Solo::Together
50th Annual UF Art Faculty Exhibition

Introduction
It is no easy feat to be a working artist while teaching at a major university. This balancing act demands that an artist be part of a larger collective, able to communicate to students what is often un-communicable—self-discovery, imagination, persistence—while finding the necessary solitude (an elusive state) to make his/her own art. This exhibition’s title, Solo::Together, acknowledges this contradiction. Artists by necessity must work alone to read, think and realize the ideas they want to make visible. Yet through this solitary act, they must also find the language and means to inspire students toward creative thinking. At the same time, the university demands they engage in global art trends and lecture circuits, learn new technologies, and market themselves through public commissions, exhibitions and publications. These Herculean efforts generate visibility for the artist and the university, keeping both a vital destination for the study of art.

Now more than ever, artists are products of university art programs that supply the tools to learn not only craft but reflection, curiosity and intellectual rigor. An advanced degree can allow an artist to teach, with the classroom often becoming a vital part of their art practice. However, architect Walter Gropius once asserted, “art cannot be taught and cannot be learned.” Despite his odd declaration—he was the founder of the Bauhaus, after all—a teacher can become the center of a movement, excite new work, mentor a student’s evolution, and collaborate across disciplines, as at the Bauhaus, Black Mountain College, and many other notable art institutions.

Alone in the studio or together on campus, the current University of Florida studio faculty are joined by a passion for self-expression as well as a collective culture rooted in this place, at this time: UF and Gainesville in the second decade of the 21st century. They are thinkers, conjurors, and advisors who give form to an array of complex ideas through realist techniques or raw, gestural ones. Whether idealized or transgressive, their visions help to deepen our understanding of the human experience. The painter Eric Fischl once wrote that all good art should, “stop us in our tracks, make us step outside ourselves and trade places with the artist.” We walk into the exhibition solo and leave together with the artist.

Carol McCusker
Curator of Photography
Linda Arbuckle  
American, born 1950  
**Lidded Jar: Late in the Day**  
2014  
Majolica on terracotta  
8 x 10 1/2 in. (20.3 x 26.7 cm)  
On loan from the artist

Anthea Behm  
Australian, born 1977  
**Adorno/Bueller**  
2011  
Single channel HD video loop  
(13 minutes, 29 seconds)  
On loan from the artist

This video is based around two scripts: one adapted from *Aesthetic Theory* (1970), Frankfurt School Philosopher Theodor Adorno’s epic, posthumously published thesis on aesthetics, and the other from John Hughes’ legendary movie *Ferris Bueller’s Day Off* (1986), which follows the activities of three truants, led by Bueller, spending the day in downtown Chicago. Filmed on location in the public and gallery spaces of the Art Institute of Chicago, the looped video stages a dynamic encounter between both texts via a series of performances that presents and merges the two scripts in perpetual motion.

Through this encounter, the video rehearses and problematizes the categories of “high” and “popular” culture as they are conventionally defined, and demonstrates the contradictions inherent within each text. Simultaneously dramatizing and destabilizing the categories that continue to inform and delineate our conceptions of social, cultural, and artistic production, the video formally manifests the contradictions embedded in such categorical divisions and the possible ways in which they are necessarily maintained or dissolved. The resulting critical intervention into the accepted ‘sense’ of each text is at once hostile yet harmonious, confounding yet clarifying.

Amy Freeman  
American, born 1973  
**Mother’s Dream**  
2011  
Oil and acrylic on paper  
36 in. x 9 ft. (91.4 x 274.3 cm)  
On loan from the artist

My work explores concepts related to domesticity and thoughts of grandeur. I juxtapose social expectation with desire and absurdity. Relying on metaphor and elements of
repetition to create a sense of psychological drama, I expose a greater narrative that originates as common.

Katerie Gladdys  
American, born 1964  
**green lining?**  
2010  
Three videos in wooden "specimen boxes"  
(1:15, 3:14, 1:14)  
each box: 11 x 8 1/2 in. (27.9 x 21.6 cm)  
On loan from the artist

Slash and burn land clearing in Florida provides an optimal habitat for edible weeds. *green lining?* documents the tragedy, irony, and possible redemption of these landscapes. Rampant land development — condominiums, churches, and subdivisions — marks/mars the Florida landscape and is part of the ongoing history of the state. Before the current economic recession marked the end of the real estate boom, developers cleared land at a breathtaking pace, forest and ranch land one week, strip mall and suburban homes the next. Bulldozers, fire, and herbicide destroy entire ecosystems. Next, a road replete with a cul-de-sac is etched into the landscape, followed by hydrants and signage purposing the land into sale-able lots. With the recession, the cleared land is left to its own devices, providing a habitat for edible weeds and creating a "green lining" in light of the greater destruction.

Richard Heipp  
American, born 1952  
**Seeing Anatomy: Scanning Stylostixis + Self Portrait**  
2014  
Acrylic on PVC, enamel paint on plexiglass  
8 ft. 3 in. x 5 ft. 1 in. x 3 in. (251.5 x 154.9 x 7.6 cm)  
On loan from the artist

Richard Heipp  
American, born 1952  
**Visible Anatomy: Plastic Media Still Life**  
2011  
Acrylic on PVC, enamel paint on plexiglass  
5 ft. 1 in. x 8 ft. 3 in. x 3 in. (154.9 x 251.5 x 7.6 cm)  
On loan from the artist

I am interested in the way we "see" and the manner in which contemporary culture consumes images. I believe the 21st century has brought about a difference between *looking* (the superficial way we digest most images) and *seeing* (a profound looking which includes an aspect of contextual understanding). It seems that we are so inundated with images from
media, advertising and popular culture that the specific importance and meaning of an image is lost in the pollution of mass-produced image vocabularies present in contemporary culture.

I have created the term “photocentric” to describe my airbrushed paintings. I go to great lengths in my paintings to mimic a photographic, or digitally produced image. My intent is for the viewer to initially assume that they are looking at a mechanically reproduced image. Then, only upon closer observation is the true nature of the image, and the handcrafted object, revealed, subverting notions of craft, production and ultimately perception. I believe this produces a change in the relationship of the viewer to my paintings, altering the meaning. I hope my work will cause the viewer to slow down and really look in order to see.

I create my source images through a digital scanning process where an image is recorded by arranging a still life, composed 2D and 3D objects directly on the glass of a flatbed scanner. This process produces an image that bypasses any lens resulting in a subtly different and unique image.

I am interested in exploring the differences between three types of vision: the ocular (eye), the lens (camera) and the digital (scan). In turn, I am examining the way in which we see, or do not see, through a metaphor of prosthetic or “cosmeticized” seeing (the artificial eye that does not see) combined with various anatomical models hoping to address how we “see” ourselves through media in contemporary culture.

Anna Calluori Holcombe
American, born 1952
Piante 46
2014
Porcelain, 3D scanned and printed models, slip cast, pâte de verre
5 x 15 in. (12.7 x 38.1 cm)
On loan from the artist

Anna Calluori Holcombe
American, born 1952
Piante 47
2014
Porcelain, 3D scanned and printed models, slip cast, pâte de verre
4 1/4 x 15 in. (10.8 x 38.1 cm)
On loan from the artist

Anna Calluori Holcombe
American, 1952
Natura Viva Series XII, #1-4
2014
Porcelain, decals, lusters
each: 2 x 12 x 12 in. (5.1 x 30.5 x 30.5 cm)
On loan from the artist

As an artist I see the world in a distinctive way. When I travel and explore the world, I cannot help but make connections. Nature is one place that I look for these connections. Interestingly, the word *nature* has multiple definitions, ranging from a person’s inherent character to an organ’s function and to the flora and fauna found in the landscape. The ambiguities I find in nature give me much inspiration to draw from. They are unlimited variations of what can seem to be rather mundane objects.

With the *Piante* series, I have taken my work off the wall and back to the pedestal, combining the organic shapes to create unique forms with a broader vocabulary. I work with new technologies to create this work, collaborating with digital media artists to create models. The work evokes the vessel but hopefully begins to transform it in the mind of the viewer to a more organic form that suggests relationships and often takes on the genre of the still life.

On a trip to Jingdezhen, China, a visit to the “decal store” was a new experience, which opened up unique possibilities. For my *Natura Viva* series of plates, I use decals in a collage-like fashion, cutting and “pasting” them to fit the concept I am interested in expressing. The shift from two-dimensional to three-dimensional, as well as from negative to positive space becomes critical to the composition.

Lisa Iglesias
American, born 1979

**Covered Ground**
2013-2014
Tapestry of the Florida state flag, latex paint
48 x 36 in. (121.9 x 91.4 cm)
On loan from the artist

Lisa Iglesias
American, born 1979

**Run Off**
2013-2014
Latex paint collected from *Covered Ground*, wood
48 x 36 in. (121.9 x 91.4 cm)
On loan from the artist

Lisa Iglesias
American, born 1979

**Mountain Mountain (Provincetown, MA)**
2013
Collage
40 x 44 in
On loan from the artist
Rather than operating in a linear path, my ideas are based on constellations of association, cycling within themselves toward an internal syntax. Materials and meaning bounce back and forth between projects at staggered rates of tempo. Concrete-slab paintings, graphite renderings and stop-motion animations reflect my explorations into the personal and geological act of creation and construction. The mark of my hand, varying temporal scales, and isolation of imagery are all mainstays of a practice that hark to my curiosity in time.

Two collages, Mountain Mountain (Provincetown, MA) and Mountain Mountain (Gainesville, FL) reflect the oft-cumulative nature of my work. Produced over the course of living in these two peak-lacking areas, I collected photo-based media of mountains from local thrift stores and collaged the stockpile. Shortly after moving to Florida in 2013, I began to consistently pour paint over a found tapestry of the state flag, gradually covering the heraldic symbols and original colors (Covered Ground). I’ve become increasingly interested in becoming a viewer of my own work – inviting processes that I cannot completely control into my studio and witnessing the results. Pouring paint, creating work with salt growths, rendering graphite drawings from baking soda volcanic eruptions, and casting strata of concrete and pigment upon which to sketch are such ways that I engage with material. In this way, collaboration is a key theme that consistently runs through my studio – whether by building systematic elements into my process, painting with chemical reactions, or by exchanging ideas with other people.
By keeping total control at bay, I’m inviting greater crossways between the lumpy and precise, more frequent intersections between the meticulous and misshapen. It’s between these blurry boundaries where further questions and curiosities arise.

Silverpoint is a medium that is ancient in its origins. It was in frequent use from the late 14th century up to the early 17th and was particularly favored in the Renaissance period of Italy, the Netherlands, and Germany. It is unique in being able to capture the slightest and most subtle gestures of the draftsman’s hand. At the same time it is unforgiving in permanently holding the line and refusing any attempt to erase or alter. The silverpoint
line is in essence etched into the clay-coat ground of the paper. The quality of being in the ground of the paper gives the drawing a physicality and material presence, yet paradoxically still allows the ephemeral to be explored due to the delicate nature of the silverpoint line.

In this series of drawings, silverpoint has served as the foundation and structure. A crosshatch technique slowly weaves a space that is physical and shallow. As this highly nuanced field gets articulated a graphite vale is hand rubbed into the structured silverpoint base and burnished until a metallic-like sheen is produced. When illuminated, the reflective nature of this surface adds to the ephemeral nature of the drawings.

The goal of these drawings is to achieve a material presence that has subtlety and depth. The intention is to have these qualities embedded in the physical and perceived through the viewer’s experience of the ephemeral.

Ellen Knudson  
American, born 1969  
**Self-Dual**  
2005/2006  
Linoleum cut prints and line art drawings printed from photopolymer plates. Letterpress printed handmade book and portfolio. Written, designed, illustrated, and printed by the artist on handmade paper made from the artist’s family clothes. Built-in groove, dos-a-dos style flat-back case binding.  
On loan from the artist

For two years I traveled the road between Starkville, Mississippi and Tuscaloosa, Alabama while I attended graduate school. This book is a collection of visual and textual vignettes in reflection of that trip; little pieces of the scenery and of my thoughts during that drive.

Ellen Knudson  
American, born 1969  
**A Strawberry in the Snow** (poems by Leah Eisenbeis)  
2007  
On loan from the artist

I printed the poems (by Leah Eisenbeis) because they are so unaffected, honest, and beautiful. Just like my friend Leah. The illustrations throughout the book are done in response to her poems. In addition to the poems, I included the text of some emails that Leah and I exchanged.
Low-Level Chatter Corps  
(Sean Miller, American, born 1967  
Contributors: Jay Bryant, Darick Chamberlin, Craig Coleman, Thom Hutchinson, Sean Miller,  
Connie Hwang, and Shawn Wolfe)  
**L.L.C.M.M.B. (Low-Level Chatterbox Monumental Message Board)**  
2010-present  
Metal, plastic, wood and paper  
On loan from Sean Miller

Low-Level Chatter Corps is a collaborative group founded by Sean Miller featuring U.S. activists, artists, and designers. The group produces political art while exploring the consequences of mass communication and corporate and political power in the era of late capitalism.

Julia Morrisroe  
American, born 1961  
**Your Eyes Proclaim...**  
2014  
Acrylic, enamel, and polymers on canvas and paper  
Total size: 10 x 14 ft. (304.8 x 426.7 cm)  
On loan from the artist

Morrisroe is attracted by the lack of hierarchy in our visual stimuli where all information is equal and the illusion of democracy is pervasive. Her unconscious attempts to make sense of this sensory overload, to sort it, arrange it, and make images from it. She grapples with it all, stilling the noise while engaging with what it takes to make a painting today.

Robert Mueller  
American, born 1954  
**Controlled Burn in the Nursery**  
2013  
Muslin, latex paint, bamboo, zip ties, electrical tape, glue, parachute cord, screw eyes  
9 x 15 ft. (274.3 x 457.2 cm)  
On loan from the artist

Robert Mueller  
American, born 1954  
**Deadfall**  
2013  
Muslin, latex paint, bamboo, zip ties, electrical tape, glue, parachute cord, screw eyes  
9 x 15 ft. (274.3 x 457.2 cm)  
On loan from the artist
Derek Reeverts  
American, born 1975  
**Tarred and Feathered**  
2013  
Ceramic  
12 x 12 x 8 in. (30.5 x 30.5 x 20.3 cm)  
On loan from the artist  

Derek Reeverts  
American, born 1975  
**High Horse**  
2013  
Ceramic  
11 x 6 x 7 in. (27.9 x 15.2 x 17.8 cm)  
On loan from the artist  

Derek Reeverts  
American, born 1975  
**Green with Envy**  
2014  
Ceramic  
12 x 7 x 7 in. (30.5 x 17.8 x 17.8 cm)  
On loan from the artist  

Derek Reeverts  
American, born 1975  
**My Brother’s Keeper**  
2014  
Ceramic  
12 x 5 x 4 in. (30.5 x 12.7 x 10.2 cm)  
On loan from the artist 

**I have a question for you.**  
The idea of identity carries much of my attention. What makes us who we are and why do we do the things we do? In my work, I try to pay a great deal of attention to addressing the questions that I ask myself in order to help define the world around me as well as the events that take place. The intent of addressing these questions is not necessarily to come to an answer.  

My inspiration comes from the flaws and foibles of human nature, to me they are the most interesting and defining parts of what make us human. By examining these flaws I try to create a dialogue of the universal so that the work has the ring of truth that everyone can access on some level. I attempt to create expression and predicament that has a subtle sense of gravity while, at the same time, add levity with an element of satire.
My work draws upon the rich history of the ceramic figurine because it has often been used in a ritual and mythic sense and also as a means of cultural and personal identification. I see these figures, much like the adages and archetypes that they are titled with, as a reservoir of cultural investment that changes with us as we change. I like to skirt and play with the gray area between kitsch and fine art, and that of the hand-made figures before the industrial revolution and the production figures that came after.

The fact that each figure has a certain production aesthetic while all being hand fabricated is very important to me. I work on a small scale because I believe it allows a more intimate connection with the piece while still allowing the viewer a broad exploration into the individual reality of each work. Along with my strong interest in pop culture and illustration, I attempt to create figures that carry in them a hybridization of the old and the new while still carrying a flavor of middle America from which they are born. The figures that I create are parts of my self-identity and my experiences. I try to use them as a lens through which I focus my self-exploration, questions and observations about life. They embody my wonderment and discovery of the world, but also my apprehension and fears.

Celeste Roberge
American, born 1951

**Ocean Floors II**
2010
Cast iron, copper and gold gilding, perforated steel
8 x 8 ft. (243.8 x 243.8 cm)
On loan from Celeste Roberge

*Ocean Floors II* is an analogy for the presence of thermal radiation in all materials. The bright red or yellow glow of hot metal is the visible aspect of radiation emitted from iron, but all metals have thermal radiation at all temperatures; however, that radiation is not usually visible to the naked eye. *Ocean Floors II* is dedicated to my deceased parents who passed away in 2006 and 2009 respectively. They are reflected in the thin layer of precious gold and copper leaf that overlays the elemental iron and radiates through time and space.

Brad Smith
American, born 1955

**Promethean Dream**
2014
West Indies mahogany, steel and cypress
5 x 26 x 12 in. (152.4 x 66 x 30.5 cm)
On loan from the artist

Brad Smith
American, born 1955

**Artifact**
2012
Walnut wood and steel
5 ft. 5 in. x 22 in. x 11 in. (165.1 x 55.9 x 27.9 cm)
On loan from the artist

My art is an effort to make real a vision that is revealed through a dialogue of concept and material. I draw my inspiration from the elemental forces of nature and how they have been depicted throughout history. I search for ways to exploit and hopefully in some way exalt the innate essence of the material.

Nan Smith
American, born 1952

**Mercury**
2014
Multi-media: ceramic, photomontages on fabric, wood, metal
20 x 12 ft. (609.6 x 365.8 cm)
On loan from the artist

*The health of our land, water, and air is inextricably linked to the food we eat and to our own health. Environmental information can inspire care for the natural world that sustains us.*

Every year American coal-fueled power plants release 50 tons of toxic mercury into the air polluting our nation’s lakes and streams and silently affecting our health through the seafood we eat. My research combines science with art to reveal the danger of coal producing power plants along with bringing a message of the importance of conservation.

The contemporary figure of the woman bathing within the installation **Mercury** sends an urgent message of cleansing. She is a metaphor for removal of toxins. Images in the foreground reflect her thoughts as she attempts to clean herself after escaping the polluted waters. Gossamer images on translucent fabric float in space offering a sense of time and her story. The narrative ocean spaces are integrated within the installation to offer a panoramic water environment.

Methyl-mercury is imagined as a vehicle moving within the ocean. This poison is pictured in the form of sleuth 1949 Mercury coupes as they travel, in formation, among the fish. The impact for fish begins with the southern based Gulf menhaden and the Atlantic herring which are found in the northern waters. The beautiful bluefin tunas feed on these smaller fish and humans will feed on the tuna. Many are unaware of the links of coal production to environmental health issues. Canned tuna appears in the water as does the effort for clean up imagined as a car wash through which the cars run.

*Mercury Art + Science features the research of mercury deposition and bio-magnification gathered during the development of the “Mercury” installation. For more information on mercury and its impacts go to [www.mercuryartscience.com](http://www.mercuryartscience.com).*
SmithBeatty
(Craig Smith, American, born 1972 and Colin Beatty, American, born 1971)

FireSale ©TM, 2012
2012
Digital C-print photographs
each print: 30 x 40 in. (76.2 x 101.6 cm)
Courtesy of the artists

SmithBeatty
(Craig Smith, American, born 1972 and Colin Beatty, American, born 1971)
FireSale ©TM
(Two Actual Gun Parts & Cases)
2011
High-impact ballistic plastic cases, laser cut foam interiors, individual parts from Glock firearm
33 unique numbered works
9 3/4 x 10 3/4 x 4 3/4 in. (24.8 x 27.3 x 12.1 cm)
Courtesy of the artists and shareholders

SmithBeatty
(Craig Smith, American, born 1972 and Colin Beatty, American, born 1971)
FireSale ©TM
(Single Ghost Gun Part & Case, with Shareholder Certificate)
2011
High-impact ballistic plastic case, laser cut foam interior, single “ghost gun” (polymer) part for Glock firearm
33 unique numbered works
9 3/4 x 10 3/4 x 4 3/4 in. (24.8 x 27.3 x 12.1 cm)
Courtesy of shareholder Helen Molesworth

FireSale ©TM is a collaborative artwork and incorporation involving the purchase, disassembly, distribution and reassembly of a 9mm caliber firearm. The collaborative team of Colin Beatty and Craig Smith has established a corporate entity in which gun part holders are part owners/shareholders in this corporate entity. The firearm has been disassembled into its 33 individual parts, and each part has been placed in a unique custom fabricated gun case for safe transportation. Each case has been mailed to one of 33 stakeholders including art collectors, defense system contractors, professional athletes, museum administrators, academics, and firearms manufacturers.

In 2011 and 2012, each stake holder received a "call" on their share, which was the company’s request for the shareholder to surrender their company stock (gun part) and all rights related, sending the part back to the incorporation. The called parts were collected into a single location with the objective of reassembling the firearm into functioning condition.
It is the discretion of each shareholder to determine if the corporate objective, gun reassembly, is aligned with their own. And it is a collective response that is required for all parts to be returned in order to produce the fully functioning hand gun.

Jack Stenner  
American, born 1961  
**Augenblick**  
2014  
Dual channel video  
On loan from the artist

Rotem Tamir  
Israeli, born 1981  
**This is the most beautiful dragon I ever saw**  
2014  
Red and white oak, alder, milk paint, leather, velvet  
On loan from the artist

Rotem Tamir & Amber D. Kempthorn  
**Untitled (Wonder)**  
2014  
Pastel, ink, graphite, gouache, milk paint, charcoal, collage  
On loan from the artist

Bethany Taylor  
American, born 1969  
**Runoff Verdure**  
2014  
Jacquard photo tapestry and fiber-based drawings  
Tapestry: 54 in. x 6 ft. 8 in. (137.2 x 203.2 cm)  
On loan from the artist

*Runoff Verdure* makes reference to 16th-18th century European Verdure Tapestries, or literally “green” tapestries, which depicted the forests, lakes, flora and fauna of a region. The verdure, or green, in this contemporary work, however, refers to the growing problem of increased phosphorus and nitrogen entering our once blue rivers, lakes, springs and oceans, creating dangerous blooms of toxic blue-green algae. Like many other places in the world, Florida’s water is threatened each year by the poison runoff from pollution caused by inadequately treated sewage, pesticides, manure and fertilizer. The toxic algae created by these unchecked industrial and agricultural practices, is literally choking our waterways, creating dead zones in our ecology that are harmful to both humans and wildlife. *Runoff Verdure* is Jacquard woven tapestry of a landscape from our local Santa Fe
River, High Springs, Florida, highlighting the slimy, green, algae-surfacesd water, and presenting a gentle reminder of our slowly unraveling ecology; interconnected, fragile and worth preserving.

Michelle Tillander
American, born 1958
**The Warrior: H. Gardner**
2014
Mixed media, glass slides and aluminum rings
5 x 34 x 2 in. (152.4 x 86.4 x 5.1 cm)
On loan from the artist

*The Warrior: H. Gardner* is part of a series of sculptural artworks inspired by my interests in the history of projection technologies, the deacquisitioning of many slide film archives, and the array of slides from magic lanterns to 35mm slides available on eBay®. More specifically, this series interrogates how the meanings of technologies often reside outside the tool and are constructed in a socio-cultural context or network.

The sculpture, *The Warrior: H. Gardner*, features a *kataginu*-like garment created by repurposing an old 35mm slideware set from Helen Gardner’s *Art Through The Ages*, now in its 14th edition. Her book was originally published in 1926 as the first single-volume textbook to cover the entire range of art history from a global perspective. Lantern slide technologies were used in education as early as 1886 by New York State Normal Colleges. *The Warrior: H. Gardner* is illumined from the inside using a strip of flexible LED lights and is displayed on a metal armature.

*The Warrior: H. Gardner* serves to comment on visual epistemology, to provoke inquiry on the changing discourse of vision and knowledge, and to comment on the role of visual technologies in art, our lives, and visual culture.

*Kataginu* (kata-gee-nu) is a wide-shouldered sleeveless overvest worn by samurai or warrior class over a knee-length kimono for formal occasions, often bearing a crest of the clan they served. *Kataginu* are some of the most ancient forms of Japanese dress, dating from before the Middle Ages (c. 500–c. 1500 C.E.) with broad shoulders designed for maximum mobility in swordplay or the martial arts. *Kataginu* were built like a big shawl or collar, with a flat panel in back tapering into lapels in the front and eventually two streamers that are tucked into the *hakama* (pants) to secure them. The fabric was usually very stiff silk, linen, or hemp, with a stiff lining.

Sergio Vega
American, born Argentina, 1959
**4 steps of a flâneur rooster (a manifesto)**
2012
Inkjet prints mounted on syntra
each: 9 x 12 in. (22.9 x 30.5 cm)
On loan from the artist
Amy Vigilante  
American, born 1956  
**Lexus**  
2014  
Fabrics, found objects, embroidery thread  
65” x 48”  
On loan from the artist

Amy Vigilante  
American, born 1956  
**Sherry**  
2014  
Fabrics, found objects, embroidery thread  
46” x 43”  
On loan from the artist

These works are made from found objects; vintage tablecloths, scarves, dish towels and clothing as well as fabric scraps. They are constructed as traditional quilts, with machine-pieced tops, cotton batting and patterned fabric backs. The works are hand quilted with embroidery thread. The haphazard lines of thread are drawings responding to the shapes and colors across the surface and integrating the materials to create texture.

My background is in painting, and I have always been interested in pattern and fabrics. I have been solely making quilts for the past decade. The repurposing of these fabrics, the worn qualities that pay homage to time, and the immersion into what has traditionally been considered women’s work are all important. In particular, the functional aspect of quilts playing a role in the basic need for warmth is key.