



# Loss, Redemption, and Grace

National Juried Exhibition

June 8 – July 20, 2019

There are many kinds of losses in life — lost love, unexpected death, public and personal tragedy — yet the suffering and pain of loss may be transformed into a pathway that leads to redemption and grace. In June 1999, Gordon C. Bynum Jr. was murdered in a Buckhead neighborhood. His senseless death was deeply felt by the Atlanta community and caused a public outcry. The pedestrian bridge leading from Lenox Square Mall over GA 400 where he last walked, was dedicated to him.

Gordon Bynum's oldest sister Elyse Defoor used art to express her own rage and grief in a series called "Talking Back". Now as she marks the twentieth anniversary of her brother's unsolved murder, Defoor has invited other artists to share their expressions of loss, redemption, and grace in an exhibition created in her space at EBD4 in Chamblee, Georgia.

"Loss, Redemption, and Grace" is a group exhibition of works by 50 artists from throughout the United States.

The exhibition which opens June 8 is curated by Elyse Defoor and juried by artist and professor Teresa Bramlette Reeves, Ph.D., Director for Curatorial Affairs at the Zuckerman Museum of Art at Kennesaw State University, and nationally acclaimed and award-winning Atlanta art critic and curator, Jerry William Cullum, Ph.D. The exhibition is free and open to the public.

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**EBD4**



## Loss, Redemption, and Grace Artists

Pat Borow	Ashley Duffy	Karl Kroeppler	Rachel Ramsey
Jessica Carder	John Fansmith	James Long	Judy Row
Philip Carpenter	Mark Flowers	Agata Magelis	Angie Rucker
Monica Carroll	Kathleen Gegan	Don Manderson	Winter Rusiloski
Dani Castillo	Quintin Gonzalez	Callahan McDonough	Leslie Smith
Gigi Collins	Kay Gordon	Meridith McNeal	John Sproul
Ande Cook	Gwen Gunter	Danielle Muzina	Perrin Stamatis
Eilis Crean	Richard Harris	Victoria Pendragon	Frederick Taylor
Nathan Dean	Julie Henry	Sarah Petty	G.E. Vogt
Elyse Defoor	Maxine Hess	Bethany Pipkin	Kathy Yancey
Grace DeWitt	Roxane Hollosi	Elmer Portillo	Cheryl Zibisky
Erin Dixon	Jenny Keyser	Paige Prier	



**Pat Borow**

GEORGIA

*Skin In The Game*

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2018

20" x 16" x .16"

Category : Painting

Medium : Oil and Oil Stick on Masonite

Framed

### Artist Statement

"Skin In The Game" was my response to the election of 2016, when I lost my country. I was thinking about stretched hides and gaudy colors. The black seam, the monstrous crude stitching, represents the golem that now presides over us.



**Jessica Carder**

ARKANSAS

*Unrequited*

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2018

20" x 30" x 2"

Category : Photography Based Painting

Medium : Digital Composite Photography

Unframed

### Artist Statement

This image was created as a means of therapy or closure through artistic process. I prefer to keep most descriptions of my art quite vague so as not to distort or manipulate how an individual might respond to it.

Art, for me, has been a means of facing my demons and resolving inner struggles that I cannot verbalize. When I paint my nightmares, I stop having them. Through art, I can have a conversation about pain, anger, fear, fantasy, depression, dreams, joy, love, and life. My art tends to take on a life of its own during the creation process, it becomes a mirror to the inner workings of my heart and soul.

I create images that depict what it might look like if we could see each others thoughts and dreams.



## Philip Carpenter

GEORGIA

### *Memento*

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1996

20" x 14" x 2"

Category : Painting

Medium : Oil on Wood

Unframed

### Artist Statement

Memento was my attempt to represent my sometimes fraught relationship with my parents.

In the painting, I'm holding a photo taken at their last anniversary together. My father died suddenly several months after the photo was taken. The painting has been displayed in my home all these years so its meaning for me has evolved.

Since my mother's death, it just seems sweet and sentimental without the sadness and regret it carried earlier.



Monica Carroll

COLORADO

*Ruby Horse-thief Run,  
Colorado River*

2017

42" x 44" x 2"

Category : Painting

Medium : Oil on Linen

Unframed

### Artist Statement

The Ruby Horsethief Run flows from Loma, Colorado to Westwater, Utah. I rafted this stretch the summer of 2016. Four of us : two in a raft carrying gear, two in canoes.

Seeing the pale pink canyon walls, honed by afternoon winds over centuries, you are transported back in time. The many travelers who have drifted this stretch are with you.

When I made these paintings—from photos, sketches, memory—the empty red canoe kept reappearing, unexpectedly. Puzzled at first, it then became clear why; I had lost my best friend, ex-spouse, and father of my children that April. A sudden, unexpected event. Unanswered questions. A mountain of grief standing before my children. It took months for my own grief to begin, given the wall I created to survive the divorce.

The immense beauty of this place opened a door for that grief to truly begin for me. He loved rivers.

I am grateful for the friend who convinced me to take this trip knowing I was a novice. That too, was part of my grief process... to tackle something scary every day.



Dani Castillo

GEORGIA

*Adelante*

*Un Mensaje De Abuelita*

2019

16" x 16" x .125"

Category : Sculpture

Medium : Natural Dye, Cotton and

Polycotton, Fabrics, Thread

### Artist Statement

An ode to my grandmother, this piece utilizes pieces of reclaimed fabric, transformed through the natural dye process. Following her death in 2018, I created this piece which addresses the questions of tradition and what it means to honor a loved one's legacy.

As a nod to the resilience and resourcefulness in the act of creating homemade clothing, passed down from my mother and grandmothers, the machine-stitched word "ADELANTE" is hand-stitched onto this original garment. The use of the word is in reference to one of the last audio messages sent to me, alluding to the complex relationships that immigrant families hold with members across borders, and the role of technology in sustaining connections.

Through playful and whimsical designs, I work with the idea of the body as a canvas on which to push the idea of garments and adornments as political statements and expressive acts. My pieces are made through utilizing recycled fabrics and naturally dyeing them by collecting food scraps that would otherwise be seen as waste. In utilizing food scraps, I bring into questions ideas of immortalizing memories of loved ones passed by referencing the meals once shared and recipes passed down from generation to generation; similarly, I honor the legacy of resourcefulness through the act of pattern-making and garment creation, as my abuelitas and mother did before me.



## Gigi Collins

GEORGIA

### *Unbound*

2019

36" x 48" x 1.5"

Category : Painting

Medium : Mixed Media, Arcylic

Unframed

### Artist Statement

In March of 2017, fifty-six girls ages 14 -17 were living at Virgen de la Asunción, a safe home for children in Guatemala. Here they endured physical and sexual abuse by their guardians and caretakers. After a failed attempt to escape the home on March 8th of that year, the girls were confined to a small room with bare mattresses and left without facilities. How a fire started in the room the next morning is irrelevant; what followed is unconscionable. They were left in the fully emblazoned room for nearly 10 minutes while their captors stood outside the door, refusing to rescue them.

Forty-one of the girls died in the fire. It is impossible to imagine the lives of the survivors. Reading about the tragedy this year, a feeling of outrage and helplessness stirred within and gave birth to three pieces of art titled: "Unchained", "Unbound", and "Unbroken". I am honored Elyse Defoor chose "Unbound" to be included in this exhibition at EBD4: Loss, Redemption, and Grace.

My prayer for these pieces is that they provide a small voice of support. A percentage of the sale will go toward helping children who are victims of abuse and neglect in hope of returning them to a kinder life.





Ande Cook

GEORGIA

*Patronus*

2018

40" x 36" x 1"

Category : Painting

Medium : Acrylic on Paper

Framed

### Artist Statement

A child of a Catholic mother could hardly escape being marinated in the iconography and symbolism of the faith. I was never made to attend mass, still not a faithful catholic, yet whenever I find myself in trouble I immediately petition individuals from the pantheon of saints.

Because they were often deeply flawed mortals, the saints seem accessible and compassionate. Now and then, my moment of anxiety is that of the artist facing a blank sheet; the empty canvas. When this happens, I make a painting as a prayer to Saint Luke, the patron saint of painters.

I have painted Luke many times, in his ox form as was common in mediaeval art. I often letter in Latin my intentions and desires in these devotional paintings.

Loaded with my personal symbolism such as breath, diamonds (the clarity of vision), and communication towers, these prayer paintings always seem to unstick any blocks and let the energy flow from my mind to hand once again. I call this grace.



Eilis Crean

GEORGIA

*Remains  
For The World's*

\* Best in Show \*

2017

39" x 45"

Category : Drawing

Medium : Charcoal and Conte on Paper

Unframed

### Artist Statement

These two works are from REMAINS, a suite of nine drawings combining the refrain from W. B. Yeats' poem "The Stolen Child".

The landscape views are from the west of Ireland; places simultaneously indomitable, immediate and remote, yielding in their seeming barrenness, geological evidence of their own making, and in the prevailing North Atlantic climate, creating ecosystems of exotic beauty. Places that remain as both witness and evidence; site and metaphor, for endurance.

The refrain from W. B. Yeats' "The Stolen Child":

Come away,  
O human child!  
To the waters  
and the wild  
With a fairie,  
hand in hand,  
For the world's more  
full of weeping  
than you can understand.



Eilis Crean

GEORGIA

*Remains*  
*More Full Of Weeping*

2017

39" x 45"

Category : Drawing

Medium : Charcoal and Conte on Paper

Unframed

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than you can understand.



Nathan Dean

GEORGIA

*Enigma*

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2013

35" x 25" x 2"

Category : Photography

Medium : Photography

Framed

### Artist Statement

Grief is silent, sorrow is solitary. Like love, these emotions are private. Words can share their existence but not their depth. Only the eyes can reveal the inner soul.

My street portraits invite the viewer to imagine being another person, to share his grief and sorrow, to feel her passion and love. My hope is that they will create greater understanding of others and, consequently, of one's self.

Images selected from that portfolio speak to me of grief, of pain, of sorrow, and although I cannot know the source of those emotions, they let me feel them more poignantly myself.



Elyse Defoor

GEORGIA

*“Raw Savage”*  
from *Talking Back*, 1999.

1999

46 1/8" x 66 3/8"

Category : Painting

Medium : Mixed Media on Canvas

Mounted to Wood Panel

### Artist Statement

“Raw Savage” from *Talking Back*, 1999 was included in the *Loss, Redemption, and Grace* exhibition as expressions of loss and grief after the murder of my brother in 1999.

In these manifestations, I am Talking Back—  
Talking back to a world that breeds intolerance,  
Hatred, and a callous disregard for life.  
Talking back to those who commit violent acts  
Against themselves and others.

Talking back to false pride and passiveness,  
Talking back to convention and the  
Pursuit of things as a measure of success.  
Talking back to loneliness,  
Talking back to God.

Talking back to those who would constrain me,  
To those I empower to judge me,  
To those who do not speak of secret things.

Talking back to my past and embracing it,  
Talking back to fear and befriending it,  
Talking back and receiving Grace.



Elyse Defoor

GEORGIA

*“Beyond the Veil”  
from Talking Back, 1999*

1999

70 1/8” x 90 1/2

Category : Painting

Medium : Diptych - Mixed Media on  
Canvas Mounted to Wood Panel

### Artist Statement

“Beyond the Veil” from Talking Back, 1999 was included in the Loss, Redemption, and Grace exhibition as expressions of loss and grief after the murder of my brother in 1999.

In these manifestations, I am Talking Back—  
Talking back to a world that breeds intolerance,  
Hatred, and a callous disregard for life.  
Talking back to those who commit violent acts  
Against themselves and others.

Talking back to false pride and passiveness,  
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Pursuit of things as a measure of success.  
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To those I empower to judge me,  
To those who do not speak of secret things.

Talking back to my past and embracing it,  
Talking back to fear and befriending it,  
Talking back and receiving Grace.



Detail

Elyse Defoor

GEORGIA

*"Buttons and Bullets"*

2019

9.75" h x 51" w x 18.5" d

Category : Sculpture

Medium : 4,000 Bullet Shells, Buttons,  
and Aluminum Scooper inside  
a Wooden Bread Mixing Bowl

Price on Request

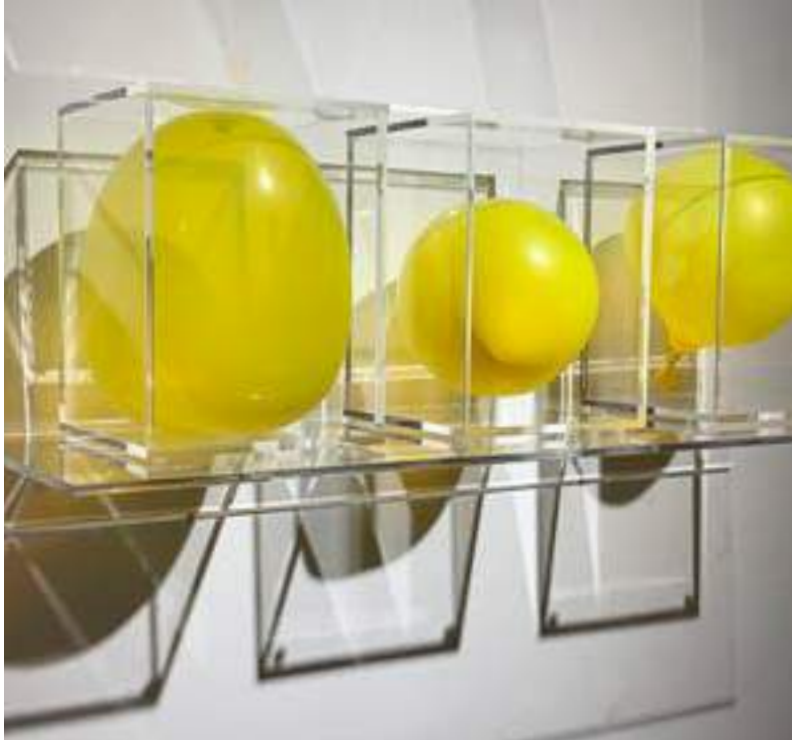
### Artist Statement

"There are many kinds of losses in life — lost love, unexpected death, public and personal tragedy — yet the suffering and pain of loss may be transformed into a pathway that leads to redemption and grace."

Shortly after my brother's murder in 1999, I had a solo exhibition at the Callanwolde Arts Center in Atlanta titled "Talking Back" with work I created in response to his death. In addition to large-scale paintings, I installed a streetscape in the middle of the room using black roofing tar paper with two five gallon buckets full of bullet shells and buttons spread across it.

I saved those buckets for 20 years, lugging them around from place to place. When I decided to create the Loss, Redemption, and Grace exhibit at EBD4 in June 2019, I started collecting more buttons and gathered over 35,000 bullet shells from numerous sources. Then I found the dough bowl — a coffin, a cradle, a womb that now holds my grief.

Sadness remains, but the sting in my heart has gone away. It is through these acts of creation and the passage of time that Grace has poured in.



**Elyse Defoor**

GEORGIA

*Grief in a Box*

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2019

9.5" h x 24" w x 8" d

Category : Sculpture

Medium : Balloons inside Clear Acrylic

Boxes on Shelf

Price on Request

### Artist Statement

Grief is like a balloon stuffed inside a closed box.  
Over time, it contracts and shrinks away.





Grace DeWitt

MARYLAND

*Softbodies*  
(to Lose a Tiny History)

2018

30" x 8.5"

Category : Photography

Medium : Inkjet Print on Sheet of

Viva Towels

Framed

### Artist Statement

My softbodies print series is named after Rosi Braidotti's use of the term "bodies" — to describe objects as vessels that withhold a certain perceptive energy, though unconscious and existing differently than animate things—and "soft," a term used derogatorily to acknowledge a person's highly emotional nature.

In this series, I represent images of disposable materials (often printed onto other disposable materials) as an empathetic tool. The materials' inevitable vulnerability is painful. The viewer becomes a witness to aftermath, and is deprived from knowing circumstance.

As futile and frustrating as grief is to a victim or bystander, the only thing one knows when viewing these pieces is the "what." There can never be a full understanding of the "how" or "why."



Detail

Erin Dixon

GEORGIA

*My Trip to Outer Space*

2019

41" x 88"

Category : Drawing

Medium : Collage, Acrylic, Chalk Pastel  
on Paper

Unframed

### Artist Statement

When I was six, I believed I had traveled to outer space, due to confusion about what happens when one is put under general anesthesia. It was a powerful realization at a young age that there was a great unknown, and that was terrifying.

The process of cutting up and re-configuring old drawings, both found and mine, reveals new narratives. This functions in the same way that memory does; each time an event is recalled, it becomes a weaker and weaker facsimile of itself. The more we dwell on the event, the more it takes on a life of its own.

This drawing was created over many years, layered, preserved, and obscured in acrylic, and then re-interpreted as a unified composition in chalk pastels. Drawings documenting from direct observation my surroundings, collections of curios, people I encounter, and sometimes fantastical imaginings, are the raw material of which this work is comprised. In addition, I have embedded found drawings and appropriated imagery, and extracted portions of personal letters from those who are in my life no longer. It is through this process I try to make sense of this baffling world and its uncertainty, and what has happened to me and those I love and have loved.



Ashley Duffy

FLORIDA

*Still Life: Finley Anna & Ashley Anna*

2018

22" x 18" x 1"

Category : Photography

Medium : Digital Photography on

Fuji Crystal Archive Paper

Framed

### Artist Statement

Using minimal manipulation, I often envision life's scenes in black and white before capturing them. My compositions create dreamlike moods influenced by personal reflection.

In the hours following the labor that led to a chaotic frenzy to try to save my first-born, I felt as though time was standing completely still. Just floating in the disbelief that this is truly the reality.

On the last day of our 40th week, loved ones came and went while my husband and I mourned the completely preventable loss of our perfectly healthy daughter, Finley Anna. The health professionals we had put our trust in, had failed us.

In the midst of all the shock and trauma, I found myself alone with my stillborn baby as if she peacefully slept in my arms, enduring both mental and physical agony as I snuggled her. She filled my arms perfectly, resting just above my empty, deflating, stapled abdomen that had only hours before been full of life and potential.

In that private moment I finally had with my daughter, I realized no matter the lifelong pain, I never wanted to forget this feeling. A dream worth sharing, I believe that this image captures the love and awe a mother feels for her child filtered with layers of grief and pain that no words can ever fully describe.



John Fansmith

PENNSYLVANIA

*Armed Teachers: What  
Can Possibly Go Wrong?*

2018

13" x 19"

Category : Paper Collage

Medium : Recycled Paper and  
Cardboard

Framed

### Artist Statement

I practiced law for thirty years, enjoying the opportunity for intellectual creativity provided by my work, but also realizing that I needed to work with my hands and had a strong desire to create tangible objects that could be appreciated not just intellectually but visually.

I believe that every creative action has two elements: Art and Craft. Art is the internal vision, the image, the emotion or the idea that you want to convey or express; Craft is the means or medium by which you present your Art.

ARMED TEACHERS: WHAT CAN POSSIBLY GO WRONG? is part of my response to the tragedy and loss at Sandy Hook, Las Vegas and Parkland, and the proposal to start arming teachers. The materials and tools I used to create these pieces: card stock, glitter paper, scissors, a paper punch and white glue, can be found in any school classroom.

Time has not diminished the sense of loss. There has been no redemption.



**Mark Flowers**

NORTH CAROLINA

*Sam Has Left the Building*

2018

18" x 28"

Category : Painting

Medium : Mixed Media

Unframed

### Artist Statement

I have always made use of painting to understand my relationship with the world. My works are stories — small insights and reflections of my experiences. In seeking meaning in the world, I am sharing my story in hopes of making common connections with others.

My work has many layers. Formally, it is about shape, objective and non-objective imagery existing in the same field. The interaction of image, shape, and surface appeal to me aesthetically. Conceptually, they are about telling small stories of insight. I see my work as visual poetry making sense of the world around me.

“The purpose of art is washing the dust of daily life off our souls.” Pablo Picasso



Kathleen Gegan

GEORGIA

*Phoenix Rising*

2019

40" x 30" x 1"

Category : Collage

Medium : Photographic Collage

Mounted on Board

### Artist Statement

"Phoenix Rising" is based on a few of the losses in my life: my brother who was killed by a drunk driver on Pharr Road in Buckhead, a miscarriage induced by a doctor on an island who wanted to prevent the possibility of any more citizens, (unbeknownst to me), and my home and studio burning to the ground in 1980.

These losses, archived for years, now being uncovered—and as I suspected, feared and also anticipated – create transformations in revealing parts of myself to you. When we share, we are all closer to that Lightness and Oneness of Being.

This artwork is symbolic of perpetual rising through ashes, not only of our beloved Atlanta, but all of us who have had to reshape our lives through tragedy of many different forms. The Phoenix, associated with the Sun, is an ancient mythological bird, who obtains new life by arising from the ashes of its predecessor, and then cyclically regenerates.

This photo-reproduction is of a collage I created for Loss, Redemption, and Grace. I used the old photographs I had taken in 1980 to document the charred and water-soaked ruins of my home and studio, along with a recent photograph of my sculpture of a nude woman carved from a Wild Cherry log that I pulled out of the ashes.

Hopefully, in sharing these, we all receive healing. Thank you, Elyse, for this idea, this show, and the process of bringing us all together for what's it's really all about.



Quintin Gonzalez  
COLORADO

*Beyond the Borders of  
Heaven and Earth*

2018

10" x 13"

Category : Photography

Medium : Light-Jet Print on Fuji

Crystal Archive Photo Paper

Mounted Glass

### Artist Statement

I have been working with the theme of social justice. These works are done to counter and is in conflict with the cruel second class citizenship existing in the United States for men, women and children of color and to depict these individuals as empowered, resistant and at times, tragic.

It is my hope to remind others of the illuminated humanity of those who have been falsely blamed for the economic and social woes of a dominant culture, that there are no scapegoats, only are there mothers, fathers, families, children and individuals who are all citizens of this earth and who have the human right to walk, live and breathe the air anywhere on this earth they wish to. In the end, the borders and divisions that are both physically and socially constructed by people, sadly separate humanity from humanity.



**Kay Gordon**

NEW YORK

*I Feel So Honored*

2016

12" x 10"

Category : Collage

Medium : Mixed Media

Collage and Acrylic

Framed

### Artist Statement

Fundamental themes in my work are the balance of chaos and order, and the dependency of one object's juxtaposition to the next, to reveal its form or even create its existence. My work in diverse media (lithography, etching, mixed media, installation, & objects/sculpture) often includes/creates a form of drawing – with wire, thread, shadow – on a variety of surfaces and in space.

Formal composition creates a framework for revealing subconscious concerns, fears, and dreams. Recent work responds to the violence, and ensuing tragedy, of current political, religious, natural events and human created events.

"I feel so honored" is one of an ongoing series of mixed media work exploring the presence of absence, loss, melancholia, and displacement.





Gwen Gunter

GEORGIA

*What Fills the Void*

2019

20" x 20"

Category : Painting

Medium : Acrylic on Watercolor Board

Framed

### Artist Statement

While revisiting drawings I had collected in sketchbooks for several years, I discovered a new vocabulary of shape, line and color that began to inform my work . A curved shape meets a rectilinear shape meets a solid line as an unexpected energy is released and I become enthralled by the relationships that appear on the surface hinting at a deeper truth underneath.

This series of shape, line and color is developed through a process of arranging and rearranging the elements until a balance is achieved that both answers an underlying question and poses new queries of relationship and "what if" possibilities. The process is both mystical and deliberate and has become meditative in its execution. The challenge of discovery in all that is possible within these minimalist parameters keeps me engaged and searching.

"What Fills the Void" was made in response to the sudden death of a dear friend. While contemplating the huge void that was left by his passing, I became aware that all of what he taught me and modeled in his life was still here— still giving at the center of the void.



Richard Harris

GEORGIA

*Lightness Over Darkness*

2019

20" x 16" x 1"

Category : Painting

Medium : Acrylic on Wood Panel

### Artist Statement

Yes, it's true... Darkness seems to hold the advantage. It runs up the score. The sadness, the sickness, the world events and the heaviness of just placing two feet on the floor after a long restless night. It can appear insurmountable. The struggle is hard and not always noble. How do we argue against it? Its voice is loud as it shouts down and looms over the light and the good.

Lightness, though, has its own secrets. Its force cannot be quantified or scaled by the darkness.

A child's delight  
A lover's embrace  
A painted canvas  
A sumptuous meal  
A magnificent sunrise  
A moonlight stroll  
A vista that unfolds forever.

When the totals are in, joy is triumphant and darkness covers in the corner.  
Lightness settles over the Darkness, A message of hope and beauty.



**Julie Henry**

GEORGIA

*You Don't Save Me,  
I Save Me*

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\* Honorable Mention \*

2018

26" x 9" x 4"

Category : Sculpture

Medium : Repurposed Leather,  
Waxed Twine

### Artist Statement

Grief has taken me to places I never wanted to go, but then left me with a depth of character I could not have otherwise achieved.

Grace is something I can more easily recognize and admire in other people.

Redemption is when I remember that I am, above all, the heroine of my life.



## Maxine Hess

GEORGIA

*Boston, February 15, 1969*

2012

16" x 15"

Category : Fiber Art

Medium : Fiber Art

Framed



*Boston, February 18, 1969*

2012

15.75" x 11"

Category : Fiber Art

Medium : Fiber Art

Framed

### Artist Statement

In Judaism there is a saying when a person dies, "May his/her memory be a blessing."

In 1969 my father was murdered. It was a story of race and loss, mine and my families' that continues to shape me and my art to this day. I wasn't able to talk about my father's death till much later in my life. My art became my voice to tell the story of how he died.

As my mother and I looked beyond the yellow police tape, I saw my father's cap lying on the floor where the police had drawn the outline of his body. In my mind I saw the hat resting on a soft bed made of layers of white fabric and that is what I chose to create. My vision of how the murder occurred was a result of what the police detective described to me and my mother based on his knowledge and experience of the gunshot wounds and the position in which they found my father.

I want my father to know I will never forget him and that I love him.



Roxane Hollosi

GEORGIA

*Vanishing World 2*

2019

28" x 24" x 2"

Category : Collage

Medium : Mixed Drawing

### Artist Statement

My spiritual awareness and respect for the Earth was nurtured by the Native American influences I experienced as a child growing up in Southern MN. The voice of Nature is loud in me, but getting drowned out by our deafening technological, materialistic and ego driven world.

Majestic to Minuscule creatures are vanishing before our eyes. Extinction looms great for scores of species and too late for many. The earth moans its losses while the Influential plug their ears. The disrespect and disregard for our Garden home weighs heavy on my heart, leaving me feel helpless, mournful, and angry.

My work celebrates the grace and beauty of our fellow animal travels, but with forlorn overtones. My paintings, in their creation, become prayers of hope and redemption for our Mother Earth. They serve to give a visual voice to those who cannot speak.



**Jenny Keyser**

ILLINOIS

*Untitled*

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2016

48" x 36" x 2"

Category : Assemblage

Medium : Encaustic, Hospital Gown,

Underwear, Rape Kit on

Wood Panel

### Artist Statement

She always wore her long silver hair pulled up in a bun at the nape of her neck and as she spoke she would tap her long, crooked fingers together with the rhythm of her voice. As soon as she began, the hard floor against my body slipped away and I was transported. I don't know where she lived and I can't remember when I stopped going, but her stories led me through the cobble webs of her life.

Storytelling is an art. If you look and listen, my art tells a story. It reflects my philosophy and passions, places I have been and things I have seen. There is the trash on that beach that I couldn't leave, the story in the news that I couldn't shake and the metal I found that fall day in the alley behind the studio. It's all there. My art is a diary of my life.



## Karl Kroepler

GEORGIA

### *tn.pills.01.17 Dilantin*

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2018

6" x 8" x 2"

Category : Painting

Medium : Mixed Media on Canvas

Unframed



### *tn.pills.02.17 Hydrocodone*

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2018

6" x 8" x 2"

Category : Painting

Medium : Mixed Media on Canvas

Unframed

## Artist Statement

Upon initially being diagnosed with trigeminal neuralgia, I was prescribed medication to subdue the lightning-bolt-like attacks experienced on the right side of my face. Despite two medical procedures performed since then, my episodes continue.

The TN1 and TN2 episodes I experience – TN1 with lightning-bolt-like sensations and TN2 which pulsates and sears – are like having a live wire pierced in your face. It may burn intermittently for twenty minutes, and is excruciating to say the least. It is truly impossible to describe with words.

My efforts to taper off the medications that subdue the sensations have failed. I am now advised to expect to be on those medications for the remainder of my life. So many medications to provide relief. Too many medications to remember.



**James Long**

NEW YORK

*Bryant's Grocery*

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2019

4.67" x 4.67"

Category : Photography

Medium : Digital Media

Framed



*At Least They Didn't  
Shoot Him*

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2019

4.67" x 4.67"

Category : Photography

Medium : Digital Media

Framed

### Artist Statement

This series is as an abridged history of the struggle endured by black people in America, the demonization of black people that continues to this day including men, women and children and the true horrors of assassination and murder by shooting, lynching and burning.

Stories of those unwilling participants and the sacrifices they made in the battle for human life, stories not in the history books of my youth. We need to tell more of these stories from the beginning. And that one black U.S. President does not wipe the slate clean of years of atrocities.





## Agata Magelis

GEORGIA

### *Ask the Heavens*

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2017

24" x 18"

Category : Drawing

Medium : Burned Thermal Paper

Framed

### Artist Statement

I grew up in a big, extended family. Half of us were taken by cancer and the death was a sort of redemption from the unbearable pain. I miss my relatives a lot and a great part of my work is dedicated to the everlasting dialogue with those who are no longer here.

Fascinated with the black and white photographs of my past, I decided to experiment with burning the thermal paper. It seems that answers to all my questions come while trying to depict the atmosphere and not always the particular details.

By connecting with these old pictures, I experienced the same feelings of that time rather than just being the outside viewer.

I start to focus on episodes, see the many fragments, hear even the snatched phrases and while diving deep into the pain, doubts, and regrets of those who have departed, I appreciate them.



Don Manderson

FLORIDA

*Uncle Went's Moment*

\* Honorable Mention \*

2016

40" x 50"

Category : Photography

Medium : Digital Photography Augmented  
with Fabricated Imagery

Framed

### Artist Statement

My work examines the nature of the human sensory experience in an increasingly technical society.

This is exemplified by society's expectations for simultaneous processing of multiple digital and analog stimuli while experiencing social interaction, advertising, entertainment, education and journalism.

Reflecting subconscious and dream state, my work attempts to reconcile this often chaotic if not nihilistic sensory bombardment. The resulting digital montages utilize translucent image layers that interact visually and metaphorically requiring viewer engagement reminiscent of the subconscious and dream state processes that inspire me.



Callahan McDonough

GEORGIA

*Zach's Angels*

2013

20" x 30" x .25"

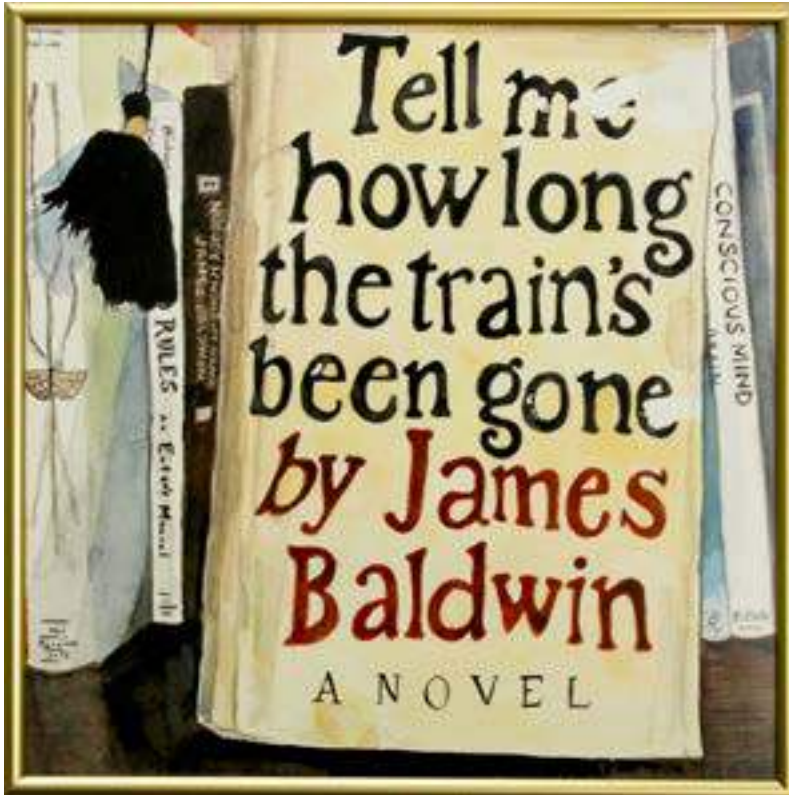
Category : Painting

Medium : Honeycomb Cardboard,  
Mixed Media, Acrylic, Mica Dust

### Artist Statement

As I reflect on this drawing I remember the years of being a single Mom, often with my son Zach in the studio with me, drawing his wonderful comic characters. There was something about this particular Angel of Zach's, that was evocative of innocence and the sweetness of my son working alongside me. I often collage his drawings in my art. In those days, this sweetness painfully contrasted with the profound loss of my marriage and intact family. I was raised Irish Catholic, and in my youth I prayed to the Angel's, Saints and Blessed Virgin Mary to guide and protect me, to redeem me. These Holy Beings were very real for me and are today, albeit more Jungian.

Other elements in this drawing point to a process of recovery, a discovery within myself, new ways of being that became a path to transcendence. Of course, transcendence is not a fixed point in time, but rather a touchstone which I can call from my core when the inevitable challenges of life arise. Grace is a word for which I have reverence; in my view, it is preceded by profound Gratitude. Even though I have gone through profound loss, with eventual acceptance/redemption, Grace shows up. Grace was always there, now I recognize Grace it as a kind of constant truth, even when there are difficulties.



Meridith McNeal  
NEW YORK

*Magical Things From My Mother's House Tell Me How Long..*

\* 2nd Place \*

2019

12" x 12"

Category : Painting

Medium : Watercolor on Paper

Framed

### Artist Statement

Mother sets the stage for us.

She encourages, pesters, creates opportunities and provides the space in which we become ourselves.

Once our mother is gone her objects and her space become something more than mere objects. Look carefully, they have become Magical Things.

Magical Things, my ongoing series of watercolors, venerate the easily overlooked objects of everyday life: paperback novels, a thermos, a pencil sharpener. Mundane objects become totems, Milagros — charms of mindfulness, imbued with a power greater than the sum of their parts.

Several months ago, after my mother died, I began a trajectory of this work: Magical Things From My Mother's House.



Danielle Muzina

KENTUCKY

*Run*

2017

12" x 12" x 1.5"

Category : Painting

Medium : Acrylic on Wood Panel

Unframed

### Artist Statement

The home space is both a sanctuary from the chaos in our lives and a battleground for our biggest struggles as individuals and as families.

My paintings are informed by gestural patterns and bodily rhythms of my family members. Through studying real patterns of movement, I ask questions about domestic spaces as sites of bottom-up history, where real people live their lives. Questioning, accepting, and embracing direct experiences of home can keep us grounded, critical, and awake.

How do complicated human experiences like longing, discomfort, loss, and apathy manifest in our bodily rhythms,  
as we are seen within our homes, responding to daily stressors and relating to one another?

Painting allows me to build a more fluid home, a fragmented whole that is open to both embracing beloved patterns and restlessly breaking them apart. We strive to make sense of the scattered, shifting evidence of who we are in order to find a sense of place in the world, even if a temporary and malleable one.



## Victoria Pendragon

WEST VIRGINIA

### *A Beauty the World Will Never See*

2017

6" x 6" x 1.5"

Category : Mixed Media

Medium : Acrylic and Leaf

Framed

### Artist Statement

A lot of my work has to do with wrongful death as it has touched my life both directly and indirectly; it touches all our lives, whether we know it or not. That which is soulful in us and spiritual seeks to rise above the primal forces of survival, vengeance, and pure meanness of nature but that soulful, spiritual self itself is often killed, yielding what we call the criminal nature.

Death is a natural and beautiful thing when it is allowed to unfold in its right time just as the sexual act between people is a natural and beautiful thing when it is allowed to unfold in its right time. The mere addition of force changes everything, changes lives, changes bodies - inside and out. There is no excuse for violence, premeditated or otherwise.

"To take a life," that phrase in itself describes the inherent criminality and wrongness of any kind of murder and any 'taking' of life for any reason is murder. There can be no so-called greater good in it.



Sarah Petty

VIRGINIA

*Ephemeria I*

2019

10" x 8" x 8.5"

Category : Mixed Media

Medium : Porcelain, Graphite,  
Gold Leaf, and Wood

Framed

### Artist Statement

My work explores the invisible and subtle ways violence and neglect show up in our most intimate relationships.

It is important to me that the works be visually beautiful, as a invitation for the viewer to experience something that seems benign but upon further inspection is full of subtle danger and pain.

In *Ephemeria I*, I am exploring the feelings I have after the recent loss of my father who has been my only secure attachment since being adopted. In this series, I wanted to create a piece on impermanence of memories.

That which is precious slowly dematerializes and eventually vanishes.

This framed memory is of a fond moment with my dad. It is rendered with graphite pencil on a vitrified porcelain tile. There is no protective fixative so over time they will fade and be destroyed, leaving only a porcelain tile, symbolizing that sometimes the things we do hold onto are of no real importance or value.



**Bethany Pipkin**

SOUTH CAROLINA

*Grapple:  
The Long Goodbye*

\* 1st Place \*

2019

30" x 22"

Category : Drawing

Medium : Graphite on Paper

Framed



*A Slight Unraveling*

2018 - 2019

22.5" x 18"

Category : Drawing

Medium : Graphite on Paper

Framed

### Artist Statement

Loss. The loss of my second baby, no heartbeat on the ultrasound, my body a tomb. The ongoing loss of my mother: loss of words, of function, of memory. Dementia fueled by the loss of her spouse.

These drawings are a dissection of this grief. A stark, controlled, detailed look at it. Each dissection is an attempt to understand the faulty biology that led to each loss; the defective genes that caused a molar pregnancy and the attack of neurons causing my mother's brain to deteriorate slowly each day. Each drawing is an attempt to isolate the cause of the loss as an attempt to understand it. To capture the small bits of beauty and complexity that have emerged from each.

The microscopic nature of each image is a metaphor for the unseen—the unseen catalysts for these losses, and the unseen grief that those left behind carry—no matter how much time has passed.





## Elmer Portillo

GEORGIA

### *Untitled*

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2018

61.75" x 36"

Category : Drawing

Medium : Mixed Media

Chacoal and Pastel

Unframed

### Artist Statement

Constantly asking questions hardly ever getting answers. I couldn't help but dream of death.

I was tired of being tangled in their lives where there heavens are populated with horrors and my schoolboy heroics were redundant.

I don't want to be another bored lost soul from the South.

-Elmer Rigoberto Portillo- Juarez



**Paige Prier**

FLORIDA

*Leaving a Mess*

---

2019

10" x 7" x .1"

Category : Drawing

Medium : Watercolour and Gouache  
on Paper

Framed

### Artist Statement

These works depict my grief, life choices and their consequences, and subsequent growth from the darkest periods of my life. This include the death of a beloved friend, a failed suicide, and the end of a toxic relationship.

Personal symbolism gives access to the larger, more universal feelings of loss and healing.



Rachel Ramsey

GEORGIA

*Sun Pillar*

2015

36.25" x 28.25" x 1.5"

Category : Painting

Medium : Oil on Canvas

Unframed

## Artist Statement

### Sophia

It's cool where she rests but the light shines brightly in her eyes.  
Watching in her hubris, lusting to comprehend the ineffable –  
the fallen goddess rises from her valley that never runs dry.

Years ago I was gifted a pair of poignant dreams over consecutive nights. In both dreams a woman who introduced herself as Sophia visited me. After doing some research I discovered that Sophia is an ancient spiritual figure of Hellenistic sources and her story appears in numerous texts across a variety religions. She is known as God's consort, the Holy Spirit, the female co-creator, the Mother of the Universe and she is mentioned in the Old Testament simply as "wisdom."

This painting is a translation of the visions from my unconscious mind during those nights of sleep. The method I used is a variation of Surrealist automatism beginning with no drawing but keeping basic design principles in mind. At that time I was studying the watercolors of Charles Burchfield so his influence is also present.



**Judy Row**

TEXAS

*Regret*

---

2018

16.50" x 15.75" x 3"

Category : Textile

Medium : Fiber and Feathers

### Artist Statement

I work in fiber, generally coiled or wrapped but occasionally knit or crocheted, because these techniques allow for the slow building of the form and the idea behind each piece.

"Regret" is the first piece of a suite of three, all relating to people very important in my life who have died in the not so distant past – my father, my brother and my daughter.

This piece speaks to the loss of my daughter and the regret that comes from no longer being able to share a future.



## Angie Rucker

OHIO

### *Guilt*

---

2017

12" x 12"

Category : Photography

Medium : Fine Art Archival Print

Framed

### Artist Statement

"Heroes" is a collection of eight self-portrait photographs drawn from my curiosity and respect for human endurance—the capacity to bear unimaginable hardship and emerge whole, void, or not at all — how and why the people that experience these hardships give up, emerge to be able to enjoy life again, or merely continue to exist, unable to step to either side.

I am interested in the journey of the soul under unbearable weight, and why it ends where it does.

In this work, I have experimented with various objects such as volcanic ash, bones, clay, plants, coyote skulls, and porcupine needles, as metaphors to tell a visual narrative in hopes that the viewer lingers awhile, questioning the meaning of the elements and why they are placed in the manner they appear.

By merging the reality of despair with the surreal realm of fantasy, these photographs are depictions of the longing to awake and find it all a dream.



## Winter Rusiloski

TEXAS

### *Salvage Yard Fire on 199*

2019

32" x 40"

Category : Painting

Medium : Oil and Collage on Canvas

Unframed

### Artist Statement

Landscape's vastness and horizon are anchors of my work. I interpret landscape through an exploration of spatial relationships. Abstraction allows me to create loose narratives from memories and suggestive figurative elements within a Romantic landscape. Abstract forms, lines and marks suggest reoccurring ideas of obstacles, barriers and opportunities.

I explore this dynamic in the fusion of landscape painting with abstraction, and frequently collage photographs onto the canvas to introduce a varied vocabulary and space within the paint. The photographs act as another layer of mark making and are suggestive of an ambiguous narrative. This pairing releases representational areas within the work from their descriptive function, creating a dynamic spatial relationship with the whole.

"Salvage Yard Fire on 199" is a recent painting that I made after witnessing a raging fire at a salvage yard near my home; there was beauty and awe in its destructive power. It's uncontrollable force was frightening. The histories of the components of scrap material burning ran through my mind.

Viewing this, I thought of J.M.W. Turner's painting "The Burning of the Houses of Lords and Commons." As I crept closer with many other onlookers, I pondered the magnetic pull of the fire and its magnificent quality.



Leslie Smith

GEORGIA

*Fuck Fate*

2018

24" x 18"

Category : Drawing

Medium : Water Soluble Graphite  
and India Ink

Framed

### Artist Statement

In 2018, I almost died from a very large abdominal growth. It was surgically removed in a rather emergent and alarming procedure, and my body of work changed as a result.

While recovering and under the influence of powerful narcotics, my memory was triggered repeatedly and I experienced a series of hyperrealistic images from the past fifteen years.

The Tattooed Hands series represents the struggle to come from near death to health, and calls into question the marks that we choose to put onto our skin versus the marks that we come by accidentally: accidents, or possibly surgical scars. Struggling with the loss of my fertility took a few months but ultimately was just another mark to overcome.

In "FATE", I was experiencing overwhelming gratitude for the strangers who came together to help me and donated their time, skills, and money in order for me to receive my life-saving operation. As a person with no health insurance in today's political climate, this piece represents the way that people can overcome great obstacles (including possibly dying from preventable illness) with the support, generosity, and love of others.



John Sproul

UTAH

*Blackened White 27*

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2015

28" x 26"

Category : Drawing

Medium : Graphite

Framed

### Artist Statement

As science progresses it is discovering more and more the significant role the body and its language plays in revealing the inner self. Every movement says something about who we are. Our bodies and their language doesn't just say something about each of us as individuals, but it also tells about all of us as a whole. It is what body language states about all of us that I am most interested in.

As science has and is discovering, there are many tangible things that can be learned from the body, but there are also many intangible things that can be discerned. It is my endeavor to push against the lines that divide the tangible from the intangible.

Through my personal experiences coupled with my studies in philosophy, psychology, religion, sociology and behavioral science I have come to an understanding that a lot of our communication is done through the body and that we are all connected together through its language.

My work is a conversation with this language about us.





Perrin Stamatis

ILLINOIS

*Juxtaposing*

2018

22" x 11" x 1"

Category : Print Making

Medium : Silk Screen

Mounted on Wood Panel

## Artist Statement

To me, obituaries are the typographic equivalent of cemeteries. We see them, we pass them on our way to other more lively destinations, and, we understand, fully, what they represent. With a healthy dose of denial we cope with this one shared and inescapable truth.

I set out to explore and express both the sense of loss and our ability to cope with loss. I hope to make these simultaneous experiences visible using typography in a series of compositions that focus on the juxtaposition of song lyrics and obituary pages from newspapers, with the type silkscreened directly on the newspaper.

The song lyrics are about loss of love from Blues and Rock songs:

yellow: "Oh! Darling" Lennon-McCartney, 1969

blue: "Reconsider Baby" Lowell Fulson, 1954

pink: "Killing Floor" Chester Burnett, 1964

Each color is used to split the lyrics into two voices: the phrase in color and the phrase in black. Each can be read separately or combined as one phrase—independently, they provide another layer of juxtaposition and offer more meanings than taken as a whole.

The newspaper is acidic paper. It, too, will eventually become yellow, brittle with age and fall apart.



Frederick Taylor

GEORGIA

*Mukuru Kwa Jenga*

\* Honorable Mention \*

2019

2' x 3' x .5"

Category : Photography

Medium : Digital Photography

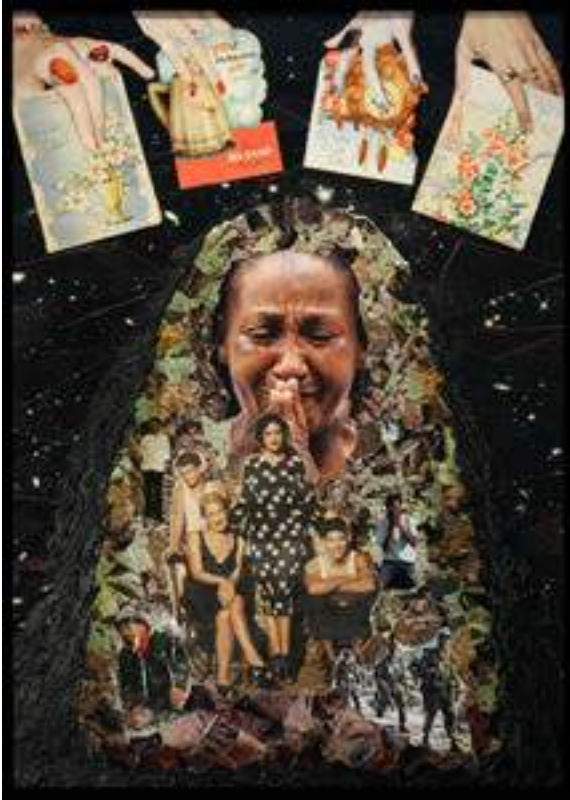
Framed

### Artist Statement

I had been filming in one of the informal settlements just outside of Nairobi, Kenya for a week when one of the youth elders of the shanty town whispered in my ear, "You are more African than you are American, never forget that."

For a black visual artist living in the U.S. who looks in the mirror every morning and sees African, I finally felt validated.

My first name is European and my surname was inherited from the white family who owned my ancestors. But in that moment in Mukuru Kwa Jenga, as I confirmed my roots, I began to understand the role I play isn't about the struggle to be part of the canon of art in the great western society. Instead it's about exploring light and shadow, and trying to find meaning in the global human spirit.



G.E. Vogt

CALIFORNIA

*Emily Post's Grief*

2015

28" x 20"

Category : Collage

Medium : Magazine, Oil Paint  
and Greeting Cards

Framed

### Artist Statement

I create art to tell a story – in choosing certain elements for a piece, I seek to cause an impression, a visceral reaction, or a statement. Collage became my primary medium because of its ability to incorporate any medium or material into this storytelling. Bringing together elements that are seemingly so disparate at first but using that contradiction between them to tell an inherently complex narrative is one of the most engaging aspects of collage, and that which makes it a truly captivating form of storytelling.

Although I have begun experimenting with incorporating a wider range of materials from oil paint to baking soda, my primary material has always been magazine. Whether it is based in photojournalism or in selling a lifestyle, I don't believe there's any better expression of current and past societal culture than can be seen through magazine articles, ads and pictures.



Kathy Yancey

GEORGIA

*Hemophobia*

\* Honorable Mention \*

2019

23" x 30"

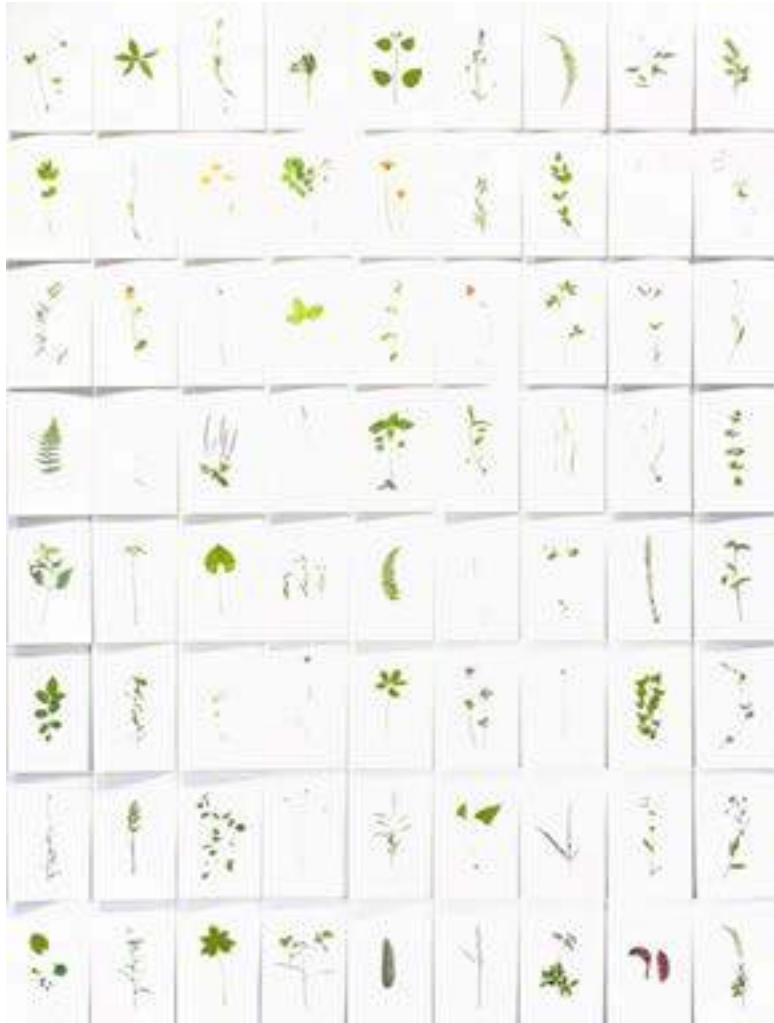
Category : Collage

Medium : Mixed Media

Framed

### Artist Statement

"Hemophobia" depicts a time in my life when a catastrophic hemorrhage at Piedmont Hospital almost cost me my life. This was during the height of the HIV fear, and the night staff was horrified at the prospect of cleaning up all my blood.



**Cheryl Zibisky**

NORTH CAROLINA

*Without Maya*

2016

72.5" x 54.5"

Category : Photography

Medium : Digital Photography

Unframed



Detail

**Artist Statement**

My work explores the concepts of memory, loss and time. The objects depicted this body of work, *Without Maya*, represent memories of time spent walking with my dog.

Collecting objects along our favorite paths after her death, distracted me and helped me heal. Before this project, I hadn't noticed the diversity of objects in my own backyard.

I photograph the objects to make them appear three-dimensional and replicate a botanical drawing. My hope was to make the images approachable and allow viewers to experience something about death with ease.

This series is a memorial to my sweet dog Maya and includes an suite of seventy-two unique specimens, in Edition of 5.



## Loss, Redemption, and Grace

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