



MSA Confab 2023

Mid-South Sculpture Alliance

MSA Confab 2023

The OU School of Visual Arts at the University of Oklahoma cultivates a vibrant intellectual community that fosters the greatest possible excellence in the study of the visual arts, design, and art history. The School was established in 1915, and is the oldest and most comprehensive school of art in the state of Oklahoma. Through civic engagement, we endeavor to meet the artistic needs of Oklahoma's citizens and promote the growth of culture. University of Oklahoma. OU School of Visual Arts. 520 Parrington Oval, Rm. 202. Norman, Oklahoma 73019.

Cover images used from front to back by Anna Tsouhlarakis:

“Indigenous Absurdities” (front)

“Billboard” (back)

Produced by BMC Creative.

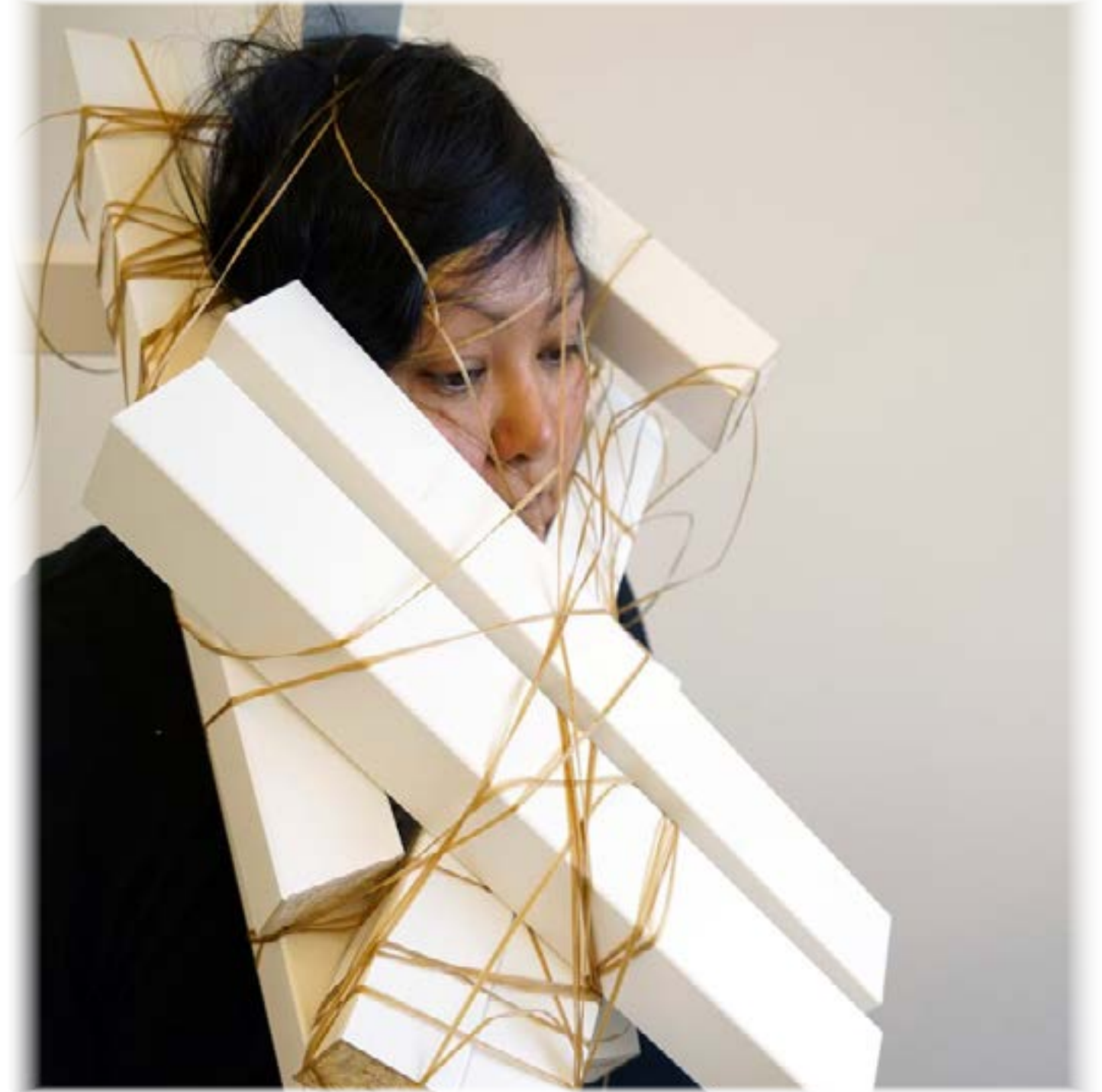
Images and artist statements courtesy of the artists and representatives. |

All images of work are copyright property of the artists. | Catalogue design & layout by Nathan Wurmser.

Keynote Speaker: Anna Tsouhlarakis

Navajo + Creek + Greek. **Anna Tsouhlarakis** works in sculpture, installation, video, and performance. She received her BA from Dartmouth College with degrees in Native American Studies and Studio Art. She went on to receive her MFA from Yale University in Sculpture.

Her work has been a part of national and international exhibitions at venues such as Rush Arts in New York, the Art Gallery of Ontario in Toronto, the Nasher Museum of Art at Duke University, Crystal Bridges Museum, the Museum of Contemporary Native Arts, the Smithsonian's National Museum of the American Indian, and the National Portrait Gallery. Tsouhlarakis has participated in various art residencies including Skowhegan School of Painting and Sculpture, Yaddo, and in the Andrew W. Mellon Artist-in-Residence at Colorado College for the 2019-2020 academic year. She was awarded a Creative Capital Grant in 2021 and recently received a 2022 Louis Comfort Tiffany Foundation Award. Tsouhlarakis lives in Colorado.



Master Award Recipient: Chase Kahwinhut Earles

From 800 AD to the 1700's Caddo tribal pottery was an incredible and well-known tradition in the North American SouthEast, traded far and wide even to France and Spain. Knowledge of this great cultural history disappeared as the Caddo tribe consolidated and was decimated from conquistador's diseases and colonialism. Our last Caddo potter, a matriarch of my tribal namesake, stopped making pottery around 1908 and tradition was almost lost. Through my work I hope to bring that unsung ceramic legacy back to the light.

Most people don't get to see our ancient pottery because most of all our ancestral pottery was used at the end of its life as a burial offering. In that way, most of these culturally sensitive pieces cannot be put on display for the public to see. The most important thing to me is to faithfully and respectfully capture the skillfulness and intricate details of our tradition in order to bring to the public's admiration our specific tribe's identity.

Because of that I found it important to use the same methods and materials my ancestors would have used with little compromise. Using these traditional methods by digging my own clay, hand gathering the mussel shell I put into the clay, hand building, burnishing with a rock, pit firing the unfired pottery in an open ground fire, and engraving the designs after the pot is fired is important to capture the soul and the essence of our ancestral style and identity.

However, I also feel very deeply that our tribe's representation and communication through the design and creation of pottery would have evolved over time with the introduction of new situations and environments. For that reason, I also strive to present a new ceramic and sculptural interpretation from my own experiences and not as my own artist but as an ambassador to my Caddo tribe and its ancient cultural identity.



Iron Pour Visiting Artist: Dylan Collins

Dylan Collins was born in Chicago, Illinois in 1974, and grew up in central Illinois. He currently lives and workd in Morgantown, WV. He attended Eastern Illinois University and received both a BA in Two-Dimensional Studio Art in 1996 and an MA in Sculpture in 1997. Collins moved to Ohio to attend Kent State University, earning an MFA in Sculpture in 2003.

Since earning his MFA, he has held academic positions as Adjunct Instructor in Drawing and Sculpture programs at Kent State University, Visiting Assistant Professor of Drawing at Oberlin College, and Instructor of Studio Foundations at Southeast Missouri State University in Cape Girardeau, Missouri. In 2008, Collins joined the faculty of the School of Art and Design at West Virginia University as Visiting Assistant Professor and Sculpture Program Coordinator, and he is currently Assistant Professor and Sculpture Program Coordinator at WVU.

Collins has exhibited throughout the US with recent exhibitions of his work including “Drawing Connections” at the Boston Center for the Arts, “Forged” at the Torpedo Factory Art Center in Alexandria, Virginia, “Crossing the Line: Drawings by Sculptors,” at Buffalo State College’s Czurlles-Nelson Gallery, “Color Coded” at Mississippi State University’s McComas Gallery, and “Drawing Muchness” at the University of North Florida Gallery of Art. He has won numerous awards, including the Myers Foundation Summer Faculty Research Grant from West Virginia University School of Art and Design from 2009-2013.



About MSA

The **Mid-South Sculpture Alliance** (MSA) advances the creation and awareness of sculpture in its diverse and innovative forms, promoting a supportive environment for sculpture and sculptors. MSA endeavors to advance the understanding that sculpture educates; affects social change; and engages artists, art professionals, and the regional communities in dialogue as well as collaborations to contribute in the development of place making, empowered identity and social solidarity.

MSA is an affiliate organization of the International Sculpture Center (ISC). Its membership is open to anyone, anywhere with interest and commitment to the field of sculpture -including sculptors, art educators, patrons, collectors, galleries, architects, developers, journalists, critics, historians, curators and museums. Active membership is between 125 and 150 people located mainly in Southeastern states.

The goals are essentially to connect communities in an underserved, overlooked region directly to the possibilities and opportunities of contemporary sculpture. Since its inception in 2006, MSA has broadened its reach to include not only sculptors but also educators, curators, architects, art lovers, universities, museums, galleries, and both

public and private institutions working in and with sculpture. MSA has initiated public art competitions, conferences, confabs, symposiums, workshops, and exhibitions in Atlanta, Chattanooga, Knoxville, Cincinnati, Birmingham, Jacksonville, and Lexington to name a few. These events highlighted a diverse range of sculptors and curators, providing visibility, accessibility, significant resources and a network for practitioners. Venues include the Hunter Museum of American Art, Chattanooga State Community College, University of Tennessee, University of Kentucky, the University of Cincinnati, and Riverwalk Chattanooga. Various partnerships include Midtown Partners, LexArts, Public Art Chattanooga, City of Chattanooga, Hamilton County, and more.

MSA began as the dream of two sculptors: John Henry and Verina Baxter and has developed into an innovative community of regional, emerging, mid-range, and established artists. The founders' vision was to invigorate the culture for sculpture and sculptors within their community through a membership-driven arts organization.

In its infancy, MSA focused on exhibition, education, and networking opportunities hosted by partners throughout the Mid-South region. Today MSA advances creation and

awareness, provides accessibility and platforms for 3D art practitioners in its many and varied forms, and promotes diverse, inclusive and supportive environments for sculpture and sculptors.

What began as a small, regional organization has grown to include members and partners throughout the United States and territories. Inspired by the growth in membership and led by our diverse board of directors, MSA focuses our ongoing programming to make sculpture accessible, inclusive and transformational. In addition to the aforementioned art activities, MSA is also stalwart in its scholarship and mentorship as well as DEI programs. We have worked hard to fund and promote scholarship competitions in addition to mentoring opportunities that are designed to inspire, acknowledge and support future sculptors. The MSA Scholarship for Outstanding Students is one of MSA's most significant programs. Begun in 2016, the scholarship competition has since awarded thirty-five cash awards to students seeking degrees in sculpture. The funds received are coupled with speaking, exhibition, and mentoring opportunities that propel artistic production and public engagement as well as engage scholarship winners in dialogue, collaboration, and intellectual

exchange with a professional network.

To build upon this effort of supporting sculptors throughout their careers, we've recently initiated the Vision 2020 grant. The pilot Vision 2020 awarded three mid-career, Black, Indigenous, People of Color (BIPOC) sculptors with unfettered access to funding for artists to use toward the production of new work. The fellows were invited to exhibit and/or present at our previous conference in Cincinnati in the fall of 2021, furthering their opportunities to engage in critical dialogue, collaboration, and intellectual exchange with their peers in the field of sculpture as well as public engagement with their work. This is also part of the continuing effort to address *'ommissions and under representation'* of people of color and marginalized communities by providing platforms for collaboration and self-representation.

To further our efforts to make sculpture accessible in response to the Covid-19 pandemic, MSA launched the MSA Online Panel Discussion Series aired on Facebook Live and archived on MSA's YouTube channel. Panels have covered an array of topics including Tearing Down Monuments, WISE during the Year of Suffrage, and The Online Sculpture Classroom. Panelists and moderators have

included professional artists, educators, arts professionals, and MSA members. Each discussion has included a Q&A segment allowing the public to engage experts and thought leaders regardless of their physical location.

Conferences and confabs brought many of the nation's foremost experts and talents in the field of sculpture to speak to our members and the public in each host location. Conferences generally last three to four days and include multiple speakers, panel discussions, workshops, and exhibitions which foster artistic production, learning, and public engagement. Confabs are shorter, one day events built on the idea of a fireside chat and highlight a specific theme during which presenters and attendees have the opportunity to listen, learn and get to know each other. Aurora Robson, a recent Confab artist, delved into ideas of waste and green practices in relationship to sculpture. Last year's BIPOC speaker Anila Quayyum discussed the intersectionality of art, identity, and gender/culture politics.

This year's MSA Confab 2023 key speaker is Anna Tsouharkis whose practice "dismantles stereotypes surrounding Native American culture through installation, video and performance." Organized by MSA Vice President Leticia Bajuyo, the MSA Confab 2023 will be held at the

School of Visual Arts in University of Oklahoma on October 6 to 7, 2023 in Norman, Oklahoma.

MSA's Exhibition Programming collaborates widely with well-known/established, and emerging, students and mid-career artists, curators and institutions for all of its exhibitions. Outdoor and indoor exhibitions in Chattanooga and Knoxville in Tennessee; Atlanta, Georgia; Jackson, Mississippi; Lexington, Kentucky and at the Pyramid Hill Sculpture Park in Hamilton, Ohio have all increased public engagement through free exhibitions, artist talks, and tours. These events generate dialogue, and bring artists and community members together to be inspired by and learn from each other.

Last year's partnerships with non-profit organizations and academic galleries, enabled MSA to organize several juried and curated exhibitions that address issues on contemporary sculpture, the politics of the 'body,' marginalized presence and inter-connectivity.

MSA board of directors continue to initiate new programming in Diversity, Equity, and Inclusion (DEI) in its desire to create and participate in exhibitions and workshops led by experts in the field and the arts in order to have proper training in DEI to effectively continue our

work advocating and advancing all sculptors. MSA funded and partnered with StoveWorks, a non-profit art organization and exhibition venue in awarding its first annual BIPOC Artist Residency program.

MSA is a small organization with a working board of directors composed of thirteen individuals and one part-time administrative assistant employee and Ex-Officio.

MSA forwards our long-term goal to be a leader in the presentation of dynamic exhibitions and events that are aesthetically strong and intellectually challenging, with a particular interest in contemporary, technological and cultural issues that engage our community. MSA welcomes professional sculptors, artists, curators, educators, students and all art lovers at any stage of their career to join at this level.

To learn more about MSA, please visit:
[m i d s o u t h s c u l p t u r e . o r g /](https://midsouthsculpture.org/)

Mid-South Sculpture Alliance MSA Officers & Board of Directors

Kristen Tordella-Williams, President
Leticia Bajuyo, Vice President
Stacey Holloway, Secretary
Christyn Overstake, Treasurer

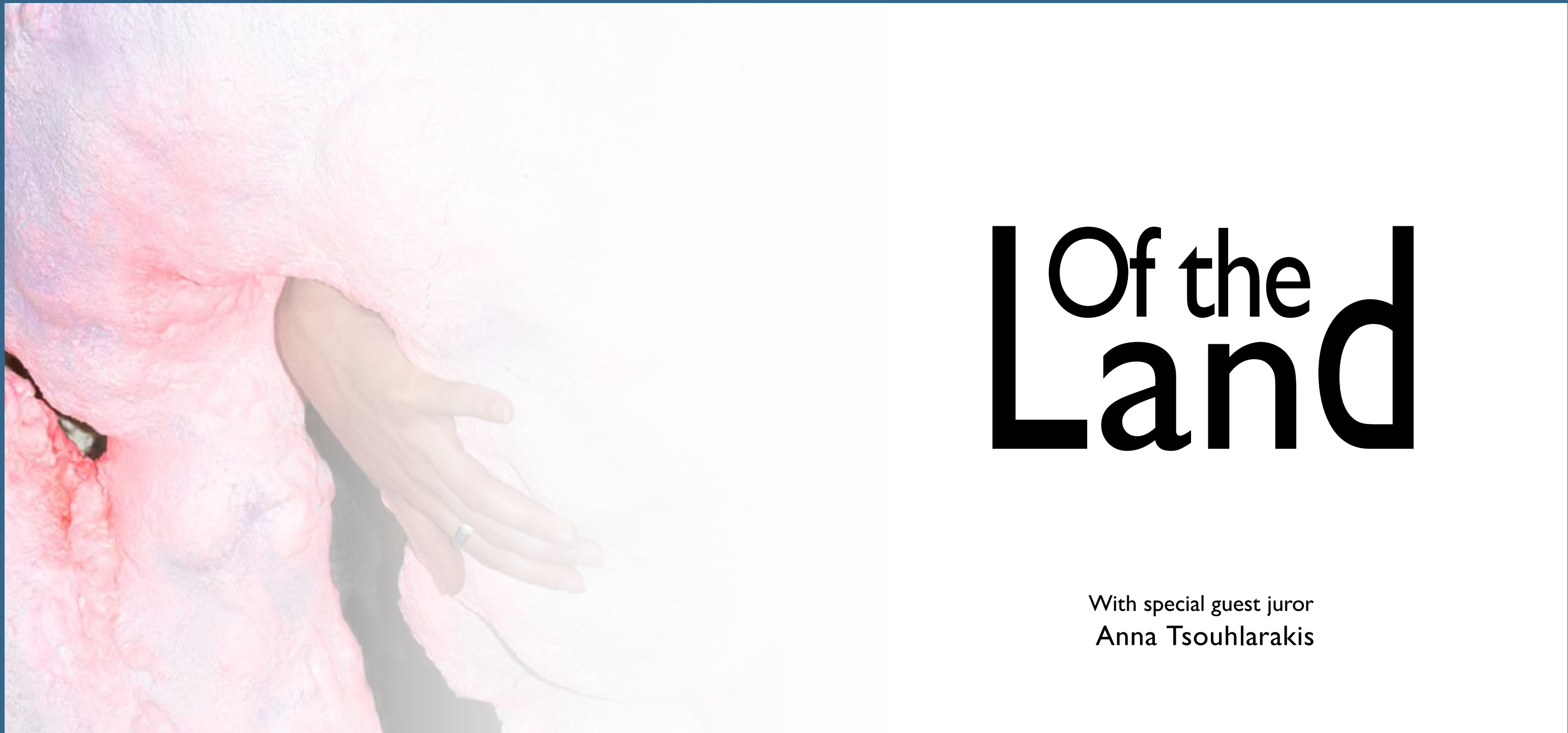
Board of Directors:

Allison Baker
Mike Barclay
Karlota Contreras-Koterbay
Kimberly Dummons
Cassidy Frye
Naomi J. Falk
Elizabeth Kronfield
Miranda Kyle
Jacob Phillips
Phoenix Savage
Nichole Schiller

Baggs McKelvey, Ex-Officio

Chelsea Gardiner, Administrative Assistant

Email: admin@midsouthsculpture.org



Of the Land

With special guest juror
Anna Tsouhlarakis

Of the Land is an exhibition dedicated to the creative and visual expressions on the complex dialogue about land. Artworks for this exhibition will address current topics of land such as sovereignty, stewardship, environmentalism, history, politics, and natural resources.

The intent of this juried exhibition will be to showcase a wide range of approaches and practices. The shape and content of the show will be defined entirely by the juror and explores important issues facing ideas of land, including: climate change, pollution, coastal land erosion, natural disasters, dwindling resources, genocide, home loss, environmental racism, and growing inequalities brought on by environmental and political change.

From serving as the homelands of Tribal nations, both pre-contact and through diplomatic treaty making, to the famous “land runs” of the 19th century and the conclusion of the Trail of Tears, this land has a complex history of ownership, occupants, sovereignty, and rights. As the site of Confab 2023, we acknowledge the unique and complicated history of Oklahoma through this exhibition call.

The awards for Of the Land were:

1st place: *Dylan Collins*

The 1st-place award is a solo exhibition in the Lightwell Gallery at the University of Oklahoma School of Visual Arts following the 2023-2024 academic year. The artist will receive a speaking/exhibition honorarium, lodging support if travel is needed, and opportunities for further engagement with the campus community such as graduate student studio visits or teaching a workshop/demo.

2nd place: *April Knauber, Emily Potts, Kenzie Wells*

The 2nd-place award, given to three artists, is a three-person exhibition in the Lightwell Gallery at the University of Oklahoma School of Visual Arts following the 2023-2024 academic year. The artists will receive speaking/exhibition honoraria, lodging support if travel is needed, and opportunities for further engagement with the campus community such as graduate student studio visits or teaching a workshop/demo.

Robin Baker

*My personal work is driven by the search for connection with the non-human. Industrial civilization separates humanity from the natural world. Economic policy based on an infinite-growth paradigm requiring a perpetual acceleration of production and consumption is leading to irrevocable degradation, destruction, waste, and death. Suzi Gablick writes in the early pages of *The Reenchantment of Art*, “Not only does this particular way of life for which we have been programmed lack any cosmic, or transpersonal dimension, but its underlying principles of manic production and consumption, maximum energy flow, mindless waste and greed, are now threatening the entire ecosystem in which we live.”*

In my work cast-metal anthropomorphized tools and natural materials such as dirt, sand, and wood serve as a metaphor for our treatment of the planet. In recent work I suggest the possibility of a more symbiotic relationship between civilization and the natural world. Compositions remind the viewer that the resources we use to facilitate our lives were once alive themselves, asking them to consider alternative, more conscientious, way of living. In another series scrap wood is elevated through from a discarded material to fine art.

It is my hope the work I create will engage audiences with the issues we face as inhabitants

of a living planet. We rely on biodiversity for our survival. As an artist, I want to help people understand the problems we face as well as our ability and responsibility to act to fix them.

Robin Baker is an artist and educator working in Oklahoma. Robin received an MFA from Texas A&M University – Corpus Christi in 2014 and a BA in Photojournalism from the University of Kentucky in 2007. Robin was born in Toronto, Ontario. The connection between civilization and the planet is Robin’s primary focus



Ossified Ballpeen #3
Robin Baker
Iron, rosemary
7”x5”x2”. 2023



Ossified Ballpeen #1
Robin Baker
Iron, wood
8”x13”x2”. 2023

Jason Brown

As an artist, my work includes sculpture, performance, and installation. I temporarily transform places through actions that create a confounding spectacle in order to question routine patterns and social norms. Designed to invite audience participation, I want my objects and projects to challenge users to engage in a civic dialogue about individual, community, and place.

Elements of bright industrial colors borrowed from construction zones have dual meanings in my work, signifying both caution and calling attention to sites of change and social upheaval. Some of the objects question the balance of power between individuals in social relationships, while others create new vehicles for social intervention.

This sculpture is an obvious homage to Brancusi's Endless Column, but based on a larger piece that I created several years ago with full sized traffic cones that was nearly 12 feet tall. That artwork was titled "Fifth Column" and was a reference to a phrase that originated with the Spanish Civil War, meaning a group of people who undermine a larger group or nation from within, usually in favor of an enemy group or another nation. At the time I created that sculpture, it was in reaction to the Patriot Act and expanded powers of the state to use surveillance and censorship (a paper copy of the 300 plus page document served as the literal base or pedestal). The smaller scale version of a similar concept and

form for the Tiny Monuments exhibition is titled "Defiant." The concept is to mark a place and hold space in defiance of prevailing socio-political oppression and power. The mirror shape that serves as a base is both a reference to the power of a triangle (commonly associated with LGBTQ+ activism), especially in today's increasingly conservative and hostile climate. It is an object that is both a highly visible marker while concealing invisible histories, not unlike many public monuments.

Jason Sheridan Brown received his M.F.A. from the Rhode Island School of Design in 1999, and has been teaching Sculpture at the University of Tennessee since 2001. Brown's artwork has been exhibited nationally, including solo and group exhibitions in 22 states, and internationally in Canada, Germany, and New Zealand. Brown has had solo gallery installations at Lexington Art League in Kentucky and 621 Gallery in Tallahassee, Florida. He currently has a solo exhibition at the Catron Art Gallery at Walters State Community College in Morristown, Tennessee, followed by an upcoming two-person exhibition at the Staunton-Augusta Art Center in Virginia in May 2023,

In 2018, Brown completed a residency at the Banff Centre for Arts & Creativity in Alberta, Canada. He will be participating in artist residencies at the Western North Carolina

Sculpture Park and Atelier Hilmsen in Germany this summer. Public art projects include large-scale outdoor sculpture installations at Josephine Sculpture Park in Frankfort, Kentucky, and Franconia Sculpture Park in Shafer, Minnesota. He is also currently working on a new outdoor sculpture for Tri-Star Arts which will be installed in front of the historic Candoro Marble building in Knoxville later this year. Brown is involved in a number of collaborative public art projects in an effort to engage in civic dialogues about individual, community, and place. In addition to teaching and making art, Brown is involved with a number of professional and community organizations. He was the President of the Mid-South Sculpture Alliance board of directors between 2018 - 2021.

His work engages other disciplines including architecture, ecology and landscape design. Throughout his art and teaching, Brown emphasizes interdisciplinary cooperation amongst creative thinkers such as his current traveling exhibitions and curatorial projects with the Land Report Collective. Land Report recently staged exhibitions at the CityWay Gallery in Indianapolis and at New Mexico Highlands University with the international art + science consortium of Extraction: Art on the Edge of the Abyss.



(top) *High Wall*
Jason Brown
Cast iron, steal, paint, flocking
16"x3"x4"

(bottom) *Survey*
Cast iron, steel, paint, flocking
48"x18"x8". 2020

Emily Budd

Digging Feet (the Grinding Search) captures the gestural act of digging in monumental bronze. I use the visual language of digging as a metaphor for seeking the forgotten, releasing secrets from the land which holds those hidden queer histories so tenderly. This kind of digging isn't invasive or extractive, but it inspires dreams of desirable change that opens up failed futures. A background in foundry craft and paleontology inspires an interest for geologic-scale transformations as an act of queer place-making. I have used casting techniques to excavate an imagined queer fossil record, create monuments to lost histories, capture moments of radical remaking, and document the volcanic movement of imminent forces towards change. Like an ammonite preserved in stone, evidence of our longing can speak to the unknown future, our lost ancestors may still yet guide us through daily survival.

Emily Budd's sculptural practice expands on the transformative and collaborative power of foundry craft to imagine queer and ecotopic futures. Her work seeks queer futurity and place-making through reformatory monuments, artifacts, and memorials. Her project "Memorial for Queer Rhyolite" marks an AIDS-era queer utopian effort in a Nevada ghost town, leading to the resurrection of an erased queer history and has been published nationally. Budd received an MFA from California College of the Arts in 2018 and moved to Las Vegas in 2019 where she leads the expanding community foundry project, "Aluminati." Budd currently serves as Visiting Assistant Professor of Sculpture at UNLV.



Digging Feet (The Grinding Search)
Emily Budd
Cast bronze
24" x 6" x 1". 2023

Brent Cole

My creative research focuses on elements of navigation that appear as physical signs and pathways employed in diverse contexts. Whether it is a set of buoys that help to demarcate areas of warning and safe passage or star maps that are emblematic of our tenuously tethered existence in the universe, I am always curious and searching to understand how to speak about the human condition and our impact on the world through the manipulation of materials and concepts. Land is considered an "asset" that can be developed, manipulated, or exploited. The influx of industrialist who built up communities, created jobs and then left is part of the story of the "Rust Belt". My hometown and the current city that I reside in have had similar stories. The story of much of our country has been "boom and bust". As an artist, I am interested in highlighting the hypocrisy inherent in those losses and gains. The irony is not lost on me when considering that the material processes I am engaged in have contributed to the environmental and social degradation that I am interested in discussing.

Brent Cole holds a BFA from the Cleveland Institute of Arts and an MFA from the University of Illinois, in 2010 Brent Cole assumed the lead faculty position for Ball State University's glass program at the Marilyn K. Glick Center of Glass in Muncie, Indiana. Prior to this appointment, he served for six years beginning in 2004 as Visiting Assistant Professor of Glass at the University of Miami, Coral Gables. Over the years Cole has participated in several artist residency programs including the Appalachian Center for Crafts, Ucross, and the Headlands Center for the Arts. His work has frequently been exhibited at Art Basel Miami and included in prestigious museum shows at the North Carolina Museum of Art, Raleigh, North Carolina and the John Michael Kohler Center for the Arts, Sheboygan, Wisconsin.



Tree?
Brent Cole
Blown and enameled glass, sycamore
stump, petrified wood
18"x6"x6". 2019

Helen of Troy
Brent Cole
Steel, cast glass, pressed glass,
(Variable) 68"x60"x108". 2019



Dylan Collins

This artwork consists of painted cast iron school desks molded from a combination of native Appalachian plants and 3D printed text elements. While the text aspect draws attention to the divisive and sometimes painful aspects of American life, especially in this region of the country, the use of spring flowers emphasizes themes of renewal and places a fine point on the fact that nature goes on (with or without our human contribution).

Dylan Collins was born in Chicago, Illinois, in 1974, spending most of his youth growing up in the central rural part of the state. In 1992, he began studies at Eastern Illinois University, receiving both a BA in 2-D Studio Art and an MA in Sculpture. Collins earned an MFA in Sculpture from Kent State University in 2003, and since that time, he has taught sculpture, drawing, and foundations coursework at Kent State University, Oberlin College, and Southeast Missouri State University. Collins is currently Associate Professor and Sculpture Program Coordinator in the West Virginia University School of Art and Design.



New Appalachian Spring
Dylan Collins
Cast iron, paint, patina
24"x15". 2018

Eliza Evans

Three years ago, I received a letter. A fracking company wanted access to three acres of mineral rights in Oklahoma I did not know I had inherited. I did a deep dive into my legal options to refuse the frackers and found none, so I created All the Way to Hell as a response. I decided to give away the mineral rights. I had hoped to attract 250-500 people to volunteer to own the property, adding to the cost and time it takes to develop a fracked fossil fuel well. The project got traction in the art, climate, and activist press. Thousands, not hundreds, volunteered. By committing to having their names on a deed the volunteers participate in a sit-in that will persist for as long as property records are maintained and they express radical care for people and environments that may be geographically and generationally distant. All the Way to Hell started two more campaigns and continues attracting mineral parcels to fractionalize; nearly 8,000 participants have signed up to date.

All the Way to Hell is a legally fastidious intervention that pushes the logic of private property in the U.S. to the point where it breaks down. The project democratizes an asset—fossil fuel reserves—that should have been a commons to begin with.

All the Way to Hell is a collectively realized social sculpture of resources miles underground. Through ownership conferred by mineral deeds, the project activates a vast three-dimensional space that is

both inaccessible and intimately impactful. A mineral right extends, in theory, 4,000 miles to the center of the earth. This subterranean geological space is where we must contest for our future.

Eliza Evans experiments uses sculpture, print, and digital media to delve into social and economic systems to find inherent vulnerabilities and explore the edge conditions where these systems collapse upon themselves. Her work will be presented at the Carnegie Museum of Art in 2023 and has been exhibited at NEW INC/New Museum (NYC), Bronx Museum, Missoula Art Museum, Austin Peay State University, Clarksville TN, Thomas Erben Gallery (NYC), Alexey von Schlippe Gallery, University of Connecticut, Edward Hopper House Museum, Nyack, NY, and BRIC, Brooklyn, and has appeared in the New York Times, Art in America, Hyperallergic, The Brooklyn Rail, and Dissent Magazine. Residencies include the LMCC Art Center, the Art Law Program, Franconia Sculpture Park, and Bronx Museum AIM. Evans was born in a rustbelt steel town and raised in rural Appalachia. She currently splits her time between Tennessee and New York.



All the Way to Hell
Eliza Evans
Mineral deed, well core sample, social
sculpture installation
11.5"x14.5" / 5"x5"x14". 2020

Adam Farcus

Through poetic sleight of hand, my work investigates with the negative emotional ramifications of and positive emotional responses to climate change and social injustice. Language, or signs, are a common medium in my work, though the ideas for what I create dictate the materials and forms I use. Many of my works have a purposeful ambiguity created through abstraction and juxtaposition which point toward the often unsettling and chaotic state of our planet and society. Stress and its related problems – substance abuse, anxiety disorders, and depression – as well as emotions such as fear, anger, hopelessness, and exhaustion are subjective feelings and physiological responses created by climate change, social injustice, and their intersections. The social-political climate and dire environmental state of our society cause specific kinds of fear, anxiety, complacency, and hopelessness that are stultifying. In opposition to and persistence against these emotions, my work offers viewers, participants, and collaborators a physical embodiment of these emotions and a kind of care. My goal is to instill a complex emotional relationship with the phenomena. Thereby, my works skirt the conceptual divide between care and negative emotions, often intermixing in installations to reflect the constant oscillation between the forces. I approach the concerns of climate change, social justice, and their intersections from a

phenomenological point of view. Phenomenology offers us a lens to understand how phenomenon that permeate our culture, such as climate change and injustice, should not be accepted as things as they are or pre-determined outcomes; rather, they are understood as constructed and institutionalized. It is my goal as an artist to challenge these constructions and institutions by laying bare the reality of their manufacture and existence, provide creative tools by which people can persist and protest these institutions, and give space to a form of respite from them. The purpose of my work is to ask viewers not to ignore climate change, injustice, or their effects, but to confront their fears and anxieties, acknowledge how we are part of the issues, and find motivation and strength to be part of the solutions. The works submitted for Of the Land address the psychoterratic and political ramifications of climate change in the Llano Estacado region. This investigation is done directly my use of Texas dirt as a medium (Into Shadows, Terrors, Years) and through visual explorations of the Llano Estacado landscape and interviews with people local to Lubbock about the past, present, and future of their ecological environment.

Adam Farcus is an activist, artist, curator, feminist, organizer, poet, quasi-linguist, teacher, and writer. Farcus received their MFA from the University of Illinois at Chicago, BFA from Illinois State University, and AA from Joliet Junior College. They currently serve on the Foundations in Art, Theory and Education (FATE) board, as well as participate in the Climate Psychological Alliance, organize with the Utopian Megaproject, and teach with the Education Justice Project. Their work has been exhibited at numerous venues, including the Modern Museum of Art Fort Worth; Vox

Populi, Philadelphia; the American University Museum; and the Advance Art Museum in Changsha, China. Farcus's academic writing has been published in Art Education and the Journal of Second Language Writing (in collaboration with Allison Yasukawa, forthcoming) and their creative writing has been published in Rattle and Funny Looking Dog Quarterly among others. Farcus is the director of Lease Agreement, an alternative and nomadic curatorial project, and they are the Studio Foundations Coordinator at the University of South Florida.

Into Shadows, Terrors, Years
Adam Farcus
Clipboard, Texas panhandle dirt,
letter from Joey Arrington
13"x9"x1". 2020/23



Ana Gonzalez

As a researcher interested in finding contingent ways to immerse in relational modes of knowledge exchange and territorial recognition, Ana's practice is guided by an intuitive desire to implement cross-platform and non-fixed methodologies to engage with mining industries that go from the micro to the macro.

After more than ten years of conducting research-based practice in the obsidian mining industry of central Mexico, her work is infused with ethnographical interactions and collaborative work with local communities, delving into the historical, social, cultural, and economic heritage of obsidian stone –a crucial mineral for ancient Mesoamerican cultures– and its contemporary use, extraction, value, and reinterpretation. She confronts traditional methodologies of carving stone with the implantation of computer-based media to shape and distort obsidian's materiality and meaning. Interested in non-human narratives, her approach towards minerals tries to recover the magical, ancestral, and sensible power that characterizes them, as well as its symbolic values entangled with processes of syncretism, reconfigured mythologies, and (de)colonization.

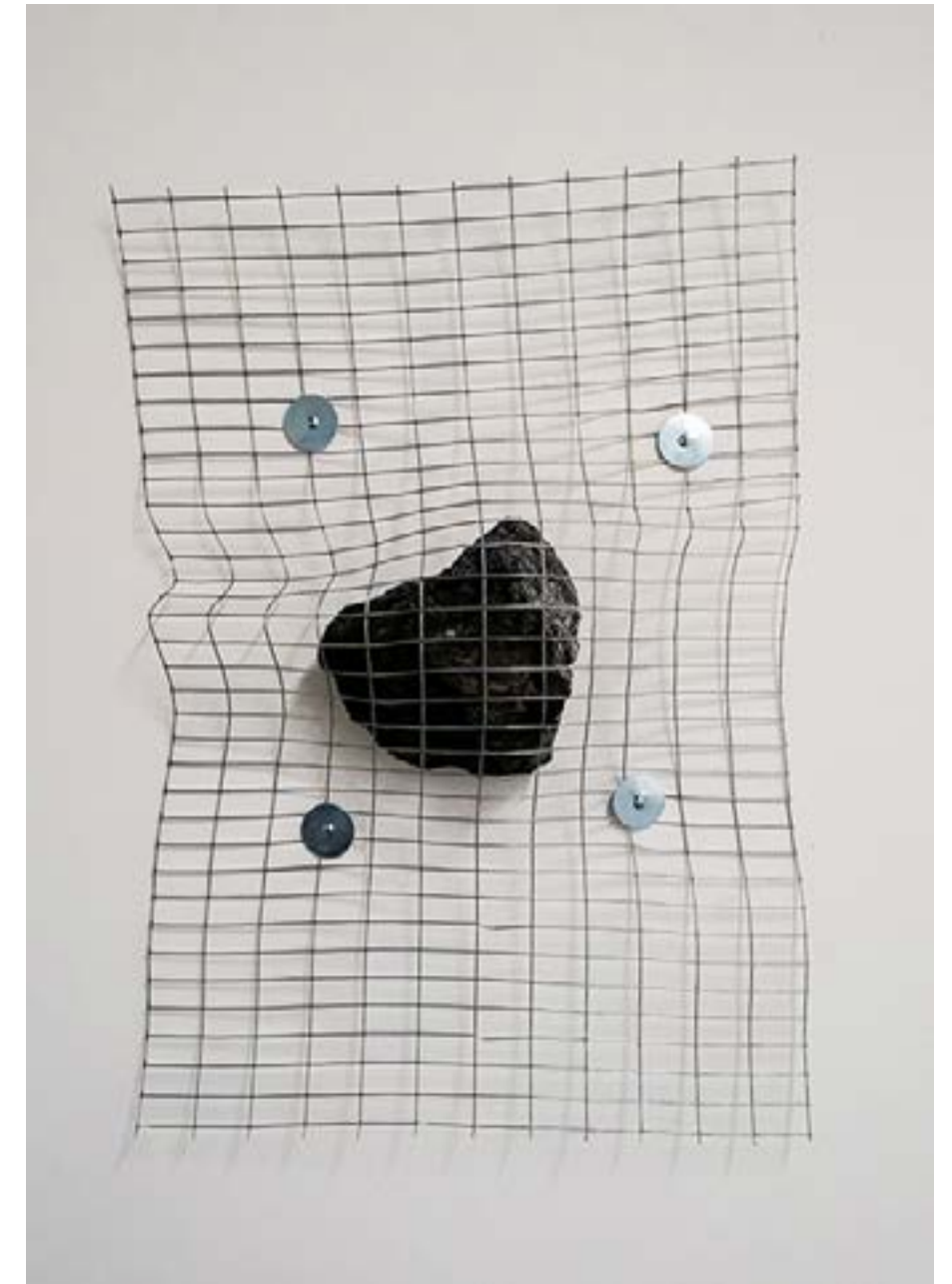
Ana González Barragán (1989, Mexico) is an artist and researcher examining the cultural, political, and ideological implications of ancient and modern civilizations sustained by economic orders rooted in extractivist dynamics. Through installations combining geological bodies, ready-mades, ceramics, and time-based media, Ana's work offers evocative provocations to undertake reflection processes about the culture/nature divide across different regions and historical moments.

González's work has been featured in Momoroom (Mexico City, MX), Zona Maco (Mexico City, MX), Material Art Fair (Mexico City, MX), Swab Art Fair (Barcelona, Spain), Museo Universitario del Chopo (Mexico City, MX), Museo Tamayo (Mexico City, MX), Museo Franz Mayer (Mexico City, MX), among others.

González is pursuing an MFA in Sculpture and Post Studio Practices at the University of Colorado, Boulder.

www.anagonzalezbarragan.info

Man Door Here
Ana Gonzalez
Printed canvas, wire net,
coal, washers
20"x30" / 24"x36". 2023



Jarrold Houghton

My ongoing body of work is influenced by personal experiences I have collected through-out my childhood as a boy growing up in Kansas. In my ongoing body of work about the human landscape, I am investigating with sculptural visual language, the potential result of human actions on our quality of life. The result being my perceived dystopian future world. Not so much in the future that we cannot see ourselves in it, but just enough to act as a possible eye opening, voyeuristic endeavor by the viewer. In the process of creating small worlds, I also look inside my own mind as I try to condense time into a single moment. Every element is contemplated, scrutinized and controlled so as to lead the viewer through my narrative.

Jarrold Houghton was born in Kansas. He attended the University of Kansas and received his BFA in Sculpture. Houghton received his MFA in sculpture in 2002 from Southern Illinois University of Carbondale, IL. He is currently a Lecturer in Foundations at MTSU, Murfreesboro, TN. Jarrod has exhibited nationally in Unites States and internationally in Surinam, Canada, Belgium, Mexico and New Zealand. Arts at the Embassy has selected his collaborative artwork with Sisavanh Phouthavong-Houghton for a permanent collection at Paramaribo, Surinam. He has been published in Studio Visit magazine and has been recognized as a New Superstar of Southern Art by Oxford American. His research has been funded several times by the Tennessee Arts Commission.

Midwestern Dreams
Jarrod Houghton
Mixed media
6"x6"x22". 2021



Veronica Iburguengoitia

I conceive the space as a container for the self that develops a relationship with it through dwelling and time. Interactions between the interior and exterior of this vessel shelter the individual's identity, and through architectural elements such as windows and doors, the identity is shared with the outside

Relocating has been a constant in my life; I recalibrate, adapt, and release every time I move. I build installations that serve as rooms or architectural objects representing living spaces. I use cardboard to recall the history of the ten places I moved. From that, I provide open conversations with others to remember their migration routes and experiences of moving. By making Universal moving boxes that have a standard, commonplace appearance, I offer a means to relate, engage and help channel the globalized reality of migration.

I aim to understand the adaptation processes in migration routes and the reconstruction of identity in the uprooting. I make wood frames as windows to provide an interactive experience for the viewer. The Interior and exterior are intertwined through ropes inserted from the upper border. Tight knots affix the cords to prevent sliding but grant permission to manipulate them freely while hung. The tactile, playful sensory experience allows rearranging the lines that behold an inscribed non-Latinized text in blue ink –a name-. A name is given to a person at birth and becomes their identity; in some countries,

the word is in a non-latinized alphabet. Globalized migration has deprived the use of some alphabets and has homologized languages in Latinized versions. "My name is" allows you to play and to remember; I purposely left a memory of the scripture while exists an intention of figuring out what is inside and outside the window, what is kept, and what is shared; the more you play, the less you will understand. My purpose is to educate audiences to provide a place for empathy and understanding and a collaborative practice with others.

I am invested in exploring the human being's flexibility, adaptation, and resilience in housing, regardless of nationality, race, origin, or beliefs, and its impact on the transformation of a person's identity and the reconstruction of it in the new dwelling experience. My art practice is building spaces for understanding and bridges of connection between the self and its relations with the interior and the exterior of his dwelling space in the current moving reality of the human species.

Veronica Iburgüengoitia was born in Mexico City and migrated to the United States in 2009. She holds a Certificate in Painting and Sculpture from The Glassell School of Arts, MFAH, and a Bachelor's Degree in Industrial Design from Universidad Iberoamericana in Mexico City; currently, she is an MFA student at the University of North Texas.

Iburgüengoitia was part of the MFAH Block program and was awarded the 2020 Houston Artadia Fellowship Award; and is a finalist of the 2021 Prisma Art Prize Rome. Her work has been exhibited at the Holocaust Museum in Houston; Collect for the Culture III, Texas; Contemporary Art Center in New Orleans. Iburgüengoitia has worked on public art projects alongside Houston Arts Alliance and a mural commissioned by the City of Sugarland. Is a member of LAWAH and SOMAAP

Mexico. She has had an active art social practice as a Regional Workshop Coordinator for AMSIF Houston and coordinating community workshops for Hispanic Heritage for Harris County Cultural Arts Council.



Universal Moving
Veronica Iburguengoitia
Screen print on existing
cardboard box
18"x14"x12". 2023

David Jones

The boom and bust cycle in regard to Wyoming's economy is something that has been prevalent since its statehood. This cycle is something that has been key to my studio practice as a launching point for ideas since I moved out west 19 years ago. Evidence of this cycle, or more aptly the remnants, can be seen dotted in the landscape anytime you take a drive in this state. As an artist, I think these remains whether it be abandoned well heads, buildings, mines, etc. serve as a solid reminder of the failures of exploiting the land for industrial profits. The two works submitted, Truck Stop For The Interstate That Never Was... and Powder River Basin Camp, are works that serve as reminders that things like boom and bust cycles are still very much prevalent in our country and continue to shape the landscape as well as speak to our priorities. I am also intrigued at how these remnants further speak to the human condition, similar to how an archaeologist would approach their work. What is or was important to these people? What were their priorities? What did they value as a society? The evidence speaks for itself and to the viewer.

David Jones, originally from Augusta, Georgia, received his BFA in sculpture from the University of Georgia in 2000. For the following year he resided in Birmingham, Alabama where he worked in the Sloss Metal Arts Artist-in-Residency program casting iron before going on to pursue his masters degree. In 2004 he received his MFA in sculpture from the University of Tennessee. After graduate school, he moved to the Rocky Mountain West in Laramie, Wyoming.



Powder River Basin Camp
David Jones
Cast bronze, coal
18"x18"x6". 2023



Truck Stop for the Interstate That Never Was
David Jones
Cast resin, cardboard, foam, scale model
components
14"x8"x6". 2019

April Knauber

BAGGAGE (series) was conceptualized through the idea of the emotional invisibility one carries through life, especially those who leave or are forced from their homeland. To leave everything you know and to take what you can in a bag, is a feeling that is universal to people who have experienced the uncertainty of migration. This ties strongly into my Filipino heritage and the Philippines with its long history of colonization and overseas migration for opportunity outside of its homeland. How a country rich in resources and culture but within a corrupted government system, the people suffer and seek work in foreign countries to help sustain their families. The emotional impact of how displacement can affect family ties, even generationally, weighs heavy on both family and person.

BAGGAGE (series) weighs in at a child or adult's weight to reflect that what we carry resides within ourselves. The fact that no one will know the burden or the history one has faced within their lifetime. Immigration hardships, especially within Asian communities, is not something that is openly disclosed within family units a fair amount of the time. You go through life, you sit with those emotions and you carry your hardship in hopes that it will provide greater opportunities for your kin. But this comes at the cost of losing your culture, your language, your food, or for

generations to never return back to ancestral grounds. We not only look toward our government on why their people are not placed first, but also on how the colonization of our country built the foundation of a system that forces its citizens to leave in order for our family to survive or to help build generational wealth. Colonization that is still felt and practiced within the classes. This is the baggage that we carry.

Indianapolis based artist (b. Cincinnati, OH), **April Berte Knauber**, works in sculpture, video art, and painting. Knauber depicts her experiences as a Filipino-American with her use of materials such as rice paper, concrete, video art, and other mixed media. Knauber received her BFA in sculpture with a minor in art history at Herron School of Art + Design. Knauber has been in multiple exhibitions including: Satellite Art Fair, Berkshire, Reese, and Paul Galleries, the Tube Factory, Sugar Space Gallery, Harrison Center for the Arts, Storage Space Gallery, Indianapolis Motor Speedway Museum, Vinegar Projects Gallery among others. Knauber has upcoming shows at ROY G BIV Gallery in Columbus, OH and Gallery 924 in Indianapolis, IN.



Baggage
April Knauber
Concrete, suitcase, hardware
3"x2". 150lbs. 2022

Cody Norton

This piece is almost a love letter, or a box dedicated to me as a queer hunter and for others who are also queer hunters. We are told by other hunters to keep it to ourselves and to not discuss being “gay” around them. It’s almost as if we are continued to be pushed to the waste side of the hunting community, always coming in last place and never hearing who we are and why were here. Each item in this piece has a distinct meaning, the quills represent the porcupine one of a number of mammals in North American that some male porcupines will only have homosexual sex. My film, KUSTER, which I filmed this past year here in Colorado following the hunt of a few queer hunter friends of mine. KUSTER also presents the life stories told by Mrs. Eloise, a 102-year-old lesbian hunter based in Nederland, Colorado. And a 3rd place trophy I won at a chemo fund raiser fishing tournament, raising money for kids who have gone what I had. Though this is a heavy letter for myself as a queer person who hunts, fishes, and enjoys the great outdoors; I hope this piece will help allow other queer folk who are interested in the field not to feel scared to do so.

Cody Norton is an Elgin, Texas-born artist. He is currently pursuing his Master of Fine Arts degree in Sculpture and Post Studio Practices at the University of Colorado Boulder.

Cody received his BFA in Painting and Drawing from the University of North Texas. He has exhibited internationally and nationally in cities including London, New York, Toronto, Glasgow, São Paulo, Dallas, Austin, Washington D.C., and Denver. He just had an exhibition at SITE Santa Fe, Going with the Flow: Art, Actions, and Western Waters – curated by Lucy Lippard. Later this year, he will be published and exhibiting for the Art x Climate: 5th Annual National Climate Assessment; hosted by the Smithsonian American Art Museum. Norton has participated in multiple residencies including the Kansas Fields Art Forum, Brakhage Center for Media Arts, and this year the Tallgrass Residency.



How to Compartmentalize
Cody Norton
Found objects, film, laser-
etched wood, porcupine
quills, bullets
1'x3'. 2023

Ed Pennebaker

The sculptures in my "Chaos" series are derived from the 2008 Super Tuesday tornado outbreak in Arkansas. This tornado involved the cities of Atkins, Clinton, Mountain View, and Highland Arkansas, the longest single tornado track in Arkansas on record, 122 miles long.

The Chaos Series is inspired by my move to Clinton, Arkansas in 2018 in combination with the current political climate. The property where we bought our house and studio is on the edge of the path of the 2008 tornado that devastated many Clinton houses and businesses. I have picked up a lot of debris from our property and some of it is very interesting and sculptural. Some very large metal pieces still hang in the trees on our property. I see the series as a collaboration and conversation with nature relating to our troubled times of climate change that is responsible for many of these super storms and political divisiveness associated with it.

Growing up in Kansas I can remember watching a tornado form high in the sky from our backyard then going to the street out front to see the funnel come to the ground and move northeast where it eventually hit the next town north of us. We visited that town a few days later to see houses torn open like doll houses with splintered wood and debris everywhere. Another memory is my great uncle Andy's farm that was hit by tornado,

picking up his barn and moving it over just one foot but killing cattle and downing many large hundred year old cottonwood trees. The stories and people involved in such life-changing events stay with us and shape us. The German writer Ernst Juenger wrote that "adventure is life distilled". You never feel so alive as when you have cheated fate.

Everyone's life is impacted by chaos occasionally or more often for some. Things we have no control over like economic or political unrest, weather, accidents, health issues either physical or mental change us slightly or sometimes dramatically. The evidence of the changes remains not only in the physical objects that go through these turmoils but in many people's lives both economically and psychologically.

Ed Pennebaker, owner/artist at Red Fern Glass is most well-known for his custom sculptural lighting made with blown glass elements that have been installed in Saudi Arabia, Portugal, Brazil, Russia, China, Canada, Mexico, and other locations around the world in public places and private residences.

Ed also makes mixed media, minimal, environmental sculptures which are statements about pollution and climate change concerns. Some of those sculptures are about

seismic activity caused by fracking in central Arkansas. A recent series of sculptures titled "Chaos" deals with the 2008 Super Tuesday tornado that went through Arkansas, the current climate crisis, and political turmoil of our society. Ed Pennebaker started making glass in 1981 in Kansas. He blew glass at Hale Farm & Village in Ohio 1983-85 then established Red Fern Glass in 1985 in Salem, Arkansas. The studio was located near Osage from 1991-2018. The current studio is in Clinton, Arkansas.



Chaos #8
Ed Pennebaker
Digital disintegration, glass, steel, granite,
refractory, found object
10.75"x12"x8"

Emily Potts

Political discussions surrounding land often revolve around urban planning, and natural resource governance. Conflicting interests among different stakeholders, such as governments, corporations, and communities, shape the political landscape of land-related issues. The title, Head In Debt Toget(her), is displayed within the artwork itself. The text is following a pipeline that is made of a collage of fabrics taking on a line quality meant to elicit a dystopian feeling. It is a reference to the political issues surrounding the extensive network of gas pipelines that consume our land.

Emily Potts (b. 1996 Houston TX, USA) is an interdisciplinary artist whose practice gives material form to invisible and chronic conditions. Emily's research focuses on the relationship between the brain, the mind, and the body in processing and healing from trauma. Her sculptures give material forms to her childhood memories, and she works in a wide variety of media, from traditional materials like ceramics and wood to unconventional materials like paper pulp and bubble gum. The unique sculptural forms she creates are made by hand to have strange and childlike qualities, so they are familiar but also strange and somewhat unsettling. Emily has exhibited at notable institutions, internationally, nationally, and regionally such as the Art Gallery of St. Albert, Canada, the New York Academy of Art New York, NY, the SAA Visual Arts Center, Springfield, IL, LHUCA, in

Lubbock, TX. She is also an active member and participates in the local DFW arts community, and has exhibited my work at the MAC, the Greater Denton Arts Council, Texas Woman's University, and 500X, and Graceland University. Emily graduated with her MFA in Sculpture in the Spring of 2022 from the University of North Texas in Denton, TX where she also worked as a graduate assistant, teaching assistant, and teaching fellow. Immediately after graduate school Emily taught at Graceland University in Lamoni, IA as a Visiting Artist Lecturer and Gallery Coordinator. Emily now lives in Allentown, PA, and teaches at Muhlenberg College, she works as the Visiting Assistant Professor in Sculpture. Emily recently opened up a small business, Farm Mouse Studio, selling jewelry and ceramic work, both online and at local shops in the area.



Head in Debt Toget(her)

Emily Potts

Yarn, cloth, acrylic paint, trash bags

51"x51". 2020

Sabine Senft

My work has evolved from a need for understanding and transformation. I work at the intersection of sculpture, public art, video, photography, and interactive installation art, and have lately combined these disciplines to explore the abuse of power and cognitive processes. My process is grounded in research, allowing the materials to reveal themselves for each project as I extract research data and develop my concept. It lets me experiment, develop new thought processes, and abandon preconceived notions - something I hope to pass on to my audiences. I start with the personal and merge it with a wider socio-political and cross-cultural narrative I observe between the cultures I have lived in.

My practice is not necessarily about me, but how we impact the world and people around us, and our potential to shape history and lives while we are alive. I believe in engaging the audiences, even just by creating a space for reflection and fostering conversation among visitors and with oneself. I aim to act as a conduit for individual awareness, healing and understanding, from which long-term social change can spring.

My works are critical inquiries into asymmetrical power structures across continents, their origin, and cultural appropriation in history and the present, restitution practices, and the individual at the center of it all.

My goal is to continue researching and raising awareness for the injustices and global consequences of our colonial legacy with its asymmetrical power structures. While "Of the Land" doesn't allow for space to create a site-specific, space-filling sculptural installation on this theme, I still want to create an experience that encourages critical reflection and new thought patterns.

Sabine Senft BFA/MFA, is an interdisciplinary artist known for her balanced yet poignant works that merge personal and socio political narratives to reflect her ongoing investigation of individual and collective human agency.

Her work has been exhibited at KB Berlin, ArtPace San Antonio, the McNay Museum, the Blue Star Contemporary Museum, the Lawndale Museum in Houston and the Museum of Biblical Art in Dallas. Sabine's latest public art commissions have been installed at the Dallas Government Center. Her work has been reviewed in SCULPTURE Magazine and various other publications.



Canned
Sabine Senft
Hand polished border
rock, flocking, beer
can
8"x7"x4.5". 2019



45-70 Govt
Sabine Senft
Hand polished border
rock, found migrant
object from illegal camp
site, bullet shells
8"x7"x4.5". 2019

Beth Springer

I am an artist and researcher who monitors awareness in a constantly accelerating world. My interdisciplinary practice is rooted in sculpture, and I create installations and situational experiments that mine the past to see the present, envision the future, and reach a deeper understanding of representations that depict experience in space and time. I gravitate toward objects, places, individuals, and communities experiencing significant change—those on the threshold of metamorphosis, the precipice of the unknown, an end and beginning simultaneously. In my research, I attempt to examine how these larger phenomena affect regional identity and subsequently impact individual experience. Also compelling is how usage and function evolves, such as the peculiar metamorphosis of an object undergoing a resurgence in popularity yet fulfilling a different purpose than originally intended. My approach enables an immersion in the opportunities and challenges of the present while leaving abundant room for the unexpected to serve as guide.

My recent work continues this line of inquiry by focusing on environmental change and its wake. As icecaps melt and sea levels rise, displaced residents of sinking island communities migrate to the mainland. The Northwest Passage thaws, forever changing dependent ecosystems and reigniting fears concerning Arctic Cold War competition for non-

renewable resources. Aquifers deplete and wildfires rage, yet the billionaire space race intensifies. As SpaceX deploys satellite constellations and Mars expeditions surge, asteroids are mined in the quest for precious resources. In response, my current research examines humanity's complex history of territorial claim and the uncanny relationship between Arctic and space exploration in the 21st century. The experience of sailing around Spitsbergen in the High Arctic while piloting a drone prompted this inquiry, which envisions a new world—a wellspring of uncertainty that offers the possibility for reinvention and transformation.

Bethany Springer received an MFA in Sculpture from the University of Georgia and holds a Modern Dance minor from Virginia Tech. She is the recipient of a Pollock-Krasner Foundation Grant, Individual Fellowships from the Arkansas and Iowa Arts Councils, and a Community Research Award from the UA Community and Family Institute. She has been an artist-in-residence at The Arctic Circle in Svalbard, Terra Nova National Park in Newfoundland, the Fine Arts Work Center, the Bemis Center, Tides Institute & Museum of Art, Marble House Projects, and Stove Works among others. Exhibition venues include 21C Museum Hotel, Maryland Art Place, Boston Center for

the Arts, the Delaware Contemporary, Grounds for Sculpture, LHUCA, and most recently as a contributor to the Personal Structures exhibition at the 2022 Venice Art Biennale. Springer

currently lives and works in Fayetteville, Arkansas and is a Professor in Sculpture + Experimental Media at the University of Arkansas.



Ice Fishing in a Drift
Beth Springer
Card series on wood shelf
20"x14"x10". 2018

Kristen Tordella-Williams

Living in a post-industrial American landscape, we are familiar with the architectural ghosts of the industrial revolution and are experiencing the environmental fallout from the labor of millions. The multiple works submitted to Of the Land illustrate the layers of the present on our politics, environment, and bodies overlaid on the remnants of past labor and laborers.

*Positive/Negative is a series of screen prints made using a custom bleach ink. The words corrode the surface of the paper, made from recycled denim. The texts are chosen for their impact on our political and cultural landscape. Each text is printed in positive and negative, for their interpretation as good or ill depends on the viewer. The blue paper is printed with the chorus to the famous Woody Guthrie folk song, *This Land is Your Land*, considered by many to be our true national anthem. The black paper is printed with Lyndon B. Johnson's special address to Congress on March 15, 1965 urging the body politic to create the Voting Rights Act later approved in August of that year. Removed from their original context and presented in simple stencil font, the viewer is confronted with their own interpretation of the words for better or worse.*

Kristen Tordella-Williams is a contemporary carpetbagger who was raised in Massachusetts, lived and worked in Jackson, Mississippi for seven years, and now resides in Opelika, Alabama. Her research focuses on the impact the past has on our present through labor both personal and communal. She re-interprets materials commonly found in recycling bins, hardware stores, visual archives, and nature as remnants of our labor and explores issues of social justice, identity, gender, and memory manifest in these works. Kristen has exhibited extensively nationally and internationally, most recently in a villa in Berlin, Germany. She has been an artist in residence at Salem Art Works in New York, the Ateliers im Alten Schlachthof in Sigmaringen, Germany, and the Tides Institute & Museum of Art in Eastport, Maine. In 2023, she was awarded prestigious 2nd place out of over 1000 entries in Lake City's ArtFields competition for her work 40 Burnt Books. Kristen is currently the President of the Mid-South Sculpture Alliance and an Associate Professor of Sculpture at Auburn University.



Positive/Negative: This land and Extend the rights
Kristen Tordella-Williams
Bleach screen prints on artist made denim & black denim paper
22"x14". 2023

Delia Touché

Within my practice I aim to explore my complex relationship I have with Indigenous identity and the land I come from while poking fun at myself at the same time. I use decapitated bison imagery to visually emulate blood quantum policies that federally recognized tribes uphold. While looking into my own tribal enrollment I concluded that my body from the neck down is Native and my head is the non-Native part of me. I emboss the decapitated bison with the topographic map of my rez. The contours of the land are imprinted onto this bison, and onto me. I come from the land that will never truly belong to me. While I do have a land probate of some kind which entitles me to compensation if gas, oil, or some other profitable mineral is found. The land doesn't really belong to me. I don't have a say in what happens on this land.

I criticize myself for selling out this land that I don't have true ownership of for the sake of receiving American currency. Oil projects on Native land are devastating to the communities that reside on them, but here I am a pawn in its big oil's scheme. I used the printmaking technique lithography to create "Unless the Price is Right." There is no need for either incision or relief on the work surface, as the principle of the technique relies on the fact that grease and water do not mix. As oil and water are trying to resist each other on a piece of limestone, a piece of the earth to imitate this image

I created, I find myself caught in between the two. My artist book structure is influenced by the migration of the American Bison and how the migration coincides with Plains Indian migrations. The structure of the book can be altered to portray different views of "migrations". My people followed the buffalo or the buffalo followed us. They were and still are an integral part of our culture. Home for us is where the buffalo are, or rather where they used to be. Native people weren't the only living thing to face colonial genocide. The American Bison population was decimated to control and force Indigenous people onto reservations. The buffalo no longer roam how they used to, and neither do Native people.

Delia Touché born in Devils Lake, ND and is part of the Spirit Lake Nation. She is a Sisseton Wahpeton Dakota and Assiniboine artist based in the Midwest. Delia has been exhibits across the United States at venues such as M Contemporary Art (Ferndale, MI), Plains Art Museum (Fargo, ND), The Art Galleries at Austin Community College (Austin, TX), Cranbrook Art Museum (Bloomfield Hills, MI) among others. Delia has her work in permanent art collections at the University of North Dakota and St. Olaf College's Special Collections Department. She holds a BFA in Drawing from Minnesota State University

Moorhead as well as an MFA in Print Media from Cranbrook Academy of art where she received the Gilbert Fellowship. Delia's work acknowledges the estranged and complex relation she has with her Indigenous culture. She is working her way back home through various modes of making.



Home Is Where the Buffalo Used to Be
Delia Touché
Screen print, beaded book cloth
18"x42". 2023

Kenzie Wells

My mixed-media practice speculates imagined Earth-like landscapes-ones imprinted upon by humans, cities, capitalism, trauma, gender, and things. Time operates differently though. If left for long enough, a string on the ground becomes a knot, tied by the motion and movement of busy feet, cars, and wind whipping around it. Temperature shifts. Decomposition. Fossilization. I find myself highly sensitive to all of these clocks, especially the string on the ground. My work animates these clocks and the languages they speak, and argues their inherent queerness. Rock-like sculptures are layered with the residue of human activity and earthy sediments. Lost things I find on walks are fossilized into surfaces, streaked with an occasional ironic smiley face, like a secret message on a dirty car window.

Environmental decay, climate change, bodily autonomy, and LGBTQIA+ rights are synthesized through my work, challenging viewers to see these as interrelated issues. The sky, deep sea, outer space, or far future are sites where queerness utopically exists, but are also sites where environmental destruction from human activity may cease to exist. Using these spaces as formal inspiration, my work weaves the body, the land, and queerness together, and tells a story of time from the perspective of the Earth.

Kenzie Wells has attended residencies at the Wassaic Project Artist Residency in New York, Oxbow School of Art and Artists' Residency in Michigan, and Penland School of Craft in North Carolina. They have exhibited nationally in galleries, art fairs, and museums including: SPRING/BREAK Art Show, New York, MoCA Tucson, The University of Arizona Museum of Art, and Torrance Art Museum, CA. Originally from Knoxville, TN, Wells received their BFA in 2015 from the University of Tennessee, Knoxville, and MFA in 2020 from the University of Arizona in Tucson. Wells currently resides in Columbia, MO where they are a Visiting Assistant Professor + Sculpture Area Head at the University of Missouri, and co-director of stop-gap projects, an artist-run project space located in downtown Columbia. Recent exhibitions include Triple Point (solo exhibition), Practice Gallery, Philadelphia, PA, and DIFFERENT NAMES (for the same thing) (group exhibition), The Martin, Chicago, IL.



Through What's Left

Kenzie Wells

Wood, chicken wire, polyurethane foam,
sand, cement, rocks, resin, spray paint,
found gate

2.5"x4"x1.5". 2022



TINY MONUMENTS

Jurors

Mike Barclay

Page Burch

Ray Katz

Miranda Kyle

April Livingston

Jennifer Peck

Tiny Monuments Jurors

Mike Barclay - With over a decade of experience in museums and contemporary art galleries, Barclay is an independent curator, collections manager, and artist based in Indianapolis. With special interests in community curation, he has collaborated with Indy Pride Inc., City of Columbus, Arts Council of Indianapolis and others. He holds a BA in Fine Arts and Graphic Design; BA in Art History and Classical Studies; and a Master's in Museum Studies.

Page Burch - Page Burch is trained in fine woodworking, metal fabrication, and foundry work. He has worked at Kennesaw State University since 2010, serving as a studio technician before transitioning into a teaching role, and he currently serves as a Lecturer of Sculpture and runs the Master Craftsman program, which he started in 2017. Burch received his BFA in Studio Art - Sculpture from Georgia Southern University in 2007, an MA in Sculpture from SCAD-Atlanta in 2009, and an MFA in Sculpture from SCAD-Atlanta in 2014.

Ray Katz - Ray Katz holds an MFA in sculpture and drawing from Wayne State University. He retired from teaching after 48 years as Professor of Art at the Auburn Hills, Michigan, campus of Oakland Community College. He continues to create and exhibit art throughout Michigan and in over 21 states nationally, as well as Japan and France.

Miranda Kyle - Miranda Kyle is the Program Manager of Arts and Culture for Atlanta BeltLine, Inc., Chief Curator of the annual Art on the Atlanta BeltLine Public Art Exhibition, and chair of the Outdoor Committee for Mid-South Sculpture Alliance. Miranda holds an MFA in sculpture from the Savannah College of Arts and a Postgraduate Degree in Painting and Drawing from the Edinburgh College of Arts. She is passionate about the preservation of Atlanta's graffiti culture and the intersection of Indigenous land rights, sovereignty, and monuments.

April Livingston - April Terra Livingston is a sculptor, painter, and photographer with leadership experience in cultural and educational settings. While exhibiting her work in the U.S. and abroad, she strives to promote discourse and unity through art and is passionate about the conservation and preservation of history---especially the history of events/people that are often overlooked or under appreciated. April's work has been featured in National Geographic, The Washington Post, and Vogue Magazine, and she has also been featured on the cover of The New York Times.

Jennifer Peek - A current graduate student at the University of Oklahoma, Peek is a multidisciplinary painter, sculptor, potter, costume creator, and fabricator with a BFA in sculpture from the University of North Florida. Her art explores themes of movement and change with an emphasis on community involvement using large-scale public art. Peek enjoys enhancing the natural landscape and engaging with viewers outside of museums and galleries.



Transformation
Francis Akosah
Wood, scrap metal, plaster, ceramic, & stone
27.5" x 37 x 9 inch, 2018

As an artist, my work is a celebration of the rich diversity of materials and cultures that inspire me. I am fascinated by the tactile qualities of burlap, the organic warmth of wood, the vibrant patterns of African cloth, the raw texture of the plaster, the intriguing forms of metal scrap, and the timeless beauty of the stone. In my latest piece, I have used these materials to create a dragon, a mythical creature that has captured the imagination of cultures around the world.

The dragon, a symbol of power, wisdom, and mystery, comes to life through the skillful combination of these diverse materials. The burlap, with its rough and rustic texture, adds an earthy quality to the dragon's skin, while the wood, with its natural grains and knots, brings warmth and depth to its body. The African cloth, with its colorful patterns and cultural significance, imbues the dragon with a sense of heritage and storytelling. The plaster, with its versatility and malleability, allows me to shape and sculpt the dragon's intricate details, while the metal scrap adds an industrial and contemporary edge to the piece. The stone, with its solidity and timelessness, serves as the foundation for the dragon, grounding it in history and tradition.

Through the creative combination of these materials, I seek to create a dragon that transcends cultural boundaries and invites viewers to explore the interplay between different materials, textures, and forms. My

Francis Akosah

work reflects my fascination with the inherent beauty and potential of everyday materials, and my desire to transform them into something extraordinary. As the dragon takes shape, it becomes a metaphor for the power of imagination, creativity, and cultural exchange. My art statement is an ode to the diverse materials and cultures that have influenced my work, and a celebration of the boundless possibilities of artistic expression.

Francis Akosah, born on May 14, 1995, in Ghana, West Africa, is a highly skilled and recognized artist in the international arena. His early education took place in Ghana, where he grew a profound passion for art that led him to pursue a Bachelor of Art in Integrated Rural Art & Industry at Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi, graduating in 2018.

During his undergraduate years, Akosah demonstrated exceptional leadership skills and a commitment to community engagement, serving in various roles including Deputy Chairman of the Health and Sanitation and Sponsorship Committees, Treasurer of the Society of Integrated Rural Art and Industry, and Public Relations Officer for DE-Bikers Club. His leadership and artistic prowess earned him the title of 'Versatile Artist of the Year' in 2017-2018.

After his undergraduate studies, Akosah ventured into the Design Technology Institute, where he mastered Precision Welding and Fabrication from 2019-2021, further expanding his artistic abilities. He then traveled to the United States to pursue higher education, earning a Master of Art degree from Eastern Illinois University in 2022.

His time at Eastern Illinois University was marked by significant recognition and achievements, including the Dianne Komminsk Scholarship and the Distinguished International Student Award. He also secured a Research/Creative Activity Grant Award, a testament to his dedication to innovative artistic research and creative expression.

Presently, Francis is working towards earning a Masters of Fine Art at the University of Tennessee, Knoxville, continually pushing the boundaries of his craft. With a deep-rooted love for his culture and a knack for integrating traditional and modern artistic techniques, Francis Akosah continues to make an indelible mark in the world of art. His journey is a testament to his tenacity, talent, and commitment to his craft.



Tonka 37
Kurt Dyrhaug
Cast iron
6.5"x7.4"x5.75". 2018

Tonka Breaker
Kurt Dyrhaug
Cast iron
12"x24"x9". 2019



Kurt Dyrhaug

Kurt Dyrhaug's sculpture employs industrial imagery from his experiences living in Southeast Texas. His work evokes the form and function of industrial elements, providing new associations of meaning. Reconstructing forms of this nature alludes to a variety of interpretations and potential applications based on the relationships of scale and materials. These familiar forms hold the potential for creating a variety of enigmatic and suggestive propositions that solicit interpretation. Dyrhaug's research incorporates metal coatings on 3d prints which explore his outdoor sculpture on a smaller scale.

Kurt Dyrhaug is currently a Professor and Distinguished Faculty Research Fellow at Lamar University where he teaches Sculpture, 3D Design, and 3D Printing. Dyrhaug earned his Master of Fine Arts degree from the University of Minnesota (1993) and his Bachelor of Fine Arts degree from the Minneapolis College of Art and Design (1989).

Dyrhaug has been an artist in residence at the Atelierhaus Hilmsen in Hilmsen, Germany and the Fundacion Torres Pujales in Corme, Spain. He currently coordinates the International Symposium: cast metal & 3d printing at the Atelierhaus Hilmsen Residency in Germany and co-chaired the 2022 International Conference on Contemporary Cast Iron Art in Berlin, Germany.



No. 262
Kurt Dyrhaug
Cast iron, aluminum
8"x5"x7.5". 2022



Untitled
Donisha Edwards
Aluminum, plaster
6"x2"x10" / 4"x3"x11" / 3"x4"x10". 2023

Donisha Edwards

There are some illnesses that go unnoticed in the body until there is a change that can't be ignored. Although stomach pains and discomfort can result to a variety of diagnosis, the thought of speaking up should not be avoided. The issue can be more serious than it may seem, and home remedies does not work every time. Helicobacter Pylori is a bacterium that can hide in the lining of your stomach forever and can cause constant pain along with any other relation to the stomach. The pains can grow and worsen if they continue to be left in the dark and remains unanswered. What others might see as an abnormal object out of aluminum is a pain in disguise.

As I continue to go through the journey of stomach issues, I am experiencing many pains and cycles along the way. The cycle seems to stay the same, but it can vary in all parts of the body. It is annoying to wake up with a different pain every other day and it still remains in my stomach. There are times where I am at ease with the pain and times where I can't think past it. For so long, I ignored what was only getting worse and now discomfort comes day after day as my body goes from feeling flat to a bloated mess.

The pain is not the only fight I deal with every day; in these aluminum pieces, I wanted to show not only pain, but also the solid disturbance that

I've been dealing with for months. What was once a flat stomach with underlying pain, proceeds to what feels like a blocked hole that results to bloating that lasts for days. These three statues are my way of depicting the human form in a painful situation even if the cause behind is a mystery.

Donisha Edwards is a mixed-media sculpture artist from Baton Rouge, Louisiana. She is currently living in Hattiesburg, Mississippi and attends the University of Southern Mississippi, majoring in BFA Sculpture. Her ongoing experience of stomach issues is what keeps her art alive. She finds challenges to be a motivational push that forces her to figure out the problem and try something new. She constantly forces pain on a blob of plaster through a hole of wood that is carefully carved to replicate what she feels inside. As she begins her senior capstone, her art will only get larger with more details and bigger blobs. Using wood and plaster as her main mediums, she explores the different ways to make the two communicate with one another.

Growth in Iron
Jody Farmer
Cast iron
18"x7"x5". 2023



Jody Farmer

Growth in Iron, by Jody Farmer 18 x 7 x 5 inch Iron poured statue. I took a trip this spring to the NCCIAP conference in Birmingham AL and participated in the direct sand carving experience. I created my own mold with sand and resin with a core. This was my first time working with a sand mold with a core that enclosed on itself as well as my first iron poured piece. The iron sculpture is very abstract. I allowed myself to use a wide selection of carving tools to create something that you must look with-in as well as the outside. This last year has been an exploration of who I am as an artist and the growth that exploration has led me to creating some great pieces this year.

This piece relates to the "Tiny Monuments"2023 Confab Outdoor Pop-up Exhibition because it fits not only the dimensions asked for, but it is a unique Iron sculpture that was created with 360 in mind. Each angle you view it from you see something different from the other sides as well as the inside.

Jody Farmer is a retired Army veteran served from 1999-2010. Current BFA student at the University of Oklahoma for Art, Technology and Culture. I started my study of art through photography and graphic design graduating from the Remington College out of Fort Worth TX, 2012. After a few years I found that working for corporations for art was just not for me. I decided to finish my Bachelor of Fine Art degree and was accepted to the University of Oklahoma January 2020. I started sculpture this past spring semester under the instruction of Jennifer Peek and mentorship of Professor Leticia Bajuyo. Finding an artist community in Metal Art has been like coming home. Stepping outside my comfort zone to try something not only different from my digital photography and video art in a way that I can now explore creating a full immersive artistic experience.

Bird Habitat
Jordan Lawson
B-mix clay body w/ cone 6 glaze
7"x4.5"x7.2". 2023



Jordan Lawson

In my artistic journey as a ceramic artist, I find boundless inspiration in the captivating world of avian creatures. Through the fusion of traditional craftsmanship and the cutting-edge technology of 3D clay printing on the PotterBot, I embark on a creative endeavor to craft functional birdhouses that transcend mere utility, becoming poetic narratives celebrating the delicate balance between humanity and nature.

Each birdhouse is meticulously shaped, layer by layer, with the PotterBot's precision, allowing intricate designs to blossom into tangible forms that exude both elegance and practicality. Embracing the vibrant hues of nature's palette, I employ glazes and earthy tones to breathe life into these miniature sanctuaries, reflecting the interconnectedness of all living beings.

Beyond their aesthetic allure, my birdhouses are a call to action, urging viewers to embrace environmental stewardship and preserve the delicate ecosystems that sustain life. They offer a glimpse into the intimate lives of our feathered companions, fostering empathy and connection between the human and avian worlds. In this symbiotic dance of tradition and innovation, I continually refine my technique, harnessing the potential of 3D clay printing to amplify my artistic vision. Through this artistic

odyssey, I aspire to create functional sculptures that resonate with the human heart and the avian soul alike, reminding us of the timeless allure of nature and the transformative power of art.

Jordan Lawson is currently earning his BFA at the University of Oklahoma in Studio Art with an emphasis on ceramics and sculpture. His educational goals after graduation are to pursue his MFA and eventually teach at the university level. He has been printing with clay for over two years and has learned to create innovative forms with the 3D Potterbot. With the 3D Potterbot he has created over 200 forms using softwares such as FormZ and Rhino. Through these softwares, Jordan has explored how to create functional forms by using simple shapes that produce intricate patterns and textures.

Dragon Shovel
Nick Lillard
Steel
34"x33"x36". 2015



Nick Lillard

An abstract dragon emerges from the negative space of an antique slip scoop, which was horse drawn. It was used for moving material like gravel and dirt. Some farmers still use such simple scrapers/scoops. This object was by all indications an indispensable farm tool until it was completely rendered non functional by a large crack on the scoop's edge. The plasma cut lines are rough and jagged, which is partly because some of the openings were created by the farmer while in use. The slip scoop was recovered in a densely forested area in Goldsby, Oklahoma that was near the artist's residence. There were no roads nearby, so it was dragged home. The location also had barbed wire strewn in spots where nature has completely grown back over any signs of human activity. A stream was found nearby and the occasional and rare human visitor is guaranteed to spot wildlife coming for a drink.

This imagery is meant to personify the energy and power that it took to create the object and use it. However, the dragon also fizzles out of existence in spots, just as this tiny monument to people's industriousness will eventually decay beyond recognition. Using dragon imagery for this outdated and broken tool is a way of celebrating and dignifying it while giving the object another life.

It was used to control a portion of land for a relatively brief period of time. Then the surroundings that it influenced were set to engulf it until an artist became intrigued with it and decided to explore its new potential. Lillard did so by merely removing some of its surface, making sure it safely stood upright and otherwise leaving it as it was found. Nothing is more fitting as a theme for Tiny Monuments than to call to attention actions that many in the modern world don't focus on or value enough. In this case the act of creating your own sustenance is used as a basic context for even broader aspirations shared by people to control their environment.

Nick Lillard lives in Norman, Oklahoma where he sculpts from a majority of reclaimed materials such as, plywood, steel and plastic. Lillard is the Executive Director of Creaturealm Oklahoma, which is a local art collective that specializes in site specific installations. Nick is also on the Board of Directors for the Norman Arts Council. Education and access to art are core focuses for Lillard, as well as the other members of his collective. Creaturealm Oklahoma consists of six people that share their complimentary skills in order to manifest engaging artwork for the community. Nick has four permanent pieces that adorn the University of Oklahoma and one steel sculpture that resides in front of Jackson Elementary in Norman.



Silicone Crossing
Jon Mehlferber
Cast silicone rubber
3"x3"x2". 2023

Jon Mehlferber

This tiny “house”—seemingly insignificant and easily overlooked—is made from rubber and is at once both forgiving and impenetrable—you could step on it without doing any damage . . . to it or your foot . . . and even though it is translucent, it is also without an entrance/exit or windows; it is both protected and protecting. The four gabled sections intersect to form a crossing and suggest the four cardinal directions—a mandala or quaternity (an archetypal symbol suggesting wholeness and order). Functionally and structurally, transepts improve the stability of a building, giving it support and protection from all sides, so it’s not surprising that this form became used commonly in church architecture (the cruciform shape being as much practical as it is symbolic). This “house” represents a sacred space; something we may find if we pay attention to the “little things.”

Jon Mehlferber received his B.F.A. in Art from the University of Central Florida, and both his M.F.A. degree in Sculpture and his Ph.D. in Art Theory and Criticism from the University of Georgia. His artworks have been featured in more than one hundred and fifty regional, national, and international exhibitions, and he has also conducted numerous workshops and lectures. He has taught at the college level since 1990, in Louisiana, Virginia, and Georgia. Jon is currently a Professor of Art at the University of North Georgia in Dahlonega.



M

S

A

OPEN 2023

MSA Open Juror - Garry Holstein

This is not meant to be an exhaustive overview of the amazing works presented by the artists in the exhibit. Instead, it is simply a few examples of significant connective tissues found between the works presented in an open exhibition that encompasses an impressive diversity of themes and artistic backgrounds. There are many more potential dialogues to be found in the work and I hope that you will take the time to seek these out. I look forward to seeing these artists continue to develop and hope that a connection is made between artists in this show that will manifest in the future. Thank you to the Mid-South Sculpture Alliance for offering me the privilege of jurying this exhibit.

Garry Holstein - Garry Holstein is a practicing artist, educator, and administrator serving as the Director of Daum Museum of Contemporary Art, Sedalia, MO. In this position, he provides access to the arts for all ages through community engagement, exhibition development, and the cultivation of the permanent collection. Before joining SFCC, he was the Director of Bradbury Art Museum and New Harmony Gallery of Contemporary Art. He holds an MFA in Visual Design and MA in Organizational Communication from the University of Arkansas in Fayetteville. He holds an MBA from the University of Southern Indiana. He has organized exhibitions and events on the local, regional, national, and international levels. Through his efforts, he seeks to enhance the quality of life in the region through diverse and exciting programming, foster dialogue in the community, and provide opportunities for creative professionals.

I am honored to serve as the juror for the 2023 MSA Open Exhibition which is hosted in the Jayne and Joe Buskuhl Gallery, Gibbs College of Architecture at the University of Oklahoma, Norman, OK. The location and purpose of this particular exhibition resonates with me as a professional as it mirrors the very first exhibition I curated more than a decade ago for a sculpture conference organized by MSA member Bethany Springer. There is something exciting about a show that evolves out of a multiplicity of voices brought together out of an interest in contributing to a dialogue pushing and pulling on the parameters of the discipline of sculpture.

I am appreciative of the artists who submitted work for me to review. Thank you for sharing your ideas and ways of making. I am particularly excited to be able to include work from emerging and established artists in this grouping. I think it is important that artists from all levels of experience participate in exhibits where they share the same space. It recontextualizes the work of both established and new artists. It also builds new connections in the field of sculpture both between the works in the space and among the artists who participate. As such, my goal in an endeavor such as this is to be as inclusive as possible while maintaining an adherence to the standards of professionalism that the MSA is known for.

Selecting the work to be included is far from a simple task. First, I look for work that reflects the commitment of the artist to their chosen craft and that is conceptually engaging and accessible. Then I look for artists who push the discipline in new and exciting ways. Finally, the space plays a major role in dictating what and how work can be shown in spaces not designed for sculpture. I know that several works were re-envisioned for this space. I find this exciting as it forces the artist to rethink their presentation and see the work in a new way. Fahimeh Foudazi's transition from wall display to floor presentation was a particularly successful example of this that fulfilled the artist's stated intent to recreate the work.

From work that draws on established methods in new and engaging ways such as the weavings of Paul Acevedo Gomez and Naomi J. Falk to artists working with new methods of making such as the clay printing of Jordan Lawson, this grouping brings together a diversity of ways of making that gives us insight into new directions in sculpture while celebrating innovations in traditional craft. Notions of personal identity and culture are explored in the work of CJ Carter and Kirupa Sargunaraja, while Deidre Argyle and Liz Markum abstract the natural world to explore humanity's relationship to it.

Betsy Alwin

As a maker, I think about how forms convey experience, sensation, and idea. The objects represented in my work create a foundation for tactility and familiarity. Process and craft are ways to examine material as a carrier of meaning. I ask, "How can form, texture, and material create affect? How might my work convey some of the existential concerns in life?"

My current work approaches these problems in mixed-media sculptures that present unique relationships between material and form. In recent work, cast objects take the shape of tools, architectural components, and the human body. Lace is incorporated as a surface and structure to convey a sensation of delicate form. The lace-clad objects, incorporated within sculptural composition, express the contrasting relationships between strength and fragility, beauty and fallibility. These forms embody structure, substance, and stability while expressing vulnerability.

At the heart of my work is the casting of objects and materials. The casting process is a meditation that gives me time and space to concentrate. The transformational process from actual body into lace form speaks to the ultimate endurance and precarity of life. I often choose to work with cast porcelain slip because it carries this complexity of material association. It is both strong and fragile.

I work with cast wax, concrete and other materials to experiment with degrees of meaning and experience. I want to create a space for thinking about the role of these materials in our everyday lives and what they reflect back to us.

Industrial materials such as rebar, wood, foam, and concrete contextualize the lace forms while creating a dialogue with the built environment. The mixed media sculptures contradict expectations of material identity and function. Rebar, a hidden structural material, is a soft and visually tactile line within my compositions. Carved wood is a natural material that appeals to the corporeal senses. When I am creating a line in rebar or casting and carving a lace form, I am building an understanding of myself. There is endurance, spontaneity, wonder, humor, and vulnerability in the making of my work.

Betsy Alwin is a sculptor working across media. She attended the Skowhegan School of Painting and Sculpture, holds an MFA from Illinois State University, a BFA in Sculpture and a BA in Spanish language from Minnesota State University. Her work has been exhibited widely, including the Berkshire Botanical Gardens (Mass MoCA), the National Botanic Gardens in Washington D.C., AIR Gallery, New York, The Phipps Center, Hudson WI, the Waiting Room Gallery, Edina,

MN, Burnet Fine Art Advisory, Wayzata, MN and Rubine Red Gallery in Palm Springs, CA. Public commissions include sculptures at the Onoden Elementary School in Tokyo, Japan, Franconia Sculpture Park in Shafer, MN and Silverwood Park in St. Anthony, MN. She is the recipient of numerous awards including a 2022 Artist Individual Support Grant from the Minnesota State Arts Board. Alwin recently served as co-curator with Steve Locke for the exhibition *Distance: Works on Paper* at Dorsky Gallery in Long Island City, NY. Her work will be featured in the Clio Art Fair in New York City this May. Alwin is a member of the Minneapolis collective Rosalux Gallery and exhibits her work at Rubine Red in Palm Springs, CA.

Underdog
Betsy Alwin
Porcelain, reinforced concrete
26"x13"x4". 2022



Deidre Argyle

The 300 million year old limestone bluffs hover above as the Buffalo River winds below. Crumbling boulders and bits of rock slide down as water penetrates and flows between the layers. The constant state of movement in geology is palpable here. The ever changing cliffs along the Missouri and Arkansas water ways lie in stark contrast to the immense structural seemingly stagnant basalt and granite mountains of the west coast and southwest, where I resided most of my life. The geology of the Ozark's maintains a geometric order as it breaks into pieces, becoming smaller and smaller versions of itself. Water bubbles up from the ground, flows between the sheets of sedimentary rock sculpting the stone through reduction and addition; cutting, moving, depositing, layering as it moves. The rock filters and purifies as it collects deposits, morphs, changes shape. What was one formation becomes something new. The chert, limestone, and sandstone hold records of the organisms that formed them, reminders of a distant past that are still integral to the landscape that supports and nourishes us. The geology of the Ozarks bares a soft reminder of our impermanence; marking time.

In the studio, I reflect on my observations. Responding to the reality that nothing is static, and acknowledging that the ever changing nature of our landscape is both brutal and beautiful. It is hard to hold this discord but also comforting.

*The series of work *Marking Time*, consists of sculptural objects, installations, and drawings that call to attention the temporal nature of the landscape and our inherent relationship to/with it.*

Deidre Argyle received her MFA in Sculpture from the University of Arizona and her BFA from San Jose State University. She currently serves as an Associate Professor of Sculpture at Missouri State University. Argyle serves on the Board of Directors for Sculpture Walk Springfield, and is a co-organizer of L.A.W.N. She has exhibited her work nationally and internationally in venues such as the Spartanburg Art Museum, the Arsenale, and SooVac- in Los Angeles, Minneapolis, Tucson, New York, Venice, Jingdezhen, and Santa Clara amongst others. She completed a residency and solo exhibition in Jingdezhen, China, was a finalist for the Arte Laguna Prize in Venice, Italy, received three International Travel Grants, two Summer Faculty Fellowship, two Faculty Research Grant from Missouri State University. Most recently Argyle participated in the Tractor Art Residency in Zalaegerszeg, Hungary at D'Clinic Studios, and is a finalist for the Manifest Jurors Award Prize for season seventeen.



Marking Time: What Seems Still
Deidre Argyle
Wood, paper, pulp, acrylic paint
36"x26"x18". 2023

Allison Baker

I deploy irony and the abject to ponder the soul-crushing banalities of what many might term “women’s work.” It’s funny with a serrated edge. The subjects of my artwork revolve around historical ‘pink collar’ or ‘second shift’ labor (cleaning, class, and caregiving). Utilizing various media including 2D collages, soft sculpture, and large scale sculptural to create immersive installations and environments.

The use of fibers and textiles supports the work conceptually as the materials and processes (sewing, crochet, tufting, and other hand working) are traditionally coded as “women’s work.” With tongue planted firmly in cheek, I form sites of transgression and resistance. The materials –often purchased from Jo-Anne’s clearance section– supports the underpinnings of the conceptual implications. I render domestic artifacts in a larger-than-life scale that is flaccid, floppy, slouching, and ultimately spineless, wrinkling in way that only cheap sequins, thin sparkly spandex, and scraps of oil-slick vinyl can.

The work is a fever dream against a deep longing for a fantasy life. It echoes the cognitive dissonance between the realities and tumult within American homes teetering between layers of attraction and revulsion, desire and desperation. My work achieves a surreal sensation because it exists within the liminal space of recognition and

discombobulation. I appropriate real objects that are neutered of all utility, devoid of use and ability, and simply –or hostile– asserting its “unuse.” Their grotesque scales and textures are amplified by our understanding of a potential. The cycles of domestic labor and the abject (within the work I employ the definition of “abject” as the point where there is a breakdown in the delineation between Self and Other), with particular attention given to the body and role of cleaning or caregiving. Conceptually, the work surrounding feminist labor is increasingly focused on a subtle and persistent revolt as it examines the mundane within domestic discontent. The works subvert the aesthetics of the clad midwestern family: syrupy and quixotic in a palette that reflects an exaggerated, cloying sweetness while maintaining a cheapness or artificiality.

The work is situated from my lived experience within American class structures, gender, and poverty. I do not seek to create with a laser-focused clarity or awareness of my intentions and material choices but from within what Bourdieu would call a subordinated position as “the working-class ‘aesthetic’ is a dominated aesthetic;” because I’m trailer trash that likes shiny things and sleazy things and nacho cheese.

Allison Baker earned her MFA in Sculpture from the Rhode Island School of Design, a BFA in Sculpture, and BA in Gender Studies from Indiana University. Currently she is an Associate Professor of Sculpture at IUPUI’s Herron School of Art + Design.

My work investigates hegemonic femininity as a site of transgression and resistance with tongue

planted firmly in cheek. I deploy irony and the abject to ponder the soul-crushing banalities of what many might term “women’s work.” It’s funny with a serrated edge. The subjects of my artwork revolve around historical ‘pink collar’ or ‘second shift’ labor (cleaning, class, and caregiving) Utilizing various media including 2D collages, video, soft sculpture, and large scale sculptural to create immersive installations and environments.

Unconventional Vessel: Chair
Allison Baker
Vinyl, yard, silicone
42”x36”x36”. 2022



CJ Carter

Throughout the ages, places of worship or government have been the focal point of a community. Their grandeur reflected the values and commitments of the people. They were the seat of power, representing the strength of the citizens. Just as worshipers were drawn to those cathedrals, I want viewers to be drawn to my sculptures. The monumental presence stops them, but it's the wonder in the details which rewards them for coming closer. I am chasing that fine line between overwhelming and comforting. A perfectly-heavy weighted blanket or the large presence of a protective parent to a small child.

I take inspiration from our historical man-made environments as well as our natural environments. We are molded by what surrounds us, and I believe these decisions both shape and are shaped by our character. Living in a boarding school, a prison, or an Italian castle would all impact our development differently. However, we are not entirely at the mercy of these spaces, as it is our choices that fill that mold.

Like the buildings that comprise our settlements, we humans require care and upkeep. We are extremely vulnerable to outside forces. We seek perfection but are hopelessly handbuilt. We want comfort, but we fear boredom. We spend so much time nurturing and tending to our facades, but are lonely if no one takes the time to notice what we contain. We

want to live in beautiful yet functional places that are secure but also near other people. We want privacy and floor-to-ceiling windows.

This contradiction in humans fascinates me. I want my viewers to reconsider their notions of both feminine power and feminine beauty when they engage with my work. If they see the strength that is simultaneously masculine and feminine, impressive yet relatable, delicate yet enduring, then I will have been successful.

CJ discovered clay after obtaining a 3D Digital Graphics BFA in 2011 at the Rochester Institute of Technology and is currently pursuing a studio arts MFA at the University of Oklahoma. Their work can be found across the US and internationally, most recently at the Fred Jones Jr. Museum of Art, DAAP Gallery at the University of Cincinnati, and the San Angelo Museum of Fine Arts. Amongst other awards, they have most notably received the annual Graduate Fellowship award from the National Council on the Education of Ceramics and the University of Oklahoma's Robberson & Wethington Research Scholarship.

Nerdy, queer, and a genuine Pacific Northwesterner, when CJ isn't sculpting, they enjoy teaching, exercise, complex board games, and spending time outdoors. They are a personal trainer, group fitness coach, and prior to graduate school, taught continuing education ceramics classes at North Seattle Community College.

Transformation
CJ Carter
Ceramics
23"x10"x9.5". 2023



Serena JV Elston

Serena JV Elston (b.1987 USA) is a disabled artist whose work investigates historical and contemporary avenues of preservation. In particular, she probes the mechanisms that facilitate these pursuits - the forms and actions that serve to maintain preservation. The works included in this application are durational sculptures that merge metabolic processes with automated systems. Expanding on post-colonial theory, Serena's work critiques aspects of institutional preservation as an extension of Western civilization - its colonial illusion of power and ultimate frailty. If the level of maintenance required to sustain a system is relative to its fragility, her work illuminates the constant necessary actions to sustain and uphold its construction. Identifying these moments of porosity, which then require maintenance, allows these systems to be seen as choices rather than inevitabilities.

The Fountain Of Youth is made with synthetic bone, a material developed by the artist, and Urea, a synthetic urine, mimics the process of decalcification, an inevitability of aging. Touchless dispersal devices animate the sarcasm of anti-aging consumerism and bring new, improved forms of mediated nature into the conversation. Flood Myths For Cleansing locates the water within the infrastructure of the gallery by placing them under the water piping in the ceiling. The two buckets

echo the sound of drips slowly collecting in them drawing attention to the inevitable deterioration of the white cube.

Elemental Hunger is a sculpture that examines the role of hunger in the formation of the mythological origins of humans. The recognizable cooking surface is placed vertically, aestheticizing it within a domed copper belly. The coil radiates a strong heat felt by the viewers and echoes the experience of sitting around a campfire. The spiral is an ancient symbol whose meaning can be interpreted as the primordial snake, a representation of chaos. From which life is created by placing a droplet of hunger into the vessels of the human body, creating the intestines.

Serena JV Elston born 1987, USA. Lives and works in Chicago and rural Wisconsin. Serena JV Elston is a disabled artist whose work critiques aspects of institutional preservation as an extension of Western civilization - its colonial illusion of power and ultimate frailty. If the level of maintenance required to sustain a system is relative to its fragility, her work illuminates the constant necessary actions to sustain and uphold its construction. Identifying these moments of porosity, which then require maintenance, allows these systems to be seen as choices rather than inevitabilities.

Serena is a recent MFA graduate of the School of the Art Institute of Chicago and received her BFA from Massachusetts College of Art in Boston. Her work has been exhibited by Co-Prosperity and Heaven Gallery in Chicago, Ever Gold [Projects] in San Francisco, CA, VideoDrome Paris, S.O.F.A. Italy, and Cal State Fine Arts Gallery in Los Angeles, CA. Her work has been featured in the San Francisco Chronicle, Chicago Reeder, Gertie Chicago, and The Latch.

Fountain of Youth
Serena JV Elston
Urea, toilet paper, touchless dispensers,
water, titanium dioxide, case bronze
made from calcium
30"x30"x64". 2023



Naomi J Falk

Artwork title: Energetic clouds of inter-reactions pull me through...wheee!

The past tangles and pulls on the present, orbiting, stretching... a scribble into the future...

Collaborative wordplay brought about the title and direction of this piece: Energy, pull, connection, cloud, wheeee!!

Thanks to Nathalie Meibach and everyone at Snow Farm for the beginnings, August 2023.

Naomi J. Falk grew up in the wilds of Michigan and, from an early age, planned to be an archaeologist, a brain surgeon, a heart surgeon, a meteorologist, and travel the world with Jacques Cousteau. (He was an underwater explorer and conservationist and made films for tv about his adventures). None of those worked out, but she did learn to scuba dive, studied sculpture and ceramics at Michigan State and Portland State Universities, and received an MFA from Carnegie Mellon University. She has exhibited regionally and nationally, and done residencies in Germany, Iceland, New York, Vermont, and the Faroe Islands. Falk is an Associate Professor of Sculpture in the School of Visual Art & Design at the University of South Carolina.



Energetic Cloud
Naomi J. Falk
Hand-painted paper
12"x18"x6". 2023

Fahimeh Foudazi

The social worlds are the external factors that have an impact on the formation of self-identities. The widespread and advancing technologies of the new millennium, especially social media and popular culture, can diminish the contribution of internal factors on shaping the self-identities. In striving to form identities I would like to use my art practice as a catalyst for introspection. Through the process of planning then patiently adding layers and layers of resin and paint, I explore my inner landscape and the idea of the self. In both presented works, I paired calligraphy and geometric forms, gold and black, light and shadow, and both finite and infinite visions to create spaces for investigation and internal perceptions to come into existence.

My inspirations are derived from my Islamic and introverted personal practice of thinking and contemplating. This practice embraces many spiritual disciplines which emphasize outer self-liberation and enlightenment.

Fahimeh Foudazi received her B.S in Industrial Design from Azad University of Tehran, Iran, M.A in Design from Cape Peninsula University of Technology, Cape Town, South Africa, and her M.F.A. from New Mexico State University, Las Cruces, NM. Before joining the School of Visual Arts at The University of Oklahoma in 2021, she was an adjunct professor at New Mexico State University. Foudazi is an interdisciplinary artist whose work includes drawing, painting, and installation. She uses her artistic practice as a catalyst for introspection through which she explores her inner landscape, a realm of the unknown, infinite, and transcendental. Her inspirations are derived from Islamic introvert personal practice of thinking, Sufism. This practice embraces many spiritual disciplines which emphasize Self-liberation and enlightenment. Her work has been exhibited nationally and international and is represented in a variety of private collections.



Delving to Inner Sublime
Fahimeh Foudazi
Paint, resin, MDF
20"x20"x2". 2023

Cassidy Frye

Growing up in a military family I was raised around uniforms and multiple moves. There was a lacking sense of permanence. This upbringing left me with a curiosity about home and exposed me to its fragility. When you are constantly moving it may become a regular occurrence, but relocation is never an easy task. Moving becomes a struggle to balance the old and the new and find a sense of comfort and acceptance among the feeling of displacement. We often do not acknowledge the extent to which our identities are connected to and will shift along with our location. For better or for worse we are different people in different places. Much like a house we are constantly in a state of construction being altered by humans and nature. A house isn't finished when building is completed it continues to change and settle as time goes on.

In my practice I show indications of a fragmented incomplete home. A space where something is missing, and you are attempting to uncover what is absent. My home is not currently made of a foundation, framing, walls, or a roof. My home is a puzzle of memories, comforts, and community that prevent this disconnect with space. With every move I take elements from the last place and rebuild with those fragments and gather new ones. I look for similarities in architectural features and components of interior comforts and actions that happen inside of a home. These objects

challenge assumptions and apprehensions of home.

Cassidy Frye is an interdisciplinary artist working in sculpture, ceramics, and printmaking. She is currently Tulsa based and working as Assistant Professor and Studio Manager at Tulsa Community College. She received her MFA in Sculpture at the University of Tennessee, Knoxville and BFA from Herron school of Art and design in Indianapolis. Cassidy's practice focuses on our interactions with home, place, and community from the countless amount of moves she has made over the years. Finding home is about searching and discovering something comfortable. That comfort comes from the people we have met, the memories that were made, and the places we have stayed on our journeys.

This Foundation Will Not Hold

Cassidy Frye

Hand-tufted rug, duck canvas, stuffing
48"x48"x20". 2023



BC Gilbert

I was born and raised in Amarillo, TX on the high plains of the Texas Panhandle. The geography there as well as the rich and colorful history of the area and the individual characters it tends to produce has had a tremendous influence on the art work I create.

The work which I create is a culmination of several factors including, but not limited to, situations past and present, references to nostalgic tendencies, environmental surroundings of popular culture (specifically my own), and an obsession with the depiction of Americana in a nontraditional and unpredictable format.

The Old Route 66 Highway ran through town a few blocks from my father's welding repair shop and the numerous motel, shopping center, restaurant and other various signage that I was exposed to growing up has been a source of inspiration for most of my recent sculptures as well as past work.

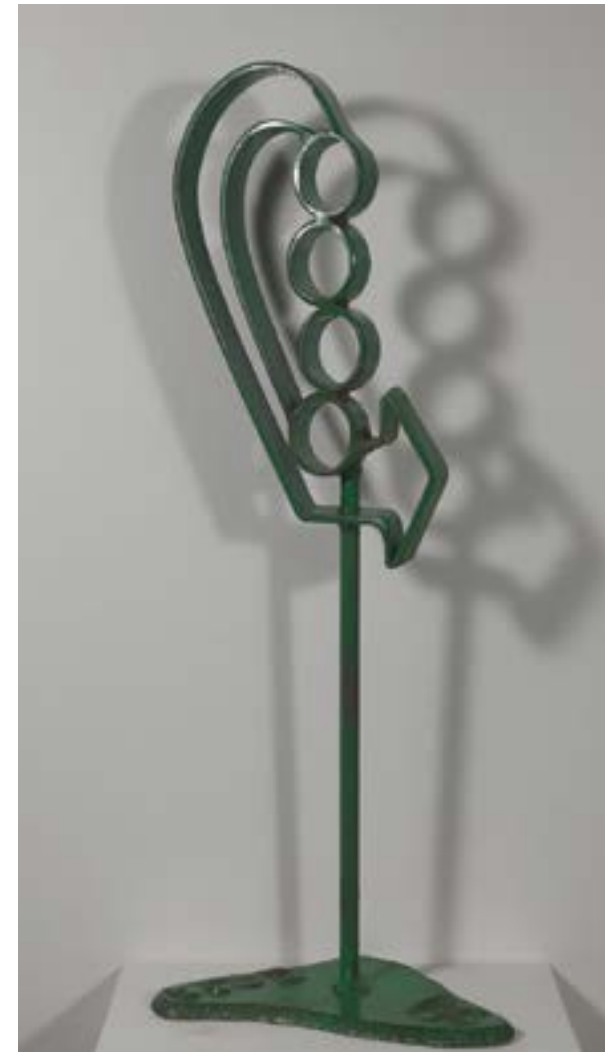
As I have ventured out, I have realized that these "Relics" are everywhere although they will not be around forever so I try and document them whenever I see them. In a sense, I have an endless source of inspiration for as long as I want to pursue this route. I have always found myself attracted to the design elements that these structures offer, from their different geometric angles and curvilinear shapes and the patinas that are

created from sun faded paint and rusty metal from years of being exposed to the elements.

This has resulted in me currently creating work that focuses heavily on design elements that were more prominently used in a different time period.

While I am sure these objects were something of real beauty in the beginning, I have most often observed them in various states of decay from years of neglect and often abandonment...with the end result being reminiscent of skeletal remains of a sort.

B.C. Gilbert was born and raised in Amarillo, TX. He received a BFA in painting in 1997 from Cameron University in Lawton, OK and an MFA in painting and sculpture in 2001 from Texas Tech University in Lubbock, TX. He now resides in Wichita Falls, TX where he taught Art I-IV for ten years at the secondary level before switching to teaching Welding Technology. He is also a mixed media painter and printmaker, regularly exhibiting his work in solo, juried, and group exhibitions as well as putting together the occasional public art proposal or curating a show when asked.



Relic No. 20
BC Gilbert
Welded steel, paint
16"x7"x4". 2022



Relic No. 14
BC Gilbert
Welded steel, paint
21.5"x9"x4". 2021

Paul Acevedo Gomez

My body of work celebrates the multiplicity of my shifting identity. It navigates back and forth between two different worlds, each packing different experiences that become a crossbreed or hybrid of information. Using historical references, pop culture, and personal experiences, I create a narrative story that maneuvers through familiar and foreign spaces. The images suggest a celebration of cultural identity, vitality, but also psychological pain. I purposely combine objects that can be perceived as conflicting, altering their function to reference elements that are both playful and painful. The viewer should question the combination of objects and the potential danger behind their function. Through the process and creation of new forms, I question my identity and embody myself and experiences.

Through my work I narrate my personal experience as a Mexican American artist. The intention is to celebrate a diverse conversation of experience, I use words such as crossbreed or hybrid to identify myself in a moment of transformation. It's important to recognize my identity through a unique duality. Part of the narrative goes back and forth between the English and Spanish language, as a way to navigate issues family dynamics, the feeling of otherness, and personal heritage. Each instance speaks of a joyful or somber moment, explaining moments of exploration of his split

identity and the intersection of different cultures.

Paul Acevedo Gomez is a Mexican American artist known for his large scale drawings that explore and celebrate his heritage. He was born and raised in Guadalajara, Jalisco, Mexico, and his work reflects his experiences growing up in a Mexican American community. His drawings often feature images of traditional Mexican folklore and imagery, as well as scenes from daily life in his community. He is particularly interested in exploring the cultural blending and bicultural experience of Mexican Americans.

Gomez's drawings are highly detailed and realistic, often featuring a mix of traditional drawing techniques and contemporary elements. He is known for his use of vibrant colors and dynamic compositions, which give his work a sense of energy and movement.

Throughout his career, Gomez has exhibited his work in galleries and museums across the United States and internationally where his work has been widely recognized. Gomez Graduated from Louisiana State University with his Masters of Fine Arts in printmaking in 2022.

Portrait of Two Joined Souls
Paul Acevedo Gomez
Woven lithographs
44"x30". 2023



Fiesta Patrias
Paul Acevedo Gomez
Woven pencil drawing
18"x24". 2023

Stacey Holloway

I am a visual storyteller. The form of the narrative has been used for centuries to entertain, to preserve culture and to instill morals. Stories we can be used to bridge cultures, languages and age barriers. Similar to Aesop, my interests lie in the animal realm and I use specific animal attributes to explore how our formative process make up who we might become, or who we are attempting to become. Within the animal kingdom, strong societies are formed within herds, unusual interspecies friendships and adaptation is required, pure instinctual capabilities are necessary for survival, and body language, sounds and scents are used to declare disfavor, profess love, announce dominance, and express pain. Bestial forms, found objects and installations then become the place for metaphors and narratives of uncertainty and longing.

The Darkest Hour series explores the complications that a community/family might experience while supporting and assisting those with severe mental health issues. As someone who has close family members with mental and social obstacles, I have witnessed, not only the struggle of those family members, but also the toll that it takes on the rest of the family. The title, The Darkest Hour, refers to the saying “the darkest hour is always before dawn,” which means that the sky is at its blackest right before the sun rises or when times are at their worst, they tend to soon get better.

This is a viewpoint that my family tries to take during some of our hardest times. Within this body of work, I use the symbolism of melanistic animals (having an abundance of melanin in the skin) and albino animals (having a lack of melanin in the skin) to represent the heartbreak, the isolation, the encouragement, the motivation, the knowledge, and the physical/mental struggle that takes place within such a household.

Stacey Holloway received her MFA from the University of Minnesota in 2009, her BFA from Herron School of Art and Design/IUPUI in 2006, and has been living and working in Birmingham, Alabama since 2013. She currently serves as the Associate Professor of Sculpture at the University of Alabama at Birmingham. In addition to teaching, Holloway is an active national mixed media artist, sculptor, and fabricator that works within a variety of media including drawing, printmaking, sculpture, ceramics, and interactivity. Through the exploration of storytelling and ethology, she creates work that communicate a universal societal connectivity.



Four and Twenty Black Birds Baked in a Pie
Stacey Holloway
Cast plastic, mixed media
5"x12"x12". 2022



Jennifer Kaplan

Jennifer Kaplan is an art-science-activist whose ceramics nurture the intimately entangled relationships between human and nonhuman living organisms. Their ceramic practice blooms out of a magnetic love of teaching, the variety of processes involved, and finding the edge of what clay is capable of. Kaplan's work takes form as a delicate reflection of collective grief~frequently thrown, altered, and figurative.

Jennifer is a Visiting Lecturer in Ceramics at the University of Tennessee in Knoxville and recently finished a residency at Cub Creek Foundation in VA. Prior to which they were the year-long residency at Armory Art Center where they taught a myriad of courses ranging from Ceramic Chemistry to Wheel Throwing and Altering, Soda-Fire workshops as well as Figure Sculpture in partnership with the Norton Museum of Art. Jennifer earned their MFA from Notre Dame and BFA from the School of the Art Institute of Chicago, in between which they were Lead Instructor at Penguin Foot Pottery and taught Urban Gardening at Marwen in Chicago for several years. Jennifer has shown in the Snite Museum of Art, Red Lodge Clay Center, Companion Gallery, Kansas City Clay Guild, Saratoga Arts Center, Women Made Gallery as well as others primarily in the Midwest.



Perspire
Jennifer Kaplan
Cone 6 stoneware, wax
36"x24"x18". 2023

Archit Karkare

I am an intermedia artist examining the notions of the organic and the artificial within humans' perception of reality. From a foundation of computer-generated imagery, I manipulate various materials, using digital fabrication technologies to create complex forms. Recently, my work has evolved as I explore the merging of the virtual and the physical, using A.I. generated text and imagery and their impact on the art world. While A.I. may be perceived as a threat to artistic production, I view it as another tool to produce imagery that I transform into a sculpture. To achieve this, I extract website source codes and binary ASCII from images and etch them onto human-made materials, which are then made into organic forms. In doing so, I combine the worlds of the virtual and the real to create sculptures that challenge the limits placed on the contribution of A.I. in art. I utilize 3D software to recontextualize the generated imagery and realize the sculptures through CNC machining. In some cases, I alter the environment in which it resides by enveloping the forms in UV light, placing it in a conditional reality. Through the layered processes of digital production, construction, and environmental manipulation, my goal is to provide viewers with a confrontational experience of the shifting paradigms of three-dimensional space.

Archit Karkare was born and raised in India and is currently living in Little Elm, Texas, USA. He is currently at the University of North Texas in pursuit of his Bachelor of Fine Arts in Sculpture. Archit's work is motivated by materiality, societal behaviors, and A.I. generated imagery to create striking sculptures that often integrate multiple mediums. In his practice, Archit utilizes technology such as 3D modeling software and CNC machines to assist in the construction of his sculptures. His process is also driven by smaller experiments to understand how various materials react to each other. He has shown works in several galleries such as Greater Denton Arts Council, Arts Fort Worth, and Rockport Center for the Arts. He also has a permanent public Installation at UNT Frisco Campus.



—
Amorphous
Archit Karkare
Laminated plywood (Baltic birch),
teak
13"x15"x13". 2021

Amelia Key

My work explores themes of transformation, potential, and wonder. I'm interested in entropy and the various levels of disorder that invade everyday existence, the human desire for control, the longing for resolution, and the tendency to overcomplicate situations within our own thought patterns. In my search to make sense of the world around me, and perhaps in searching for my own place of belonging, I find myself sorting out connections and relationships between similar and dissimilar objects- literal connections, aesthetic connections, relationships between micro and macro scale, or placement of dissimilar objects together.

Inspired by the plethora of plastic objects available at a whim, I purchase, collect, and find materials wherever I go. Through this process of collecting, I imbue typically disposable objects with a sense of preciousness. These items are chosen for their bright colors, plasticity, shape, and texture, which I then alter and re-purpose to create new forms. Familiar objects become three-dimensional methods of mark-making in space. Through color exploration and repetition, these objects transcend their purpose, ultimately turning the mundane into the magical.

Originally from Dothan, Alabama, **Amelia Key** received her BA in Art from Belhaven University in 2011. After graduation, she worked at a fine craft gallery and a stained-glass studio in Jackson, Mississippi, while exhibiting her work regionally in the Southeast including the 56th Annual Delta Exhibition at the Arkansas Arts Center (now the Arkansas Museum of Fine Arts) in Little Rock, the 2018 Wiregrass Biennial at the Wiregrass Museum of Art in Dothan, and the 2019 Mississippi Invitational at the Mississippi Museum of Art in Jackson. Amelia's work has taken her steadily west as she began her graduate studies at Texas A&M University-Corpus Christi in 2020 where she was selected to receive a TAMU-CC Sage Fellowship. She continues to explore the potential of everyday materials and site-responsive installations at the University of Oklahoma, where she is preparing to complete her MFA in December 2023.

Intersect
Amelia Key
Screen-printed drywall, coffee
straws
12"x12"x12", 2022



Jordan Lawson

Blending technology and tradition, my art embraces 3D clay printing for functional ceramics. This fusion yields objects that marry innovative design with practicality, reimagining utility as an art form. The result is a collection that exemplifies the synergy of modern techniques and timeless craftsmanship, where each piece tells a story of form, function, and creative evolution.

Jordan Lawson is currently earning his BFA at the University of Oklahoma in Studio Art with an emphasis on ceramics and sculpture. His educational goals after graduation are to pursue his MFA and eventually teach at the university level. He has been printing with clay for over two years and has learned to create innovative forms with the 3D Potterbot. With the 3D Potterbot he has created over 200 forms using softwares such as FormZ and Rhino. Through these softwares, Jordan has explored how to create functional forms by using simple shapes that produce intricate patterns and textures.



Artwork 1
Jordan Lawson
B-mix clay, cone 10 ceramic glaze
7"x5"x6". 2022



Artwork 2
Jordan Lawson
B-mix clay, cone 10 ceramic glaze
7"x5"x6". 2022

Liz Markum

My work encompasses sculptures, installations, and prints that serve as mementos of the incorporeal elements of the remains of the organic matter from our surrounding environment. These works seek to resurrect the essence of creatures once alive in a manner that balances the tension between the sacred and the secular by presenting them as methodic,

tangible experiences of curiosity and awe. Sustainably sourced remains of creatures as small as cicadas and as large as cows are epitomized through the casting of their likeness in precious materials such as glass, porcelain, iron, and bronze. The intrinsic qualities of each material both elevate and abstract the original specimens. These resulting objects occupy in a space between fossils and relics; they are molded and cast from the remains of life in a parallel to fossils, but like a relic, embody the intangible.

The enframement of these objects in geometric displays of wood, steel, and mirrors plays an equally important role in the enshrinement of these objects, as they serve as reliquaries by pushing the remnants of the familiar into arrangements that are unearthly in nature and wondrous in presence. The structures of these museum-like displays push the line between observation and an altar, juxtaposing irregular organic shapes with hard angular lines. The element of light is essential in the elevation of

specimens from matter into an experience. Precise climatic lighting transforms these presentations into installations, encompassing the space with not just their physical presence but beyond with reflections of light, shadow, and darkness.

In conjunction with these larger works, impressions and textures from both micro and macro scales of specimens are inked into paper, resulting in prints and books that serve to document the physical qualities of specimens in a simpler manner. These reflections in paper bring about a sense of intimacy and interaction between the viewer and specimen, providing tactility through both sight and touch. The techniques used in the range of my works are intimate and process-heavy, with each resulting work acting as a caring of original material being preserved, as I bond and reflect upon the life within my hands. As an artist both from and working with the state of Texas, I ethically collect from my surrounding environment, resulting in work that observes Southern ecology in a new, abstract light. My work exists in a paradox; in an attempt to reach permanence in the encapsulation of intangible remains of this earth, I must use transformed earthen elements, but even these materials that are seemingly impermeable are not truly indefinite in their existence. Glass and porcelain break, iron and bronze oxidize and corrode, paper disintegrates. In spite of this, my

work continues to present in itself in a manner that will seek to preserve beyond our own lifetime and well into many more. This paradox reflects the same enigma that occurs within the roots of research that my work stems from, as the work is heavily influenced by historical curiosity cabinets, natural history museums, and religious reliquaries.

Liz Markum is a queer Texas-based artist studying sculpture at the University of North Texas within the MFA program. They received their BFA in sculpture in 2021 at the University of Texas at Arlington. At UNT, Liz is a teaching fellow teaching sculpture courses and an assistant within the ceramic studio. Their current area of focus is on the combination of glass, metal, and ceramics with sustainably sourced remains of animals and organic matter. The passion for their work is based on a life-long love of ecology and the creatures around them. They maintain a strong love for craft and the communities surrounding it, finding ways to continue craft traditions such as glass and metal within contemporary spaces.



Pheasant Wing Remains Within Glass 1
Liz Markum
Glass, bone, ash, sand
10"x10"x2". 2020



Pheasant Wing Remains Within Glass 2
Liz Markum
Glass, copper, bone, ash, sand
10"x10"x1". 2022

Kimberly Martinez

Nature fascinates me greatly; it is ultimately the source of all my art inspiration. I am constantly exploring ways to translate elements from nature that intrigue me into my work. These elements may include form, texture, and sound.

I intend to portray nature through my own perspective. Sharing reasons why I value nature, and why I think nature should be valued is my purpose. I have always been very fond of nature, and after taking two environmental science classes in school I learned a greater importance for caring for the environment.

My message is delivered through interdisciplinary methods; digital, painting, sculpture, and ceramic. Choosing a medium is the first step of my process, this allows me to develop a base to build a structure from. Next, I like to jot down words that help me find my intention. These words help guide my research to gather more information, which further inspires me on the subject.

I want to reach a broad audience of people; I aim to connect with those that have the same care for the environment, and those that may not. Most importantly, I invite those who don't already see a reason to care for the environment to learn the importance of doing so, or to appreciate its beauty.

A few challenges that I encounter in my work involve choosing what additional material elements further help push my idea across to the viewer. I also choose to challenge myself in my work by discovering ways that I can incorporate a functional element. This functionality aspect plays a big role in the overall structural design. Another challenge I face is working on narrowing down which aspect to focus on during my research. I am very passionate about the subject, but don't want that to cause me to make too many distracting elements in one piece.

The artist was born in Brownsville, Texas, 2001 and currently lives in Denton, Texas 2023. She is attending her third year at University of North Texas in Denton, Texas, and working towards her Studio Art New Media bachelor's degree, with a minor in Entrepreneurship. At the University that she attends she has had one solo exhibition, Lily Flower, in the Alcove gallery space. The artist has been a part of a few group exhibitions, in Denton and Austin, Texas. The group exhibitions in Denton include The Nocturnum Market Screening, located in the courtyard of the College of Visual Arts building at University of North Texas in 2023, and Apple of Repercussions at the Greater Denton Arts Council in 2022. In 2021, Big Medium published her painting, Natures rejuvenation, in the Austin Studio Tour catalog.

Enchanted Plant Stand
Kimberly Martinez
15"x9"x39.5". 2021



Baggs McKelvey

I am primarily interested in using discarded, mass-produced, and often crowd-sourced materials to create installations, sculptures, and mixed media artworks. Materials chosen investigate broader ideas of culture, history, politics, feminism, environmentalism, and motherhood. My process is often playful and repetitive, allowing material and form to signify concept.

The three sculptures submitted are inspired by Georgia O'Keeffe's broad subject matter of flowers. The generally held assumption that these paintings were erotic, was often denied by O'Keeffe. The tension between the artist's intention and content is subverted. Organic in form these wall sculptures reference the vulva, vagina, and the clitoris, embracing beauty and fecundity, sexuality and vulgarity, power and willfulness.

Each is made from a single pair of jeans upcycled from the waste stream. Denim is perhaps one of the most worn materials in the world. Durable, comfortable, sometimes sexy, but always casual. Holes become openings of desire and force, while the introduction of found objects further complicates wantonness and fear. Named for O'Keeffe, Kahlo, and Bourgeois they are an homage to my interpretation of the sheer force of will and masterful skill of these women and the beginning of a new series of artworks.

Baggs McKelvey lives, works, and teaches in the Chattanooga area where she is currently an Instructor of Visual Arts at Chattanooga State Community College. Her work has been exhibited both regionally and nationally. Most recently, commissioned to create the site-specific installation Car Jam, at the Children's Discovery Museum in Chattanooga and Indigo, at the Hunter Museum of American Art in Chattanooga Tennessee. She is an interdisciplinary artist working in installation, video, sound, sculpture, and multimedia objects. McKelvey holds an MFA degree from Southern Illinois University Carbondale and a BFA degree from the University of Georgia.



Georgia
Baggs McKelvey
Denim, embroidery thread,
denim fill
13.5"x10"x5.5". 2023

Emma Moorman

The work “Blue Symphony” was inspired by my love of music and the power it demands over its audience. I grew up playing the Trumpet and listening to my grandmother sing in the church choir. From pop to classical to rock music, music is something people of all backgrounds can relate to. I became interested in how to actually read and process music when I was a teenager. The shapes in this piece take direct inspiration from shapes found in written music. The treble clef, the bass clefs, whole notes and rests. I listened to a lot of classical music when I started brainstorming for this piece and I came up with what I believe to be a 3D representation of music dancing into structural rhythmic form.

This piece was created during my time as an undergraduate student at Texas A&M University. It is the first piece I designed using 3D software and the first piece I learned to weld on. It was created by starting with a paper model and transferring that paper pattern onto a computer where it was then digitized. Once the digital pattern was created, the piece was cut out of a four foot by four foot fourteen gauge flat steel plate using a waterjet. The work was then reconstructed by referencing the model and welded together piece by piece. I ultimately chose to powdercoat the work blue because I felt it was integral to convey the serious and sometimes somber nature of classical music. I continue to remain fascinated with music, and in

addition to the trumpet I am now pursuing to add the piano and the violin to my personal quartet. I think I, like many others, can't help but be drawn into the reliability of music and the influence it has on us all.

“I see my work as a creative exploration of shapes, materials, and stories others might overlook.”

Emma Moorman is an interdisciplinary artist interested in pushing the bounds between traditional art and technology. She graduated from Texas A&M University in May 2021 with a B.S. in Visualization and a focus in 3D animation.

After graduation she worked as a graphic designer and artist in her hometown of Fort Worth, Texas. She has exhibited her work in numerous exhibitions including but not limited to: WAA member juried shows, MSC VAC Artfest, TAMU Vizagogo, and The 2022 MSA Select Exhibition. In the last year she has had 3 separate outdoor sculptures on public display. One of which, “The American West”, was purchased as a permanent public art piece in downtown Weatherford, TX. She is currently a first year grad student, pursuing her MFA at The University of Oklahoma.

Blue Symphony
Emma Moorman
Steel
31”x30”x14”. 2018



David Morrison

The backdrop of the Chicagoland suburban sprawl lighted my childhood. The days and nights were filled with brightly colored, mass produced toys and objects geared towards old-school, innocent childlike play. My work is exploring the consumption and materialism of the Anthropocene through the framework of the junkyard, the playground, and the wooden chest of my disremembered youth.

The foraged "junk" from our landscape becomes recontextualized within the objects. Foraging discarded remnants of materials from our landscape that arise from our capitalist consumer structures present in our society. Utilizing the foraged fragments within the sculptures, I seek to recontextualize and highlight the superfluous waste in our environment. The broken fragments of plastic, ceramic tile, metal, and other materials serve as visual metaphors for the transient nature of our consumption and the structures we currently live in.

The compositions I create are lighthearted, bouncy, and a bit mischievous. They examine our consumer society, and the spaces of learned collecting and consuming. Through my work, I aim to provoke reflection on the consequences of our excessive consumption and question the idea of our disposable culture. By breathing new life into these fragments incorporated with the work, I am to give animacy to the forgotten artificial fragments

littering the landscape leading to a shift towards a more sustainable and mindful approach to consumption. Through my making I am processing and cataloging moments from the world around me.

David was born and raised in Batavia, IL a western suburb of Chicago. He attended St. Olaf College where he received his B.A. in studio art and a concentration in Asian Studies. Upon graduating he was an artistic intern for the summer and fall of 2019 at Anderson Ranch Arts Center. He is a second year MFA Candidate at the University of Oklahoma. He is making objects exploring the anthropocene through recontextualizing the superfluous waste from our consumption, found within our immediate surroundings.

Junkyard Cairn
David Morrison
Ceramics, manipulated acrylic,
colored epoxy, foraged
junkyard objects
14"x10"x8". 2022



Ed Pennebaker

The “Variations and Mutations” series of works inspired by Covid events, are a continuation of the Chaos series that were about climate change and current politics. The color in the chalcedony glass in these pieces is a recipe with silver and other metals. Many things effect the chalcedony color; very slight changes in the recipe (we’re talking about a few grams in 70 kilograms of batch), the process of making the pieces, manipulating the glass, cooling, reheating, and even the annealing process. Much like the events of Covid, always being on the edge of unexpected changes, making chalcedony glass is the perfect example of doing the same thing over and over again but getting (and expecting) different results. Another glassworker recently commented about making glass, “You have to achieve total control before you accept the chaos in it”.

Glassmaking is a very energy intensive activity with furnaces and equipment that use a lot of fuel. I like to think I can offset that inefficiency somewhat by reusing a lot of materials as found objects instead of fabricating new objects. I especially enjoy the patina of old objects and like to see the effects the chaos of life has on the things we make and use.

Working with glass is working with light. Light illuminates by reflection or transmission. Reflection is not only mirroring back light but by another definition, “careful consideration”. I

have always worked through the process of making work as evolving over time to improve and move forward cultivating concepts, distinctions, and techniques, i.e careful consideration. In the same way, transmission is not only light passing through one medium to another but can be communication or sending forward. Another definition of light can be to set down, descend, come to rest, fall or settle, to come to by chance, or happen. I gather found objects that I come by on chance when I see something special in them that might transmit some meaning.

My mixed media, minimal, environmental sculptures are intentionally vague and abstract. I like the way the viewer can come to their own conclusions about the work or see something in the work that I never saw. The sculptures express things that words cannot and invite viewers to be reflective and introspective, possibly illuminating some idea that has been under consideration in the subconscious. Mystery and soul are the primary ingredients that transmit a message or feeling or let the viewer make their own message.

Ed Pennebaker, owner/artist at Red Fern Glass is most well-known for his custom sculptural lighting made with blown glass elements. These chandeliers have been installed in locations all around the world in public places and private residences.

Ed also makes mixed media, minimal, environmental sculptures which are statements about pollution, climate change, and current events like the Covid crises. Some of those sculptures have been about seismic activity caused by fracking in central Arkansas. A recent series of sculptures titled “Chaos” deals with the aftermath of the 2008 Super Tuesday tornado. His most recent sculptures “Mutations and Variations” were influenced by the Covid 19 events.

Ed Pennebaker started making glass in 1981 in Kansas. After blowing glass at Hale Farm & Village in Ohio, Ed established Red Fern Glass in 1985 in Salem, Arkansas. The studio was located near Osage from 1991-2018. The current studio is in Clinton, Arkansas.

Variations and Mutations: Iota Beta
Ed Pennebaker
Hot sculpted glass, steel
32”x18”x17”. 2021



Jacob Phillips

My work examines collective responses to pride, personal relationships, self-identity, and community with exaggerated sculptural forms constructed in pursuit of hope and comfort. Addressing my Queer identity, camp ideas and drag are discussed with practices of material exploration and composition. The viewers are on a journey through the southern landscape from the perspective of a gay man and immerses them in an environment of self-reflection and wonder.

Jacob Phillips is an interdisciplinary artist in Denton, Texas. Phillips earned a Master of Fine Arts degree in Sculpture at the University of North Texas in 2021, as well as a Bachelor of Fine Arts degree in Sculpture from the University of Alabama at Birmingham in 2017. He is currently an Visual Arts Technician-Sculpture and Adjunct Professor at the University of North Texas . Phillips has exhibited in galleries and museums such as the Metals Museum, Memphis, Tennessee; Cora Stafford Gallery at the University of North Texas, Denton, Texas; the Dallas World Trade Center, Dallas, Texas; Greater Denton Arts Council, Denton, Texas; The Limner Gallery in Hudson, New York; Gallery Vox , Birmingham, Alabama; Space One Eleven in Birmingham, Alabama; the Wiregrass Museum of Art in Dothan, Alabama; the Birmingham Museum of Art in Birmingham, Alabama; Lowe Mill Arts and Entertainment in Huntsville, Alabama; and the Abroms Engel Institute for the Visual Arts in Birmingham, Alabama.

*The Show Must Go On: Giving Up
Is NOT an Option!*

Jacob Phillips
Free form sculpture, enamel
paint, assorted jewelry, cast
iron, resin, gold leaf, black
glitter
36"x15"x10". 2023



Kirupa Sargunaraja

Exploring the expenses of existence, I navigate the labors of identity and pronounce the arrival of love through the end of work. As an Indian woman, the presentation of my body, sexuality, and freedom to date are informed by expenses and deemed selfish in its presentations. Through sculpture, drawings, and video, I create new cohabitations and harmonies, placing bodies in dream-like spaces of imagined beauty, with a push for unproductive, unvalued performance.

Rest becomes the fruit of labor in this land of plush comfort and beauty. It sprouts from dendroid structures of hair, a material that was once the root of my feminine identity, now cut off and reborn as entities of strength and support. As the viewer enters these interactive spaces they are welcome to play and lay with the various companions and entities of this imagined world. Motifs inspired by South Indian bridal jewelry predominate the landscape, to create a symbolic dialogue of insensibility that lulls the viewer into dreamlike sensations. This world of adornment forms resilience through its cultural language, both as resolutions to the future and as protections from my past.

Kirupa Sargunaraja received her BFA at Baylor University in 2020 in Studio Art with a concentration in Sculpture. She is currently a sculpture graduate candidate for the master's program at the University of North Texas, College of Visual Arts and Design. At UNT, she is also an instructor for studio art foundations and beginning traditional sculpture and an assistant in the metal and wood shops. Her recent work explores futurism as a south asian woman and reinventing existence in a space of fabricated beauty and rest.



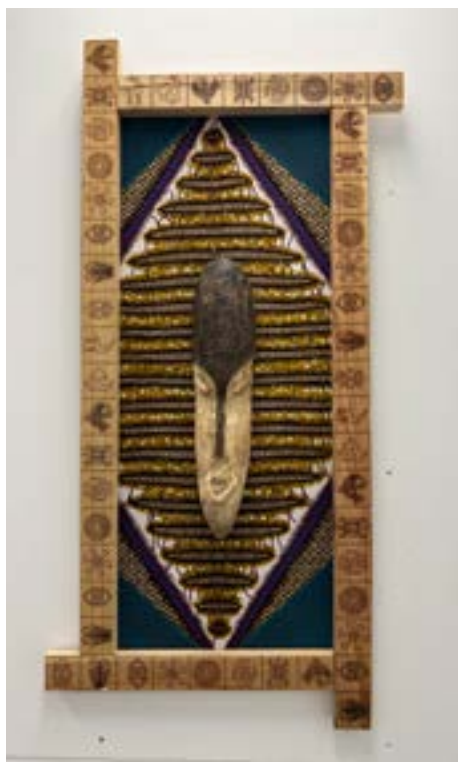
One Thousand Lies for One Wedding
Kirupa Sargunaraja
Rosary, silicone, polymer clay,
synthetic hair, plastic beads
10"x1"x3". 2022



Come Closer, I'll Tell You Everything
Kirupa Sargunaraja
Laminated organza fabric
4"x4"x2". 2023



2023
SCHOLARSHIPS



As an artist, I am endlessly fascinated by the interconnectedness of different media and the ways in which they can be woven together to create something entirely new. My work is a reflection of this exploration, as I twist, wax, stitch, and carve my way through a variety of materials and techniques.

At the core of my practice is a deep connection to the idea of identity, both on a personal and cultural level. I am constantly striving to explore the ways in which our individual and collective identities are shaped by the world around us, and how we in turn shape that world through our creative expression.

Through my work, I seek to create an endless circle of connection between myself, the materials I use, and the audience that experiences my art. Whether through the use of traditional techniques like waxing and stitching, or more modern methods like digital manipulation, my goal is to create pieces that feel both timeless and contemporary, rooted in the past but also pushing toward the future.

African Mask I (top)
Francis Akosah
Wood, cloth
36"x24".

African Mask I (bottom)
Wood, cowries, cloth
36"x36".



Francis Akosah

Of course, this pursuit of perfection is always tempered by the reality of the creative process, which often involves a fair amount of twisting and turning, trial and error. But it is precisely this willingness to embrace the imperfections that makes my work so unique and authentic.

At the heart of it all is a deep love for the craft of creating, for the act of taking raw materials and transforming them into something beautiful and meaningful. I am constantly exploring new techniques and pushing the boundaries of what is possible, always with an eye toward creating work that is both technically stunning and emotionally resonant. Ultimately, my hope is that my art serves as a reflection of the infinite possibilities that exist when we allow ourselves to fully embrace our creativity, and the endless connections that can be forged when we approach our work with an open heart and mind.

Considering the changing trends in global activities, every individual has a responsibility to contribute to the development of their society and the world at large. My belief in this has motivated me to acquire knowledge that will enable me to make a positive impact on the world. I have always aspired to pursue a career in art since it is one of the most creative professions

for solving world problems. I am determined to devote myself to a discipline that has the potential to pull most continents out of poverty through technical knowledge, having experienced underdevelopment and social exclusion. The Department of Art at the University of Tennessee aligns with my interests due to its diverse research and pragmatic approach to teaching. An ambitious gentleman from Ghana, West Africa, with a fascination for creating something out of nothing using natural elements. Growing up, I worked with wild and domestic animals, woven yarn into fabric, and carved masks from logs. Growing up in a rural community has given me a profound appreciation for my culture and identity, as well as fueled my passion for designing and fabricating metal objects. I see these qualities as opportunities to study metal fabrication and construction. My strength lies in the integration of materials such as wood, stone, metal fabricating, and finishing, which I discovered during my early days and led me to specialize in that field during my first degree. I am confident that pursuing graduate studies in Art at the University of Tennessee, given the research strength of the faculty, will be a significant boost toward furthering my interest in this career

In my practice, I explore utility, futility, and absurdity, using objects collected from local natural areas as the foundation of my work. I fixate on objects that have served their purpose and are remnants of a plant's life cycle. I collect these fallen, washed up, and abandoned objects that once had a function in supporting life and growth. As things unused, overlooked, and forgotten, these objects have no function. Yet through the sculptural act of transformation, they gain a semblance of purpose. I invite the viewer to cultivate an appreciation for the fine details, the alluring forms, and the mystery that resides within each object. I stay true to the shape and structure of each object, yet I manipulate them to reveal something

The Wheel
Asha Cabaca
Video of kinetic sculpture



Asha Cabaca

new, something previously unnoticed and unseen. By placing an emphasis on interior space, I examine the relationship between the visible and invisible, the revealed and hidden. By utilizing the industrial and structural materiality of metal, I create a dialogue between the natural and made. The laborious processes of constructing, assembling, building, molding and casting contrast with the organic acts of foraging and collecting. The art objects themselves are imbued with this push and pull between the permanent and the transient, the functional and absurd. The stark, raw colors of untreated steel and plaster allude to the faded and bleached colors of these objects as they pass into decay.

The structural qualities of steel, bronze, and plaster mirror nature's protective shells, yet, made liquid, these materials morph to create new structures. These forms have a semblance of life, occupying the liminal space between utility and futility. These transformative processes turn fallen fruits, nuts and ancient trees into new permanent forms defying the destiny of organic objects to decay and disappear. The lattice of a wild cucumber shifts between a constricting cage and a protective haven. The fragmented bark of an ancient tree becomes a flexible skin, which sags under its own weight. A hollow log is transformed into a wheel and it senselessly oscillates back and forth like a primitive machine. I highlight the strange allure of these forms

sourced from nature and mediated through the materiality of metal, plaster, and human labor.

Asha Cabaca is a Canadian-born artist whose love of nature is reflected in her current practice. She graduated with her BFA from York University in 2022 and is currently in the first year of her MFA in Sculpture at West Virginia University. Working in metal casting, steel fabrication, and mold-making, she examines the relationship between the found and made, giving new life to the detritus of the natural world.

For Cabaca, the processes of discovery and collecting are central and she fixates on seemingly dead natural objects found on the forest floor, which are then transformed into sculpture. Asha Cabaca has created site-specific installations in Ontario, Canada, and exhibited her work in solo and group exhibitions in West Virginia, Maryland, and Alabama in the United States and in Toronto and Richmond Hill in Ontario, and Montreal in Quebec, Canada. She was also the recipient of a Graduate Teaching Assistantship, and currently teaches 3D Foundations at West Virginia University.

Kyle Cottier

My sculptural forms, that initially appear to be rigid and geometric, become fluid and organic through physical activation. I process my materials by fragmenting them into modular units and weaving them together, addressing the fundamental idea of connection at play. At the same time, there's an impression the work can always be reformulated along a continuum of alternate combinations, igniting an awareness of impermanence.

Things come together and fall apart. Things come together again and fall apart again. My work gestures towards collapsing the borders between fixed realities and investigates the relationships of interdependency that bind them. Every arrangement of connection and every part of the whole is subject to a productive tension. Between fixed and flexible, construction and destruction, ruined and repaired, a transformation is taking place. Untethering as things retether. I choreograph spatial narratives that reveal a desire to rebuild the link between humans and our natural environment. I draw upon cyclical themes like growth and decay inherent in nature as a system for processing personal and collective grief—the moment when things fall apart—and how we can view these cycles through a lens of healing.

Through a balance of negative space and form I'm constructing a tangible measure of absence. In

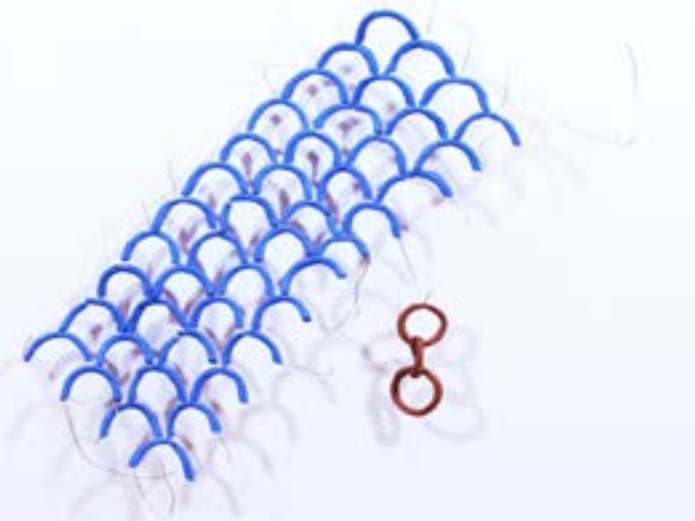
combination with materials that have been used, consumed, and discarded, I'm exposing an uncompromising touch of mortality and the fragility of our relationship to the environment. My work calls attention to our momentary belonging on this planet—the space in between what is certain and unknown—deepening our thoughts of the human need to dwell and how we inhabit the earth.

Kyle Cottier (b. Louisville, KY 1993) is a sculptor. They hold a BFA from the Art Academy of Cincinnati, 2015 and attended the New York Studio Residency Program in Brooklyn, 2014. They spent a year living in the Smoky Mountains from 2021-2022 as an Artist-In-Residence at Arrowmont School of Arts & Craft. Kyle's interdisciplinary practice blends traditional textile and woodworking techniques spanning sculpture, drawing, and performance. They create work informed by the convergence of the natural and made world, exploring the synthesis of personal and social transformations. Currently, Kyle is living and working as an artist in Knoxville, TN, (traditional territory of the Tsalagi peoples,) and is a 2025 MFA candidate at the University of Tennessee Knoxville's Graduate Sculpture program.

My ecologically-minded studio practice involves aspects of sculpture, installation, and performance. I work with both raw and discarded materials to illuminate the intersections of the natural and artificial worlds. I build objects by utilizing a variety of traditional craft practices across wood, clay, fiber, and metal. I combine these processes with materials that I find in the simple wreckage of my surroundings. I forage organic detritus, collect moments of urban decay, and incorporate accumulated food waste to use in my sculptures.

The Head Is in the Water, But the Face

Doesn't Get Wet
Kyle Cottier
Porcelain, clay, underglaze, wire
18"x10"x12".



Wound-Man
Kyle Cottier
Wood, cinderblock, paint
48"x24"x24".





Inside Squeezes
Donisha Edwards
Wood, plaster
6"x4"x4".

Just the Beginning
Donisha Edwards
Plaster, plywood
9"x6"x7" / 6"x8"x8".

Donisha Edwards

Battling with health issues for years, I have found out many things about my body. Stress, alone, takes a toll, and blows up my stomach massively. Using wood and plaster, I create pressure, tension, and force. Allowing the material to define its shape, I look for areas to take away and create paths for viewers to follow. I use plaster as a focal point as it plays the role of many actions and feelings inside. It's used to forcefully fill voids that make calming, yet uncomfortable shapes out of the wood. Working with these materials, I apply pressure from inside to eventually create big, hanging blobs of distress. I have found peace with the unusual relationship of the materials that juxtapose the restraint of the wood, and the tension placed upon the plaster.



Oil on my Head
 Vincent Frimpong
 Clay, zippers
 60"x60"x7". 2023



Americana
 Vincent Frimpong
 Stoneware, wood, tire, fiber
 30"x30"x5". 2022

Vincent Frimpong

Over the course of my life I've been exploring the question 'What does it mean to be an African?' Affirming the core of African power within myself and others, permeates everything I do and all that I represent. My objects and installations at once draw upon history and simultaneously comment on the present. I have embraced mixed media processes to express and explore ideas regarding the richness of African history and pressing contemporary concerns addressing where we come from, where we are and where we are going.

I use mix media installation to create a space that allows for open dialogue between the audience and the space utilizing some elements of Ghanaian culture and human hand as a tool to explore the idea of what it means to be an African. As a concerned artist, I see, feel, analyze, and make work to examine these realities. I am influenced as an artist by what I have been through since childhood, recollecting back the memories and experiences throughout my life while I elaborate on why they are significant to me specifically. I make installations that link the past, present and the future for Ghanaians.

I want my work to draw audiences to experience the richness of some aspects of African culture and their relevance to our contemporary world. It is my desire to make sculptural installations that communicate ideas to make viewers recognize

that what people think they know is not always the whole truth.

Vincent Frimpong is a contemporary ceramic artist born in Accra, Ghana. He holds a B.A. in Industrial Arts (Ceramics option) from Kwame Nkrumah University of Science and Technology (KNUST), Ghana. He was a teaching assistant in the Ceramic Section of the Department of Industrial Art, KNUST. His works are shown in multiple exhibitions, including *Our Art, Our Time, Our Region* in Walton Art Center Fayetteville, AR, *Figure Grounded* in Birmingham, AL, and recently had a solo show; *I grew up with little* at the PH Gallery in West Fork, AR. Most recently he was awarded The Consortium for Intercollegiate Research in the Ceramic Arts (C.I.R.C.A). He received the 2022 Zenobia award from Watershed in Maine, the 2022 Windgate University Fellowship Awardee for Arrowmont School of Arts and Crafts, Haystack Recipient of the 2023 Fellowship, Penland School of Craft Scholarship 2023, and the Creative Exchange fund Grant from Art Ventures Gallery. Vincent is a third-year, MFA candidate and teaching assistant at the University of Arkansas School of Art.



Kuthu Villakkugal
 Kirupa Sargunaraja
 Synthetic hair, basswood, tanning lotion, vaseline, shoe
 polish, wire, British kids rhymes
 4"x4"x4" per unit; 25lbs each.

Kirupa Sargunjarja

Creating new harmonies and cohabitations through sculpture, drawings, and video, my work explores the expenses of existence. As an Indian woman, the presentation of my body, sexual identity and freedom to date, have been policed under threat of being ostracized from my family and community. Existence needs to be selfish and I'm learning to consider myself worth its expense. Placing bodies in dream-like spaces of imagined beauty, with a push for unproductive, unvalued performance, I make work not as resolutions to the future but as protections from my past. I will no longer be an expense, I will rest. I do not know what to do, so I rest. I am no longer of value, I should just rest.

Rest becomes the fruit of labor in this land of plush comfort and beauty. It sprouts from dendroid structures of hair, a material that was once the root of my feminine identity, now cut off and reborn as entities of strength and support. As the viewer enters these interactive spaces they are welcome to sit, stand, hold, play and lay with the various entities of this imagined world. Motifs inspired by South Indian bridal jewelry predominate the landscape, to create a symbolic dialogue of insensibility that lulls the viewer into dreamlike sensations. This indistinct language, through its refusal to be understood and therefore unvalued, becomes a model of resistance to dominant ideologies and standardization of language and aesthetics.

Totems of this dialogue are presented as tactile figures that become companions in this journey of metamorphoses, as bodies get undefined and beauty reimaged. After years of defining and reworking the very definition of the self, its functions and purposes, I come here to escape the strictures of a fixed, coherent identity. Reclamation of identity combined with the power of inaction and an insistence on rest, is a building block to a freer world. With the end of work comes the arrival of love.

Kirupa Sargunaraja received her BFA at Baylor University in 2020 in Studio Art with a concentration in Sculpture. She is currently a sculpture graduate candidate for the master's program at the University of North Texas, College of Visual Arts and Design. At UNT, she is also an instructor for studio art foundations and beginning traditional sculpture and an assistant in the metal and wood shops. Her recent work explores futurism as a south asian woman and reinventing existence in a space of fabricated beauty and rest.

WHEN
YOU LISTEN
THE LAND SPEAKS.

0378

OUTFRONT

MSA