





JURIED EXHIBITION

MARCH 5 - JULY 7, 2019



This exhibition is sponsored by Dr. Midge Smith and Mr. Carl Wisler.  
Additional support is provided by Mark and Mary Barrow, Caleb J. King, Marc A. Gale,  
a group of local art supporters, the Harn Program Endowment, and the Harn Annual Fund.

cover: Jay Shoots, *People's House*, 2017, silver gelatin photograph  
28 x 36 in., courtesy of the artist

## INTRODUCTION

### DULCE ROMÁN

Chief Curator and Curator of Modern Art, Harn Museum of Art  
Coordinator for *Art of Inquiry: Juried Exhibition*

Artists explore visible environments, imagine unseen worlds, push the limits of media, and delve inside themselves to reveal new perspectives and to question the commonplace. In this spirit of probing analysis, the *Art of Inquiry: Juried Exhibition* showcases original works of art by many of the most talented artists of the Gainesville regional community. Established and emerging artists who reside in or have close ties to the Gainesville region were eligible to submit entries for consideration in the exhibition. The fifty-two works on display were selected by two invited jurors from a total of 378 works submitted for consideration. These represent a wide range of mediums including painting, sculpture, drawing, printmaking, photography, ceramics, fiber arts and mixed media. Our jurors' selections demonstrate the great range and excellence of the arts being produced in our community. To all the talented artists whose work we are privileged to see in *Art of Inquiry*, I say, bravo!

## AWARD WINNERS

BEST IN SHOW: Jay Shoots

AWARD OF EXCELLENCE: Andrew Norris

AWARD OF DISTINCTION: Matt Roberts

MERIT AWARD: Nancy Betty

MERIT AWARD: Alexandra Morales

MERIT AWARD: Megan Ward

## OUR JURORS

### MATTHEW MCLENDON

J. Sanford Miller Family Director

The Fralin Museum of Art, University of Virginia

I have a love/hate relationship with being a juror for group exhibitions; I would hazard a guess that many curators feel the same way. I love sifting through the many media, styles, points-of-view and voices. I feel it is like going to a party where I don't know anyone and therefore have the opportunity to meet new and interesting personalities. I always come away with new friends. The "hate" part, and hate really is not the right word, it is more anxiety, therefore the "anxiety" part comes from the very same place—I'm going to a party where I don't know anyone, everyone is so different, with different ideas, and voices and points-of-view; how do I make sense of it all? As a curator, how do I find a through line to help connect the work with the visitor? What stories play off one another?

This all held true for the *Art of Inquiry*. As I reflect on the works selected for the exhibition, I begin to see a few commonalities. A number of the works have ambiguous, even ethereal, qualities to them. There seems to be an interest in liminal spaces—undefined and in between. A reflection of current states-of-being in the larger society? A reflection on the jurors' current mindsets? As with most questions, the answer is probably a combination of both rather than either/or. However, many of the selected works certainly don't fit this. A number of works are clear, tangible depictions of people, humanity. A wonderful, unexpected balance, I think. A demonstration of the need for connection.

## JAIME DESIMONE

Associate Curator of Contemporary Art  
Portland Museum of Art

Featuring over 50 works in wide-ranging media, *Art of Inquiry* celebrates the varied artistic practices of artists working in and with ties to the Gainesville and area community. Representative of a mere slice of innovation and creativity, artists on view explore various modes of representation and abstraction equally. As a juror who spent the last four years working in Jacksonville, these fresh perspectives are illustrative of our time. A time when we look to artists to comprehend our local, regional, national, and global realities and translate challenging topics into the visual. Viewed in this light, art then becomes the most active and potent vehicle to instigate dialogue and spark change.

Such explorations are exemplified by the works of award-winning artists Jay Shoots, Andrew Norris, Matt Roberts, Nancy Betty, Alexandra Morales and Megan Ward. Each piece directs our attention to who or what is present as much as who and what is absent, as in the photographs *People's House* by Shoots and Roberts' *Deadland #3*, as well as the sculpture *How Firm A Foundation II* by Ward. These works and others consider shared stories of presence and absence, reflecting on whose voices are heard; and those who are forgotten. Because of their independent and collective energies, *Art of Inquiry* asks us to open our eyes, hearts and minds a little wider to see how likeminded artists in this community interpret the world in which we live.



## JAY SHOOTS

*People's House*

2017

Gelatin silver photograph

Courtesy of the artist

“For over forty years I have devoted my life to Artmaking. My objective is to perceive my subject matter plainly, presenting it in such a fundamental way, that its true essence is revealed. Combining handcrafted and traditional methods with documentary, formalist and conceptual concerns, I attempt to create Art in which common objects undergo a metamorphosis, one that pays tribute to the work ethic, heritage and spirit of humanity. *People's House* consists of anonymous vintage glass plate negatives, arranged in a still life form of a house. When photographed and presented, to me, this exemplifies my beliefs.”

# BEST IN SHOW



## ANDREW NORRIS

*Real Men Don't Settle*

2018

Oil on canvas

Courtesy of the artist

“By taking advantage of oil paint’s luminosity to construct alternative realities in space, I use saturated colors and thin glazes to create semi-realistic figures that evoke a sense of hyper masculinity and sexuality. Advertisements, especially ones utilizing trendy celebrities, have been the main influence in my recent work that combines exploration of comic book iconography. I am interested in images of desire that mimic the format of high fashion photography while amplifying the masculine ideal.”

Andrew is currently a first year graduate student at the University of Florida.

# AWARD OF EXCELLENCE



## MATT ROBERTS

*Deadland #3*

2018

Archival pigment print

Courtesy of the artist

“*Deadland* is the moniker of a small Florida town where I live. Taken at night, these photographs document abandoned businesses found throughout the Florida landscape—places once part of our daily routines, now empty shells of desire. These forgotten buildings surrounded by black stand as ghosts of progress, the remnants of capitalism.”

Matt Roberts is a new media artist whose work has been featured internationally and nationally. He received a BFA (photography) from the University of Florida and an MFA (photography) from the University of Illinois at Chicago. He lives in Deland, Florida and is an Associate Professor of Digital Art at Stetson University.

# AWARD OF DISTINCTION





## NANCY BETTY

*PORTAL*

2018

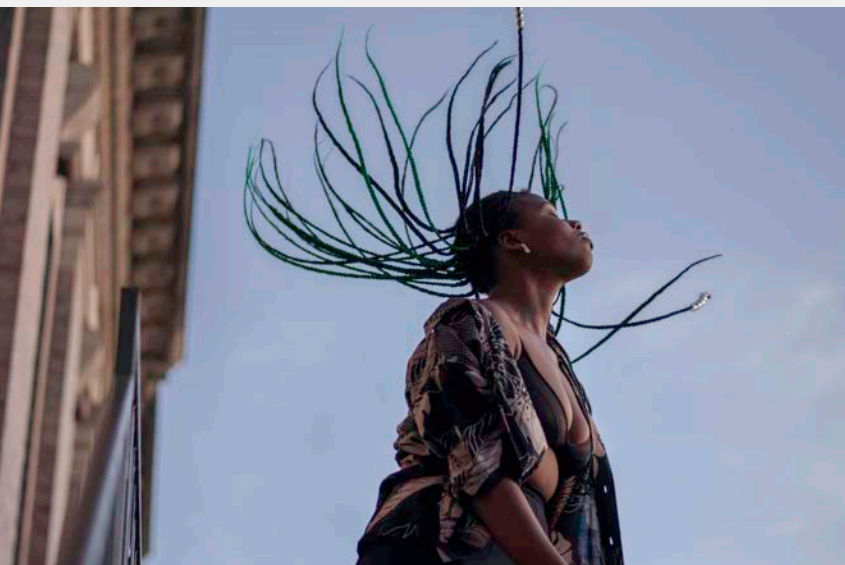
Oil on panel diptych

Courtesy of the artist

“In this piece, I allowed myself to jump from the known to the imagined. The image painted became one of a dream in which the dark and turbulent sky reveals a vibrating seam, the entry of a portal, opening to a parallel universe.”

Nancy K. Betty is best known for her oil paintings exploring atmospheric cloud landscapes or abstractedly textured trees. She exhibits in Florida and Georgia, and paints in her studio/barn off Millhopper. She and husband Tyson moved to Gainesville to be near their daughter Christine and husband John, owners of First Magnitude Brewery.

# MERIT AWARD



## ALEXANDRA MORALES

*Diamond*

2018

Photograph

Courtesy of the artist

“I try to capture as much life in my art as possible, which usually means having my models move freely rather than pose statically. I have been lucky enough to work with dancers, such as Diamond, who are gifted with the ability to express themselves through movement. I want my art to show the audience that everyone and everything contains beauty.”

# MERIT AWARD



## M. PAIGE WARD

*How Firm a Foundation II*

2017

Cast concrete, walnut, brass nails

Courtesy of the artist

“Inspired by my faith, I utilize domestic and architectural symbols and materials to explore humanity’s longing for permanent security and comfort in the midst of a broken and transient world.”

M. Paige Ward was raised in Frog Jump, Tennessee. She received her MFA from the University of Florida in 2017. Her work has been shown nationally at the 50th Annual NCECA conference in Kansas City, the University of North Georgia, and Anderson Ranch Arts Center to name a few. Ward recently completed a year-long residency at Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee where she now works in Institutional Advancement.

# MERIT AWARD

## ANTHONY ACKRILL

*Evening Song*

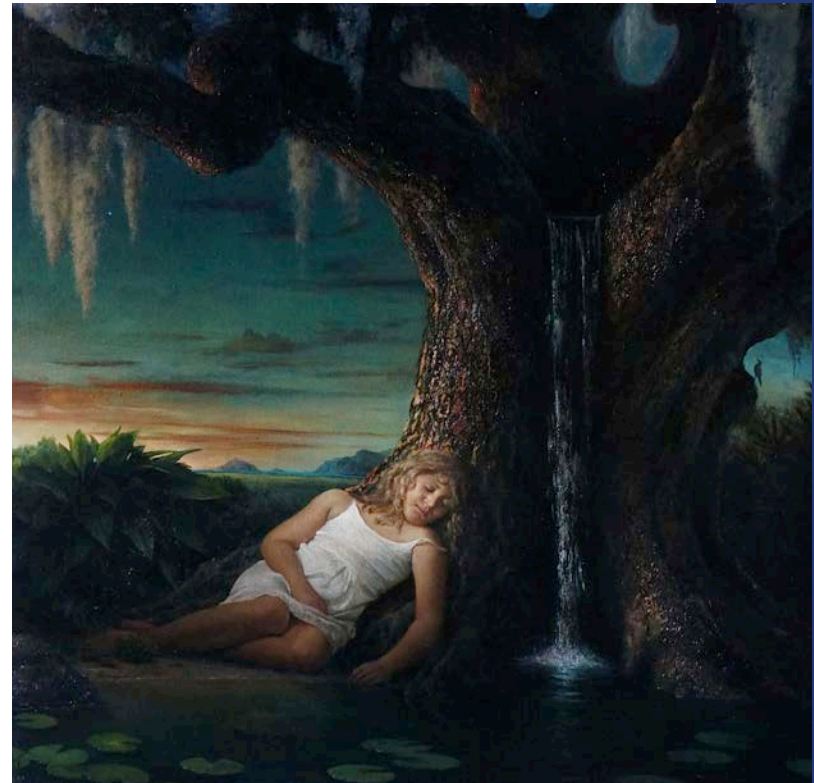
2017

Oil on canvas

courtesy of the artist

“I’m not one to intellectualize about my pictures or to try and explain what I do. If I were to think about it too much and try to nail down where it is that my pictures come from, or why, it would destroy the mystery that is in it for me, and they might not come to me anymore.”

Anthony Ackrill trained at the Florence Academy of Art for five years and then became an instructor there, teaching anatomy, figure painting and drawing. His dramatic paintings are sometimes narrative in nature, implying a story or giving just enough information to allow the viewer to create his or her own.





## BRIANNA ANGELAKIS

*Presentiments*

2017

Graphite on paper

Courtesy of the artist

“Time, energy and dedication manifest in tangible piles, performing as active agents within a nonsensical world. Through the initial form of crumpled paper, a metaphor for failure, I begin the exploration of my transformation. Each element is drawn individually from life and placed through a collage-like process. By combining pieces of my ripped drawings and paintings into a single composition, I compose a nonsensical world where fruitless attempts become fragments of beauty.”

Brianna Angelakis received her BFA in Fine Arts at Flagler College in Saint Augustine, Florida. She received her MFA in Art at the University of Florida in Gainesville, Florida.

## MARIANA BAQUERO

*Recollection*

2016

Porcelain

Courtesy of the artist

“Clay is the perfect medium for telling stories. In its raw state it is plastic and pliable, recording every touch of the maker. Heat transforms it into an archival material, a way for past generations to speak to future generations. In *Recollection*, I use ceramic vessels to explore connections between memory, history and material culture. The vessels are abstract representations of iconic vessel forms associated with food and ritual across many cultures. On their surfaces I have embossed handwritten stories of my family, culled from letters, pictures, conversations, and my own imaginings. Grouped together, the vessels interact with each other through line, form and negative space.”







## HEATHER BJORN

*Requiem*

2017

Photogram

Courtesy of the artist

“My photograms explore the relationship between the female form and modern Western society’s consideration of women’s bodies as objects of fascination, reverence and commodity. Reversed positive and negative light and overlapping figures compel the viewer towards a unique kind of visual processing—one that challenges expectation and opens the viewer to new perspectives and sensations.”

## STEVEN BRADBURY

*Electrical Easement at Twilight*

2017

Graphite on Moleskine paper

Courtesy of the artist

“I think I must have been channeling the French landscape painter Jean-Baptiste-Camille Corot when I made this graphite drawing of Collins Lane, near the Ichetucknee Headsprings. Like much of my plein-air work, this drawing was started shortly before sunset and not completed until it was too dark to see the page, a practice that introduces an element of chance. To achieve the intense blacks of the shadows, I placed the paper over a thin slab of sawn coquina I always carry with me and rubbed it repeatedly with a 6B graphite stick, then blended it with a dirty eraser.”







## TROID BRETT

*Greta*

2018

Oil on linen

Courtesy of the artist

“I have been interested in people my entire life. Until a few years ago I was essentially untrained as an artist. When I took up oil painting in 2013, I experienced a personal renaissance. The human form, with its curves and subtleties, endless expressions and colors, has become my passion.”

## GRETCHEN BROOKS

### *Connections*

2016

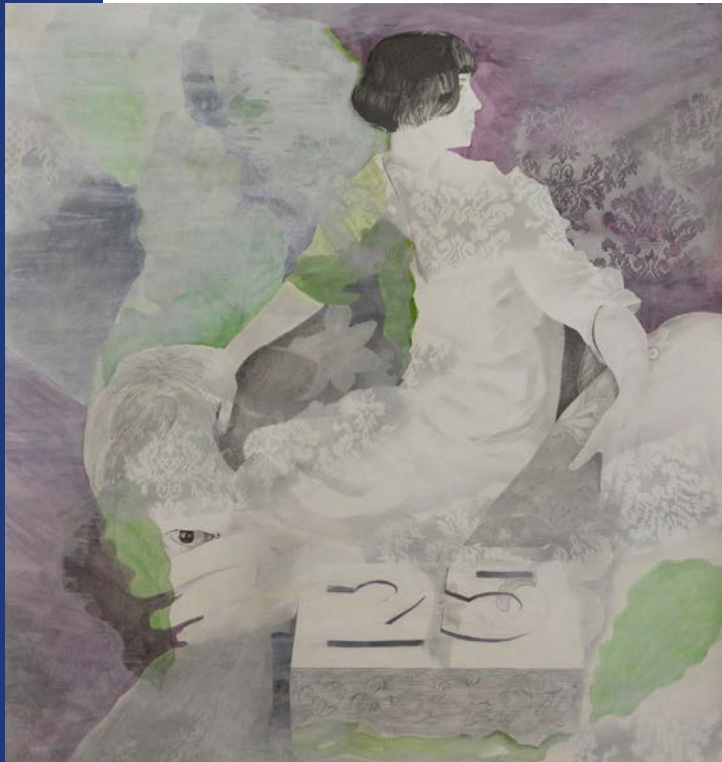
Fiber, thread, Textiva, beading

Courtesy of the artist

*“Connections was influenced by my cell biology background, and represents the biological connections that steer memory, associations, development, and contribute to the realization of dreams.”*

Gretchen Brooks is a fiber artist who taught biology at Santa Fe College in Gainesville, Florida, for more than thirty years. Her biology background has provided a wealthy source of inspiration for her art quilts, which have won awards in many regional and national exhibits. She is an active member of several organizations that promote quilting as an art form. Gretchen’s work can be seen in the Gainesville Artisans’ Guild Gallery in Gainesville, Florida.





## LOUISE BROWN

*Munich*

2017

Graphite, gesso, paint

Courtesy of the artist

“I try to resist explanation or analysis of my work, but there are a few things I can say to you. Beauty and mystery are primary as I construct a narrative in my drawings. I strive to create levels of illusion and reality to give a charged, dramatic atmosphere. The gesture of my hand reminds you that I am there, within the work. Hopefully, my craft and the content merge to give the viewer a glimpse of my personal vision. When finished, I step back to let the image take its own breath, hoping my drawings speak to you.”

## CELIA R. BURGER

*Systems I.....Serving You*

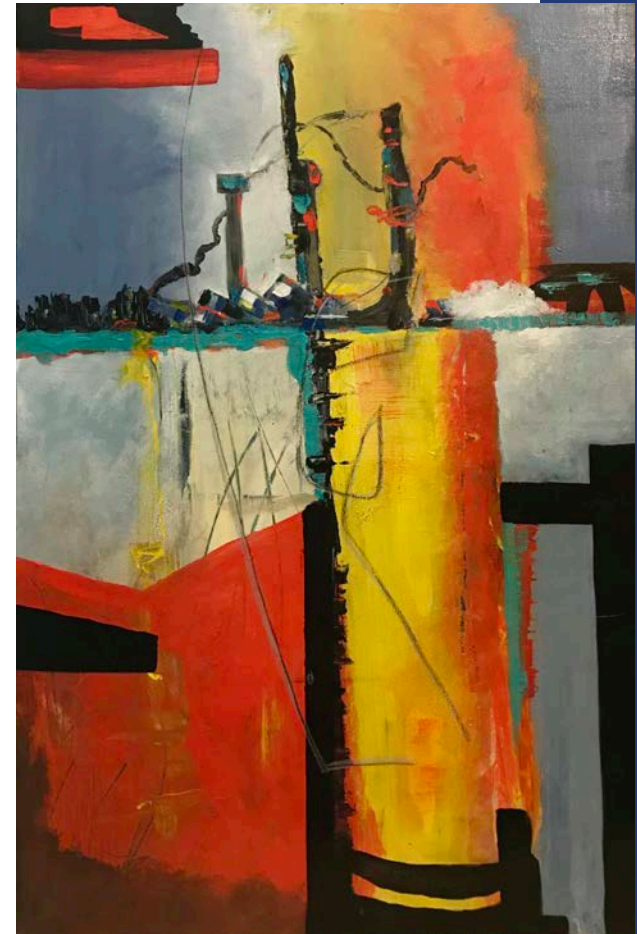
2018

Acrylic on canvas

Courtesy of the artist

“*Systems I...Serving You* invites one to consider systems in our lives. Systems—organizational, social, political and engineered frameworks—are meant to improve efficiency, the flow of ideas and products, to enhance communication, and to project a unified message. Developed and run by human beings, systems sometimes take curious turns or go awry.

Working primarily in watercolors and acrylics, and periodically in pastels, my paintings and collages represent my observations of society and the natural world. Whether creating representational or abstract art, I seek the essence or spirit of the subject. Each painting takes on a life of its own.”







## GWENDOLYN CHRZANOWSKI

*Unobtainable*

2016

Oil on canvas

Courtesy of the artist

“Sometimes the path walked upon is not as poet Robert Frost spoke of, but of a third preordained one. At the age of 53 I entered the world of art after experiencing challenges. My paintings mirror literature and music in that they have protagonists struggling to overcome antagonists.

There are those who have not and those who have. Have nots struggle to shatter and break through the suppressing textured atmosphere. The antagonist’s thick powerful strokes block the boys’ protagonist’s thin sketch marks from trying to escape to a state of peace. Or is it really fool’s paradise?”

## JERRY COKER

*Mr. Sid*

2017

Metal

Courtesy of the artist

“Old Syd”

“Family Mule and Friend. Worker in the field.

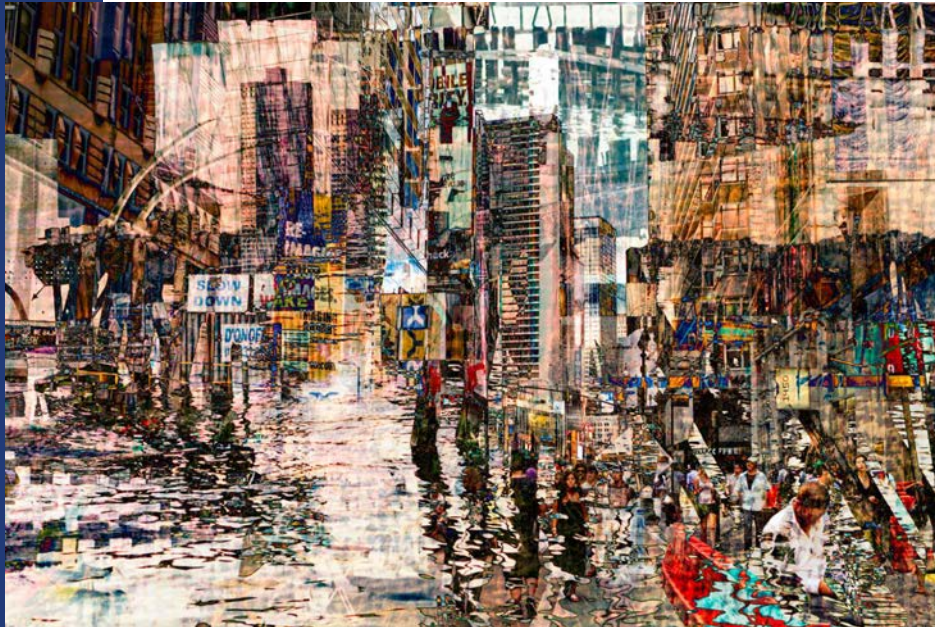
Loyal but a bit stubborn. A quiet kind of creature loved by all who knew him. He was ready for the day at sunup and ready for rest at night. With me until his passing at age 26.

I often look for his replacement in other four-legged animals but there was no comparison. How often I wondered if humans could be so honest, loyal and strong.

Old Syd—Family Mule and friend. A creature to be missed.

I was raised in rural Arkansas with Old Syd and other friends. I consider my work today that of a Folkstream Expressionist.”





## ANI COLLIER

NY

2016

Digital collage on sublimated aluminum

Courtesy of the artist

“I grew up in Bulgaria behind the Iron Curtain and arrived in the States a few months after the fall of the Berlin Wall. I graduated with honors from The State Ballet School in Sofia, Bulgaria, and performed on stage nationally and internationally for many years before photography and visual arts captured my interest.

My love for movement, architecture and beauty is evidenced in the way I capture subjects and manipulate lines and shapes in my collages. Cityscapes are a recurring theme in my work, along with dance photography and dance collages.”

## DOUGLAS D. DANKEL II

*Deliveries*

2018

Photograph

Courtesy of the artist

“I’m a retired UF engineering faculty member who has always had a strong interest in the arts. While photography was always an interest since obtaining my first camera in the early 1960s, I decided, instead, to pursue a career in artificial intelligence using the other side of my brain. Since retiring, I have switched back to my artistic interests through photography.

*Deliveries* was taken July 2018 in San Francisco of the Bay Bridge, a container ship, and a semi. It seemed best suited as a simple black and white image.”







## ANGELA DECARLIS

*Eloise with Teacup*

2018

Oil on canvas

Courtesy of the artist

*“Eloise with Teacup* portrays a moment of warmth and tranquility in an otherwise cold basement studio in Boston, Massachusetts.

I was born and raised in Gainesville. After studying figurative painting at the Pennsylvania Academy of the Fine Arts in Philadelphia, I moved to Boston to continue working and to finish my degree. My works are painted from live models who are almost always friends and family and, recently, my works have reflected an ever-growing homesickness for this place of warmth, nature and sunshine.”

## M. GRACE DOWNEY

*Do you remember when...*

2018

Acrylic paint on paper

Courtesy of the artist

“Throughout my life, I have been told stories of me as a young child that I do not remember. These stories have been repeated to me so many times that my imagination has created a ‘false memory’ of the events, tricking my mind into believing I remember. This false memory is ever changing, confusing and unclear. The details do not make sense together, but the memory feels true. This piece is an examination of a false memory I have, and what I see when I ‘remember’ this event.”





## LORELEI ESSER

*Shore Shaman*

2017

3-dimensional found object construction

Courtesy of the artist

“Creating form from energy that has been dormant, lost or fallen from an animal or tree, from the sea, washed up and breaking down, man-made materials left behind to rust, rot, or wear away, making its way, rock to grain, to the eternal.

I gather wood, stone, plastic, metal, glass, paper, rubber, peeled paint, any material that I can read into the story. I design by form and find, and I am amazed at what is revealed in the process, the energy has come together from the memory of what once was, a purpose, a sentimental journey, an attachment to us.”

## KATIE EVANS

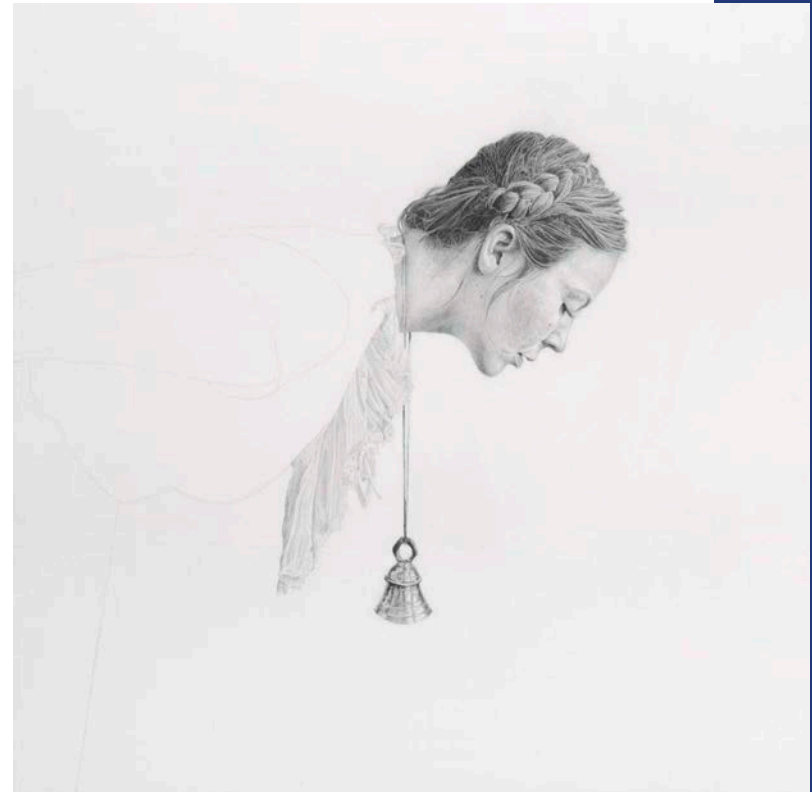
*Bell Tower*

2018

Graphite

Courtesy of the artist

“I search for meaning, albeit invented through my drawings; the resting of a chin on a shelf, the slow swinging of a bell on a string, the light reflecting through the glass of a salt shaker. Alone these things are trivial, a mere happening in a private space. I impart meaning to them while drawing them over an extended period of time, often months. I declare these things are purposeful with every hour spent scratching pencil to paper, my concentration and movements becoming a ritual in and of itself.”







## MICHAEL FROMMER

*Global Warming*

2018

Acrylic on canvas

Courtesy of the artist

“I am an art school graduate who never took a painting class. I studied graphic design and made my career in the advertising business. But I’ve always painted.

I try to challenge myself with each new piece. I like to tell a story in each of my paintings but don’t ask me what that story is. I’m sure you will be able to make up your own excellent tale. The title of this painting, *Global Warming*, should at least give you some direction.”

## NITA GARLAND

*B / Lilies*

2017

Digital photography

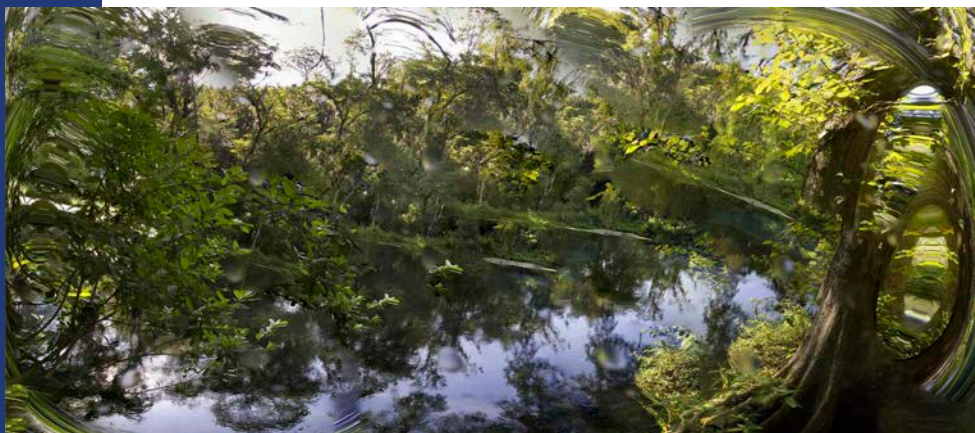
Courtesy of Elizabeth and Dennis Tracy

“Art is my home. My process relies on questions to ponder, and objects to touch and let go.

*B / Lilies* is one of a series of studies made from photos layered on one another. Their end products show humans and earth in ways that combine us.

I am exploring visually an idea of oneness: Body and Earth, and how, in this series, they are revealed in rhythmic contours that merge raw nature and our humanness. Our identity, therefore, is shown infused/interrupted by the natural world. Our beauty and vulnerability are shown by revealing our skin.”





## KAREN GLASER

*Spring Mojo*

2017

Photograph

Courtesy of the artist

“I received an invitation from the Pittsburgh based Carnegie Museum of Art and the CREATE Lab (robotics) at Carnegie Mellon University. A select group of artists, were asked to interact with the lab’s Gigapan technology in a creative way. Gigapan was originally developed for the space program to produce high definition photos in a robotic grid with stitching software. As an artist, I was asked to go play... So I did.”

Spanning decades, photographer Karen Glaser is best described as an innovative photographer of water. She has a particular interest in Florida’s freshwater springs and swamps.

## CLAIRE ELISE GLENN

*Compartmentalization*

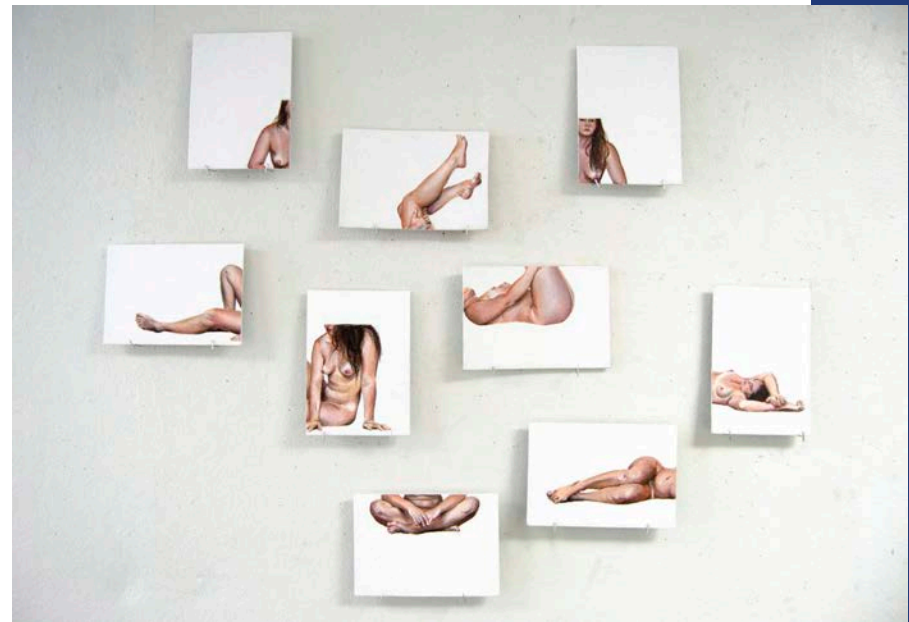
2018

Mixed media

Courtesy of the artist

“Gleaning from my experiences with mental illness and eating disorders, these paintings focus on compartmentalized thought, conflicting sources of identity, and the evolutionary growth of the mind/body/spirit connection. These studies inform a larger body of my work but are much more intimate and can also be rearranged to create surreal or humorous bodily compositions to reflect one’s changing perspective. The absence of background represents the self-reflective and psychological space the figure resides in as I reclaim my own understanding of myself.”

Claire Elise Glenn is an emerging artist from Orlando receiving a BFA in Drawing from the University of Florida.







## RICHARD HEIPP

*Reflection on Beuys #4, With Cymbals (DIA)*  
2017

Acrylic paint on PVC sheet plastic

Courtesy of the artist

“The source for this ongoing series of paintings is taken from Joseph Beuys’ project, *Life Course/ Work Course* as it was displayed at the Dia:Beacon museum in Beacon, New York. I am intrigued by the legend, history and mystery surrounding this influential German artist and teacher. In these paintings Beuys is revealed through my silhouette layered in the illusionistic spaces depicted in the photograph, the surface of the photographic object, and the reflection of the museum space. An uncanny representation of the real and the mysterious emerge depicting unsettling, vacillating spaces and picture planes representing a metaphor for the mystery of Beuys.”

## BARBARA HOLDER

*Who questions whom?*

2017

Photograph

Courtesy of the artist

“Sweetwater Limpkin”

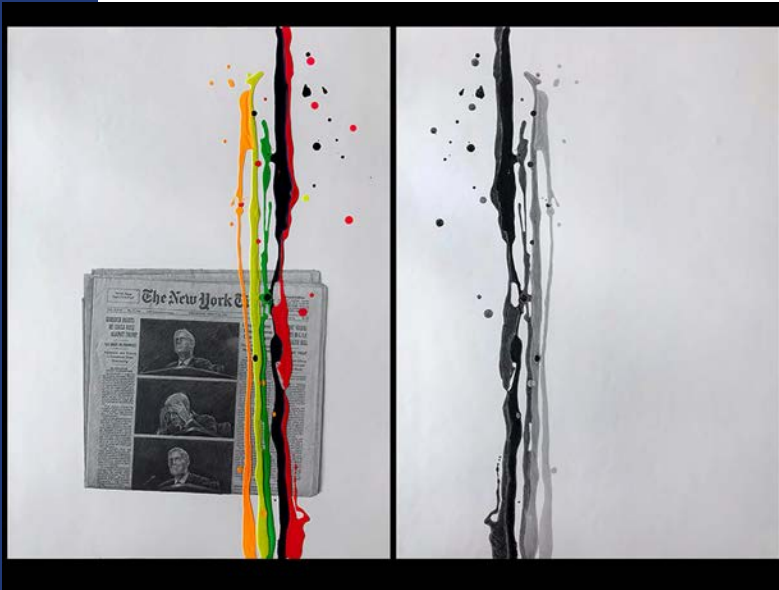
“A limpkin stands facing me over there.  
What does he see? Why does he stare?  
The curious look, as he looks at me,  
makes me question my relativity.  
‘You think you’re up,’ he says with a frown.  
It’s really not up but upside down.  
Let’s take a lesson from this creature of God.  
To change our perspective takes only a nod.  
Take a cue from our friend in the Limpkin world.  
To change our perspective, let our head just be twirled!”

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“The mind that is not baffled is not employed.  
The impeded stream is the one that sings.”

— Wendell Berry





## SCOTT HORSLEY

*All Out War on Everything 1*

2018

Acrylic and graphite on panels

Courtesy of the artist

“My drawings and paintings look at how technologies and information media, at every age of civilization exert control, loudly or subtly, over human choices. As information consumers, we assume that we have a relationship of control over our own media interpretations. This is not a safe assumption even in an era when we recognize the danger of all news media being undermined as ‘fake.’

I lived in Gainesville for five years, in the Duck Pond, while teaching drawing and photography at UF. I still teach an online course I built for the SA+AH and come back to Gainesville about once a year. I now live in New York and New Hampshire and my work has been in solo and group shows in Los Angeles, Chicago, San Diego, San Francisco, Salt Lake City and Miami as part of Art Basel.”

## TOM HUNDERSMARCK

*Extemporaneous*

2018

Mixed media

Courtesy of the artist

“My work as painter and psychologist treating combat PTSD veterans are intertwined. Both involve ‘encounter,’ artistic or therapeutic. ‘Encounter’ extends horizons and reimagines presenting problems, yielding a natural solution that transcends current experience. Innovative perceptions of the world emerge. ‘Encounter’ demands emotional investment, an openness to ‘see new’ to ‘be new.’ I want the viewer to finish the inherent ambiguity of this vulnerable experience. The encounter can now be transformative. *Extemporaneous* dialogues plaster, acrylics and oil, added and subtracted from the surface, creating a dialectical experience. Nature forms emerge, as reference points rather than subject matter, provoking an unexpected solution.”





## BENJAMIN INGLE

*Hill (3)*

2018

Etching and lithography ink on paper

Courtesy of the artist

“I was born and raised in Gainesville, Florida. I received my MFA in Printmaking from Kansas State University and BFA in Painting from the University of Florida. I work through techniques of painting and printmaking to create images that are extensions of my emotive experience. *Hill (3)* is from a series of work made while living in Manhattan, Kansas that explores the importance of adversity and failure. Through the suggestion of landscape, the work reflects psychological and environmental influences during my time in Kansas.”



## ERIC KEM

*Go Figure*

2016

Acrylic on canvas

Courtesy of the artist

“Crystal Rivers

Never the same step twice

Reflections, Ever Flowing

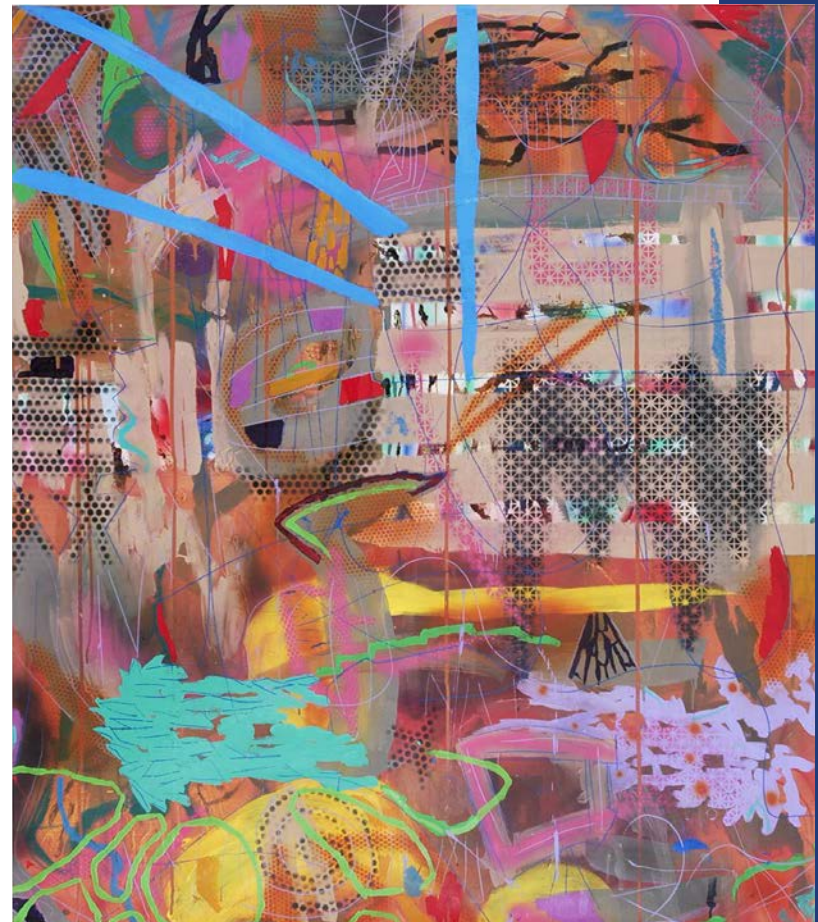
Somewhere remote

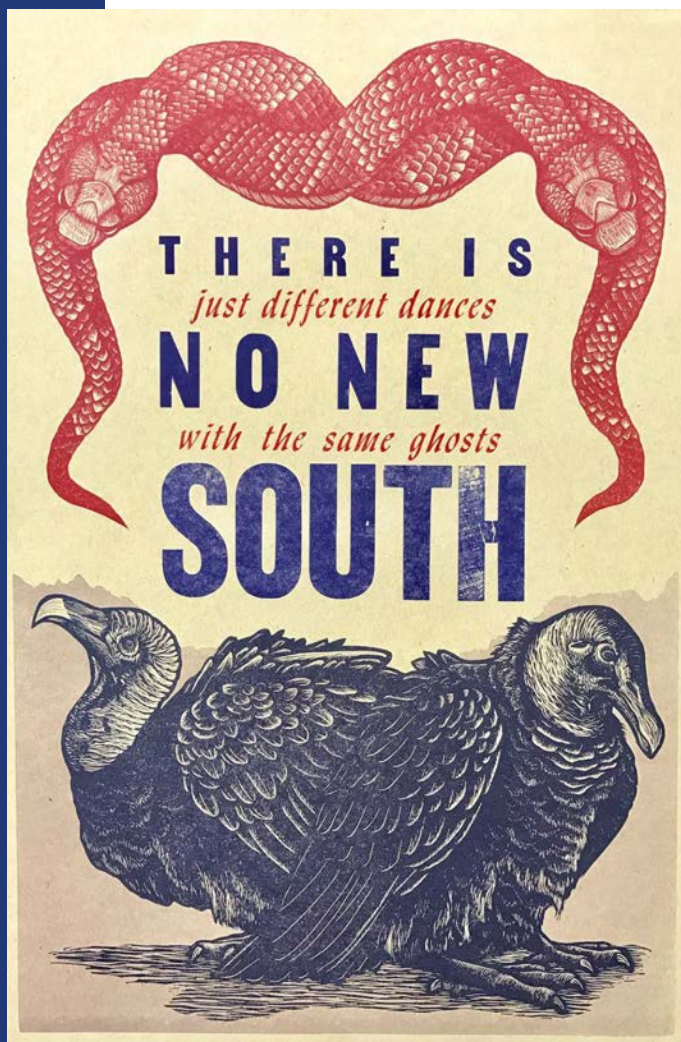
Running

On the wing of a red-shouldered hawk,

Evaporating in the sun”

Eric Kem is a painter and sculptor. Born in Gainesville, his travels have taken him to several continents and to see many great natural wonders and artworks.





## MOLLY KEMPSON

*No New South I*

2018

Linocut and wood/lead type letterpress print

Courtesy of the artist

"*No New South I* was carved and printed at the Ashantilly Press in Darien, Georgia in response to both the dog-whistle politics of the 2018 gubernatorial elections and attempts to rebrand the South by magazine, food and beverage, and tourism industries. We have inherited a rich and painful history in our region, and to embrace a southern identity while dismissing an inconvenient history and its current repercussions is reckless at best.

My work processes the complications of identity in this region through vernacular architecture, language and wildlife."



## NINA KOELMEYER

*UNTITLED*

2018

Oil and acrylic on canvas

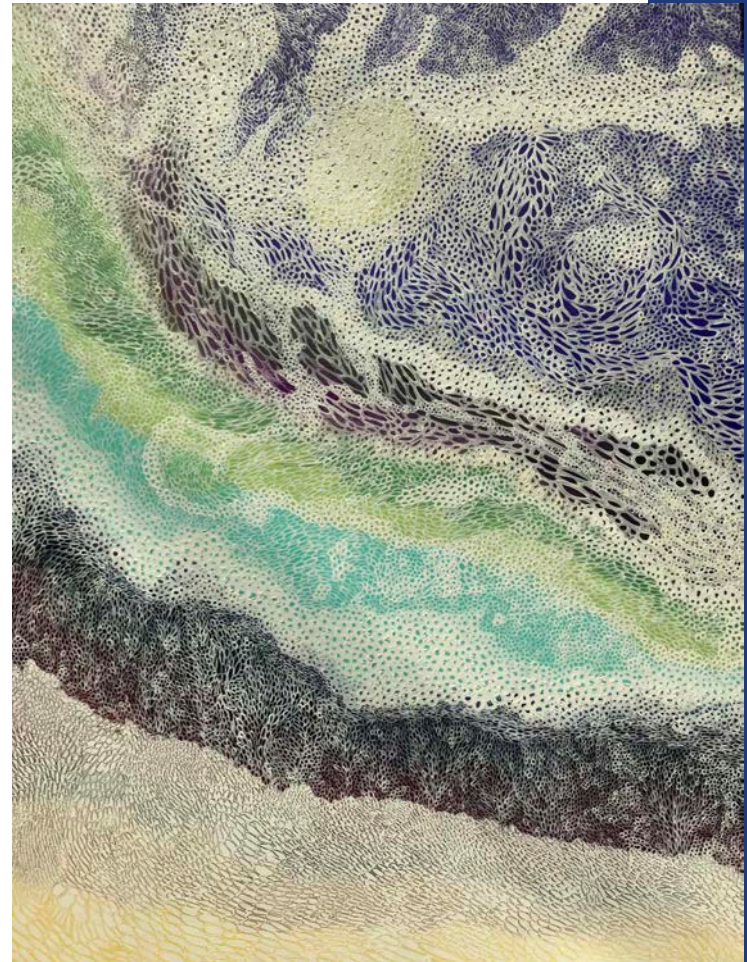
Courtesy of the artist

“This is my mind on meditation. In a world that is not as it seems, what I know to be true is my breath.

I follow breath to equilibrium, navigating through the quantum foam of thoughts, emotions, sensations ... reminding me what I am and what I am not.

Gainesville is home-base since 1978. UF/MA in Philosophy, I also trained as a dancer in Egypt and Spain. It was in Holland that I trained as a plein air painter. The focus of my plein-air work is the Florida beaches.

Recently I completed MoMA’s course on Abstract Expressionism which inspired me to apply for this exhibition.”







## SANDRA LEVEEN

*Shut*

2018

Photograph

Courtesy of the artist

“When I create a piece, be it a photograph, a personal essay or a painting, it is only a success in my eyes if it makes me smile. My hope is that when I share it with others it will bring a smile to their face as well.

While traveling from Gainesville to Crescent Beach passing the fruit and vegetable stand where we often stop to buy fresh produce I noticed the shut sign. It made me smile; I hope it will do the same for you.”

## SAM MENDEZ

### *Golden Wiener Vase*

2019

Red earthenware, underglaze, glaze, gold luster

Courtesy of the artist

*“Golden Wiener Vase is a sculptural vessel that serves as a memento for my girlhood. The patterning and colors I use evoke a sense of wonder, play and excitement. The lustered wieners represent curiosity, temptation and confusion about adolescence and puberty.”*

Sam Mendez received her BFA in ceramics from the University of Florida in 2016. Mendez currently lives in Gainesville, Florida where she teaches pottery classes and continues her studio practice in her home-built ceramic studio.





## SYLVIA MONTESINOS

*Floaters II*

2017

Watercolor and ink

Courtesy of the artist

“As I paint, I am focused on being in the moment, responding both visually and viscerally to the composition unfolding before me. Since my stroke in 2015, unpredictable, amorphous, permanent ink blots have become metaphors of my new life. Painting has become a way for me to grapple with uncertainty. Like a splatter of black ink on a white sheet of paper, mediums such as watercolor, gouache and ink reflect my new reality—this spontaneity, unpredictability and ephemeral sense of control we all feel in our lives.”

## PETER PALFI

*No MSG!*

2017

Wood, cast bronze, cast aluminum, silkscreen  
and enamel paint

Courtesy of the artist

“In my sculptures, I build unnerving narratives using animal and pop culture imagery, while taking cultural elements from different countries. Through cultural sensitivity, the illusion of cruelty, and provocative aesthetics, I shine light on a lesser known event held in China—the Yulin Dog Meat Festival. Bronze, treated wood and altered imagery, combined with the artwork’s scale, creates a monument for these helpless pets. The American style paper pail, together with the image of the pitbull, directly correlates the treatment of the breed in the Western world and its euthanasia rate to the human consumption of dogs at the Yulin Dog Meat Festival.”





## JOYCE PEARSON

*Silo 23*

2017

Photograph

Courtesy of the artist

“There is an attraction in old mechanical relics, such as in *Silo 23*. The silos that stand in Buffalo, New York are exemplary, rich in textural detail and tonal quality. Speaking of bygone eras, they represent important transitions in industry, mark a period of history, and serve as objects for thoughtful reflection.”

Joyce Pearson began her journey as a photographer thirty-five years ago. Her favorite subjects are weathered objects, abstracts and botanicals. She has carried her interest in photography to five continents and twenty countries. Born in North Carolina, she has lived in Baltimore, Upstate New York and Gainesville, Florida.



## ALFRED PHILLIPS

*Sheltered*

2018

Acrylic on canvas

Courtesy of a private collector

“Currently, I have been combining realism and abstraction in my paintings which I call ‘contemporary realism.’ By using acrylic paints—and combining other media occasionally—I find I can keep colors fresh, pure, and invigorated with life and atmosphere. I enjoy working quickly, so fast-drying acrylics seem to best suit my personality. In 2003, I ended my career in advertising and graphic design to concentrate full time on painting. I am fortunate to have sold internationally and exhibited extensively. Originally from Louisville, Kentucky, I relocated to Gainesville in 2013 after living and painting in Ft. Lauderdale for 10 years.”





## HUBERT PHIPPS

*Waterworks*

2016

Cast bronze

Courtesy of the artist

"I have no statement to make in the conventional sense of the word. I have inquired of art and found no truth beyond the pure enjoyment of it. It is the playground where I go to fantasize and practice being free.

In *Waterworks*, I get a sense of landscape, of movement, an undercurrent of water, even of flight. I don't remember trying to achieve this necessarily. I was searching for balance between positive and negative forms of space. The mystery of it appeals to me. In the end, it is just a game I play with the imagination."

## STEWART POWERS

*Forest Play 2 v3*

2016

Photograph

Courtesy of the artist

“As a teenager, I attended Sunday school at Holy Trinity Church where I met guest speaker Professor Jerry Uelsmann. He shared his superlative art photography and planted a seed.

I spent valuable time in graduate school with Prof. Uelsmann. My focus was gestural fictional landscapes—I avoided man-made elements. In hindsight, my livelihood was photographing families with their weddings and events, so that was anathema for my art.

I create gestural fragmented landscapes using digital technology. *Forest Play 2 v3* has 390 segments of one image rearranged to feature transparency, multiple layers, and increased depth. It is not done with Photoshop or filters. I created the methodology by trial and creating several hundred large photo collages between 2014 and 2017.”





## MANNY QUIROGA

*The Confessional*

2016

Mixed media

Courtesy of the artist

“Through my work, as a self-taught artist, I strive to create images that challenge a viewer’s traditional perceptions. A chance find of a discarded cello stand led to the creation of the confessional, a satirical view of my own Catholic upbringing, where Catholic education taught me that ‘suffering here on earth will lead to an eternal life in heaven.’ As an untrained artist, I relish making things out of unwanted items that others might consider trash, stopping my car, at times, to unscrew pieces of furniture that someone discarded on the side of the road. Enjoy!”

## VICKI SANTELLO

*Feathered Elegance*

2018

Photograph

Courtesy of the artist

“Photography is the art form I use to express myself following a traumatic period in my life. The healing process gave me unexpected gifts: a heightened level of awareness, a profound level of gratitude and new eyes to see the world. The creative process helped me heal, and continues to uplift and nurture me. When I engage in photography, I am fully immersed in the events unfolding in front of me. I strive to tell the story, every story, so the viewer is transported to the moment in time when I captured the image.”







## ABBY SOMMER

*Skull Study II*

2018

Graphite and charcoal pencil

Courtesy of the artist

“*Skull Study II* is a graphite and charcoal drawing based on the photography of American artist Irving Penn. A single hyena skull depicted in hyper-realistic detail, the piece speaks to the intricacy of anatomy and serves as an homage to the classic still life.”

Sommer is a second year University of Florida student currently pursuing a BFA in graphic design.

## STEWART J. THOMAS

*Mian Saraa: Pink Cliffs*

پرتگاه شنگرف - میانسرا

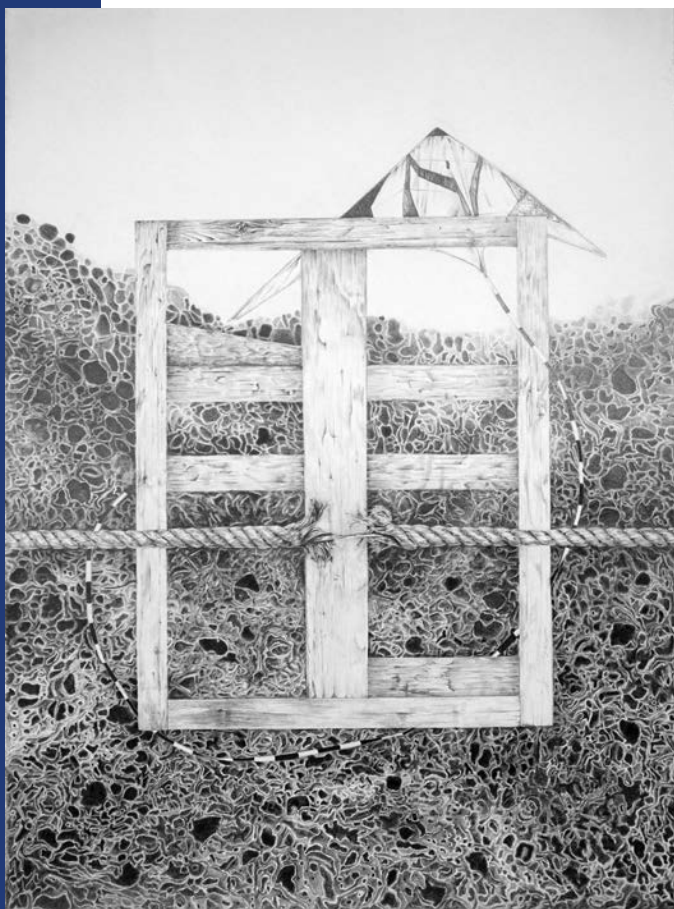
2018

Chinese ink on archival rag board

Courtesy of the artist

“In a life torn between places, it can be difficult to be present where I am. Growing up in Iran I thrived in the mountains, where I first learned the importance of being precisely in the moment—neither lingering back, nor leaning forward into anticipation. I struggle to apply this awareness to my heart, to open it to the present and feel truly at home where I am. In this piece, part of the series *Mian Saraa* (between homes), I attempt to transform the loss of the past into the direct creative experience of setting brush and ink to paper.”





## MICHELLE TILLANDER

*Breadth (Bob): IPF*

2017

Graphite pencil on paper

Courtesy of the artist

“Drawing for me as an artist/art educator is about inquiry in experiencing and knowing our world. While science offers scientific imagery, art allows us to visualize and express poetically our relationship to the world. The goal of *Breadth (Bob): IPF* is to raise awareness about a rare group of progressive and fatal lung diseases that affects the body at a cellular level. I use metaphors to provide structure, re-contextualize familiar objects in a new light, and to evoke emotion. The goal is to facilitate inquiry in understanding biodiversity and our place and role in a rapidly changing world.”

## LYNN TOMASZEWSKI

*Complex 16*

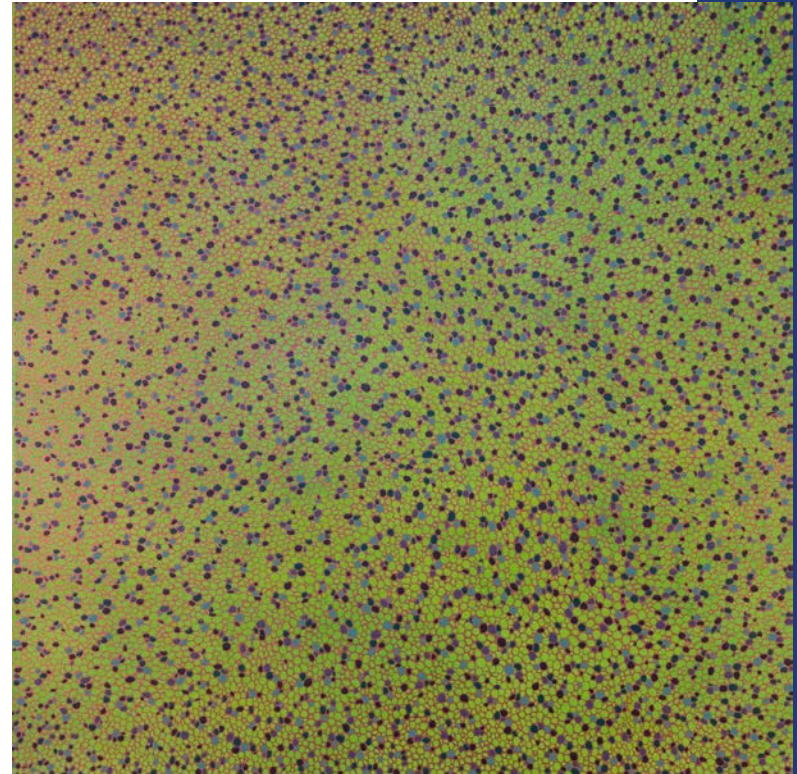
2014

Acrylic on board

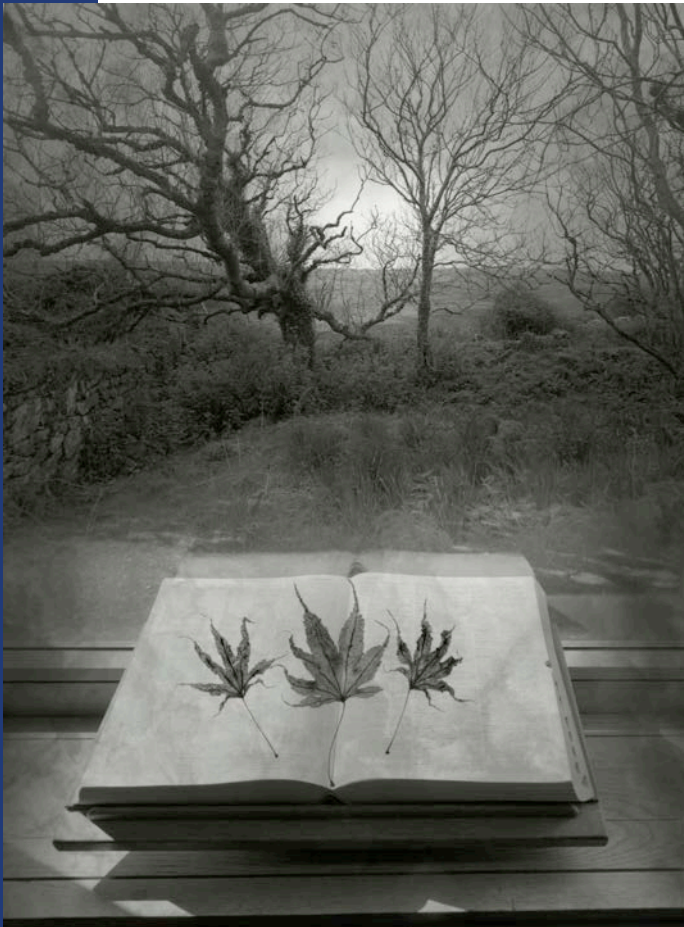
Courtesy of the artist

“My work is concerned with two major ideas: collaboration and play. I’m interested in Johan Huizinga’s ideas that, without play, there can be no civilized or collaborative behavior—that play precedes social formation by providing the framework for common goals, and serves as a surrogate for violence. In the paintings, marks often accumulate into unified fields. Each painting is a game whose rules are based on generative patterns and emergent structures.”

Tomaszewski is an artist, educator and arts administrator. She is currently serving as the Director of the School of Art and Art History at the University of Florida.







## JERRY UELSMANN

*Every Leaf Already Knows*

2018

Gelatin silver print

Courtesy of the artist

“In the photograph *Every Leaf Already Knows*, I invite the viewer to participate in a dialogue that explores the relationship between humankind and nature.

Three individual leaves resting in an open book evoke a sense of attempting to define the universe. The sun is seen through gnarled trees and stunted grass to suggest the undefined complexity of that universe, allowing the viewer to ponder the natural world’s ongoing mysteries.”



## CRAIG WALTERS

*Hand and Feet*

2017

Photograph

Courtesy of the artist

“This work, *Hand and Feet*, portrays the positive interaction possible between humans and other species and illustrates the intelligence and unique personality of a favorite hen. *Hand and Feet* was also conceived to contrast with the horrible treatment most poultry receive and to encourage demands for humane treatment of these and all sentient beings.”



Craig Walters is a self-taught photographer whose focus is the depiction of rural and urban scenes in black and white images. The majority of his photography is taken in northern Florida, featuring scenes of forests, wetlands, the ocean and the streets.



## JASON WILKOTZ

*The Hunter*

2018

Photograph

Courtesy of the artist

“Using maximalist post-processing techniques, my works reinterpret moments through a dramatic lens to accentuate the inherent spectacle of our reality. I come across scenes in everyday life and use the tools I have in order to realize the aesthetic potential of the scene. My choice of subject arises from the desire to create stories that stem from my everyday encounters, be it with individuals or the environment. By unveiling the cinematic qualities of the world around me, I aim to help people reenvision their ordinary life with a heightened sense of melodrama.”



## JURIED EXHIBITION

HARN MUSEUM OF ART | MARCH 5, 2019 - JULY 7, 2019

## CHECKLIST

### **Anthony Ackrill**

*Evening Song*

2017

Oil on canvas

48 x 48 inches

Courtesy of the artist

### **Nancy Betty**

*PORTAL*

2018

Oil on panel diptych

24 x 48 inches

Courtesy of the artist

### **Troid Brett**

*Greta*

2018

Oil on linen

16 x 20 inches

Courtesy of the artist

### **Celia R. Burger**

*Systems I.....Serving You*

2018

Acrylic on canvas

36 x 24 inches

Courtesy of the artist

### **Brianna Angelakis**

*Presentiments*

2017

Graphite on paper

72 x 51 inches

Courtesy of the artist

### **Heather Bjorn**

*Requiem*

2017

Photogram

11 x 8.5 inches

Courtesy of the artist

### **Gretchen Brooks**

*Connections*

2016

Fiber

36 x 34 inches

Courtesy of the artist

### **Gwendolyn Chrzanowski**

*Unobtainable*

2016

Oil on canvas

24 x 24 inches

Courtesy of the artist

### **Mariana Baquero**

*Recollection*

2016

Porcelain, fired to cone 6 in  
oxidation and reduction

18 x 36 x 16 inches

Courtesy of the artist

### **Steven Bradbury**

*Electrical Easement at Twilight*

2017

Graphite on Moleskine paper

7.5 x 10 inches

Courtesy of the artist

### **Louise Brown**

*Munich*

2017

Graphite, gesso, paint

32 x 31 inches

### **Jerry Coker**

*Mr. Sid*

2017

Metal

14 x 27 x 5 inches

Courtesy of the artist

**Ani Collier**

NY  
2016  
Digital collage on sublimated  
aluminum  
20 x 30 inches  
Courtesy of the artist

**Douglas D. Dankel II**

*Deliveries*  
2018  
Photography  
21 x 27 inches  
Courtesy of the artist

**Angela DeCarlis**

*Eloise with Teacup*  
2018  
Oil on canvas  
28 x 22 inches  
Courtesy of the artist

**M. Grace Downey**

*Do you remember when...*  
2018  
Acrylic paint on paper  
38 x 49.5 inches  
Courtesy of the artist

**Lorelei Esser**

*Shore Shaman*  
2017  
3-dimensional found object  
construction  
15 x 4.5 x 4.5 inches  
Courtesy of the artist

**Katie Evans**

*Bell Tower*  
2018  
Graphite  
23 x 23 inches  
Courtesy of the artist

**Michael Frommer**

*Global Warming*  
2018  
Acrylic on canvas  
36 x 48 inches  
Courtesy of the artist

**Nita Garland**

*B / Lilies*  
2017  
Digital photography  
18 x 28 inches  
Courtesy of Elizabeth and  
Dennis Tracy

**Karen Glaser**

*Spring Mojo*  
2017  
Photograph  
31 x 61 inches  
Courtesy of the artist

**Claire Elise Glenn**

*Compartmentalization*  
2018  
Mixed media  
25 x 35 inches  
Courtesy of the artist

**Richard Heipp**

*Reflection on Beuys #4, With  
Cymbals (DIA)*  
2017  
Acrylic paint on PVC sheet  
plastic  
38 x 58 inches  
Courtesy of the artist

**Barbara Holder**

*Who questions whom?*  
2017  
Photograph  
24 x 36 inches  
Courtesy of the artist

**Scott Horsley***All Out War on Everything 1*

2018

Acrylic and graphite on panels

28 x 40 inches

Courtesy of the artist

**Tom Hundersmarck***Extemporaneous*

2018

Mixed media

56 x 42 inches

Courtesy of the artist

**Benjamin Ingle***Hill (3)*

2018

Etching and lithography ink on  
paper

30 x 22 inches

Courtesy of the artist

**Eric Kem***Go Figure*

2016

Acrylic on canvas

63 x 55 inches

Courtesy of the artist

**Molly Kempson***No New South I*

2018

Linocut and wood/lead type

Letterpress Print

19 x 12.5 inches

Courtesy of the artist

**Nina Koelmeyer***UNTITLED*

2018

Oil and Acrylic on canvas

48 x 36 inches

Courtesy of the artist

**Sandra Leveen***Shut*

2018

Photography

20 x 30 inches

Courtesy of the artist

**Sam Mendez***Golden Wiener Vase*

2019

Red earthenware, underglaze,  
glaze, gold luster

12 x 6 x 6 inches

Courtesy of the artist

**Sylvia Montesinos***Floaters II*

2017

Watercolor and ink

8 x 8 inches

Courtesy of the artist

**Alexandra Morales***Diamond*

2018

Photography

15.3 x 23 inches

Courtesy of the artist

**Andrew Norris***Real Men Don't Settle*

2018

Oil on canvas

40 x 30 inches

Courtesy of the artist

**Peter Palfi***No MSG!*

2017

Wood, cast bronze, cast  
aluminum, silkscreen, enamel  
paint

3 x 2.5 x 2.5 feet

Courtesy of the artist

**Joyce Pearson***Silo 23*

2017

Photography

12 x 18 inches

Courtesy of the artist

**Alfred Phillips***Sheltered*

2018

Acrylic on canvas

36 x 36 inches

Courtesy of a private collector

**Hubert Phipps***Waterworks*

2016

Cast bronze

13 x 31 x 10 inches

Courtesy of the artist

**Stewart Powers***Forest Play 2 v3*

2016

Photography

45 x 30 inches

Courtesy of the artist



**Manny Quiroga**

*The Confessional*

2016

Mixed media

26.5 x 24 x 38 inches

Courtesy of the artist

**Matt Roberts**

*Deadland #3*

2018

Archival pigment print

24 x 36 inches

Courtesy of the artist

**Vicki Santello**

*Feathered Elegance*

2018

Photography

24 x 36 inches

Courtesy of the artist

**Jay Shoots**

*People's House*

2017

Silver gelatin photograph

28 x 36 inches

Courtesy of the artist

**Abby Sommer**

*Skull Study II*

2018

Graphite and charcoal pencil

12 x 16 inches

Courtesy of the artist

**Stewart Thomas**

*Miyaan Saraa: Pink Cliffs*

2018

Chinese ink on archival rag  
board

26 x 18 inches

Courtesy of the artist

**Michelle Tillander**

*Breadth (Bob): IPF*

2017

Graphite pencil on paper

30 x 22 inches

Courtesy of the artist

**Lynn Tomaszewski**

*Complex 16*

2014

Acrylic on board

24 x 24 inches

Courtesy of the artist

**Jerry Uelsmann**

*Every Leaf Already Knows*

2018

Silver gelatin print

28 x 22 inches

Courtesy of the artist

**Craig Walters**

*Hand and feet*

2017

Photography

11 x 14 inches

Courtesy of the artist

**M. Paige Ward**

*How Firm a Foundation II*

2017

Cast concrete, walnut, brass  
nails

14 x 9 x 7 inches

Courtesy of the artist

**Jason Wilkottz**

*The Hunter*

2018

Photograph

13 x 20 inches

Courtesy of the artist



JURIED EXHIBITION

