born. This project juxtaposes children's literature with mass media imagery. Each piece retains an idea of what we're taught as children and what we impart as parents—to instill a strong moral compass, to use words rather than actions when settling disputes, and to live by the Golden Rule . . . often in a reality that doesn't practice what it preaches. —AT

Anika Toro is a mixed media artist and maintains a studio at 2401 Highland Drive in Knoxville, TN 37918. Website: www.anikatoro.com. Contact information: anikatoro@hotmail.com.

Selected Awards and Exhibitions: On permanent display —6 photographs, Omni Hotel, Nashville, TN; 2015—*Knoxville Photo, Arts and Culture Alliance*, Knoxville, TN; *Mobile Photo Now*, Columbus Museum of Art, Columbus OH; 2014—Winner of the *Mobile Masters Photo Competition*, Worldwide; *Expanding Vision: The Contribution of Mobile Photography*, The Arts Center, Corvallis, OR.

♦Anika Toro, *Nurse Nancy*, 2016, collage on printed paper, 48 x 36 inches, accompanying text 5 x 5 x 6 inches.

▼Anika Toro, *In the Garden of Versus*, 2016, collage on printed paper, 48 x 36 inches, accompanying text, 5½ x 6 inches.



ANI TUNG



The artist is a Patron Services Representative at the Tempe Center for the Arts in Tempe, AZ. She maintains a studio at 521 Minton Drive in Tempe, AZ 85282. Contact information: anitung@gmail.com.

Selected Awards and Exhibitions: 2017—*TPS 26: The International Competition*, Texas A&M University, College Station, TX; *10th Photographic Image Biennial Exhibition*, East Carolina University, Greenville, NC; 2016—*FACEOFF*, Herberger Theater Center Art Gallery, Phoenix, AZ; 2013—*34th Annual Paper*

From parades and festivals to political rallies, my work explores the social interactions in the midst of representations of public figures and popular culture in the urban landscape.

This image was taken in Phoenix at the Arizona State Capital on January 21st, 2017 as part of the Women's March on Washington. Particularly in response to our last election cycle, it sends a powerful message to our new administration and to the world that women's rights are human rights, and that there is no true peace without justice and equity for all.

Being a photographer has allowed me to capture significant historical moments, while gaining a deeper understanding of current global issues through an Asian American perspective. The camera is not just a tool, it also functions as a VIP ticket / backstage pass; it has taken me to places where I will never be granted the invitation without my camera. —AT

in Particular National Exhibition, Columbia College, Columbia, MO; 1997/1996—Follette Fellowship, Columbia College Chicago, Chicago, IL.

▲Ani Tung, *Untitled (Phoenix)*, digital photograph / inkjet print, 21½ x 25½ inches.

PATRICIA ANDERSON TURNER

Seeking peace is an eternal journey filled with turbulence and joy, a flight made by all creatures no matter their color or size or how they choose to spread their wings. This flight soars upward, whether to meet the challenges of world peace or the personal pursuit of emotional well-being.

I used silk organza for its near weightlessness and the vibrancy with which it takes my dyes. Due to health issues, I was unable to sit at the sewing machine I normally use to create my art. I could, however, stand in my tiny pool to dye the silk and I could stand at an ironing board to shape the silk. Hence, I taught myself origami. Over many weeks, the folding became ingrained in my fingers. The slimmest of wires are entwined in the bodies and wings; they are hung simply using needle and thread.

Enjoy this delicate Flight toward peace, toward peacefulness. —PAT

The artist maintains a studio at 1830 Banana Street in Punta Gorda, FL 33980 and is represented by Creations Gallery in Punta Gorda. Website: www.patriciaturnerart.com. Contact information: patriciaturnerart@yahoo.com.

Selected Awards and Exhibitions: 2017—Scholarship Artist Retreat with Fran Gardner at the Atlantic Center for the Arts, New Smyrna Beach, FL; 2016—Honorable Mention, *FL3TCH3R: Social and*

Politically Engaged Art, Reece Museum, Johnson City, TN; 2015—3rd Place, and Best Use of Color, *National Quilt Extravaganza*, Philadelphia, PA; 2011—First Place, *La Vie Della Di Incontrano a Verona*, Museum Modern Art, Verona, Italy.

▼Patricia Anderson Turner, *Flight*, 2016, silk, 90 x 54 inches.



JACQUELINE WEAVER



Talking in these tents is a way of modeling being together, caring for each other, waging peace, challenging assumptions and prejudices and working to undo them, a potential solution on a small scale. The tents are a place of seeing through the eyes of another, of really listening.
—JW

The artist is an Assistant Professor of Art at The College of DuPage in Glen Ellyn, IL. She maintains a studio in Chicago. Websites: www.jacquelineweaver.com; www.theborderprojects.org; and www.forcepe-runit.com. Contact Information: jacquelineweaver@gmail.com.

The Border Projects: In Conversation is a pair of traveling tents, a meeting place to share and listen. Conversation becomes the "medium" for thinking about borders, subsequent war, grief, and trauma, about borders and boundaries in our lives, here and now.

People talk about mental illness, gender, race, class, discrimination, immigration, politics, addiction, things sometimes labeled "off-limits" in our homes. We talk about borders we erect through fear and for protection, that feel necessary and unnecessary. We talk about the Syrian Refugee crisis, homelessness, the meaning of making friends with the enemy, whether a temporary space can be as moving as a monument, how to find demilitarized zones in our families, how sound can transcend borders, what is sacred, how we can continue without becoming immobilized.

Selected Awards and Exhibitions: 2017—Individual Artist Grant, New York State Council on the Arts, Troy, NY; *Still Eden: Artists in the Realm of Nature*, Collar Works, Troy, NY; Lab Space Artist in Residence, Collar Works, Troy, NY; Artist in Residence, Old Furnace Artist Residency, Harrisonburg, VA; 2016—*Low Res*, Sullivan Galleries, Chicago, IL.

▲Jacqueline Weaver, *The Border Projects: In Conversation*, 2016-17, two PVC tents, canvas, mosquito netting, handmade and embroidered blankets, sound, each 60 x 60 x 72 inches..

EVA WEINGARTEN

My piece, She is Happy, is about transforming inner conflict into inner peace and then into outward joy. My hope is that this piece will inspire others to look within themselves, and embrace who they are, knowing that at any given moment they have the power to transform their hearts, and the power to choose peace, confronting anger with joy, hurt with forgiveness, and hate with peace.

Today as an adult (and previously as a child I did so as well) I create music, poetry, and art to express my inner joy. Often we find ourselves engulfed in the negativity expressed in the news, on social media, or in music. It is my hope that we become aware of this negativity, and rather than feed it, we decide to protect our inner peace, and use it to be a light for the world. —EW

The artist maintains a studio in Orlando, FL. Website: www.evaweingartenmusic.com. Contact information: evaweingartenmusic@gmail.com.

Selected Awards and Exhibitions: 2017—*One City-One Pulse*, City Arts Factory, Orlando, FL; *Third Thursday*, City Arts Factory, Orlando, FL.



►Eva Weingarten, *She is Happy*, 2016, mixed media, 48 x 24 inches.

ANITA S. WEXLER



My family is full of veterans including myself. So I create work that goes below the surface and delves into my subconscious. I use multiple layers of color, texture and symbolism to convey subliminal messages about love, peace, and turmoil.

I am drawn by curiosity about my Native American / Cherokee roots and family history. I very much admire the works of Dorothea Tanning and Hieronymus Bosch with their beautifully twisted views on the world of art and the written word. The expression "I wear my heart on my sleeve" is apt; my heart is exposed within my artwork, be it in my drawings, sculpture, or paintings.

War has divided people throughout the world, and war doesn't seem to make anyone safer either. Our military unfortunately has not achieved peace. The nation has seen a rise in violence as well as hate. Let's us find peace. Wage peace. —ASW

The artist is an art teacher at Sarasota High School. She maintains a studio at 526 South Osprey Avenue in Sarasota, FL 34236. Website: www.anitawexler.com. Contact information: info@anitawexler.com.

Selected Awards and Exhibitions: 2017-2016—*Art Undressed*, Miami, FL; 2017-2010—*Iconcept Art Fashion Show*, Sarasota, FL; 2016-2010—*Nude Nite*, Tampa, FL; 2014—Participating Artist, *Divine Michelangelo & Da Vinci*, Bradenton, FL; New Century Artists Gallery, Chelsea, New York, NY.

►Anita Wexler, *Don't Tread on Me*, 2016, mixed media on wood panel, 12 x 36 inches.

ASHLEY P. WILSON

SurFACE Peace is a combination of humanity, nature, animals, and symbolism coexisting harmoniously as one. When man, animal, and nature coexist together respectfully, there is balance. There is beauty in cultural diversity which resonates acceptance, support, and unity. SurFACE Peace was heavily influenced by my daughter Eden's drawings, combined with Picasso's Guernica, specifically the use of unconventional facial and body structures. SurFACE Peace celebrates different levels of creativity not confined or defined by age. Throughout my life I've had a deep connection and love for all things, and it has been a dream of mine to live in a peaceful universe. SurFACE Peace started as a vision in my mind and was sketched over the course of two weeks. Once the sketch was completed I put down my pencil and picked up my paintbrush. SurFACE Peace was completed in another two weeks, showcasing many layers and faces of the concept. —A'SisT



Exhibition, New Tampa, FL; *FIVE by FIVE*, Arts Council of Hillsborough County, Tampa, FL.

The artist is an emerging freelance creator in Ruskin, FL 33570 where she maintains a studio. The artist is represented by Artform, an invitation-only gallery, which she joined in 2017. Website: <https://artform.com/crownsandhalos/>. Contact information: Billiondollarphotographs@gmail.com.

Selected Awards and Exhibitions: 2017—Fogartyville's *World Culture Series: Africa Exhibit*, Sarasota, FL; 2016—*Progressive People's Biennial*, company-wide juried show, Corporate Art Department of Progressive Auto Insurance; *Nightmares*, 2nd Annual Local Artist

▲ Ashley P. Wilson, *SurFACE Peace*, 2017, acrylic, 30 x 40 inches.

LORI HOPE ZELLER

Love & Tolerance = Change is a response to the 2015 terrorist attack in Paris, France from the view of an American who has been spoiled by the Statue of Liberty. The words "Love & Tolerance = Change" are placed on the image in Arabic, English, and French. Since that attack, this piece begs for a halt to the bombings and gun violence throughout the world.

The painting is part of the series, Humanity is an Art, work that compels emotion in response to a tragic, environmental, or humane event. These paintings all have words, along with images on canvas, that I write and translate into other languages with the English. The process is to research the topic, paint the piece, and then choose the words. Textures and blended colors characterize my work. This piece is simple, to represent the message of uncomplicated change, without which there cannot be Peace. —LHP

The artist is a Managing Partner at THOR Associates, a Strategic Marketing Agency. She maintains a studio at The Art Students League in New York, NY. Website: www.lorihopezeller.com. Contact information: lori@lorihopezeller.com.



►Lori Hope Zeller, *Love & Tolerance = Change*, 2016, acrylic and pastel on canvas, 16 x 10 inches.





THE CURATORS

Viki D. Thompson Wylder

Leslie Anderson

Eileen Baumfield Lerner

Kabuya Bowens

Michele Davidson

Barbara Davis

Lisa Girard

Barbara Goldstein

Jennifer Hamrock

Linda Kaye Johnson

Katharyn Jones

Marcia Meale

Kim Salesses

Donald E. Sheppard

Melinda Stuart-Tilley

Shannon Takacs

Amanda Karioth Thompson

Althea Valle

LESSON PLANS EXCERPTS FROM PARTICIPATING TEACHERS

Public Art Project “A Piece for Peace”

by Leslie Anderson, Canopy Oaks Elementary

This lesson plan could utilize any work in the *Waging Peace* Exhibition, but the emphasis is on public artworks for grade level 5 over 4 sessions. The project will conclude with examples of public art projects designed by the student artists.

Session Activity:

Students will participate in a classroom discussion based on the *Waging Peace* PowerPoint, and PowerPoint on public art. Students will be placed into small groups and will go over a Public Art Project packet as a class. Each group will pick a challenge from the packet. Students will first sketch their ideas on the worksheet in the packet then complete the rest of the worksheet. Groups will present their ideas to the class. Presentations will help lead students to recognize the significance of public art in the pursuit of waging peace and to realize in which ways we can benefit from public art.

Objectives:

- Students will learn, appreciate and experience what public art is.
- Students will learn the power of using symbols in art to communicate ideas.
- Students will design a piece of art using words, color, symbols and / or images to convey an idea about peace.
- Students will work in groups to create, decide, and present a full project.

Educator Leslie Anderson has proposed 7 challenges of which these are the first 2:

Challenge #1

You have to design a water feature for a park. The water feature will be installed in the children's area. Safety is one of the most important concerns. The construction area is quite flat.

Required Theme:

- Peace

Things to consider:

- How safe is the project?
- What materials will you use?
- Are there any maintenance issues?
- How much will it cost (budget)?
- Describe your proposal. What will it look like?
- How will people react to it?

Challenge #2

You have to design a piece of art to decorate the entrance of the Department of Education in Tallahassee, Florida. This piece will be located in the circular lobby of the building. The room you will use is quite large. The height of the lobby is two stories tall.

Required Theme:

Peace

Things to consider:

How safe is the project?

What materials will you use?

Are there any maintenance issues?

How much will it cost (budget)?

Describe your proposal. What will it look like?

How will people react to it?



Waging Peace Tent by Katharyn Jones, Ruediger Elementary School

Katharyn Jones has chosen to build a lesson plan over two sessions for the 4th grade level utilizing the work of Jacqueline Weaver.

Session Activity:

Based on Jacqueline Weaver's *The Border Project: In Conversation*, students will craft their own art installation tents, challenging students to answer how they might "wage peace" when planning and executing their tents. The lesson will be grounded in historical and cultural context, emphasizing how all over the world, for a variety of reasons, there are displaced people living in temporary shelters. Students will work together to achieve a common goal, form a sense of community in doing so, and gain insight from creating and interacting with their temporary structures. Students will work together in groups of 4 or less to create their own art installation tents with materials organized and ready for the build (blankets, sheets, table cloths, curtains, pillows, etc.). In order to effectively craft their tents, students must work together in a peaceful and cooperative way. After completing their tents, they will each answer one of the four questions pertaining to the descriptions of the tents and the ways in which they wage peace. The second session will include creating sketchbook drawings related to their experiences with the art installation tents in addition to reviewing art vocabulary and asking students to discuss living situations and their corresponding conditions.

Procedure for Session 1:

1. Begin the session with the question "What are tents used for?" Students may answer camping, shade, festival booths, school carnivals, car detailing, greenhouses, or

even living shelters.

2. Briefly introduce the *Waging Peace* art exhibition and artist Jackie Weaver's image of the installation *The Border Project: In Conversation*. Ask one or more of the following questions: What do you notice in the image? How do the structures differ? What might be the purpose of these tents? How many people do you think would fit inside? How does this wage peace?

3. Read the blurb connected with the image. Present students with the session's challenge. Students will work together in groups of 4 or less to create their own art installation tents. Have materials organized and ready for the builds (blankets, sheets, table cloths, curtains, pillows, etc.) Inform students they will need to "wage peace" by purposefully working together in a peaceful way to complete their builds.

4. Challenge students to answer how they might "wage peace" when planning and executing their tents.

5. After the builds, students will each pick up a survey, a pencil, and a light source (flashlight). Once inside of their structures, students can talk with one another to complete their experience surveys. After completing and turning in the surveys, students are invited to explore other builds (Experience Survey Builds).

6. Conclude the session with clean-up reminding students that sometimes art, especially installation art, is temporary.

Procedure for Session 2:

1. Review the information from the previous session including the art vocabulary.

2. Ask students to each share with a neighbor one positive and one negative about their art installation experiences.

3. Some people do not have a choice about their living situations. Ask students to each list a reason someone might not have a place to live. Ask why having a place to live is important. Ask students if they would feel comfortable living in tents and why.

4. Optional: share some of the information from the



WAGING PEACE!

websites listed in the additional resources section of this lesson plan.

5. Prompt students to create sketchbook drawings related to their experiences with the art installation tents. Sketch ideas might include: draw yourself engaging in peace with your art installation; draw the inside of your art installation; draw what you and your partners did to create the installation space; draw yourself waging peace; create a symbol for waging peace.



Student Experience Survey:

Choose any four questions to answer

- Is there enough room in the tent for everyone to fit?
- Is the tent comfortable? How does it make you feel?
- How much time would you want to spend inside of the tent?
- What would you need in order to live in this tent?
- Was your team able to work peacefully together?
- Describe the interior of your tent.

Waging Peace: Luisa Padro by Michele Davidson, Bond Elementary School

Utilizing the biography of Luisa Padro, Educator Michele Davidson addresses sessions for 4th and 5th grade students.

Session Activity:

In this *Waging Peace* related unit incorporating the idea of social justice, students will be inspired by Luisa Padro's work titled *Wun Love*. Students will create their own paintings utilizing the texture and cartoon line style of Padro focusing on her themes of diversity, acceptance, self-empowerment, love, and peace.

Goals:

- Students will explore the concept of waging peace.
- Students will use selected media, processes and principles of art and design when creating their own artwork.

Objectives:

Students will—

- View and discuss the work of artist Luisa Padro.
- Each choose a word that represents peace.
- Create their own paintings that incorporate positive images and their own peaceful words.

Materials:

Pencils, erasers, sketch paper, 9"x12" painting surfaces, acrylic or tempera paints, paintbrushes, paint markers.

Technology:

Computer or iPad with Projector and audio system.

Resources:

Luisa Padro's website—www.artystalulu.com, Luisa Padro's artwork titled: *Wun Love*.





Activity Procedures:

Day 1-2 Introduce information about artist Luisa Padro and her work. View and discuss *Wun Love* with students. Ask students what they see in the painting—this can be images, colors, lines, words. Discuss any messages the students perceive. Padro uses happy images and in particular mentions peace, love, and self-empowerment. Her painting entitled *Wun Love* showcases diversity and acceptance in her characters. The word “love” is hidden in plain sight in this painting. Compare and contrast briefly with work by artists Romero Britto and Banksy. Romero Britto has work that is similarly brightly colored, cartoon like, and features images of happiness. Banksy is an anonymous street artist in the UK who uses painted images and graffiti to express his views. Students will sketch drawings that include peaceful, loving, or otherwise happy interactions using people and / or animals. They will each incorporate one descriptive word in similar fashion to Padro’s “love” in *Wun Love*. Teacher guidance and demonstration will assist in finalizing the drawings.

Day 3-4 Briefly review and give feedback on each student’s sketch. Transfer completed sketches onto painting surfaces. Discuss use of color in Padro’s work. People in her paintings are not necessarily painted realistic colors. In *Wun Love* the people are all painted orange as a unifying factor. Students will consider their color choices. Following the teacher’s painting demonstration students will begin painting. The teacher will circulate to assist as needed. After the paintings are dry, paint markers or permanent markers may be used to add small details such as eyelashes.

Waging Peace by Bridging Communities by Lisa Girard and Melinda Stuart-Tilley, Tallahassee Home School Group Cooperative

Educators Girard and Stuart-Tilley have described a project for ages 7-15 over two semesters with 1-2 sessions each week. The student activities will comply with Sunshine State Standards.

Session Activity:

In this extended project students will create a collaborative work of art that bears a direct connection to the work by Lori Zeller in the *Waging Peace* exhibition titled *Love & Tolerance = Change*. The artist repeats the title three times on the surface of her painting in three different languages. Participating students will write at least three letters to “PeacePals” in other countries. The students will then create a collaborative work of art that reflects the connections made through this letter writing and will reflect their knowledge gained of the various countries of the PeacePals. In addition, their collaborative work will convey an action-oriented definition of peace—that peace requires meeting challenges and requires effort by individuals and groups, often exciting effort. Ultimately the students will be challenged to learn and understand the point of view of people from another culture, a means to waging peace. They will create a book to include letters written to / received from PeacePals. Students will create artworks to accompany the letters. Each artwork will encapsulate aspects of the PeacePals’ culture or cultures learned during the course of the project. In addition, a large poster will be displayed with the book. The poster will include artwork done by the participating students superimposed with statements, reminiscent of Lori Zeller’s statement written on her artwork, about peace gleaned from the letters written to / received from PeacePals.



WAGING PEACE!

Waging Peace by Making Connections with History by Eileen Lerner and Chené W. Olgar, Florida State University Schools

Educators Lerner and Olgar selected works from the *Waging Peace* exhibition and made connections between historical items and cultural pieces. Their project for grade levels 6-8 takes advantage of the concept of visual and philosophical relationships.

Activity Procedures:

1. Students will receive anchor cards including the following historical items and cultural pieces*:

- a. *Gadsden Flag*
- b. Japanese origami crane
- c. *Bubble Slide Girl Graffiti* by Banksy
- d. *Pieta* by Michelangelo
- e. Example of *LOVE* pop art image by Robert Indiana.
- f. Primary source image of the shoe collection from the United States Holocaust Memorial Museum or image from the liberation of the Majdanek Concentration Camp.
- g. Image of the *Statue of Liberty*, New York City
- h. Example of Egyptian hieroglyphic: Eye of Horus
- i. Image of the interior view of the *Sistine Chapel* ceiling by Michelangelo
- j. Example of traditional West African masks (Ex. Mande, Bamum, Punu and Chockwe)
- k. *Lotus* by Sanford Biggers
- l. Image of historical transatlantic slave ship interior design. (Ex. British Ship *Brookes*)
- m. Image of Buddha
- n. Image of Tibetan Buddhist Sand Mandala

*Teacher may select an appropriate number of examples to include, as well as incorporate additional images as needed.

2. In pairs or groups, students will view the PowerPoint of the *Waging Peace* exhibition and connect one or more

anchor cards with exhibition pieces. Students will also be encouraged to make their own connections based on their interpretations.

3. Students will discuss each work to determine the message of peace, as well as analyze the way the artist achieved that message.



▲ *Statue of Liberty*, Liberty Island in New York Harbor, New York City.



Examples of Exhibition Correlations:

<i>Gadsden Flag</i>	<i>Don't Tread on Me</i> by Anita Wexler
Japanese origami crane	<i>Wind of Hope</i> by Carmen Rojas Gines
<i>Bubble Slide Girl Graffiti</i> by Banksy	<i>The Journey</i> by Cecilia Lueza
<i>Pieta</i> by Michelangelo	<i>Central American Pieta</i> , 1985 by Dan Kurland
<i>LOVE</i> pop art image by Robert Indiana.	<i>Fear and Love (Red)</i> by Joe Norman
The shoe collection from the United States Holocaust Memorial Museum or image from the liberation of the Majdanek Concentration Camp	<i>Boots on the Ground</i> by Judy Lipman Shechter
<i>The Statue of Liberty</i> , New York City	<i>Love & Tolerance = Change</i> by Lori Zeller
Egyptian hieroglyphic: Eye of Horus	<i>Wun Love</i> by Luisa Padro
Interior view of the <i>Sistine Chapel</i> ceiling by Michelangelo	<i>Hurricane Lily Angels</i> by Mark Fletcher
Traditional West African masks (Ex. Mande, Bamum, Punu and Chockwe)	<i>Gulf South Rising</i> by Natalie Sassine
<i>Lotus</i> by Sanford Biggers	<i>Refugees</i> by Raquel Fornasaro and <i>Mandala: Austria-Krimml Falls and Lofer</i> by Sara Chang
transatlantic slave ship interior design	<i>Refugees</i> by Raquel Fornasaro
Image of Buddha	<i>Somewhere Else but Not Here</i> by Roberta Masciarelli
Tibetan Buddhist Sand Mandala	<i>Mandala: Austria-Krimml Falls and Lofer</i> by Sara Chang

The Curatorial Committee of Educators for the *Waging Peace* project wrote lesson plans based on works in the exhibition. Brief excerpts from several of those plans are shown in this section. Each lesson plan produced was given a common set of attributes including a biography of an artist pertinent to the plan, state standards, session

activity overview, objectives, grade level, time needed, materials, activity procedures, and an evaluation method. A number of lesson plans also included other features like vocabulary, technology used, links to websites, charts, graphs, powerpoints, worksheets, and extension activities.





▲ *Tallahassee Mural*, Collection of Florida State University Museum of Fine Arts.

The exhibition of the murals of the 2010 Kids' Guernica (kids-guernica.org/) was organized by the Florida State University Museum of Fine Arts, Guest Curator Tom Anderson, Professor, Art Education. The project was supported in part by grants from the Division of Cultural Affairs of the State of Florida, by the Council on Culture & Arts funding from the City of Tallahassee and Leon County, and by the Peace on Earth Gift. The Tallahassee Mural was completed in 2009 and was designed and executed by teachers and children in the school system of Leon County, coordinated by Florida State University Museum of Fine Arts Education Curator, Viki D. Thompson Wylder. Fourteen teachers in 14 school signed up for participation. Their students collaboratively designed and painted their own sections of the mural-sized canvas. Managed by Education Program interns and volunteers (overseen

first by Hannah Dahm and then by Alison Schaeffler-Murphy), the canvas traveled from school to school. Sections were blocked in a quilt-like fashion. A quilt-like composition for this mural served several functions. It facilitated the involvement of various schools, teachers and children, and the quilt is a distinctly American form, an appropriate structural configuration within which to portray American children's thoughts on the encouragement of peace within the world.



PRIMARY COMMITTEE MEMBERS & PARTICIPATING SCHOOLS & ORGANIZATIONS



Anderson-Brickler Gallery and Collaborative Art Projects (CAP)

Kabuya Bowens: Chief Curator and Director of Educational Programs

Kabuya Bowens currently serves as the Chief Curator and Director of Educational Enrichment Programs at the Anderson Brickler Gallery in Tallahassee. In her education capacity at the Gallery she has developed a CAP Program or Collaborative Art Projects with "Innovative Concepts to BRIDGE Art & Stem Education." Bowens is also an inventive printmaker and served in the past as a professor in studio art at Florida State University and Florida Agricultural and Mechanical University. Her own artwork addresses the dynamic chronicle of African American experiences.



Bond Elementary School

Dr. Michele Davidson: Art Teacher

Michele Davidson began her college career at Florida A&M University as a Nursing major. Her lifelong love of drawing influenced her to change her major to Fine Arts. She exhibited her own artwork frequently around Tallahassee and other locations. After earning a Master's degree in Art Education from Florida State University she began her career as an art teacher in Tallahassee. Many years later she returned to Florida State University to earn a PhD in Art Education.



Canopy Oaks Elementary School

Leslie Anderson: Art Teacher

Leslie Anderson was born and raised in Guatemala City, Central America. While in Guatemala, her

first job was as an elementary school teacher. She came to Florida in the mid-eighties to continue her education. Always an artist at heart, she received a BA in Interior Design and a Master's in Art Education and Art Therapy at Florida State University. She worked at Wakulla Middle School as an art teacher for 4 years and has been the art teacher at Canopy Oaks Elementary School for the past 18 years. She believes art enhances students' inner selves—but will serve to enhance their understanding of all other subject matters.



Council on Culture and Arts (CoCA)

Amanda Karioth Thompson: Assistant Director, Education & Exhibitions Manager

Amanda serves as a liaison with schools, public agencies, private organizations, and community groups regarding cultural initiatives, arts and heritage programs. She is responsible for CoCA's Arts Education programs and represents CoCA on several boards and committees relating to the arts and education. Additionally, Amanda oversees the Art in Public Places program and curates a rotating season of exhibitions in three local gallery spaces. Born and raised in Tallahassee, Amanda attended FSU and earned two bachelor's degrees in Studio Art and Art Education, and a master's degree in Art Education. She also holds a K-12 Florida Art Teacher Certification.



Deerlake Middle School

Linda Kaye Johnson: Art Teacher

Linda Kaye Johnson earned a Bachelor of Fine Arts degree in jewelry / metals and ceramics from Radford University in Radford, VA in 1980 and a Master of Science in Art Education from Florida State University in 1994. She is a Nation-

al Board Certified Teacher in Art / Early Adolescence to Young Adult (1990, 2009), and holds a Certificate of Museum Studies from FSU (2000). She worked as a bench jeweler for several years before returning to the classroom in 1985. She taught elementary art for two years, and found a home in the middle school art room for the remainder of her career.



DeSoto Trail Elementary School

Kim Salesses: Art Teacher

Kim Salesses is an elementary art teacher at DeSoto Trail Elementary School in Tallahassee, Florida. Kim is a certified K-12 art teacher and holds a master's degree in Educational Leadership from Florida State University. Throughout the past 15 years, Kim has enjoyed teaching approximately 685 students a year, kindergarten through fifth grade. Kim is currently working with the FSU Museum of Fine Arts *Waging Peace* Committee, and has previously received a CoCA grant to provide a plein air painting experience for her fifth grade students with artist Julie Bowland. Kim enjoys painting, reading, the beach, and spending time with her family.



Florida State University Schools

Barbara Davis: Associate Professor, Art

Barbara earned her BFA from the Cleveland Institute of Art and an MFA from Florida State University and spent 6 years working with the Peace Corps in Botswana. After 10 years working with a federally-funded education research lab, she joined the faculty at Florida State University School. She is an associate professor and is National Board Certified. Over the last 15 years she has built the sculpture program to include glass fusing, glass casting, raku firing and saggar firing. She has conducted raku firing for several local schools as well as high schools in St. Pete, Melbourne, and even as far away at Ocean Springs, Mississippi. She also produces her artwork under the moniker Mowana Studio.



Florida State University Schools

Eileen Baumfield Lerner: Gifted Coordinator / Teacher / K-12

Eileen Lerner has been a teacher of elementary students with varying exceptionalities (including intellectually gifted) for over thirty years. She is currently the Gifted Coordinator / Teacher / K-12 at Florida State University Schools. As an educator, she is keenly aware that students are the leaders of tomorrow, and feels the obligation to equip them with skills to enable them to get along with others. Promoting understanding, respect for and appreciation of differences, as well as the myriad of similarities amongst all people, she sees these actions going far to promote peace, assuring that the mindset of prejudice and hatred for other groups will no longer have a foothold in society.



Godby High School

Althea Valle: English to Speakers of Other Languages Teacher and Coordinator

Althea Valle has seventeen years of experience working with English Language Learners (ELLs). After completing an MA in multilingual multicultural education from Florida State University in 2001, she taught English to Speakers of Other Languages (ESOL) in Gadsden County for four years. She currently teaches ESOL classes at Godby High School in Tallahassee and works on ELL policy, compliance and training at the Leon County School District. Althea is married and has four children.



Holocaust Education Resource Council

Barbara Goldstein: Executive Director

As one of the founders and co-chair of the Tallahassee Holocaust Education program sponsored by National Council of Jewish Women, Tallahassee Section, Barbara Goldstein

developed meaningful programs and forged partnerships with the Florida Commission on Human Relations and the Leon County School District to bring Holocaust education to teachers and students district-wide. This led to establishing The Holocaust Education Resource Council, a Non-Profit Organization whose mission is to provide guidance and support for students, teachers, and the community about Holocaust education and teaching tolerance. In 2008, she received the Woman of Achievement award from Congregation Shomrei Torah Sisterhood. Her parents are Holocaust Survivors and an inspiration to never forget.



J. Michael Conley Elementary School at Southwood

Dr. Marcia Meale: Art Teacher

Marcia Meale has taught art for over 30 years. She attended Florida State University and the University of Florida receiving her

Ph.D. in art education in 2005. After a short year away teaching at the University of South Carolina, while she wrote her dissertation, she returned to Leon County Schools to resume teaching elementary art, her favorite level. Working with the Museum of Fine Arts at FSU has been a highlight of her career. The collaborations have added a level of depth and breadth to the art program for her and her students.



Lincoln High School

Shannon Takacs: Art Teacher

I received a Bachelors of Fine Art in painting and ceramics from the University of West Florida in 2002 and a Masters in Art Education from the University of Central Florida in 2005. This

is my thirteenth year as an educator. I teach two-dimensional and three-dimensional art at Lincoln High school in Tallahassee, Florida. My main goal as an art teacher is to expose students to art, artist habits, and new ideas. It is wonderful when students improve their

artistic skills. I want my students to walk away with an appreciation for art, knowing that making art is hard work, and that supporting the arts is important.



Montford Middle School

Dr. Donald E. Sheppard: Art Teacher

Dr. Donald E. Sheppard holds a BFA in Industrial Design from the Columbus College of Art & Design and an MS and Ph.D. in Art Education from Florida State

University. He has taught art for 22 years at Griffin Middle School (15 years) and Montford Middle School (where he is currently teaching). Prior to teaching, he worked nine years at Homes & Land Publishing as a Paste-up and Design Artist. He has served as the Senior Pastor of Watson Temple Church in Tallahassee, Florida, for 19 years. He is married to Sarah Rivers Sheppard and they have one adult daughter, Donarah.

Ruediger Elementary School

Katharyn Jones: Art Teacher

Katharyn Jones is an art teacher at Ruediger Elementary School in Tallahassee. A graduate of Florida State University, she previously held positions at the Florida State University Schools and Pineview Elementary in the city. She has been the recipient or co-recipient of several grants, including a recent grant from the Tallahassee Council on Culture and Arts.



Tallahassee Home School Group Cooperative

Lisa Girard

Lisa Girard is a homeschool parent of 2, with a background in library management and community programs. She currently helps run a homeschool cooperative of 50 families where parents design and teach classes as well as manage the administrative and logistical planning necessary for running a co-op.

She now works part-time with FSU Libraries and looks forward to finishing a long term goal of establishing a non-profit program for student artists with a passion for community outreach.



Tallahassee Home School Group Cooperative

Melinda Stuart-Tilley

Melinda Stuart-Tilley is a native Tallahasseean and 8th generation Floridian with a passion for social justice work. Melinda is currently a graduate student in Government at Harvard University and the Director of Religious Exploration at the Unitarian Universalist Church of Tallahassee. She homeschools her four young children and co-teaches the Waging Peace Through Words and Art class in the Tallahassee Homeschool Group Cooperative, along with Lisa Girard. The aim of the class is to bring peace studies, and opportunities to build peace, to our homeschool community and beyond.



The Plant on Gaines Street

Jennifer Hamrock: Board Member

Jennifer Hamrock is a Florida State University Doctoral Candidate in the Department of Art Education, as well as a board member at The Plant, a Tallahassee inclusive D.I.Y. community space with the mission to encourage individuals to organize, research, and empower the free expression of others. At The Plant, in conjunction with the *Waging Peace* exhibition and its theme, Jennifer organized collaborative art-making workshops with Tallahassee creatives. Art production from these workshops was exhibited at The Plant as part of the *Waging Peace* endeavor with MoFA, City Hall, the Anderson Brickler Gallery, and other city art spaces.

▼ Viki D. Thompson Wylder, Curator of Education, FSU Museum of Fine Arts.



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