

# Make/ Shift:

*(it wasn't supposed to be like this)*

Vox Populi  
Juried Exhibition  
2020


ePublication

Guest curators Brittany Webb and James Claiborne

VOX  
POPULI  
EST.1988



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# Director's Introduction

▼ Every year for the past 16 years, Vox Populi has issued an international Open Call seeking artwork submissions to be considered by guest curators for inclusion in a large juried exhibition that typically extends throughout all the many galleries and spaces of our Philadelphia venue every summer. The opportunity was developed as a routine way for our organization and audiences to look further afield and through the lenses of invited guests at shared tendencies, strategies and themes occurring in the field of contemporary art by an often unpredictable group of early and mid-career artists from all over the country and beyond.

Yet, now in the early days of 2021, it's safe to say that there has been absolutely nothing typical or routine about the last twelve months, or since we initially launched our 2020 Open Call that has at last culminated in the creation of this beautiful, robust ePublication. *Make/Shift: it wasn't supposed to be like this* offers compelling glimpses of creative practice today through recent artworks by a far-reaching group of 51 artists and stands as a testament to the creativity that surely endures and resonates all the more poignantly today, even through the most chaotic and bewildering of times.

Vox Populi is so grateful to our brilliant and generous guest curators, James Claiborne and Brittany Webb, for their thoughtfulness, their many insights, and their adaptability. James and Brittany remained energetic about this project all throughout its many revisions and iterations - always with good humor and mutual support - and we can't thank them enough.

The Vox Populi Exhibition Committee, composed entirely of volunteer artists within our collective, also deserves our massive congratulations and gratitude for completing this work. Particular thanks is owed to Natalie Hijinx and Roopa Vasudevan for their labor, inventiveness, and the wonderful design of this ePublication. Thank you to Blanche Brown for your careful work copy-editing the publication, and thank you to Katie Rauth, Stephanie Bursese, Lea Devon Sorrentino, Zach Hill, and Imani Roach for your additional contributions, large and small, to this project and its related programming.

Most importantly, thank you to all the artists whose work appears here and to all who applied to this Open Call. Our work and projects are made possible by your enthusiasm and generosity, and it is your work that keeps Vox Populi afloat and alive. ♦

*Danny Orendorff, Executive Director*

## Publication Credits

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### Publication Design:

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### Copy-Editor:

Blanche Brown

### Exhibitions Committee:

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Natalie Hijinx, Zach Hil,  
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# *Brittany Webb*

## Guest Curator

▼ Putting it mildly, 2020 was a series of unfortunate events. A global pandemic, a recession, travel restrictions, citizen uprisings against injustice & state crackdowns against those uprisings are the backdrop against which artists and cultural workers have attempted to live, work, and sometimes respond. It meant that our navigation systems were constantly recalculating...in ways that the producers of the Vox Annual Juried Exhibition have had to embrace. Here, in what should have been Vox's summer show, artists offer us visual dispatches of the moment in conversation with a range of concerns about ecology, colonization, historical memory, home (as nation, as dwelling, as body), and across an array of media that include painting, sculpture, drawing, collage, installation, photography and time based media.

Various intentional uses of media tease out the link between form and theme. In sculpture, Emily Bayless and Aimee Gilmore explore class and domesticity in everyday life with Bayless embracing the fragility of clay as a relationship of power while Gilmore reifies how motherhood warps time in both her old and new life. Bonnie Carrow and Nicolo Gentile are concerned with minimalist sculpture: Carrow's use of brick considers the way the repetition of mundane objects is a technique of alienation while Gentile's approach to queer minimalism involves the use of ▶

**Dr. Brittany Webb is the Evelyn and Will Kaplan Curator of Twentieth Century Art and the John Rhoden Collection at the Pennsylvania Academy of the Fine Arts (PAFA). She is currently at work on Taking Space: Contemporary Women Artists and the Politics of Scale, with Jodi Throckmorton, Curator of Contemporary Art at PAFA (on view January 21- September 5, 2021) and a retrospective exhibition on 20th century African American sculptor John Rhoden (1916-2001). Webb came to PAFA from the African American Museum in Philadelphia. She holds a Ph.D. in Anthropology from Temple University and a B.A. in Political Science from the University of Southern California.**



# *Brittany Webb*

## Guest Curator

◀ leather, latex and metal, luxuriating in materials that “slip between recognizable materials of kink, industry and sport to address the oscillating power dynamics of gender and masculinities.” Sung Eun Park explores the conflicts between hope and reality, desire and forbiddance, and what some scholars might call structure and agency, while Sandra Eula Lee considers aftermaths of power in the form of the con/temporary materiality of urban sites, their debris (asphalt, brick, wire) and the productive tensions they can produce. Lisa Johnson de Gordillo and Emilio Maldonado produce art in dialogue with the U.S. imprint on Latin America and the Caribbean that are affective critiques of colonialism. The body and the nation are inextricably linked in geopolitical processes of making and breaking: for Lisa Johnson de Gordillo, “braids stand in for human hair; children’s toys lined up in military formation connect play with indoctrination into war,” while Emilio Maldonado’s shrewd use of everyday materials like candles and crutches in works about statehood and patriotism underwrite his articulation that process narrates something “about the world, its ironies and conflicts, always poignant, relevant....”

Other artists are in conversation with the relationship between the U.S. and the Caribbean. alejandro t. acierto’s video (Puro) highlights the desire for consumption of an “authentic” Cuba (but authenticity as determined by outsiders) while M. Asli Dukan’s work on how slavery in Antigua continues to create wealth stateside in Cambridge is a history for Dukan that is multinational and ancestral. Andrea Walls is concerned with history and memory in her digital collage and embraces disorientation in ways that feel appropriate for this cultural moment. Artists working in collage and moving image might be finding an especially useful media for these disjointed, unstable times. Alexandra Chiou, Doriana Diaz, Lisa McCutcheon and Chloe Luisa Piñero all have poignant approaches to the form. McCutcheon and Chiou draw inspiration from nature to create collages that are light and lovely, with works by Piñero and Diaz

reconstructing history and the body. There’s an aura of optimism in these collages and in the ways the artists variously describe their work as healing or hopeful.

***“...earnest, righteous, weary, wistful, witty, soulful, anxious, thoughtful, hopeful”***

In a year of recurring ruptures some of the best internet memes circulating have used humor and wit to send up some of our most absurd taken for granted social arrangements. Some of the artists here do the same. Wesley Flash questions the temporary corporate rush to target queer consumers during Pride month in a series called “GAY MONEY.” Harvey Opgennorth’s “Harvey at home” series features portraits of the artist in front of artwork on view in museum galleries dressed in a bathrobe and slippers, interacting with the art publicly in ways that are perhaps typically reserved for wealthy private collectors in their homes. These critical stances are delivered to viewers with a wit that helps us cope with the forces of late capitalism that seemingly aim to crush us.

The artists here are making work that is earnest, righteous, weary, wistful, witty, soulful, anxious, thoughtful, hopeful. The range of creative approaches to a remarkably difficult time—and a year that required constant recalibration, a year for which we all had other aspirations and plans—deserve to be celebrated.

It wasn’t supposed to be like this. ♦

# James Claiborne

## Guest Curator

▼ In the words of Deborah Cox's popular 1998 R&B/Pop anthem; "*How did we get here? Nobody's supposed to be here.*" Yet and still, here we are. 2020 presented itself as an ever-unfolding saga, as if it were the latest teledrama penned by beloved *Scandal* writer Shonda Rhimes, complete with a global pandemic, crushing economic pressures, nationwide protests countering deeply rooted racial inequalities – and all of this on top of a contentious and unpredictable U.S. Presidential election. Through this publication *Make/Shift: it wasn't supposed to be like this*, and the included works, we are offered moments of solidarity through the lens of artists that collectively question stagnant status quos, while offering visions of a world that both reflects and embraces the multiplicitous truths, lived experiences and histories indelible to our human condition.

In her selected works, artist Jan Brugger describes humankind as a "worrying animal," stressed to the point of "worrying about the amount of worry that I am worrying." Through her photographic series "Devices Used to Stay Afloat," Brugger conjures a post apocalyptic, yet still whimsical, world of floating human "ruins" that challenge viewers to contemplate their own connection with, and impact on, the environment. In the vein of imagined/reimagined worlds, ►

**James Claiborne is the Public Programming Manager for the African American Museum in Philadelphia (AAMP), and an adjunct professor at Drexel University. Prior to working at AAMP, James served as the Community Engagement Manager for the Greater Philadelphia Cultural Alliance, and Editor for Visit Philadelphia's Philly 360 campaign. Currently, he serves on the Board of Directors for the Philadelphia Cultural Fund. As an independent curator, James founded the gallery program at Art Sanctuary, and has presented exhibitions by a range of artists, including Deborah Willis, James Dupree, Amber Arts, Richard Watson and Barkley Hendricks.**



# James Claiborne

## Guest Curator

◀ Paloma Rosenzweig's "The Relics of the Inadequate" centers on an fictional set of museums, exhibitions and texts set within, and in opposition to, a world order seeking to suppress the "uncomfortable power of emotion." Over the year that was, *and for many of us still is*, the work included in *Make/Shift* gives liberty for readers to sit in their feelings, however frantic or fragile.

***"...tools of provocation, documentation and revelation..."***

*"And part of the rage is this: It isn't only what is happening to you. But it's what's happening all around you and all of the time in the face of the most extraordinary and criminal indifference..."*

In a 1961 interview, noted Black author and activist James Baldwin responds to questions on race in America, revealing his still-relevant insights on the widespread sociopolitical inequities faced by Black citizens within our self-proclaimed "Land of the Free." Several of the artists within *Make/Shift* build on Baldwin's conceptualizing of U.S. racial politics through depictions of the Black body, their own and others, to tear down notions of otherness propagated by centuries of institutionalized racism, the upholding of white normativity, and the fetishization and commodification of Black bodies through media.

We encounter representations of the indifference and opposition addressed in Baldwin's quote through the Jacquard tapestry weaving of Noel Anderson, which portray "contentious photo-based representations of black masculinity" and their historical relationship with the woven tapestries. "As I warp the images before weaving, textiles offer an opportunity to develop the

relationship between cloth, screen culture, and the distortion of black bodies in the American imagination," states Anderson. Within this publication, the intentionally augmented, and lamentably familiar, images of Black men detained by police which are woven into Anderson's textiles come into dialogue with Terrell Halsey's street-captured photographs. Described by the artist as "visual poems of humanity," Halsey's black and white portraits capture young Black boys at play, carefree and without worry. Framed in cascades of water and foam, Halsey's subjects extend a type of Black living at times overlooked and unconsidered within the broader American imagination. The work of these artists, and others, both anchor us to its historical context, while providing avenues for us to imagine and witness the quiet moments of joy that still –and have always – thrived within uncertain times.

As we continue to wrestle with our national identity and systems that at times undermine the most fundamental promise of *liberty and justice for all*, the work and vision of the artists within this publication reveal themselves as necessary leverage as tools of provocation, documentation, and revelation. The artists gathered here by *Vox Populi* provide us, perhaps most importantly, with work that is approachable, rooted in the human experience, aspirational, humorous, and at times challenging. This work gives us all permission to inquire and question the current state of affairs, and it gives us a place to anchor ourselves to when the answers are difficult and uncertain. ♦



# Superlatives



## **Dressed for Success**

Harvey Opgenorth

*Harvey At Home (CW-MAM)*

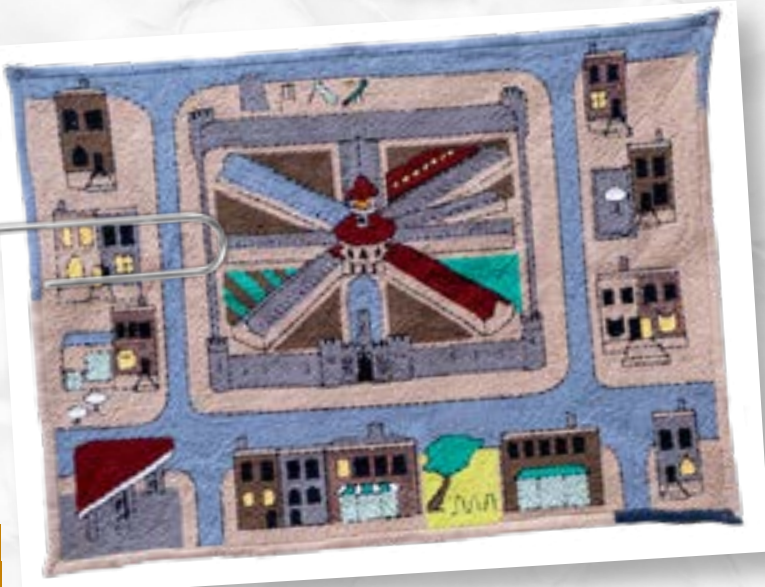
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## **Most Hours Clocked**

Tabitha Arnold

*Panopticon*

page 24



## **Most Heavily Layered**

Sophie Najjar

*Reap Sow*

page 139



# Superlatives

## Best Hair

Sheyda Azar  
*Eat Me Drink Me*  
page 27



## Best Escape Plan

Jan Brugger  
*Easy Breezy*  
page 42



## Cutest Couple

Aimee Gilmore  
*Pushed & Pulled*  
page 90



# *Aurora Abzug*



**Ritual**  
2018  
oil on canvas  
36" x 48"

# Aurora Abzug



**Memento**  
2019  
oil on canvas  
16" x 20"

# Aurora Abzug

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**Aurora Abzug is an emerging contemporary figurative realist painter. She seeks to engage with every facet of her creative community, working as a gallery assistant, art instructor, and the director of a local artist mentorship program. She graduated from Bard College with a degree in Studio Arts, and has shown nationally at such venues as the New York Academy of Art and the American Artists Professional League. She currently lives in Philadelphia with several cats.**

## **Artist Statement**

My work in painting constructs a visual memoir in which I record my interactions with my interior and exterior environments. I utilize painting as a form of archival preservation, and build not only a legacy, but a complex, symbolically laden artificial memory that nods to the diaristic qualities of social media, but is expressly analog, and takes direct inspiration from classical salon painters, nineteenth century Realists, and the Impressionists. I seek new uses and contexts for these classic genres and academic techniques. My work applies similar thematic and formal devices to address contemporary (and personal) issues, such as human environmental impact, the ubiquity of social media and consumer capitalism, and personal identity and pathology as marketable commodities.

# *alejandro t. acierto*



## **Preserved perfections**

2019  
archival inkjet print  
18" x 24"

# *alejandro t. acierto*



**Puro**  
2019  
video with sound  
8min, 33sec.



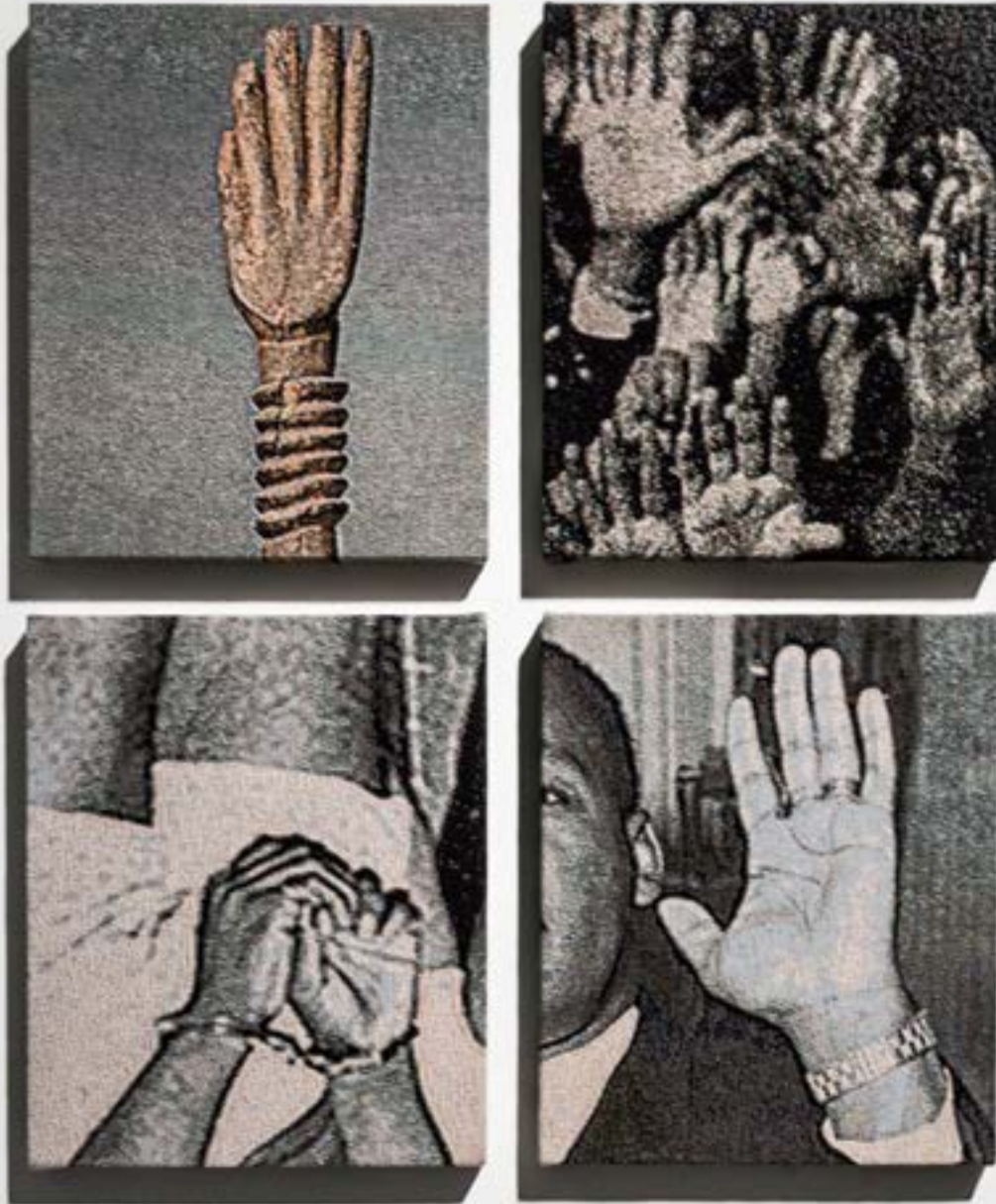
alejandro t. acierto is an artist, musician, and curator whose work is largely informed by legacies of colonialism found within human relationships to technology. Noting the inherent entanglements of power within these interactions, his projects develop material and conceptual networks through installations of performance, lens-based media, sound, and software. Using the internet as source material for a range of projects, he traces accumulated behaviors that trend or remain present across popular platforms such as Twitter and eBay and recently began work on projects that foreground methods for digital harm reduction. Acknowledging the compounding effects of intersectional violence that continue to impact historically marginalized folk, his work provides a context for the conditions and histories of disenfranchisement and offers alternative opportunities for critical engagement. He is also developing the curatorial project [twosixteen.net](http://twosixteen.net), an online platform for digital native projects developed by artists and curators impacted by the remnants of colonialism.

## Artist Statement

Playing on the various translations of the Spanish word for cigar, the works from the series Puro (n. "cigar"; adj. "pure") trace legacies of colonialism through the remnants of desire located online and through informal, grey economies of tobacco distribution. Historically, Black, Indigenous, and mestizx peoples often subverted monopolistic (and extractive) control through alternative economies of smuggling, pirating, and distribution as strategies for establishing parallel sovereign economies. Today, the continued distribution of counterfeit tobacco shapes a global obsession for locating authentic tobacco products online. Recent years have seen an explosion of online video content defining and describing how their viewers could easily identify a fake. In the obsessive search for a "pure" Cuban experience, what emerges in this work is a parodic critique of tourism, the inherent privilege of consumption, and the colonial desire for quick consumable moments that are as elusive as the smoke that emanates from its ashes.



# Noel W Anderson



## Hands Up

2016  
4 stretched jacquard tapestries  
44" x 33"

*Image Credit: Tony Walsh*

# Noel W Anderson



**Zip**  
2016  
paint on wood board  
2" x 8" x 144"

*Image Credit: Tony Walsh*

Noel W Anderson is a Professor in New York University's Art and Art Professions Department. Originally from Louisville, KY, he holds a BFA from Ohio Wesleyan University, a MFA's from Indiana University and Yale University. Anderson's works have been exhibited at The Studio Museum of Harlem (NYC), Tilton Gallery (NYC), Zidoun/Bossuyt (Luxembourg), Galerie Anne de Villepoix (Paris), and most recently at The Icehouse (Garrison, NY). In 2022, Anderson will open his solo exhibition, *Heavy is the Crown*, at Telfair Museums in Savannah, Georgia.

## Artist Statement

Noel W Anderson's research focuses on the spectacle of the black male body as misrepresented through the power of media. Within the off-putting form of tapestry weaving, Anderson realizes the confluences, contradictions, and competencies of meaning. Guiding his approach is a strong belief in what he calls "black maternal mathematics." That black forms manifest at the edges of European knowledge systems, is a major subtext to Anderson's work.

# Jackie Andrews



## Daily Dose

2020  
gelatin pill capsules, found materials

# Jackie Andrews



## Fringe Benefits

2020

vintage frame, wallpaper, acrylic paint, glass and resin crystals, vintage doorstop, glitter, fringe  
16" x 9" x 4"

# Jackie Andrews

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**Jackie Andrews (she/they) is an interdisciplinary artist, writer, and emerging art & culinary history scholar based in rural Maryland. She graduated with Departmental Honors from Towson University with a BFA in Sculpture with a minor in Art History in December 2020. Jackie's work has been exhibited throughout the United States; at New York City Jewelry Week 2019 and 2020; and at Munich Jewelry Week 2020. In May 2020, Jackie was the recipient of a Research & Creative Inquiry Grant at Towson University for their culinary art history project, *Gastronaut*, published with Tesseract Press in December 2020.**

**Jackie is the co-founder of *Power Clash Art*, a publication platform for scholars, artists, and writers to engage with and push the boundaries of art discourse, and envision equitable futures in the arts. They are also a contributor to *Making Progress: Resources for Social Justice in Craft*, and currently work as a freelance writer.**

## Artist Statement

My studio work explores the intersection between jewelry and sculpture, expanding what is considered adornment. I compose material interventions on vintage ephemera and objects, adorned with beading, sequins, and collage. These often take the form of wearable curiosity cabinets, color studies in three-dimensional space, or ephemeral environments. These explorations question the concept of "poor taste," by investigating themes of decadence and superfluity, and the conceptual structures of kitsch aesthetic; as well as queerness and gender, and the paranormal/unknown. I engage my art historical interests with a touch of wit, often "powerclashing" styles and creating queer historical references like "Victorian kitsch". I express these themes and interests through: dialogue between materials and styles in my studio practice; expansion of art historical canon in my research and writing; and envisioning experimental platforms that advance these ideas. My practice challenges norms and blurs boundaries in order to build speculative, queer discourse in craft, art, and art history fields alike.

# Tabitha Arnold

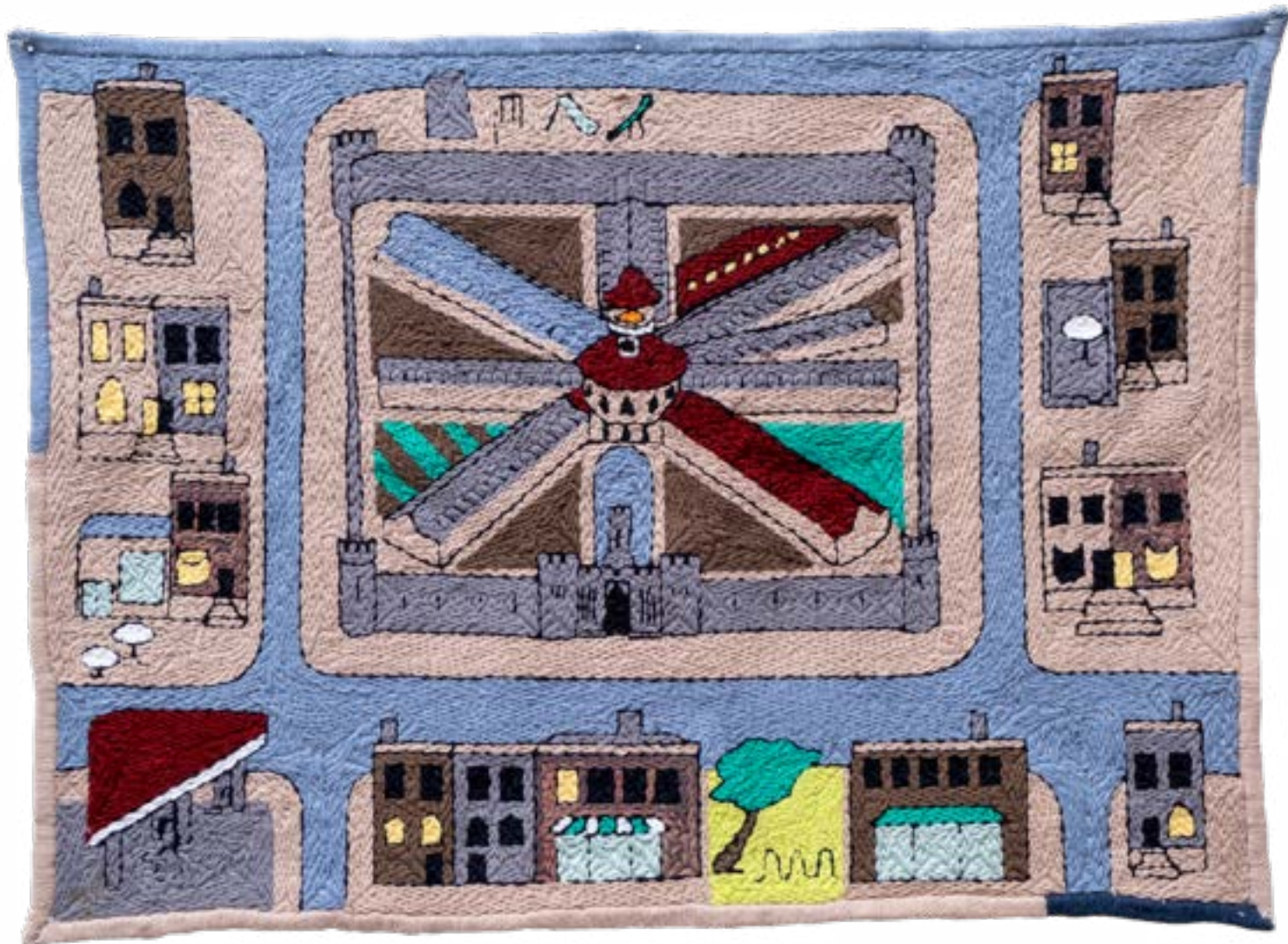


**October**

2018  
wool & cotton thread  
34" x 56"

Image Credit: Colorspace Labs

# Tabitha Arnold



**Panopticon**  
2018  
wool & cotton thread  
27" x 37"

*Image Credit: Harry Winkler*



# Tabitha Arnold



**Seachange**  
2020  
wool & cotton thread  
14" x 17"

Image Credit: Harry Winkler

# Tabitha Arnold

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Tabitha Arnold is a Philadelphia-based artist and writer. Since graduating from the Pennsylvania Academy of Fine Art, she has explored fiber art mediums and how they can interact with storytelling. In 2020, her touch-sensitive interactive tapestry, "Our Sutured City," was highlighted in the ALT.CTRL showcase at Game Developers Conference. Lately, she is working on publishing a short story collection.

## Artist Statement

Tabitha Arnold is fighting for a piece of the narrative. Her fiber works often resemble maps or fragments of memories stitched together. These pieces come together over weeks of moving through Philadelphia, watching how tragedy and struggle unfold in the streets, then bringing all of it home to distill in one image. Her portraits notice cycles of growth, decay, uprising, and rebuilding as they etch into the faces of homes and churches. Arnold challenges the ownership of our history, questioning the powers that decide what is preserved and what is lost to time. Like Afghan rugs embedded with woven planes and burning towers, her pieces stem from a history of fiber art as a vessel for trauma and remembrance.

STAND WITH  
MEEKMILL

# *Sheyda Azar*



**Eat me, Drink me.**  
2020

# *Sheyda Azar*



**Hoy Mountain**  
2019

# *Sheyda Azar*



**Internal Intimacy**  
2019

Sheyda Azar was born in Iran on December 12th, 1991. She studied Graphic Design for her Diploma and graduated with a Bachelor's of Painting from the Art University of Semnan, Iran in 2014. After her undergraduate study, she collaborated with artists and galleries over the next four years and her work was included in several group exhibitions in Tehran, Iran. In 2019, she moved to America to pursue her practice in a more liberated environment where she could explore subjects addressing human sexuality. She is currently living in North Carolina where she is studying studio arts for her Masters degree at UNC Chapel Hill.

## Artist Statement

My work arises out of a consideration for the way physical bodies exist in the world and how that physicality informs our reactions. Our bodies are more than just biological machines, they are integrated systems that viscerally register all aspects of experience: knowledge, desires, fears, etc. For me, art is a mechanism through which I can address the interconnected relationships between religion, sex, politics, and my experience as a human being. Making art is therapeutic and builds a bridge between my physical and emotional sensations. I think of skin, eyes, ears, lips, sexual organs, holes and canals as portals of the body. They exist to link and have an extreme desire to be fed, as well as create and feed others. My most recent project "Eyes/Portals/Holes" includes a series of interactive installations that focus on painting as a representation of my memory, a window to the past and my subconscious mind, while sculptures are replicas of visual elements attached to these paintings in order to invoke a sense of the present, physicality, and awareness.

# Andrea Barnes



## Ma Chienne Performance

2019

digital video documentation of live performance

5min, 37sec

Presented at the 2019 Maryland Institute College Of Art Multi Media Event You Are Here.



# Andrea Barnes



## Family Portrait Of Ma Chienne

2019  
mixed media

Documentation by Emma Cheshire



# Andrea Barnes



## The Body Is A Machine For Living

2019

silk screen printed design onto cotton satin fabric, recycled men's shirt, silk organza printed with soda ash, wood, (briefcase) plaster, wood, porcelain mask, metal handle.

*Documentation by Emma Cheshire*

Andrea Barnes graduated in 2019 from the Maryland Institute College of Art with a BFA in Fiber along with a concentration in Experimental Fashion. She currently resides outside of Philadelphia, PA. Her methods of making include child-like imagery, clay, performance, textiles, and illustration. By combining her interest in disrupting gendered tropes with whimsical sculpture, Andrea communicates a distinct perspective on femininity and masculinity while allowing the audience to freely deconstruct the content. She utilizes all methods for artistic expression to investigate the gap between the mystical and every day.

## Artist Statement

My collection Ma Chienne (translation: female dog, bitch) emphasizes the strength and vulnerability of masculinity through tailored garments that subvert the white-collar uniform. Beginning in 1876, the tailored suit became a symbol of the successful working man. Since its creation, there has been little evolution of the form. This fixity is representative of men's limited options to express emotion, contrasted to the wide range of women's wear and society's acceptance of emotion within masculine communities. The performance allows the wearer to demonstrate the toxicity of the uniform and adds vulnerability to the garments. Speaking directly to the rejected man, I am enhancing the power to express vulnerability through the clothing he wears on his back.

# Emily Bayless



**Without Passage (Stackable Threshold)**

2020  
clay, fabric, wood, metal, adhesive

# *Emily Bayless*



**Toolipiere (Hush)**  
2018  
clay, acrylic paint

# Emily Bayless



**Toolipiere**  
2019  
clay

# Emily Bayless

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*Emily Bayless is an artist working primarily in clay to pursue the making of installations and objects. The history of ceramics, gender equity, craft, and installation are the main interests that currently preoccupy her studio research practice. The work challenges the technical threshold of clay in works that are precarious, fragile, and stretch what is considered a manageable scale of ceramic objects. Most recently, she completed a ceramic arch that contains 32 stacking pieces, culminating in an eight foot tall sculptural installation, finished with a blue and white decorative motif that imitates the delft style of the 17th and 18th century.*

## Artist Statement

*Fake it till you make it. Challenge shapes me. I've had to fake it more often than I will admit to you. I embrace the faux, like imitation crab, it is the same, but different. Though, I must admit to you, I've never had imitation crab. Is it the same? The work challenges the power of a boundary by adapting historic decorative forms, and influentially powerful aesthetic techniques, to confront contemporary sociopolitical structures. The complicated history of ceramics is tied to craft, decorative arts, gender roles, and an ostracism from Fine Art. Even so, it is an incredibly exclusive acquisition. Classic forms within ceramics are symbols of status for which one must also have the luxury of space. Using elements of absurdity, perversion, and gendered symbols, the work appropriates the controlling influence of aesthetics to gain power. Fake it till you make it.*

# Jasmine Best



## Screened In

2019  
painting printed on fabric, found fabric, metal structure, video projection  
20' x 12' x 8'

*Image Credit: Brandon Brown*

# Jasmine Best



## Saturday Night Ritual

2016  
fabric and embroidery collage  
46" x 65"



*Jasmine Best is a true southern artist, gathering narratives from her Carolinian family and childhood. The North Carolina based artist uses her personal memories, and manipulations of her memories, to create dialogues about black female identity in the south and in predominantly white spaces. Her work often depicts maternal figures, each depicting the diversity of qualities that make up the black southern women in her life through several generations. She attended University of North Carolina at Greensboro, where she found her love of working with tangible and traditional mediums combined with digital means of art-making. With a BFA in New Media and Design, she possesses skills as an animator, collage artist, mark maker, and designer who tailors her visual mediums to each project.*

## **Artist Statement**

Screened In upholds the traditional role of the southern porch as both the heart of the southern community and offers a metaphor for the southern matriarch losing relevance with each passing generation. Finding that it no longer needed to feign politeness, the South lost the desire to commune with its neighbors through screened walls and choose to either remove the porch or moved this aged matriarch to the more private backyard to try and obscure all reference to the grand porches of the plantations; the real root of its "southern-ness." Saturday Night Ritual is a recollection of the intimacy shared between a black maternal figure and child while braiding hair. Black hair care is a very time consuming, intricate, and often painful process. As a child you have no say in who braids your hair, so a very special relationship is formed while getting your hair done. It is an experience with parallels to spiritual ritual or meditation.

# Jan Brugger



## Devices Used to Stay Afloat 3 (Easy Breezy)

2019  
pigment print on adhesive photo paper  
41" x 73"

# *Jan Brugger*



## **Transcendental Metaworry**

2020  
single channel digital video  
11min, 25sec



# *Jan Brugger*



## **Devices Used to Stay Afloat 1 (Charged)**

2019

Materials: archival pigment print mounted on aluminum dibond  
20" x 30"

Jan Brugger is an interdisciplinary artist, educator, and administrator that examines illusion and its relationship to power and technology (i.e. the hypnotic "smoke and mirrors" of culture but also the innate power of this haze). We often contrast myth and reality, but the "truth" about a people resides in both its myths and realities. Brugger's work plays with the ways in which intensified artificiality can excavate new dimensions of the truth, and/or the honest aspects of the mythic. She is drawn to art for its ability to exist and thrive in these contradictions. A work can be both revealing and disguised; pointing to truths yet full of magic. Brugger received her MFA from the University of Chicago and a BFA from the University of Wisconsin. Her work has been screened and exhibited throughout North America. She currently lives and works in Chicago, IL.

## Artist Statement

Using art as a process to think, feel, and connect, my work is simultaneously a reflection of, and in direct opposition to, living in the world. Even before the added stress caused by COVID-19 and the events of 2020, our contemporary landscape was already overflowing with struggles and worries. My video *Transcendental Metaworry* is an absurdist lecture that presents humankind as the "worrying animal". In a quest to find transcendence from the modern world, the lecturer's mind spirals into worry until he reaches the state of TMM. Other recent works reference flooding as a loss of control or disorientation. In my photographic series *Devices to Stay Afloat*, water is used as both a visual and thematic backdrop. Several sculptures drift on the aqueous abyss of Lake Michigan. Their forms echo bleached coral reefs, classical columns, altered human bodies, vegetation, and machines. They are imagined "ruins" that are playful yet post-apocalyptic.

# *Keith D. Buswell*



## **Sugar and Spice**

2018  
graphite, colored pencil, and acrylic paint mounted on fabric  
35" x 50"

# *Keith D. Buswell*



## **Yes Sir, Yes Sir, Three Bags Full**

2019  
graphite, colored pencil, and acrylic paint mounted on fabric  
35" x 50"

# *Keith D. Buswell*



## **Little Ones to Him Belong**

2019  
graphite, colored pencil, and acrylic paint mounted on fabric  
25" x 28"



# Keith D. Buswell

Lincoln, NE  
keithbuswell.art  
@keithbuswell

Keith Buswell graduated with a BFA in Art from University of Nebraska - Lincoln. He works with various printmaking processes such as screen-printing, intaglio and mono-printing, and dabbles in drawing and multimedia. He currently is a member of Karen Kunc's Constellation Studios, where he creates his prints. His work has been shown in the United States, Egypt, Dubai, France, and Italy. Notably, Keith received the Perry Family Award in 2018 and second place in the 40 Under 40 Showcase in Annapolis, MD, and third place at the Under Pressure print show in Fort Collins, CO. He is a contributing artist to issues 23 and 28 of The Hand Magazine. He also attended residencies at The Kimmel Harding Nelson Center in Nebraska City, NE, and at Pyramid Atlantic Art Center in Hyattsville, MD. Originally from Council Bluffs, IA, he currently lives in Lincoln with his husband Brad and his dog Max.

## Artist Statement

Culture establishes labels to categorize ourselves into stringent definitions that simultaneously ease and stoke our fear of the other. These stereotypes are nothing more than vases containing the actual life that exists in all of us. At times they are used to define us to others. At times they are used against us through hate and fear. This body of work I have titled Unmentionables uses floral symbols juxtaposed to undergarments and taboo accessories to reveal flagrant and fragrant misconceptions surrounding the sexes. Beneath the surface of the genders exist a gamut of voices that have historically been shoved in the closet or tucked away in drawers. There is a bouquet for every occasion and a label for every person. This body of work marries these two concepts into a comprehensive evaluation of my personal biases juxtaposed to societal expectations.

# *Christopher Capriotti*



## **Mickey**

2020  
digital print on rag paper mounted to plywood  
78" x 32" x .75"

*Image Credit: Crishian Varela*

# *Christopher Capriotti*



## **Chair**

2020  
painted steel folding chair, auto body filler  
34" x 18.75" x .75"

*Image Credit: Cristhian Varelav*

# Christopher Capriotti



## February 26 1992 (After Ivar Enger) and February 26 1988 (After Frank Dux)

2020

digital prints on luster paper, aluminum frames; plywood, pine, vinyl composition tile, aluminum  
dimensions variable

*Image Credit: Crishian Varelav*

# Christopher Capriotti

Philadelphia, PA  
christophercapriotti.com  
@cc.unfun / @christophercapriotti

**Christopher Capriotti is a Philadelphia based conceptual artist who explores ceremony, performative masculinity, sexuality, and myth-making through narratively driven interdisciplinary work. He holds a BFA in sculpture from Tyler School of Art.**

## **Artist Statement**

"If you have that propensity and are on camera about to do a scene, what would make you believe in what you're about to do? Say you're playing a demon biker with an ancient spirit. What power objects could you find that might trick your imagination? Would you find an antique from an ancient pyramid? Maybe a little sarcophagus that's a greenish color and looks like King Tut? Would you sew that into your jacket and know that it's right next to you when the director says 'action'? Could you open yourself to that power?" Nic Cage asked. "I did that."

# ***Bonnie Mae Carrow***



**Steady**  
2019  
red brick  
2.5" x 7" x 9"

*Image Credit: Pat Blocher*

# *Bonnie Mae Carrow*



**untitled (where two things meet)**

2020  
red brick  
dimensions variable

# Bonnie Mae Carrow

Tampa, Florida  
bonniemaecarrow.com  
@caveat\_emptor\_

*Bonnie Mae Carrow is a visual artist based in Tampa, Florida, whose interdisciplinary practice moves between contemporary craft, sculpture, performance, and installation. Using repetition and craft-based media, she combines the readymade with the handmade by re-creating or manipulating mass-produced objects. Symbolic themes of the grid, utopia, nostalgia and the end of the world are recurrent in her recent work, where she uses a diverse set of skills to examine these topics. Her work is influenced by her research in collective longing, social hierarchies, and theories of apocalypse. Using personal yet widely familiar subject matter, her work makes visible the social and political life of everyday things.*

## **Artist Statement**

This series of work involving bricks challenges notions of stability. The focus of these works is to make structural relationships that are contingent on gravity and that cannot be reproduced exactly. Referencing the ubiquity of the red brick, these structures complicate the use of the material to create defined lines and separate space. Bricks are foundational to the compartmentalization of built environments, separating inside from outside. The gesture of stacking whole and broken bricks causes the point of distinction they constitute to become precarious and permeable, challenging the stability of the entire structure and blurring the line between interior and exterior. Dovetailing bricks alters the relationship between two bodies, how they meet and establish a new line of demarcation. These works challenge the integrity of the brick as an organizing principle and suggests alternative relational forms.



# Alexandra Chiou



## Whisper

2018  
ink & cut paper  
23 1/8" x 25 1/8"

# Alexandra Chiou



## Radiant Awakening

2019  
ink & cut paper  
26 5/8" x 22 1/4"

# Alexandra Chiou

Los Angeles, CA  
alexandrachiou.com  
@alexandrachiou

Alexandra Chiou is an artist currently based in Los Angeles, CA. She draws on memory, landscape, and family history to create intricate collages that explore themes of uncharted terrains as symbols of hope, possibility, and new beginnings. Alexandra works primarily with layered hand-cut paper to create dimensional works that investigate the threshold between painting and sculpture, and her paintings and works on paper have been exhibited nationally and abroad. Alexandra has always looked to nature's contours and horizons as symbols of hope and new beginnings during challenging times and life transitions, and she is constantly inspired by the quiet power and resilience of nature. Through her works, Alexandra strives to instill a sense of peace, calm, and wonder within individuals by transporting viewers into the magical worlds she creates.

## Artist Statement

My art is rooted in the concept of unexplored terrains and new worlds. They can be symbols of the unknown but also of possibility and new beginnings. I see these symbols in the night sky at the desert, in the horizon line at the ocean, and in the vastness of the mountains. I see these signs in my family history, as my parents crossed oceans of uncertainty to be where they are today, and also in my own personal narrative. As for my process, I am drawn to paper as it is a common material that is also versatile and moldable. I work with hand-cut paper to create dimensional collages that explore the threshold between painting and sculpture. I paint, cut, and arrange various shapes and colors as if I am piecing together a puzzle; each shape, line, and color is a hint, trace, and impression of nature and memory.

# Melanie Delach



## **I used to see nothing out the window**

2020  
acrylic, wood, tile, and modeling paste on panel  
36" x 24"

# Melanie Delach



## Looking deeper and further

2020  
acrylic, wood, tile, and modeling paste on panel  
20" x 16" (each)

# Melanie Delach

Philadelphia, PA  
melaniedelach.com  
@meldelach

Melanie Delach is a mixed media artist from Long Island, New York. Delach lives and works in Philadelphia, Pennsylvania. She received her BFA in Studio Art from Adelphi University in 2017 and an MFA at the Pennsylvania Academy of the Fine Arts (PAFA) in 2019. Her work has been exhibited in group shows in New York at Anna Zorina Gallery, LatchKey Gallery, and in Philadelphia at Tiger Strikes Asteroid and PAFA's museum, to name a few. She received the Fine Arts Venture Fund and The Judith McGregor Caldwell Purchase Prize. Her work is part of the Museum of the Pennsylvania Academy of the Fine Arts permanent collection.

## Artist Statement

My textured mixed media paintings examine access and visibility in the spaces I occupy as a queer woman. I'm particularly interested how the private spaces within us become public. The shadowy figures, usually self-portraits shown in silhouette, are fighting to make themselves seen and known through their materiality, revealing the conflict of existing as a jumble of energy, uncertainty, and connection in the geometric environments they operate within. The figures almost seem to want to merge with their environments despite the difference in movement and gesture between them. Tiles, wood, glue pours, paint, and other mixed media are placed as boundaries or borders, as well as intrusions of the spaces I'm trying to protect and navigate as a queer woman.

# *Doriana Diaz*



## **standing in the ruins**

magazine scraps, paper  
8" x 10"

# *Doriana Diaz*

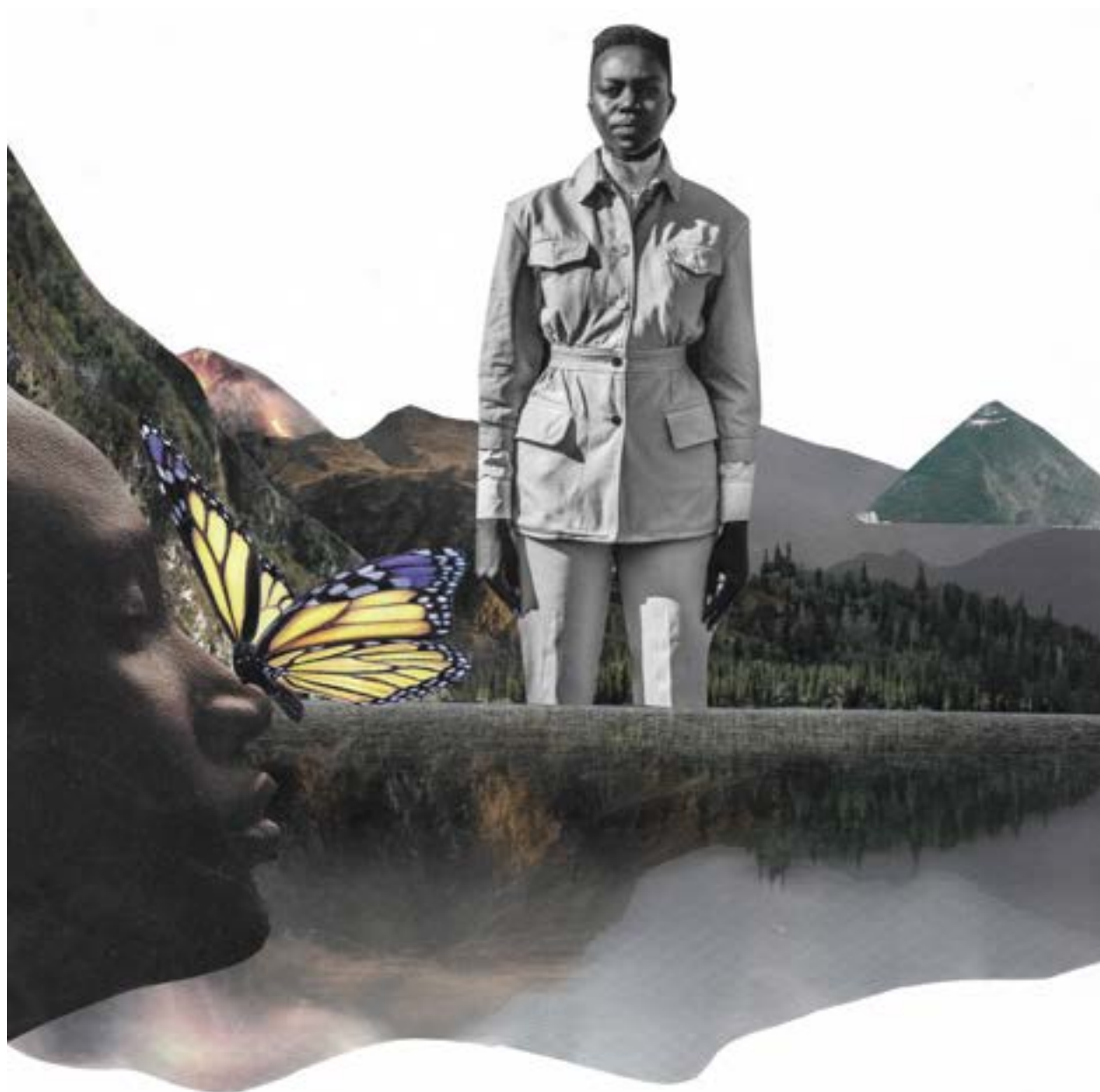


## **a spinning delicacy**

magazine scraps, paper  
8" x 10"



# *Doriana Diaz*



**the reckoning**  
magazine scraps, paper  
8" x 10"

# Doriana Diaz

Philadelphia, PA  
dorianadiaz.com  
@bydorianadiaz

*Doriana Diaz is a queer, Afro-Latina, multi-disciplinary artist and curator based in Philadelphia's soulful rhythms. Doriana's works encompass the representation and multidimensionality of Black womxn through visual-archival documentation and celebration.*

## **Artist Statement**

*My work pays homage to the boundlessness of Black womanhood; how we heal, how we honor, and how we harness our magik. I created this series over a course of time in my life during which I was calling my strength into question. These works helped me to uncover a newfound softness within myself, and for fellow sisters in the struggle. I wanted these works to encompass both our softness and our strength, experienced and expressed simultaneously, all at once.*

# M. Asli Dukan



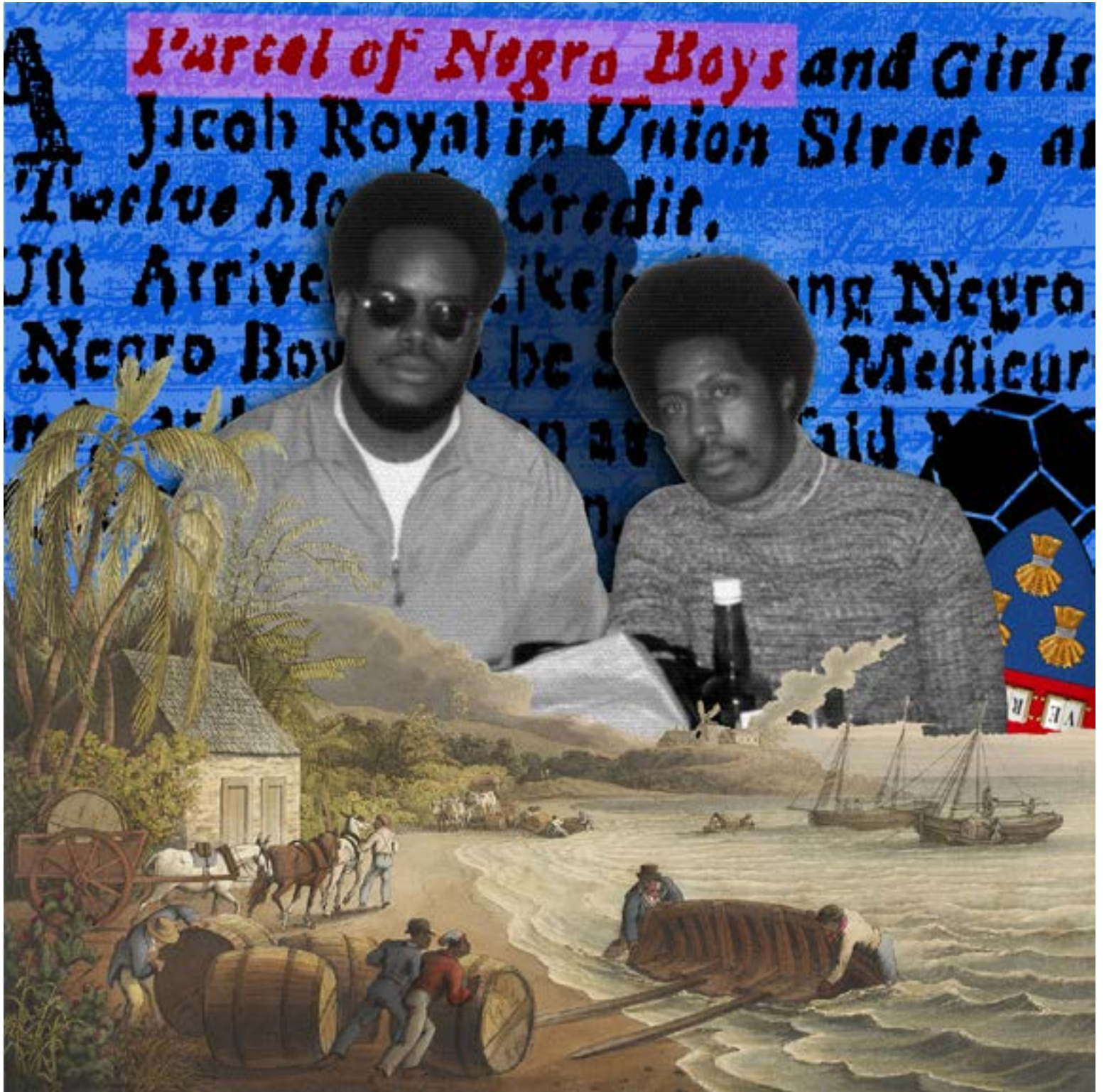
## Ten Views, Reconsidered (Carrie)

2020

digital collage (photograph, painting, text document, graphic shield)

Credits: Photo excerpt courtesy of  
Jenkins family, Painting excerpt via  
William Clark

# M. Asli Dukan



## Ten Views, Reconsidered (Butch, Delman & Charles)

2020  
digital Collage (photograph, painting, text document, graphic shield)

*Credits: Photo excerpt courtesy of  
Jenkins family, Painting excerpt via  
William Clark*

M. Asli Dukan is a filmmaker, multidisciplinary artist and photographer who works primarily in the genre of speculative fiction as a subversive, radical and liberatory practice. In 2017, her mixed-media, AR installation, "Resistance Time Portal", which centered Black radicalism in a futuristic narrative, made its debut in the Distance≠Time exhibition at the Icebox Project Space. In 2019, her experimental, time-traveling short film, *Memories from the Future*, was a selection of Open Video Call for the spring/summer exhibition at the Institute for Contemporary Art in Philadelphia. She is currently working on "The Maria Trilogy", a speculative, three-part, interactive, multimedia project exploring the effects of enslavement, neoliberal policies and disaster capitalism on the inner and outer lives of five generations of women in her family from the U.S. to the Caribbean. She holds an MFA from the City University of New York and currently resides and teaches in Philadelphia.

## Artist Statement

In 1823, while working as an overseer on the island of Antigua, William Clark (of Lewis & Clark), completed a series of ten paintings of enslaved Africans producing sugar to sell on the international market. He called the set, *Ten Views in the Island of Antigua*. 100 years later, my great-grandfather, Henry, one of seven children in a family of laborers from Royal's Estate, emigrated from Antigua to New York City in pursuit of consistent work and a better life. 100 years after that, I learned about the relationship between slavery in my Antiguan family line and Harvard Law School, which was established from the bequest of the Antiguan slave owner, Isaac Royall Jr. *Ten Views, Reconsidered* speculates on the complex connections between Antigua, the Royalls, Harvard University and my family. By re-imagining Clark's historical paintings as digital collages, the work merges the near and far past into the present.

# *Kimberly English*



## **6 miles & 60 Hours**

2018  
reclaimed t-shirt  
20" x 3" x 36"

# *Kimberly English*



## **Creel**

2018  
familial cotton blanket  
40" x 6" x 72"

# *Kimberly English*



**Love Is**  
2018  
reclaimed t-shirt  
20" x 2" x 30"



Kimberly English is an artist and educator living and working in Raleigh, North Carolina. She connects the worlds of intrinsic tactile labor and the external accumulation of cloth in her work, assessing the deeply personal affect of cloth and its universality, simultaneously. Her creative process revolves around critical commentary surrounding the garment industry, its labor force, and the innate connection between humans and cloth primarily through deconstructed textile work. Kimberly recently earned her MFA from UNC, and she received her BFA in Fibers as a Distinguished Scholar from Savannah College of Art and Design.

## Artist Statement

Deconstructing garments began as a way to familiarize myself with their construction. By investigating making through unmaking, the labor of the garment's creation is revisited. In this way, cloth becomes ubiquitous with life; not only with the life of the wearer of the garment, but its maker. Because of this, my work often refers to the woman's body. By re-contextualizing everyday cloth, I explore themes central to the history of women's work, its labor force, and the local impact of a global economy, primarily through found textiles. While I use material-familiarity to highlight universal themes prevalent in the garment's connotation, I beckon the viewer to see the object and its life anew, subverting the hegemony and history stitched into the seams of the fabric.

# *Alex Farr (aka Raff)*



## **The insides were beautiful**

2018  
paper collage on paper  
11" x 8.5"

# *Alex Farr (aka Raff)*



## **I have seen the future**

2018  
paper collage on paper  
11" x 8.5"

# Alex Farr (aka Raff)

Wynnewood, PA  
@justmadnice

Alex Farr (they/them) is a writer, performer, director, musician, poet, visual artist and hybridist. All that to say, Alex is an artist of this particular moment, during which lines between genres are ever blurring. They create from a distinctly modern African American, non-binary perspective, focusing on themes of blackness, queer bodies, and love in all its innumerable manifestations. They created and presented a critically acclaimed performance piece titled "Holding: a queer black love story" at HERE Arts Center in New York, exhibited visual art as part of Change: Conversations With The Creator at The National Black Theater of Harlem, and were a 2017 artist in residence at SPACE on Ryder Farm. They have worked alongside musicians and writers on a new musical, Burn All Night, which premiered at the ART in 2017 and assisted Jenny Koons in the direction of a new play, The Blueprint, at NYU's Graduate Acting Program.

## Artist Statement

I hope people will come to realize how demoralizing it is to feel like we must scream our existence into the world or else be erased entirely. And, I hope for future generations, it will take less convincing to believe, trust and care for each other. And, eventually, no convincing at all. • black and trans • black and non-binary • I am searching for a word to better describe who I am, better than non-binary, something that expresses the vastness of who we are. • transcendent •

# Alanis Forde



## Paradisiacal Fever Dreams

2020  
oil paint, glitter and metallic cord on canvas  
30" x 36"

# Alanis Forde



## **A Proxy of my Mental Landscape**

2019  
oil on canvas  
48" x 24"

Alanis Forde is a contemporary Barbadian artist who specializes in expressionistic realism portraiture. She works mainly with oil paint and collage. Alanis attended the Barbados Community College and attained her Bachelor's Degree in Studio Art. She's been in a number of group exhibitions at Vermont Studio Center, Gallo Family Gallery, The Barbados Museum and Historical Society, and a few other non-conventional spaces. Forde has just completed her second residency at the Chautauqua Institution Visual Arts Program in New York. She's also been featured in Sugarcane Magazine and local news sources. Alanis' concepts are based primarily on black female identity in an idealized, exotic, paradisiacal Caribbean space. Through her proxy she navigates life through paradise.

## Artist Statement

I am interested in escapism and what it means to live in a paradise space that is seen as a vacation or escape for others. What then is my escape? My paradise? That 'third' escape is what I am searching for. By creating my own paradisiacal landscapes, a new concept emerges. Through my continued research, culminating in the body of work I have created, I steer the conversation between feeling comfortable in my homeland and wanting to escape. There is a continuous dialogue between the figures and the paradise it is submerged within. The use of dotted textures and vibrant patterns allows the viewer's eye to be in constant motion, transporting them into paradisiacal spaces. The reoccurring figure is a proxy named Bubbles, characterized by her electric blue hair and red lips. Bubbles navigate these landscapes documenting the essence of what it means to be both trapped and free of paradise.

# Wesley Flash



GAY MONEY / Alcohol

2020  
digital photo collage



# Wesley Flash



**GAY MONEY / Shoes**  
2020  
digital photo collage

Wesley Flash is a writer, performer, and community historian. His work centers trans and queer liberation through archival research and site-specific performance. Selected works include: *Pride & Process*, a video meditation on the Stonewall Riots; *PRIDE PARADE!*, a walking tour of queer and trans history in the Philadelphia gayborhood (2017 Fringe Festival); herstorical re-enactments with Brooklyn-based feminist performance collective *BabySkinGlove*; *Whose Streets Our Streets*, a web project about queer resistance in New York's West Village. From 2015 to 2018, Wesley served as Spiritual Facilitator at *BuoyRR*, a retreat and residency for women, trans, and non-binary artists where he led meditation and movement workshops. Wesley holds an MA in Media Studies from the Gallatin School at New York University (2011) and a BA in Media Studies from Hampshire College (2007). He also writes a zine about magic called *Witch, Please!*, teaches Tarot workshops, and reads cards for clients by appointment.

## Artist Statement

*GAY MONEY / Alcohol* and *GAY MONEY / Shoes* are two works from a personal archive of corporate Pride™ advertisements collected by the artist during Pride month, June 2018 through June 2020. The *GAY MONEY* archive tracks the phenomenon of rainbow capitalism witnessed over time. Companies align themselves with Pride to sell products and build progressive brands because the LGBTQIA+ market holds massive buying power. These profits are historically called the "pink dollar." By collecting this wealth of advertisements, including selfies in front of decorated storefronts, and consuming it collectively, *GAY MONEY* asks: What purpose do these corporate rainbows serve? And at what cost to LGBTQIA+ communities, especially the most vulnerable among us? Or to the environment in relation to fast fashion, single-use plastics, and delivery packaging? How is Pride sold today within this system of capitalism? Moving away from consumption to imagine new futures, what could Pride be?

# Christopher Fluder



## Portrait of Andrew

2020  
framed archival pigment print  
23" x 18" x 1"

# *Christopher Fluder*



## **Sotto Voce**

2019  
framed archival pigment print  
25" x 19.5" x 1"

# *Christopher Fluder*



## **Midnight at the Arch**

2018  
framed archival pigment print  
20" x 16" x 1"

# Christopher Fluder

New York, NY  
christopherfluder.com  
@silva\_vocat

Initially a poet, Christopher developed as an artist through a variety of mediums. Early and frequent exposure to Broadway instilled a love of performing arts from early life. He began creating video art at 14. Further exploration included ceramics, as well as drawing and painting landscapes, portraits, and figurative abstract art. Subsequent experiments in screenwriting, traditional photographic processes, stop-motion animation and film collage led to collegiate study in film as a Director. Since 2005, Christopher has been working in the entertainment industry, with experience in management as a production executive alongside credited work as a producer and writer. He began to show his photography in 2019. Christopher is based in New York City.

## Artist Statement

Portrait of Andrew examines a subject embracing his fluid identity; the face he wears in private has become indistinguishable from that with which he greets the outside world. Well after 4am, on a train uptown, for any perceived difference in his outward manner, his poise reveals the unspoken mantra: "grace under fire." In Sotto Voce, I found an empty storefront, dark; my subject's face is equally without definition. An absence of beauty as defined by society's conventions: she is free to define herself. Midnight at the Arch features a horn-man who often plays late nights at the arch in Washington Square Park. I shot this while passing through the park in the middle of a heatwave; it seemed as though he was wearing everything he'd ever done in his life on his face that night.

# Nicolo Gentile



## **Fallen Arch**

2019  
enameled steel, plywood  
92" x 72" x 16"

# Nicolo Gentile



## **Double Down**

2019  
cast plaster, cast acrylic  
51" x 17.5" x 3"



**N, 28**

**Height: 5'7"**

**Weight: 175lbs**

**Body Type: Athletic**

**Gender: Man**

**Pronouns: He/Him/His**

**Position: Top Vers**

**Tribe: Jock**

**Looking For: ...**

## **Artist Statement**

I wish my PrEP medication made me feel like I was taking part in something, but so far it's only softened my bowels. This is not the fire in my belly I had anticipated. From the gym to the showers, from the dancefloor to the backroom, I examine the physical conditions of relational identity and sexuality construction. Composed of leather, latex, iron and steel, my sculptures and installations slip between recognizable materials of kink, industry and sport to address the oscillating power dynamics of gender and masculinities. A child of the 90s, I am part of a queer generation that came of age in the wake of tragedy. My work aims to reclaim the critical capacity of the queer minimalist gesture in a time of gay pragmatism, assimilation, and continued alienation; to radicalize queerness through the reanimation of spaces and experiences of the past for the critical reimagining of the future.

# *Aimee Gilmore*



## **Pushed & Pulled**

2017

chrome plated breast pump & baby bottle

Pushed: 5.5" x 2.5" x 2.5", Pulled: 7.5" x 4" x 2"

# Aimee Gilmore

Philadelphia, PA  
aimeegilmore.com  
@aimee\_gilmore

*Aimee Gilmore is a multi-disciplinary artist based out of Philadelphia, PA. She holds a Masters in Fine Arts from the University of Pennsylvania, and a Bachelor's degree in Fine Arts with a minor in textile design from Moore College of Art & Design. Aimee works in sculpture, installation and printmaking and explores the topic of motherhood focusing on the continuously shifting and complex binaries that shape the role. She has completed residencies at The Fabric Workshop and Museum, The Vermont Studio Center, The Wassaic Project and Project for Empty Space.*

## **Artist Statement**

These works reflect the process of archiving an often devalued routine: motherhood, and accentuate my innate desire to cling to both the materials and objects that emphasize the necessity of letting go. My practice highlights the communication between mother and child through archiving the abstraction and sentimentality of daily rituals. By focusing on the labor of motherhood, as emphasized through the collection of familiar objects and imagery, I begin to viscerally relate the abstract nature of motherhood to the unpredictable nature of art-making. I cling to the now discarded objects of infancy, the relics of their smallness. I save them, I honor them, I cut them apart, I put them back together, I coat them, I encapsulate them. I line them up proudly like trophies; awarding myself the permission to long for the times I once prayed would go by faster; monuments to motherhood.

# *Terrell Halsey*



## **Black Boy Joy**

2017  
digital photograph  
4" x 6"

# *Terrell Halsey*



## **Life is But A Dream**

2018  
digital photograph  
4" x 6"

**Terrell Halsey is a freelance & fine art photographer and videographer/editor based in Philadelphia. As an artist he expresses himself most through street photography as it helps him to understand the world around him. A film and media arts graduate of Temple University, he transferred his cinematic eye and knowledge of the camera from video to photography.**

## **Artist Statement**

I use street photography to express and paint visual poems of humanity. It helps me to understand the world around me as well as my relationship to it. These moments unfold themselves to my eye and it becomes an improvisation with the environment and subjects in it. There are so many narratives that can be told within a frame of a second and a myriad of ways that viewers can interpret them. The world becomes a blank canvas of characters, each with their own stories (physically, psychologically, and spiritually). I use my perspective to bring these stories to fruition in a way that creates an experience.

# Dara Haskins



## **The Gazing Sun**

2019  
oil on canvas  
56" × 37"

*Image Credit:  
Shawn Theodore, via ParisTexasLA*

# Dara Haskins

Philadelphia, PA  
darahaskins.com  
@artqueendee

Dara Haskins works primarily in painting, including figurative oil portraits and mixed media. Addressing the ways the Black body has been represented and looked at throughout history, she challenges notions of seen and unseen identity. Dara is currently working on a series of paintings called quarantine series 2020, reflecting on isolation, relationships, and intimacy through self-portraits within her home and bedroom. Her paintings of objects, people, and places connect daily life in domestic environments with the African diaspora. Haskins received her BFA at the Pennsylvania Academy of the Fine Arts in 2019 winning the Franklin C. Watkins Memorial Grant for gifted painters and The J Henry Scheidt Memorial Travel Scholarship to Cuba.

## Artist Statement

My work originates from the history that surrounds the image and lifestyles of the Black female/male body. An important part of my painting process lies between connecting historical content to contemporary space, and how that relationship coexists. I aim to challenge the presence of Black culture, clarifying the misrepresentations of historical ideals of lifestyle and intersectionality. My current work involves painting in oil and acrylic on gesso canvas and wood panels, including small and large scale works. Both abstract and realistic, I navigate what day-to-day life can look like for Black and brown people. I am interested in elements of color, spirituality, and mystery.



# *Brandan Henry*



## **Baptism**

2020  
charcoal on watercolor paper  
30" x 22.5"

# *Brandan Henry*



## **Glass Slipper**

2020  
charcoal on watercolor paper  
22.5" x 30"

Brandan Henry explores notions of identity politics, solitude, and stillness in charcoal and graphite drawings. His creative influences include environment, civilization, and fatherhood. Immediately out of high school, Brandan enlisted in the United States Marine Corps where he served two tours overseas, one of which was a 7-month deployment in Iraq. When allotted down time he rendered portraits of his fellow troops to send home to their loved ones. After being honorably discharged, Brandan used the Montgomery G.I. Bill and Post 9/11 bill to attend the University of Delaware, garnering his BFA in Fine Art in 2013. He is currently an MFA candidate at UDel.

## Artist Statement

"My practice is a continuum of deconstructing and constructing ideas. In its totality, my work is an exploration of domestic constructs, cultural influence, and tension. Some of the pieces give prominence to the various static relationships between forms, composing a moment. The figures are fastened in a space of texture, line, and shape. In other works, the subjects exist outside of fully rendered environmental minutia. The minimal compositions are similar but intentionally neglected to activate the white ambient space in relation to the subjects overwhelmed by it. Although the creation of most of the pieces are driven by fluctuating uncertainty, they are embedded in a continual ripening body of work."

# *Terrance James, Jr.*



## **Exsanguination**

2018  
archival inkjet print  
30" x 36"

# *Terrance James, Jr.*



## **Untitled**

2017  
archival inkjet print  
20" x 24"

# *Terrance James, Jr.*



## **Panspermia**

2019-2020

polyvinyl acetate (PVA), polystyrene, polyurethane tubing, pvc tubing, steel  
dimensions variable

# Terrance James, Jr.

Brooklyn, NY  
terrancejames.com  
@\_terrancejames\_

Terrance James Jr. is an interdisciplinary artist and writer based in Brooklyn, NY. He received his BA from The Tyler School of Art at Temple University in 2011 and MFA from Parsons The New School of Design in 2013. He attended The Skowhegan School of Painting and Sculpture in 2017 and was a 2018-2019 Lower Manhattan Cultural Council Workspace participant. He has exhibited nationally and internationally.

## Artist Statement

Terrance James Jr. examines speculative bioengineering and posthuman possibility through the lens of abstract figuration. Weaving anthropomorphic sculpture and photography into narrative, he explores biological intervention and genetic modification, or the representation of states of being. Exploring themes such as disembodiment, transformation, and myth, James turns to the prospect of biohacking to address issues such as environmental racism, the medical industrial complex, and eugenics. Employing tropes often found in science-fiction and horror, James echoes the anxieties and realities that many BIPOC communities experience. However, even if given the tools to alter their own physiology, will these genetically modified bodies become co-opted by free market economic systems and further rendered as nothing more than living capital?

# ***Lisa Johnson de Gordillo***



**Todos los poetas que he (podríamos haber) amada /  
All the poets I've ever (we could have ever) loved**

2017  
trompos (wooden children's toys), banana paper, cinnamon, achiote  
3' x 8' x 8'

*Image credit: Adam Johnson*



# ***Lisa Johnson de Gordillo***



**Todos los poetas que he (podríamos haber) amada /  
All the poets I've ever (we could have ever) loved**

2017

trompos (wooden children's toys), banana paper, cinnamon, achiote  
3" x 8' x 8'

*Image credit: Adam Johnson*

# ***Lisa Johnson de Gordillo***



## **Trenzando (Braiding)**

2017  
cotton thread, plywood, Guatemalan quetzales, U.S. dollars  
8" x 9' x 9'

*Image credit: Adam Johnson*

# ***Lisa Johnson de Gordillo***



## **Trenzando (Braiding)**

2017  
cotton thread, plywood, Guatemalan quetzales, U.S. dollars  
8" x 9' x 9'

*Image credit: Adam Johnson*

# Lisa Johnson de Gordillo

Houghton, MI  
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@lisa\_gordillo\_studio

*Lisa Gordillo is an artist based in Michigan's rural Upper Peninsula. Her interests include narrative, voice, poetics, loneliness, witness, repetition, connection and repair. Lisa spent the first part of her career as a theatre artist, and she remains entranced by the way theatre can connect the distances between people. Many of her works of art explore questions of connection: What is the space between us? And, how do we cross it? Her recent work responds to the violence of Guatemala's civil war, and addresses social concerns in the relationship between the U.S. and Latin America. Lisa is an Associate Professor of Visual Arts at Michigan Tech. She loves dogs, trees, and the color pink.*

## **Artist Statement**

"I make works of art that dig into hidden histories. My work focuses on human rights, acts of violence, and the body's awareness of itself in space. These pieces consider the history of U.S. intervention in Latin America, and reflect on international cultures of violence. I use tactile, sensory materials such as fibers and household spices, and add found objects that carry their own meanings into the work. I love how a soft thing can speak about something very, very hard, how quiet and loud are misleading, how an interrupted space can throw you off-balance. This work comes from a deep desire to uncover latent narratives, to investigate the holes in our cultural storytelling. I aim to make objects that that create/expand/contract the spaces between us, and in doing so, pull us together."

# *Anya Kotler*



## **Home**

2020

oil, acrylic, gold leaf, fabrics, wood, concrete, plaster, canvas, yarn, silicone, plastic, crayon  
88" x 74" x 18"

# *Anya Kotler*



## **Home**

2020

oil, acrylic, gold leaf, fabrics, wood, concrete, plaster, canvas, yarn, silicone, plastic, crayon  
88" x 74" x 18"

*Anya Kotler was born in Odessa, Ukraine and grew up in Jerusalem, Israel. She studied in New York, has shown in solo and group exhibitions at a variety of venues, and is a two-time recipient of the Elizabeth Greenshields Foundation Grant, among others. Currently, she makes paintings and sculptures at her studio in Hoboken, NJ, and teaches occasional private and university courses in the US and in Ireland.*

## **Artist Statement**

"Most of my work wants to live somewhere in between figuration and abstraction, clarity and uncertainty, flatness and sculpture. Each piece develops intuitively, using as its starting point some aspect of experience that has been on my mind and is in need of being addressed. I dive into it by building up what I know about the piece, listen to what is developing, try to respond to it through some kind of visceral logic, and see where it takes me. I feel that every problem requires a new solution, which leads me to explore multiple kinds of visual languages, juxtapositions and materials within each piece. Making work is a way for me to think out loud. I am interested in leaving a space of ambiguity within the work, to allow for a freedom of interpretation, and a space for the viewer to impose their own associations and meanings upon it."

# *Sandra Eula Lee*



## **U-Turn**

2009  
shoes, wood, asphalt, paint  
24" x 11.5" x 1.5"



# *Sandra Eula Lee*



## **Seeds in a wild garden**

2009

rubble collected from construction sites in Seoul, house paints in colors of local gardens  
dimensions variable

**Sandra Eula Lee (Korean-American), explores tensions between industrial development, rural landscape, and the act of making place through creative hacks and the handmade. Her work has been featured in a survey at The Hilliard Museum, LA, and Art Space Pool in Seoul, South Korea. Exhibitions include Delaware Contemporary, and Art Space Pool in Baltimore, the Allen Memorial Art Museum at Oberlin College, Goucher College in Baltimore, the Xiangsi Art Museum in Tianjin, Nanji Art Studio in Seoul, Inside-Out Museum in Beijing, the Brooklyn Botanic Garden, Smack Mellon, and Rush Arts Gallery in New York. Her work has been supported by the Asian Cultural Council, the LMCC, the DadaPost in Berlin, the Brooklyn Botanic Garden, Smack Mellon, and Rush Arts Gallery in New York. Her work has been supported by the Asian Cultural Council, the LMCC, the Elizabeth Foundation for the Arts, and recently by the Mellon Foundation and NJSCA/Mid-Atlantic Arts Foundation. Lee received her MFA from Hunter College and currently runs the Expanded Sculpture program at Franklin & Marshall College.**

## **Artist Statement**

"I'm inspired by the temporary structures, improvised spaces, and impromptu gardens built by urban residents in the face of demolition and relocation. I combine industrial materials from construction sites together with domestic materials and the handmade. My parents are Korean War survivors, and exploration into our divided family history led me to make work in South Korea, supported by the Asian Cultural Council and museum residencies. My many years based in New York, Seoul and Beijing, as well as recent experiences living in American river towns in Ohio and Pennsylvania, provide constantly shifting perspectives and points of reference. During a time of violent tensions, I explore dissonance through the reflective ponds and industrial forms I create. Life against asphalt and concrete conflates with life alongside rivers and mountains. Common to these conditions is the need to carve out space and sanity through everyday creative acts."

# *Chelsey Luster*



## **Yellow Wallpaper #1**

2019  
oil on panel  
4' x 6'

# *Chelsey Luster*



## **Stuck in the Room**

2019  
oil on panel  
4' x 7'

# *Chelsey Luster*



**Invasion**  
2019  
oil on panel  
3' x 6'

Chelsey Luster is a Philadelphia-based curator, visual artist and art instructor from Baltimore, Maryland. Her curated group exhibitions focus on exploring social and political concepts regarding race, gender, and sexuality. The body of visual artworks that Luster is developing is influenced by the impact that the current political climate in the United States has on black women. Luster's personal practice shapes her teaching style by her creation of a classroom that encourages and develops critical thinkers, observers of contemporary/historical art and the political movements that influenced the artists, and a student's right to question the world around us. Chelsey's mission as a creative is to design exhibitions that defy ways of thinking about the binaries of our existence, depict the complexities of her identity to form unity, community, and raise awareness, and to inspire children to be their truest selves in order to create a future that accepts individuality.

## Artist Statement

Chelsey Luster's work focuses on intimacy and vulnerability through depictions of empowered female figures in various drawing, painting, and printmaking mediums. Luster has been using bathroom scenes in her work to explore queer black womanhood with regards to lack of privacy, invasion of the black queer body, power structures, and isolation. Her work acknowledges the obstacles that burden queer black women because of the intersectionality of their gender and sexuality, and depicts these concepts through the renderings of voyeuristic bathroom scenes.

# Emilio Maldonado



## **0-100% (50-piece composition)**

2018  
found objects and resin on panel  
83" x 40" x 16"

*Image credit: Anexis Morales*

# *Emilio Maldonado*



## **At a distance**

2019  
mixed media  
65" x 48" x 8"



# *Emilio Maldonado*



## **In the Lonesome**

2020  
found bricks  
40" x 120" x 50"

# *Emilio Maldonado*



**The Patriot**  
2013  
mixed media  
variable dimensions

# Emilio Maldonado

Philadelphia, PA  
emiliomaldonado.com  
@scottico12

*Born somewhere between Dominican Republic and Puerto Rico. Graduated in 2007 with an AAS in Fine Arts and Illustration from Altos de Chavón (DR), a BFA in Painting from Escuela de Artes Plásticas of Puerto Rico (2011) and obtained a MFA in Painting from Savannah College of Art and Design (2013). Has been the recipient of the Carlos Collazo Scholarship (EAP) and Gelman Trust Scholarship (SCAD). Has been part of the Santo Domingo 23rd Modern Art Museum Biennial (2013), "Santurce es Ley" art festival (2010, 2011), Saint Louis and Philly Fashion Week, as well as multiple group and solo shows throughout Dominican Republic, Puerto Rico and the United States. Has also been a resident artist at Elsewhere Residency in Greensboro, NC (2013) and Tiger Strikes Asteroid in Philadelphia, PA (2020). Lives and work in Philadelphia, PA.*

## **Artist Statement**

"I make art from the point of view of the systemically disenfranchised. By making use of the object of consumption as a unit of representation, I experiment with its variable semiological interpretations, striving to create pieces that can start conversations that travel between the art sphere and the social realm. In this dynamic, it is difficult to describe what is my place: am I the artist? Or, does the act of the piece being created makes me the author a-posteriori? I work the piece, but never feel like the true creator, as I feel that through the process it tells me things, some about myself, some about the world, its ironies and conflicts, always poignant, relevant. This is the way that the divine manifests in my life and my intent is often influenced by the force of our collective existence."

# *Chanel Matsunami Govreau*



## **Zanna/Yamanba**

2018

performance documentation of screen-printed, wearable sculpture  
12" x 18"

# *Chanel Matsunami Govreau + Danny Hwong*



## **Yellow Ranger in Sunset Park #5**

2017  
performance and photography  
18" x 12"

# Chanel Matsunami Govreau + Danny Hwong



## Yellow Ranger in Sunset Park #11

2017  
performance and photography  
12" x 18"

# Chanel Matsunami Govreau + Danny Hwong

Brooklyn, NY + Astoria, NY  
queengidrea.com  
@queengidrea + @danimal110

Chanel Matsunami Govreau is an interdisciplinary artist based in Brooklyn, NY. They explore intersections of sexuality, queerness, and Japanese-American identity using sculptural costuming and performance. Their studio practice includes a combination of digital design, self-portraiture, screen printing, and costume construction to create wearable sculpture pieces and full body armor.

Danny Hwong is a self-taught street photographer born and raised in Brooklyn, NY. Hwong captures character portraits and intimate glimpses showcasing New Yorkers. As a 2nd generation Taiwanese-American, Hwong is particularly interested in challenging the portrayal of Asian communities as "other" and asserting immigrant culture as American culture.

## Artist Statement

Chanel Matsunami Govreau references traditional monsters of Japanese folklore, known as yokai, through self-portraiture. In their work, Matsunami aims to embody the hidden and forgotten queer and female ancestors of their family by re-imagining them as contemporary yokai creatures. In the self portrait Zanna/Yamanba, Matsunami reimagines herself as "Zanna," a futuristic evolution of a shapeshifting Japanese mountain witch known as Yamanba.

Collaborating with photographer Danny Hwong, the two artists revisited Hwong's childhood community of Sunset Park, Brooklyn for a photo performance series known as Yellow Ranger in Sunset Park. Matsunami performs as the Yellow Ranger, an iconic female Asian American superhero from the 90's television show Mighty Morphin Power Rangers, while Hwong captures Matsunami as the Yellow Ranger while they navigate the supermarkets, fruit stands, boutiques and bodegas of the 8th avenue neighborhood of Sunset Park, known as "Little Fuzhou," or "Brooklyn's Chinatown." In this collaboration, the artists contemplate Asian American comfort within the realms of cosplay, imported goods, food and local community.

# *Lisa McCutcheon*

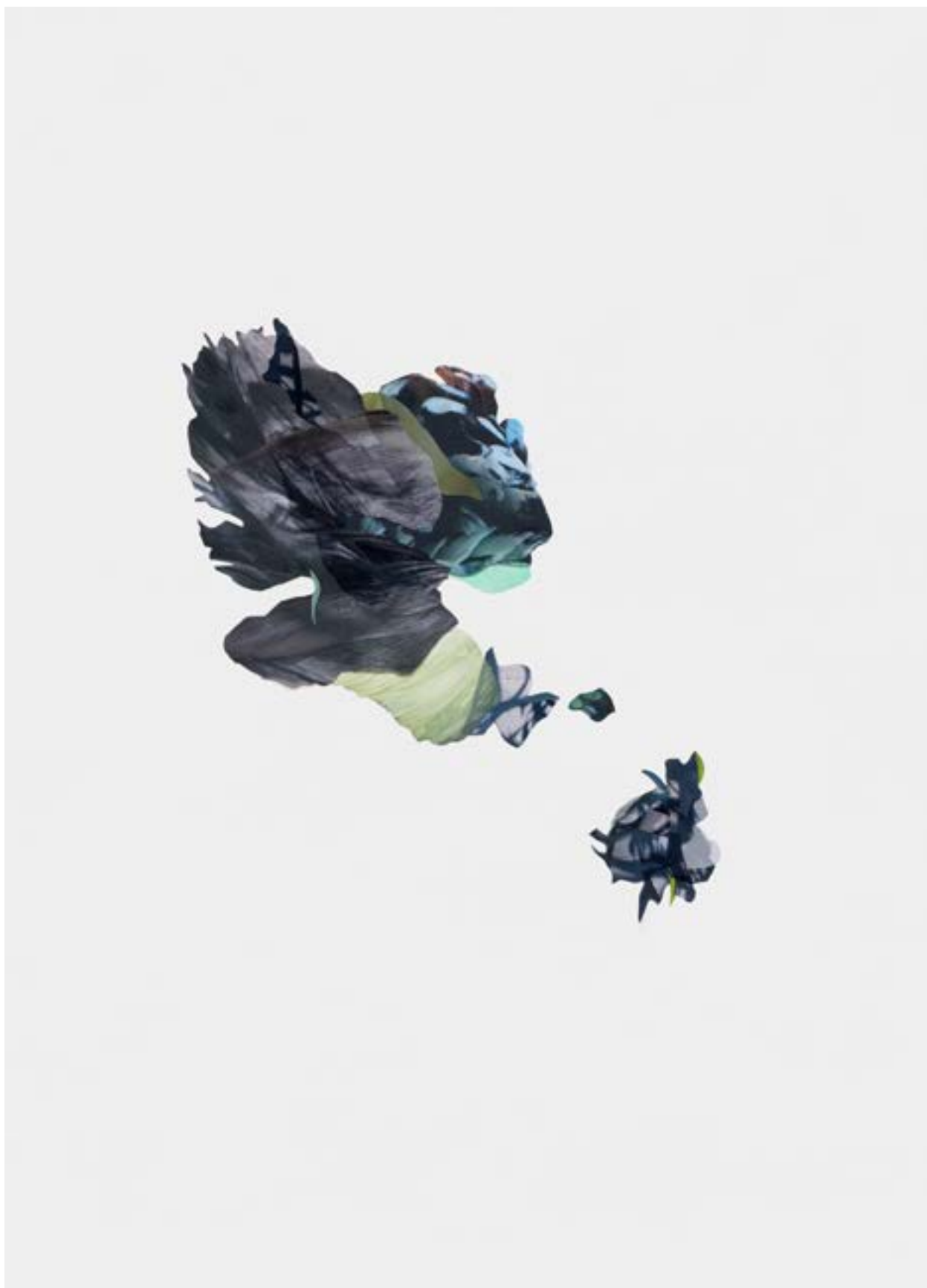


## **Bloom, series 4**

2020  
mixed media on Mylar and photo transfer on fabric on paper  
42" x 40"



# *Lisa McCutcheon*



## **Branch, drawing 3**

2019  
mixed media on Mylar and photo transfer on fabric on paper  
33" x 25"

*Lisa McCutcheon is a collage artist and painter living in the San Francisco Bay Area. She was born in a suburb just outside Chicago and pursued painting as a direct result of her mother, a painter who attended the School of the Art Institute of Chicago. Lisa received her MFA in painting from the San Francisco Art Institute in 2001. She has been in numerous group shows in the Bay Area and New York. In 2018, she was included in a group show titled, "Here and Now" at Dolby Chadwick Gallery in San Francisco and "Paper-cuts" an invitational large scale collage show in Palo Alto, CA. Most recently she was in "Lightning Strikes II" an exhibit pairing 22 poets with visual artists at Dolby Chadwick Gallery.*

## **Artist Statement**

"I observe deeply from the things around me in my most immediate environment. These observations are realized through painting, drawing and photography then cut, assembled and layered into large and medium scaled collages. Recently this has included my fascination with the feathery beauty and graceful movements of the chickens I have been raising. I am interested in creating visual harmony between opposing forces in my work. This includes a balancing act between abstraction and representation. With each piece I go through a process of deconstructing my imagery to the point that it is almost indiscernible, yet holding on to a degree of that which is knowable. It becomes a struggle to find that place between the knowable and the ambiguous; to allow a patch of shiny plumage to emerge from an otherwise abstract form. Moreover, it is important to also maintain this balanced relationship between the condensed energy of these forms and the calm space that surrounds them. I am not afraid to allow for a vast amount of negative space to achieve this."

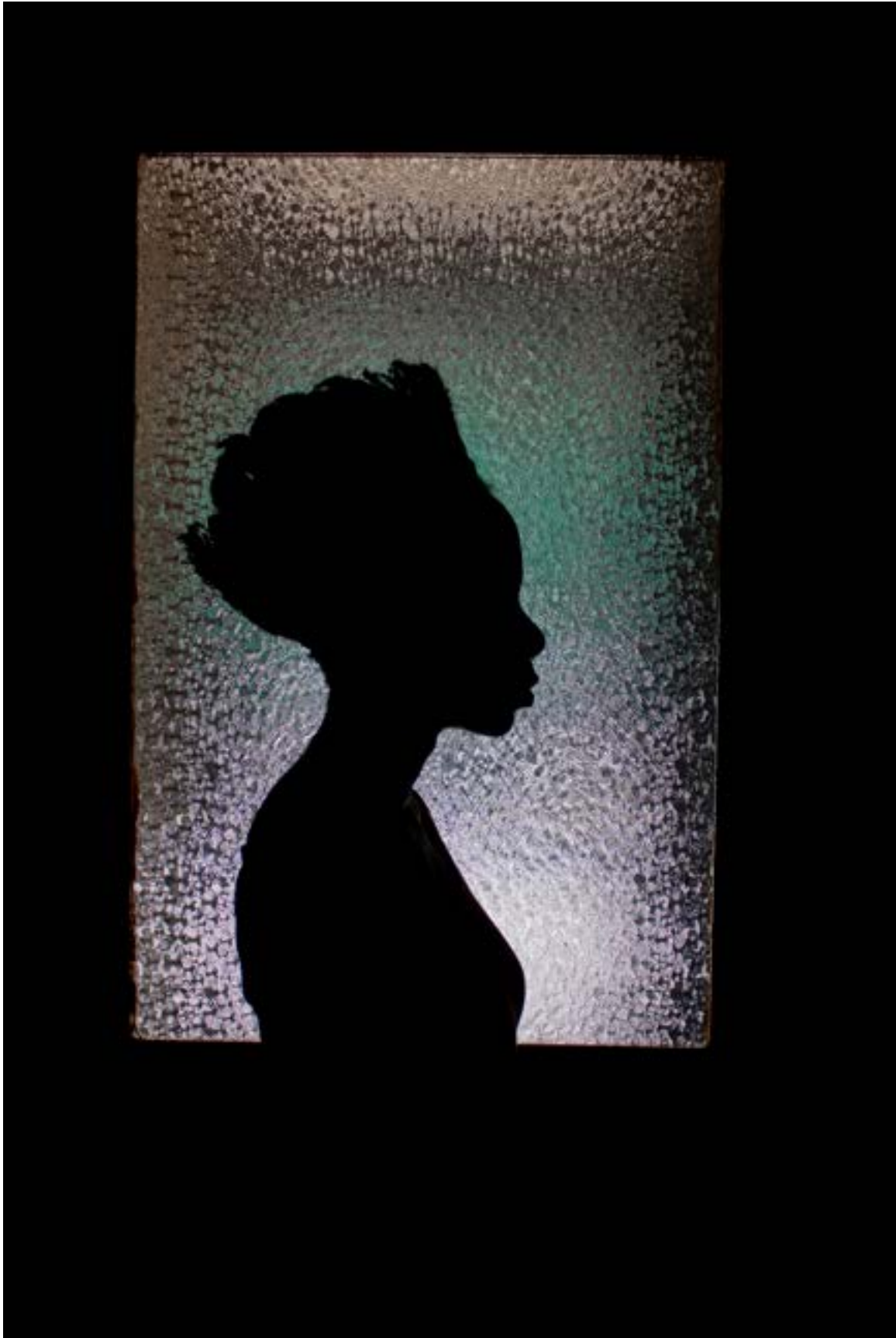
# *Danielle Morris*



## **Politics**

2019  
digital photography  
11" x 14"

# *Danielle Morris*



## **I am (1/2)**

2019  
digital photography  
11" x 14"

# *Danielle Morris*



## **My father (2/2)**

2019  
digital photography  
11" x 14"

Danielle Morris is a self-taught photographer who mainly works in street and self-portraiture. With a conceptual approach, Morris absorbs the tradition of remembrance art into daily practice. Her works are often about the contact between urban architecture and the living elements of feminism. Morris focuses on the idea of the feminine in 'public space,' or more specifically, the non-private space, the non-privately owned space, and space that is expressed through proximity to her subjects. Morris is an advanced photography instructor at the Philadelphia Photo Arts Center, received a curatorial internship at PAFA, was a teaching artist in Drexel University's 'Writers Room' residency, and a contributing artist in the 2018-2019 "Women's Mobile Museum" residency led by South African visual activist Zanele Muholi. Morris has exhibited in numerous institutions in the United States including the Pennsylvania Academy of Fine Art, The Colored Girls Museum, and the Corcoran School of the Arts and Design.

## Artist Statement

"This collection of images is an excerpt from Larchwood, a body of work rooted in Black memory, and carefully examines inheritance. It takes place in a space where time doesn't exist as we know it. Memories manifest themselves and play in an infinite loop. The people and feelings that generated - and were generated by - these happenings, thus, live forever. Worldly, emotional, and intellectual possessions are passed down, translated, and re-purposed through generations, and have shaped my life. Familiar scenes from a Black childhood have become ritual, home decor turned into shrine-worthy altars of the everyday. Nostalgia serves as a spiritual connection to another plane of existence."

# John Muse



## Untitled 01.31.2020, 1 of 10 (from the Artforum series)

2020

cut paper, ink, and acrylic

10" x 10"

# John Muse



## Untitled 05.13.20, 1 of 11 (from the auction catalog series)

2020  
cut paper, ink, and acrylic  
12.5" x 9.5"

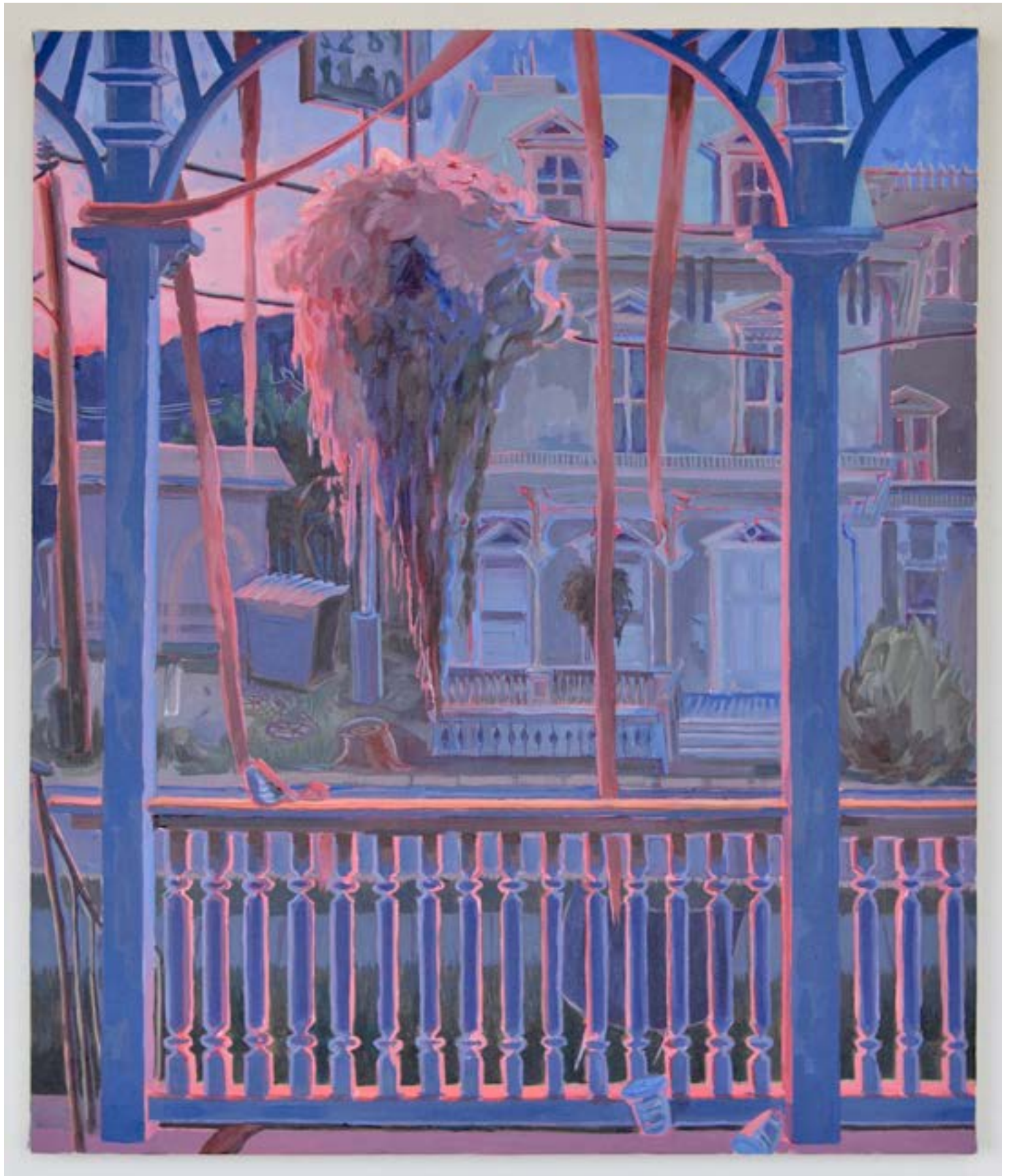


**John Muse writes art criticism and makes films, installations, and paintings. He teaches visual studies at Haverford College.**

## **Artist Statement**

"The paintings in this series are made from found materials, including auction catalogs, exhibition catalogs, artist monographs, and art magazines. These print matters are readymade the page, have hard, clean edges, white backgrounds, too: artworks "hang" in the space of infrastructure is thus visible: objects, paintings, photographs, famous names, famous works, collector bait, opening bids, au courant beauties. I operate on and within this infrastructure, sounding its strengths and weirdnesses by riffing on the prepositional logic of paper and paint: one thing on top of another, or under, or inside, or next to: revealing, obscuring, supporting, abutting, giving contour. Confusions abound: entanglements of images as obdurate things and images as containers of other obdurate things. But then paint is to paper as defacement is to an ideal. I decorate and mar; I cook and spoil."

# *Sophie Najjar*



## **What's to Become of the Millionaires and Their Hydrangeas?**

2019  
acrylic on canvas  
36" x 30"

# *Sophie Najjar*



## **You Reap What You Sow**

2019  
acrylic on canvas  
60" x 48"

*"Due to the circumstances of 2020, I bounced throughout Pennsylvania this year from Philadelphia, to Williamsport, to State College, and soon will relocate much farther afield to Oklahoma City. Growing up in Central Pennsylvania, I spent my childhood observing the fervor of Penn State football, the bleakness of gray winter slush, the lushness of July cornfields, and the decay of rural Main Streets. My paintings often graft scenes from the particular geography of this landscape - farmland, parking lots, football fields, gas stations, ridges, valleys, and overcast skies - into narratives about the idyllic yet fraught duality of the natural and architected landscape in which I find myself. My paintings are largely constructed from observations of my surroundings collected through copious plein air drawings of these places. In anticipation of my move to Oklahoma, I look forward to conducting more observations, drawings, and paintings in the iconic and complicated scenery of the American West."*

## **Artist Statement**

*"Through scenes both true-to-life and fictional, I aim to depict the physical realities of a place while also confronting the metaphorical and sentimental baggage within. These two paintings draw from real-life observations and experiences in Central Pennsylvania - specifically a cornfield where I stumbled upon a dead deer in Boalsburg, and the decrepit but beautiful ruins of the bygone lumber industry's Millionaire's Row in Williamsport. In the American imagination, our hills, roads, farms, houses, and yards are powerful troves of memory, emotion, and shared cultural symbolism. My work attempts to indulge the fantasies and mythologies we project onto specific American geographies, while also reckoning with the innate contradictions and tragedies of these places."*

# *Malkia Okech*



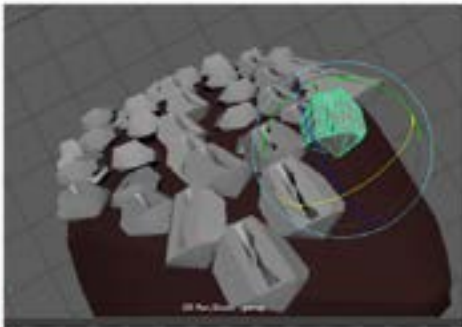
## **Memory Studio Experiment 1: Luo Chief Headwear**

2020

3D model

Interactive model: <https://skfb.ly/6SOXM>

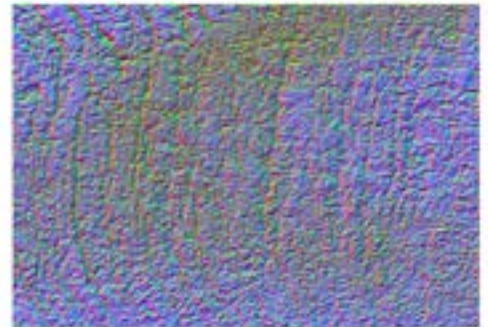
# Malkia Okech



- Artist is to beading cowrie shells as Artist is to rendering cowrie shells
- Physical practice becomes digital practice, time and labor transferred.



- The horns, to be mended to the headgear
- Material as archive

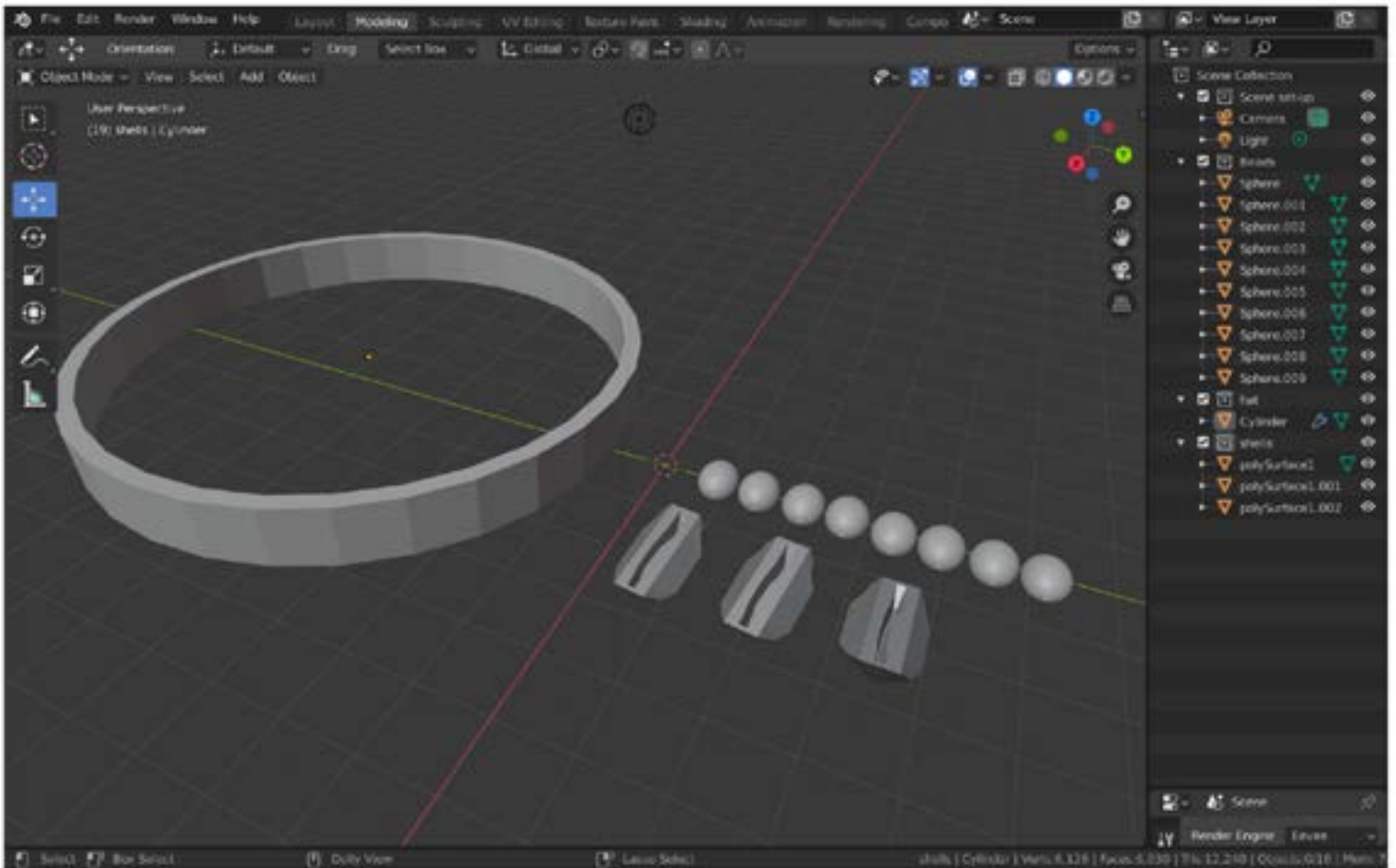


- Normal map, employed to apply the horn's texture
- Material as a [norma] map of heritage

Memory Studio Process 1 from Memory Studio Experiment 1 Year

2020  
3D model

# Malkia Okech



- Sample craft table
- Beads, cowrie shells, (1) hoop
- Preparation to make a Ligisa headpiece

Memory Studio Process 2: Craft Table, from the beginning of Memory Studio Experiment 2, Ligisa

2020  
3D model

*Malkia Okech is an archaeologist, activist, and digital storyteller currently residing in Philadelphia, PA. She is a self-taught developer and multimedia producer, with training in 3D digitization techniques including laser scanning, modeling, Augmented Reality and Virtual Reality practices. Okech is half Kenyan, with Luo roots in Kisumu, and her art practice and research interests take on her colonized ancestors' history, developing a critical view of colonial practices in cultural heritage and digitization work today through academic and museum institutions. Additionally, she does social justice work as an anti-capitalist and abolitionist to foster radical imagination and imagine anew historical preservation through Afrofuturist and anti-oppressive lenses. Her goal is to envision a post-revolutionary, post-liberation world where, through self-determination, our art, artifact, and memory are celebrated and can flourish.*

## **Artist Statement**

"I am an archaeologist and digital humanist by training. I am currently exploring my own Kenyan, specifically Luo, heritage. Familiar with the study of material culture, my artistic practice seeks out ways to subvert the imposed colonial narratives. In response to the current trend towards artifact digitization, I have started to think of ways of deconstructing hyper-individualist and techno-capitalist modes of digital production, as they apply to the preservation of cultural heritage. I have begun to consider if these practices and technologies could be reclaimed for art making, personal history exploration, and memory building, through a 'Memory Studio'. I am building a process, employing the tenants of anti-capitalism and Afrofuturism, in which one can explore digitization as both an artistic process, and as a collective effort. In my work I employ an understanding of the digital process for speculation, tinkering, and creating an active space of remembrance."



# Harvey Opgenorth



**Harvey at Home (Clyfford Still, LACMA)**  
2019  
performance photograph

*Image credit: Nate Page*

# Harvey Opgenorth



**Harvey at Home (Christopher Wool, Milwaukee Art Museum)**

2019  
performance photograph

*Image credit: Anna-Marie Opgenorth*

# Harvey Opgenorth

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@invisiblerabbit

Harvey Opgenorth was born in Milwaukee, WI and lives in Los Angeles, CA. Their multi-disciplinary practice interrogates perception and creates open arenas for audiences to engage with. More specifically, the work questions the personal and institutional contexts of art and investigates how these frameworks can reveal and/or obscure meaning. Formal visual strategies are employed to poetically manipulate familiar materials and messages. Utilizing camouflage, repetition, realignment, as well as visual puns and social games, he blurs the hard facts of our assumed reality. Encouraging heuristic approaches to unpack meaning, he ameliorates visual stereotypes by queering assumptions imposed by vision. In order to puncture illusions of neutrality, the art activates the "double-take," which generates a richer realization of what was initially seen. To that end, the work is intended to function as a portal – a playful looking glass – through which we might more clearly see our lack of attentiveness to daily life.

## Artist Statement

"Harvey at Home' is a performance series where I visit art museums dressed in my bathrobe and slippers. The innocuous yet sharply satirical action addresses the simple act of viewing and being viewed within an art institution and social media. By using my body in this context, I simultaneously wish to confront accessibility, ownership, privilege and highlight the unbalanced demographic (and lack of transparency) of what art is displayed within museum walls and why. As an art handler, I am frequently surrounded by this type of display, making these contexts feel anxiously familiar and hazardously acceptable. Museums are not neutral and are imposing places with many barriers for people (including cost of admission). As cultural institutions, everyone should feel welcome and be mirrored within the galleries. This instigation grapples with the opaque politics of art museums and questions if they could be more inclusive, inviting, and comfortable like someone's home."

# *Xander Opiyo*



## **Aethere**

2020  
digital photography  
16" x 20"

# *Xander Opiyo*



**America is talking**

## **America is Talking**

2020  
digital collage  
8" x 10"

# Xander Opiyo

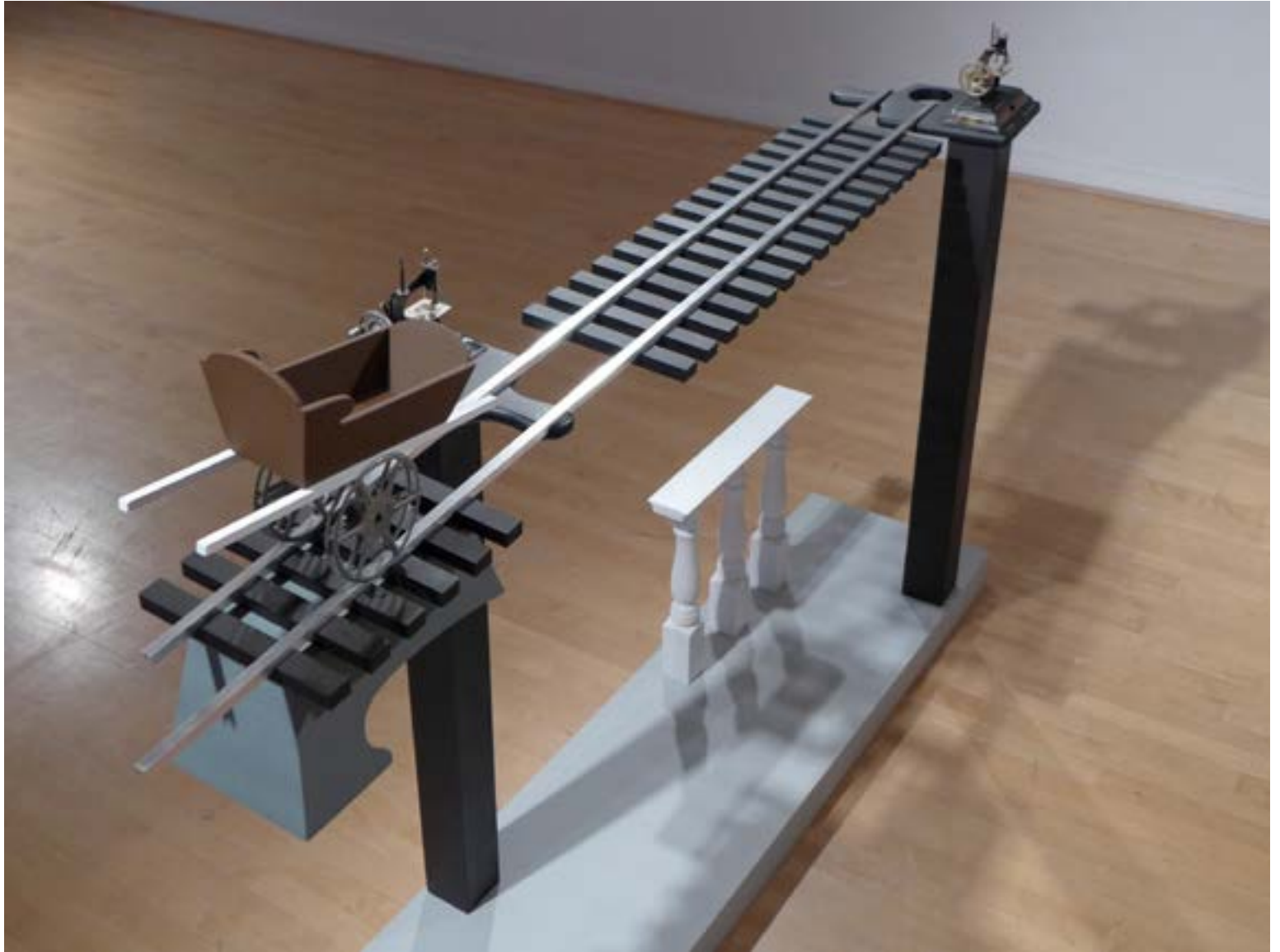
Bear, DE  
xanderopiyo.com  
@xanderopiyo

Xander Opiyo is a multidisciplinary creative and recent BFA graduate based in Bear, Delaware. He uses photography, videography, and mixed-media collage to understand the complexity of intra-personal relationships. Employing methods of observational cinema, he works with his characters to construct scenes that feel authentic in order to probe the human psyche on screen. Xander uses a combination of modern and outdated photo and video equipment to record real and staged moments between a diverse cast of non-actors. He then alters the footage in a cyclical process of physical and digital manipulation via scanners, printers, temporal shifts, filters, and traditional mark making tools. His experimental approach is inspired by his attraction to the aesthetics of the 1970-80s and his desire to embrace the tactile experience of living.

## Artist Statement

"The selected pieces represent the two mediums that are at the core of my work, mixed media collage and conceptual photography. "America is Talking" is a collage using images sourced from a 1972 issue of Ebony Magazine and a 1969 World Encyclopedia book. The piece repurposes Wilhelm Lehmbruck's sculpture Seated Youth (1917) to represent the worldwide effort of those who have had enough of systemic racism/police brutality, and are calling for an immediate change. "Aethere" is a conceptual portrait illustrating the duality of physical beauty. It is - on one hand - delicate, gentle and graceful, but beauty also conveys elegance, power and confidence. The assurance of one's self-appearance is especially crucial in today's social landscape that is riddled with unrealistic and Euro-centric standards of beauty."

# *Sung Eun Park*



## **Happy Funeral #3**

2016  
mixed media  
6' x 2' x 4'

# *Sung Eun Park*



## **Happy Funeral #3**

2016  
mixed media  
6' x 2' x 4'



*Sung Eun Park is an artist working across the medium of drawing, sculpture and painting. In her current body of work, Park explores the conflicts between humanity's desperate hopes and reality. Such conflicts occur between desire and forbiddance, desire and the ideal, consciousness and unconsciousness, and instinct and rationality in our human nature.*

## **Artist Statement**

"My current work involves creating a narrative in a theatrical setting to communicate with the audience. The narrative scenes allow the viewers to follow the journey, creating a surrealistic environment that drives us to stay immersed in the present and free ourselves from the past and future. The story plays the role of the medium while it transforms into its unique form. It becomes the content piece that makes the viewers easily recollect and deeply connect to their own memories. A limited palette is often used to manifest the darker narrative while maintaining the fantastical quality of the work with different scales of form. By using the vintage theme and adding my own twist, I explore the memory, trauma, fear, and anxiety associated with death. Opening up a conversation through my work will enable viewers to not only acknowledge the subject of death but also embrace it. Once the journey is over, we will know what we lived through."

# *Madeline Pierce*



## **Sky Call (Albatross)**

2020  
oil on wood  
18" x 24"

# *Madeline Pierce*



**Medusae**  
2020  
oil on wood  
18" x 18"

# ***Madeleine Pierce***



## **Eubalaena glacialis (Right Whale)**

2020  
oil on wood  
24" x 36"

# Madeleine Pierce

Baltimore, MD  
madeleinepierce.org  
@mpierceart

**Baltimore-based artist Madeleine Pierce creates paintings about relationships found in nature. Though she works in many mediums as a designer and a teacher, she began honing her skills as an oil painter while studying at Towson University in 2019. Her recent work combines her interest in biology and conservation with her ability to capture complex natural forms and textures in paint.**

## **Artist Statement**

"I use painting to gain and transmit a deeper understanding of life on Earth, and to raise questions about how it is changing. Through the study and reinterpretation of forms and relationships I find in nature, my detail-oriented process serves as a meditation on what shapes the delicate balance of life as we know it. Inspired by the environmental work of artists such as Stacy Levy and Vija Celmins, I have begun a series about our fundamental source of life: water. My work is informed by researching the complex web of relationships in the ocean, from plankton and tiny crustaceans to whales and sea birds. It is also an exploration of the infinite textures of water and shapes of life. I work to do justice to the beauty I observe and visualize the precious nature of our fragile, interconnected system."

# Chloe Luisa Piñero



**Rubia**  
2020  
digital collage

# Chloe Luisa Piñero



**Cherry**  
2020  
digital collage

# *Chloe Luisa Piñero*



**Haze**  
2020  
digital collage



# Chloe Luisa Piñero

Philadelphia, PA  
chloelpinero.com  
@chloepinero

*Chloe Luisa Piñero is an artist and educator from Philadelphia, PA, who works in found materials and mixed media. Piñero's work is influenced by growing up in Philadelphia's changing landscape and hearing stories told by family about their histories in both Philadelphia and Puerto Rico. These stories, deeply connected to objects and places, have driven her interest in collecting and documenting her own everyday encounters in order to explore narratives around place, experience, and identity.*

## **Artist Statement**

Through the process of collage, Piñero fabricates environments where themes of queerness, desire, gender, and sexuality overlap with the mundane and routine. For this body of work, Chloe pulls from a personal archive of images sourced from her social media feed. These images are then digitally deconstructed, layered, and assembled into a new hybrid image. In this work, Piñero deconstructs and reassembles images of bodies, objects, and environments to create images layered with nostalgia and fantasy.

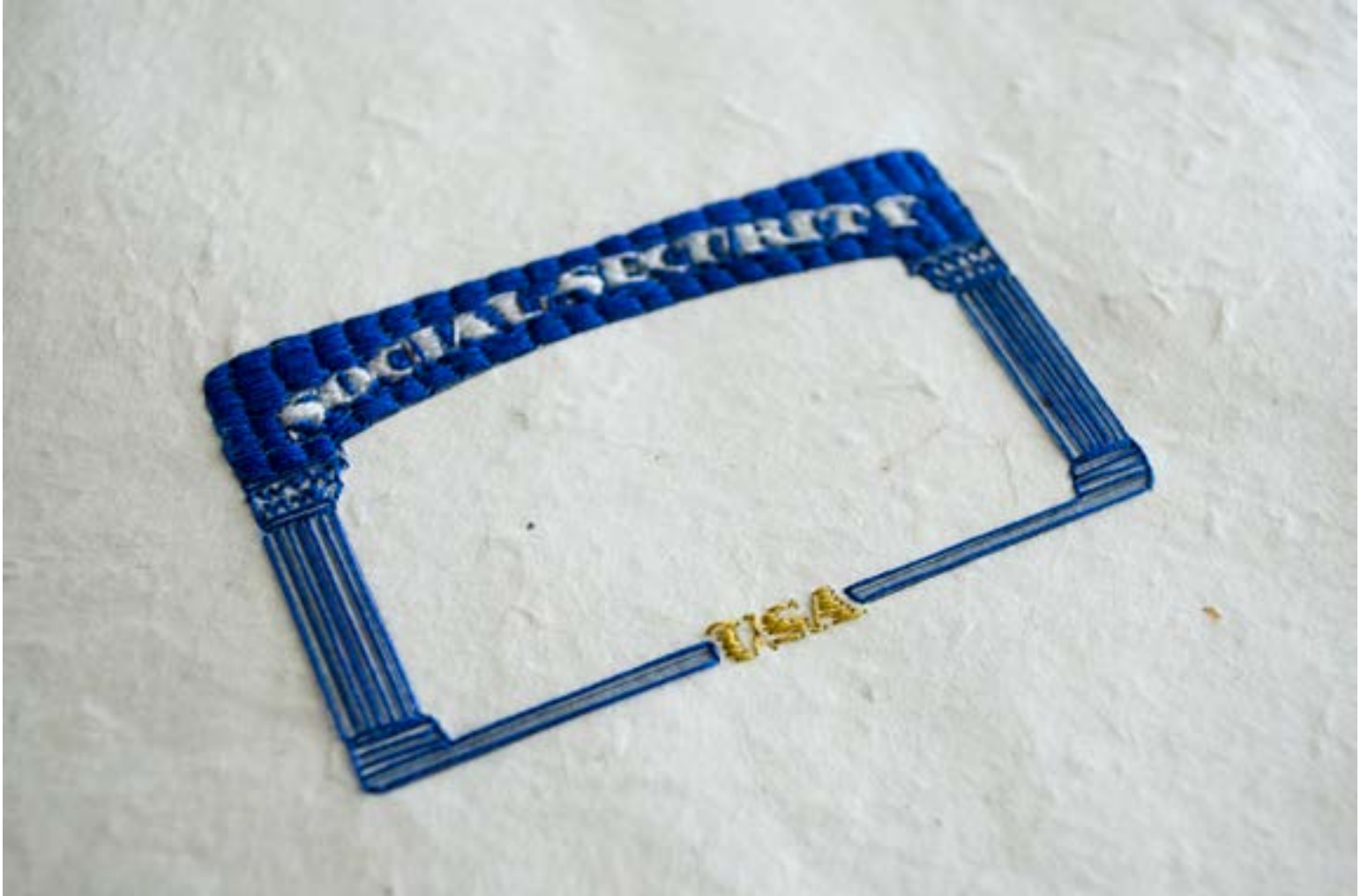
# *Nancy Rivera*



## **Mexican, 1999**

2020  
cotton embroidery floss, cross-stitch cotton fabric  
4" x 6"

# *Nancy Rivera*



## **Social Security Card (xxx-xx-xxx)**

2018  
embroidery thread, craft paper  
2.5" x 3.75"

*Nancy Rivera is a Mexican-American visual artist and arts administrator based in Salt Lake City, UT. In her work, she explores fortuitous connections between real and artificial objects, and notions of authenticity, translation, and appropriation. She has exhibited nationally in a variety of traditional and non-traditional venues. Her work is part of private and public collections.*

## **Artist Statement**

*"These pieces are part of an ongoing project that draws from government-issued immigration documents to construct works that trace my experience as a first-generation Mexican-American. Through this work, I explore notions of authenticity and the legitimacy of someone's citizenry in the American cultural fabric."*

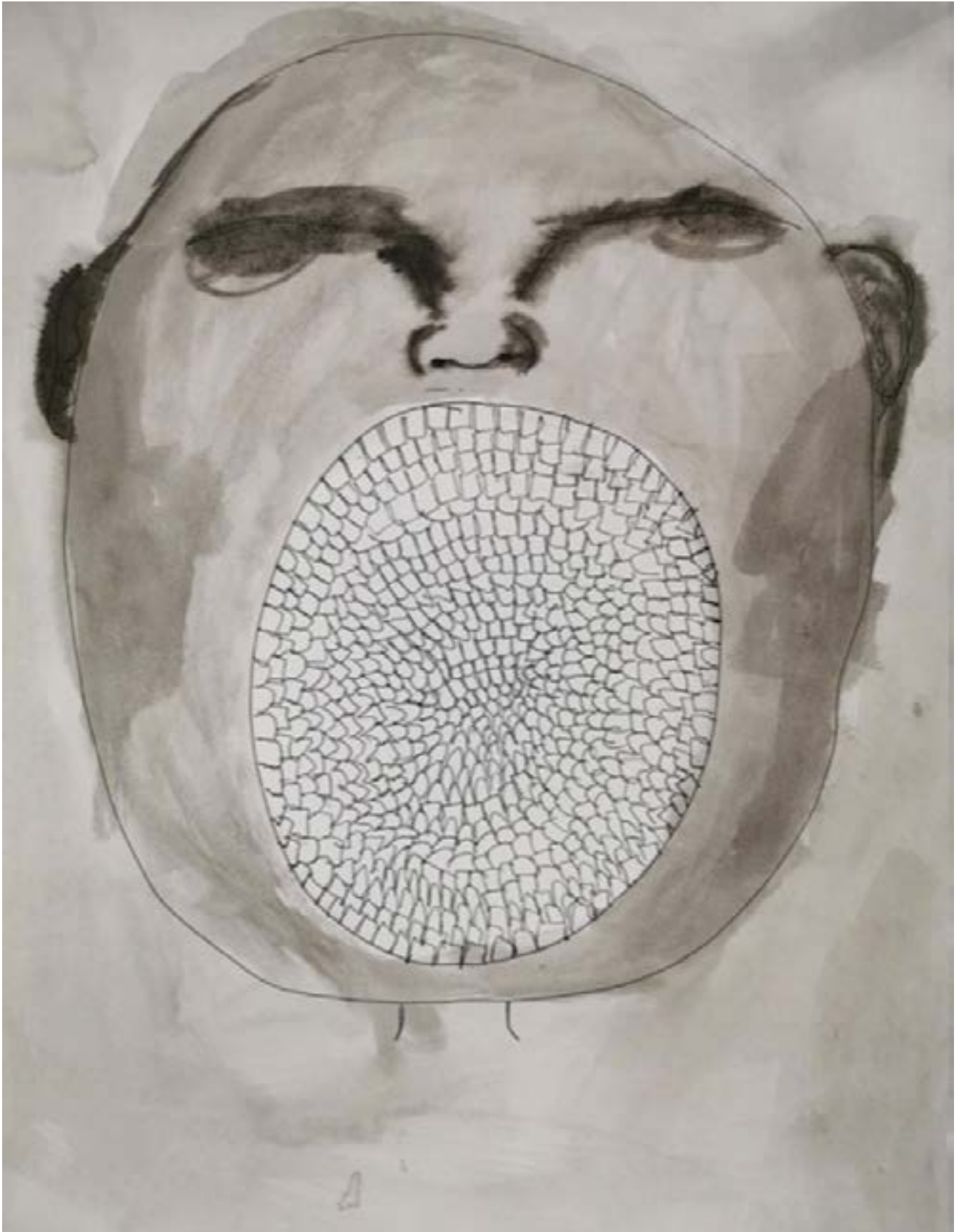
# *Paloma Rosenzweig*



## **The Patron Saint of Tension**

2019  
porcelain  
30cm x 120cm x 30cm

# *Paloma Rosenzweig*



## **The Patron Saint of Tension**

2019  
porcelain  
30cm x 120cm x 30cm

# *Paloma Rosenzweig*



## **The Patron Saint of Affection**

2019

silicone

35cm x 25cm x 15cm

# *Paloma Rosenzweig*



## **The Patron Saint of Powerlessness**

2020  
polymer clay  
60cm x 45cm x 20cm



# *Paloma Rosenzweig*



## **The Patron Saint of Powerlessness**

2020  
polymer clay  
60cm x 45cm x 20cm

# *Paloma Rosenzweig*



## **The Patron Saint of Unspoken Emotions**

2019  
ceramic  
60cm x 60cm x 20cm

# Paloma Rosenzweig

Mexico City, Mexico  
palomaloma.com  
@palomalomaros

Paloma Rosenzweig was born in Mexico City. She obtained her Bachelors degree in Fine Arts at ENPEG "La Esmeralda" in 2015 and her MFA in Fine Arts from Parsons School of Design in 2020. Most of Paloma's work is sculpture-based and deals with themes like inadequacy, religion and death. She has participated in group shows in Mexico and in the US, including Phantom Ground, Nos ponemos de acuerdo después, among others. Her most recent project is a narrative and sculpture based on a fictional institute called The Relics of the Inadequate.

## Artist Statement

"I have been exploring the notion of "sickness and cure" and how it is used as a tool for conditioning within schooling, religious and medical institutions, and within family structures. I am interested in the parameters that medicine establishes of what is normal and what is inadequate. The medical gaze is always perceptive of deviancy and it turns individuals into spectacle and knowledge. The process of looking at a body and interpreting what is seen puts medical practitioners in a position of power for being able to alleviate pain and "inadequacy." I have been working on a sculpture and drawing-based project that creates a setting that is both hypothetical and real. This allows me to work within the space of the "other" whilst considering these frameworks of control in dialogue with frameworks of emotion and intimacy."

# *Stephon Senegal*



## **Monoculi 1**

2019  
gypsum, bronze, enamel  
12.5" x 8" x 14"

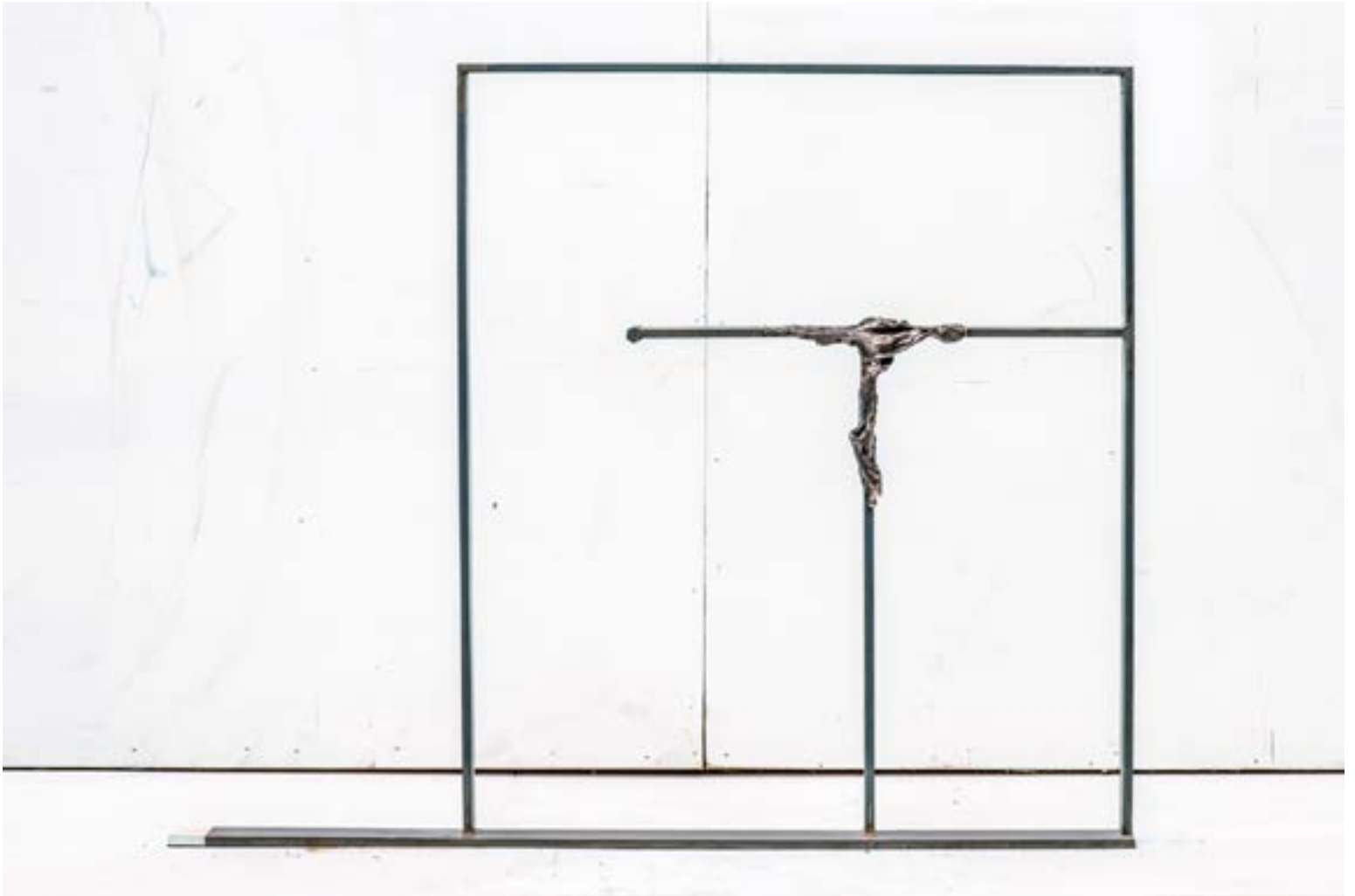
# *Stephon Senegal*



## **Monoculi 2**

2019  
gypsum, bronze, steel, enamel, rubber  
14.5" x 5.5" x 18"

# *Stephon Senegal*



## **Beatus 1**

2018

steel, bronze, enamel

3.5" x 50" x 40.75"

# *Stephon Senegal*



## **Beatus 3**

2018  
steel, bronze, enamel  
3.5" x 30" x 29.5"

# Stephon Senegal

New York, NY  
stephonsenegal.com  
@stephonsenegal

Stephon Senegal is an artist whose present body of work is primarily in assemblage and sculpture. His art practice examines martial philosophies as a device of both colonization and insurgency. The tenets of Creolization and his embracing of its subversive nature appear to be an underpinning of his practice. In the compositions he reconfigures human, animal and mechanical parts as visual odes to syncretization. His upbringing in Louisiana provides a trove of experiential drivers for the objects he makes. As part of his practice, Stephon creates site-specific installations in underprivileged communities of color. Some of his recent installations include the Liberty City public housing complex in Miami Florida, Marey Houses and Brownsville in Brooklyn New York. Senegal presently lives and works in New York City.

## Artist Statement

"My practice is partially a reaction. An examination of subjugation and rebellion in the context of colonization. The objects I build are a narration of creolization's strategy against imperialism. A treatise on subversion. I place these objects in both private and public spaces. I use the material that the work or works call for. Whether that be bronze, graphite, paint or prose."



# Zac Thompson



## **You May Touch My Dust But Please Don't Write In It (Performance)**

2019

pastel and charcoal on site-specific wall with performance, audio, and custom dress

1:32



# Zac Thompson



## **You May Touch My Dust But Please Don't Write In It (Pre-Performance Detail)**

2019

pastel and charcoal on site-specific wall with performance, audio, and custom dress

# Zac Thompson



## It Felt Like You Were A Guest In My House and I Was Too Nice To Ask You To Leave (Performance)

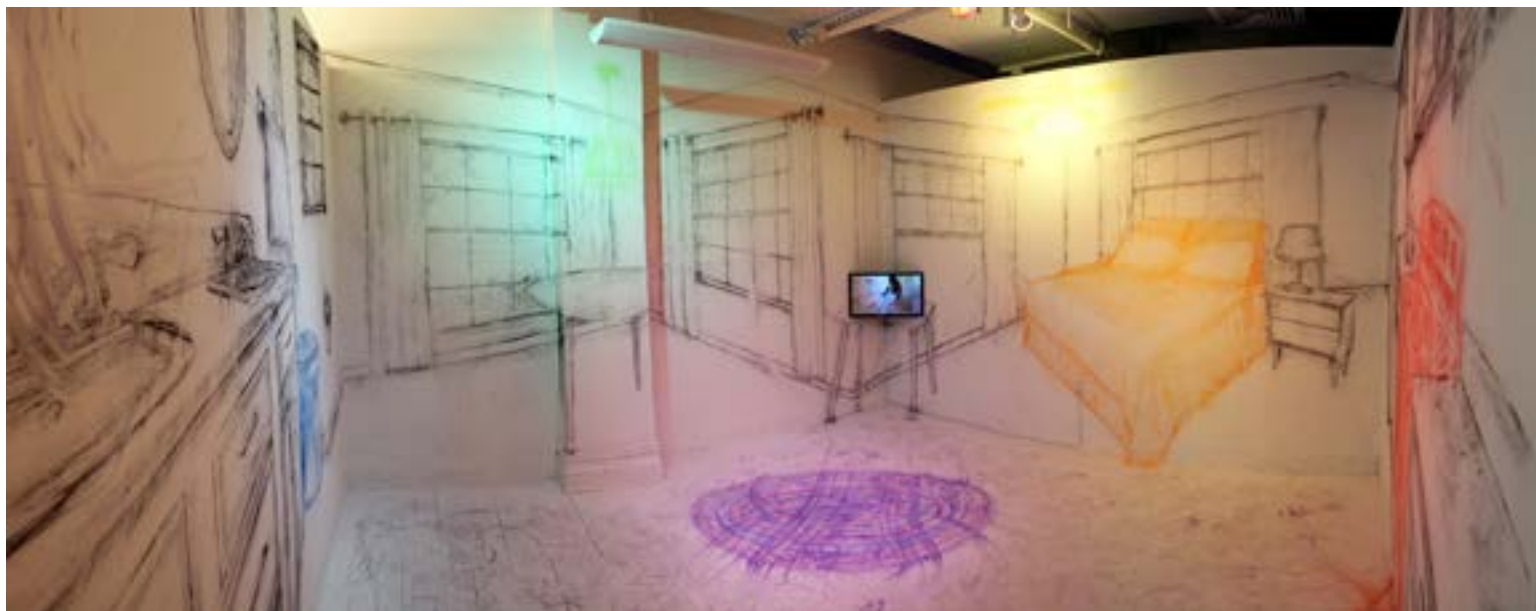
2019

pastel and charcoal on site-specific wall with performance, audio, and custom dress

2:50



# Zac Thompson



## **It Felt Like You Were A Guest In My House and I Was Too Nice To Ask You To Leave (Post-Performance Installation View)**

2019

pastel and charcoal on site-specific wall with performance, audio, and custom dress

# Zac Thompson

Brooklyn, NY  
zacthompsonart.com  
@zacrilegious

Zac Thompson is an artist and genderfuck performer, known as Zacrilegious, whose work quietly addresses the often oppressive impact of home and a desire to rebuild through installations, performance, and community events. Born in Colorado Springs, CO, they received their BFA in Drawing from the University of Florida and their MFA in Fine Arts from the School of Visual Arts. Their work has been featured in Hyperallergic, as well as exhibited in group shows at the Craig Krull Gallery in Los Angeles, CA, the SVA Chelsea Gallery in New York, NY, and they have been a resident at the Visual Arts of Chautauqua Institution. They currently live and work in Brooklyn, NY.

## Artist Statement

"The white evangelical family I was born into didn't make room for queer artists, let alone genderfuck drag queens. Since I'm both of those things, the myopic traditionalist world my parents made for me growing up felt too small. To make room, I've had to build my own worlds and environments – using my work to explore the ephemerality of the normative structures around home, family, and gender that I grew up with, through a combination of drawing, photography, and performance. My work is a conversation between my less than perfect past and my newfound present reality based on fluidity and queerness. By acknowledging my history and taking from it the things that serve me best, I am able to create a more loving future for myself."

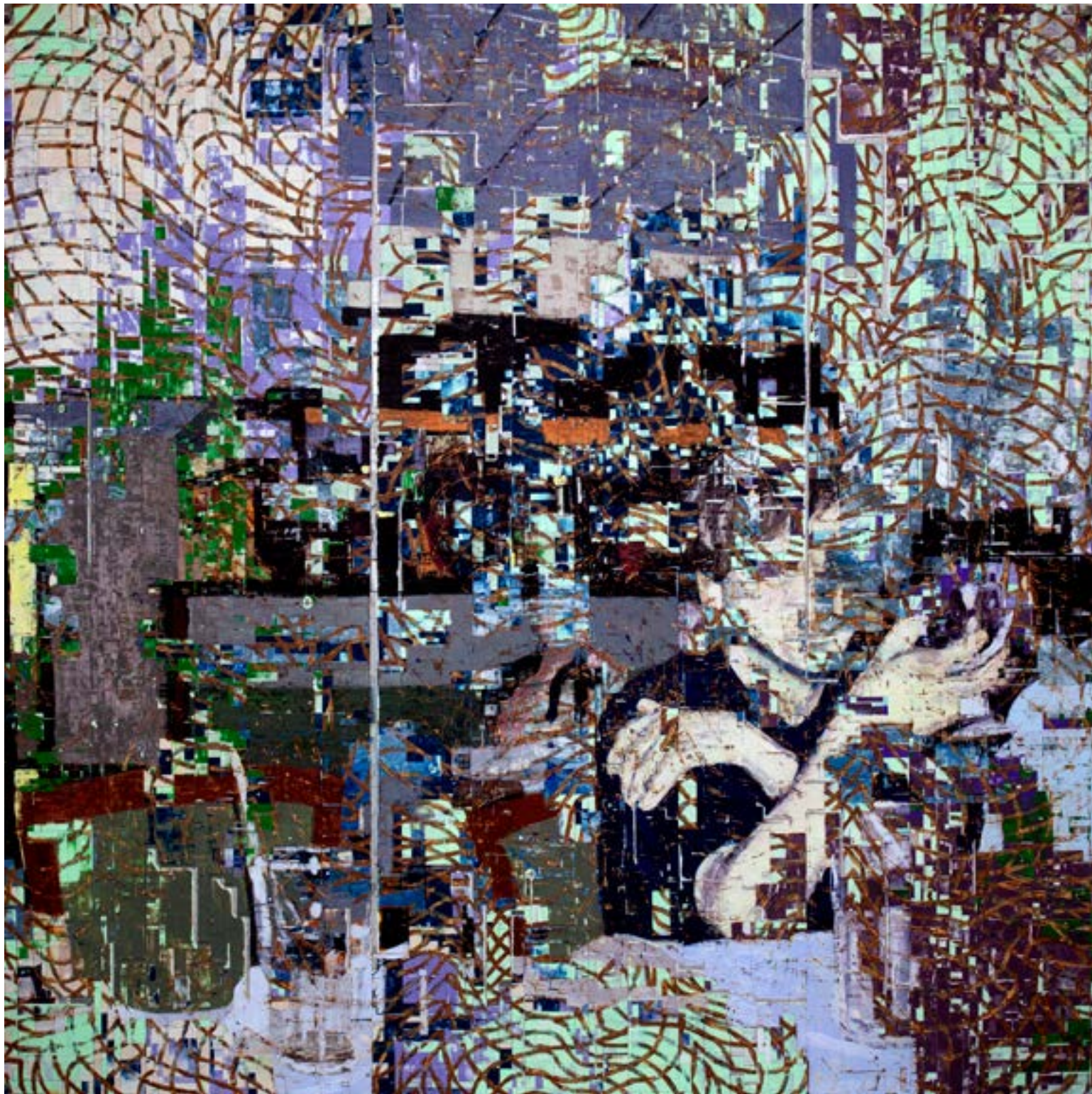
# *Zach Van Horn*



**But Even As He Focused on This Thought, His New Awareness Denied It**

2019  
acrylic on paper  
42" x 42"

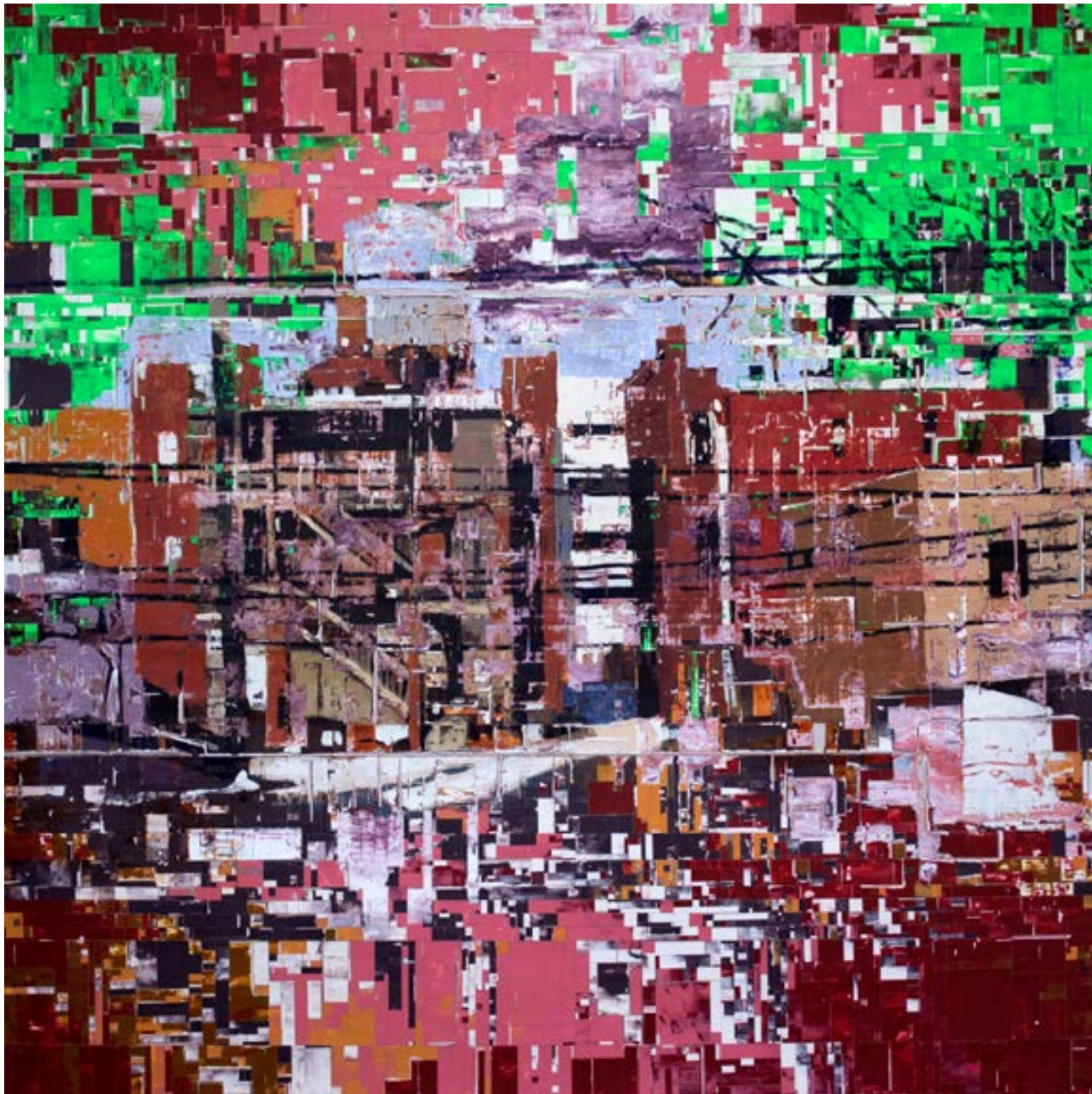
# *Zach Van Horn*



**(Please Please) Don't Ever Change Your Mind**

2020  
acrylic on paper  
42" x 42"

# *Zach Van Horn*



## **Where I Want To Be Is Already Where I Am**

2020  
acrylic on paper  
42" x 42"



# Zach Van Horn

Columbus, OH  
@zach\_van\_horn

*"I was born and raised in Columbus, Ohio where I currently reside. I earned my BFA in Drawing and Painting from The Ohio State University in 2013 and I earned my MFA from The Pennsylvania Academy of Fine Arts in 2018. Though I am primarily a painter, I also play with video and music production."*

## **Artist Statement**

*"My studio practice resembles the night sky where each star represents an idea I am interested in exploring. Among these ideas include but are not limited to consciousness, alchemy, technology, memories, and dreams. After studying these stars more closely, I can begin to draw connections between them, forming constellations. My work is the visual representation of these constellations. As the universe expands towards infinity then hopefully my work will grow towards infinity."*

# *Rick Vaughn*



## **Terence & Alex, 2019**

2019  
digital print on Hahnemuhle Photo Rag  
20" x 30"

# ***Rick Vaughn***



## **Tyler, 2020**

2020  
digital print on Hahnemuhle Photo Rag  
20" x 30"

# *Rick Vaughn*



**Tyler seated, 2020**

2020  
digital print on Hahnemuhle Photo Rag  
20" x 30"

# ***Rick Vaughn***



## **Gary, 2018**

2018  
digital print on Hahnemuhle Photo Rag  
11" x 14"

**Rick Vaughn is a self-taught artist living and working in Philadelphia. His photographic and literary work primarily focuses on the bodies and experiences of queer Black males.**

## **Artist Statement**

"My intention as an artist is to venerate and exalt the queer Black male, placing him in the foreground. I want to give him a higher sense of historical permanence. Through portraiture and words, I often find myself revisiting the desires, emotions, and idealistic thoughts of my adolescence, and I make it a point to incorporate these concepts into my work."

# Andrea Walls



**From the D'archive**  
2018  
animated digital collage



# Andrea Walls

Philadelphia, PA  
thedarchive.com + theblackbodycurve.com  
@urbanarchivist

Andrea "Philly" Walls is a poet and multimedia artist, informed and inspired by the writers and artists of The Harlem Renaissance and the Black Arts Movement. She is pleased that her writing, scholarship, and visual art have been supported by organizations she admires, including The Leeway Foundation, VONA/Voices Workshops for Writers of Color, The Colored Girls Museum, Hedgebrook Residencies for Women Authoring Change, Philadelphia Photo Arts Center, The Studio Museum of Harlem, Drexel's Writers Room, and the Women's Mobile Museum Collective. Her work has been published in venues open to alternative styles and points of view, including Kweli, Callaloo, Solstice Literary Magazine, New Delta Review, and The Fourth River.

## Artist Statement

"Black is Beautiful."







[voxpathology.org](http://voxpathology.org)  
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Philadelphia PA 19107