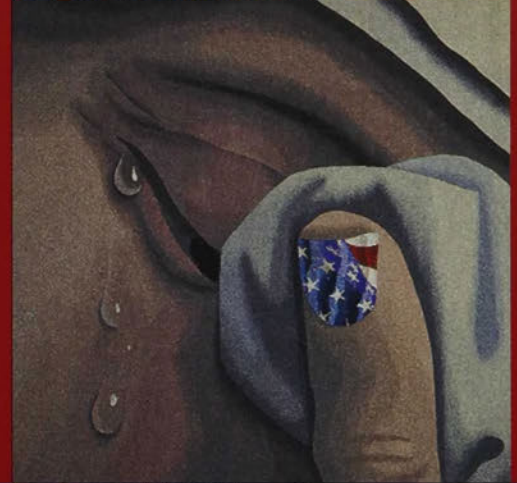


# The Faces of Politics:

In/Tolerance





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## In/Tolerance

Kate Anderson

Russell Biles

Michelle Browne

Syd Carpenter

Sonya Clark

Marcia Docter

Lindsay Ketterer Gates

Leslie Golomb

Melissa Maddonni Haims

Jan Hopkins

Nicholas Kripal

June Lee

Ke-Sook Lee

Wendy Maruyama

Amy Orr

Jon Eric Riis

Arturo Alonzo Sandoval

Joyce J. Scott

Mara Superior

Heather Ujiie



# Striking a Chord

Throughout history, art has been a powerful vehicle for voicing political viewpoints and inspiring social activism. It has swayed popular opinion, galvanized communities, and deepened public awareness of issues facing our communities and our world. Socially charged imagery has even served as a cathartic means towards resolution of personal history and cultural identity. With beauty, skill, and process, artists have loosened the grip of convention and allowed for broader political commentary.

Today, creative expression remains one of the most powerful ways to shape social consciousness. “The Faces of Politics: In/Tolerance” explores this storied tradition while examining modern approaches in contemporary craft. The artists whose work is presented in this exhibition address a broad range of topical issues, including gun violence, human rights, class divisions, race relations, government spending, animal activism, and more. These visual messages are especially potent in the midst of a presidential election and at a time when a confounding myriad of societal crises continue to challenge our world.

While art in all its forms can be a powerful agent for political awareness and

action, works in craft-based media can be especially effective lighting rods. Contemporary craft is created with everyday materials that are tactile and familiar. In this exhibition alone, there are objects made from clay, vintage yarn, handmade paper, metal, fruit peels, and battle flags. This intimacy fosters a direct connection that may not be as accessible in other art forms. What’s more, craft’s roots in function maintain deep ties to our shared history, thus articulating the messages in immediate and profound ways.

“The Faces of Politics: In/Tolerance” has been a unique opportunity for Fuller Craft Museum, sparking dialogue about institutional responsibilities when presenting highly sensitive topics that may incite a broad range of public response. How does a cultural institution address the political hot buttons while inspiring tolerance and acceptance? Do the works on exhibit have to change the world? Can they simply exist as pathways to deeper understanding that we occupy and share the same communities? In the end, the works brought together in “The Faces of Politics: In/Tolerance” are presented as such—as reminders that ultimately

we are connected to each other, to our histories, and to our future. That for better or for worse we share and own the struggles of a beautiful and challenged world.

We would like to thank our guest curator, Bruce D. Hoffman, for lending his expertise, vision and collaborative spirit to this project. We are indebted to Bruce for his leadership and for his ongoing commitment to championing the field of craft.

We express our deepest appreciation to the Graboys family, the Caroline R. Graboys fund, Katherine Glover, and our members for their generous support of “The Faces of Politics: In/Tolerance.” This project wouldn’t have been possible without their assistance. Gratitude is also extended to the visionary artists in the exhibition. We thank them for sharing work with us that is both masterful and deeply personal. It has been an honor to partner with all participants on this timely and meaningful exhibition.

Beth C. McLaughlin  
*Chief Curator of Exhibitions and  
Collections, Fuller Craft Museum*



# The Faces of Politics: In/Tolerance

**Bruce D. Hoffman**  
Curator

This exhibition is designed to examine how artists, through visual language and material choices, explore the ways in which they look at current world events—regional, national, and global in scope. “The Faces of Politics: In/Tolerance,” as a title, was not chosen lightly, nor the artists and artworks selected at random. Yes, this exhibition has a somewhat political and social bias: this I unequivocally offer upfront. To me, the curator’s role is to inform and to enlighten by bringing together a variety of artistic narratives and creating a dialogue between the viewer and the work. If successful, the conversation will ultimately be taken outside of the walls of the museum.

In the Fall of 2014, I was invited to curate an exhibition for Fuller Craft Museum, sched-

2016 will be a pivotal time in the United States: A watershed moment in the divide of our national political system. Racial tension, religious freedom, terrorism, gun control, women’s health and reproductive rights, equality in the work place, gender equality, and LGBT rights are all vulnerable to drastic changes: good and bad. The political ramifications will have a global effect for decades to follow.

We have become a culture of 24/7 news alerts, saturated by mass media’s propaganda-style images lacking intelligent literary context, and bogged with exploitive messaging. No longer do we weigh and measure situations, which allow for appropriate conclusions. Instead we make rash decisions ultimately resulting in devastat-

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uled for the Spring of 2016. At the time there was no set agenda for a thematic exhibition, however one thing was clear:

ing consequences. “The Faces of Politics: In/Tolerance” is designed to present for the viewer, through artists’ visual language, contemporary, hard-line, uncomfort-

able issues, allowing for questioning, anger, discontentment, contemplation, compassion, understanding... a gambit of emotional and intelligent decision-making.

Art has the uncanny ability to breakdown walls: age, race, gender, political, social, environmental, economic, and cultural. These highly accomplished and respected studio artists were chosen for their diversity and unique styles of working with a variety of mediums and techniques. Their creations are stunningly beautiful. Most importantly, en masse the work delivers a profoundly strong narrative. The objects presented are all deeply personal and moving, while addressing universal concerns.

**Kate Anderson** has for many years explored the notion of High/Low Art. She chooses everyday objects, most often the teapot form, and meticulously constructs the form by knotting waxed linen thread. Anderson makes a conscious choice by using a method and material that is laborious and time consuming. The object (teapot) and the material used (linen thread) represent stereotypical assumptions of women's work and social status. Anderson is keen on appropriating contemporary iconic images: an empowering act elevating the ordinary.

**Russell Biles** masterfully manipulates clay. He has been focusing on a series of works dealing with memory and perceptions from his childhood in North Carolina. In the style of Staffordshire pottery, Biles presents vignettes that at first glance seem gentle. On closer examination one realizes the implications of the racial tensions present in the narrative. Biles questions generational stereotypes that are inherently frozen into popular culture. These societal markers painfully manifest themselves in each generation.

Russell Biles, *2nd Best Fight I Ever Saw and Wasn't In (Sixth Grade)*, 2014

**Michelle Browne and Leslie Golomb** have collaborated on some truly compelling works. Using stock photo images, easily and inexpensively appropriated via the Internet, Browne and Golomb print powerful images of young women and girls, almost giddy in joyful repose, on fabric with large format collage-style designs. These





images are hauntingly beautiful while exposing how vulnerable young women are in most societies today.

**Syd Carpenter's** recent sculptures address how contemporary African American farming families are dealing with their legacies: weighing the social and economic impact of selling off land and how new generations have chosen to move away from the farm. With access to higher education and more lucrative financial opportunities, the small family farmers are disappearing. Carpenter has spent time visiting and interviewing regional farming families, where she has gathered images of tools and objects that so eloquently express the majestic history of these families.

**Sonya Clark** is a master at working with unexpected materials to explore race and racism with sublime composure and an eloquent hand. Most powerful are her recent works using the Confederate Flag as a catalyst for creating a dialogue about racial divisions in the United States. By manipulating this historically and racially charged symbol, Clark deconstructs, dyes, and bleaches the flag to raise questions of how we view, covet, despise, worship, and loathe such symbolic objects.

**Marcia Docter's** fiber arts technique of choice has been embroidery for many years. Typically perceived as a genteel ladies' hobby, Docter exploits the embroidery medium with a no-holds-barred vigor and imagination. She addresses politically and socially charged topics by using what seems at first glance tongue-in-cheek cartoon imagery. Yet the portent is delivered with a daggers' precision as she draws the viewer in, striking into the heart of how corrosive power can be in our political system.

**Lindsay Ketterer Gates** constructs industrial materials with the eye of a couture designer and craftswoman. Utilizing the traditions of patterning for garment construction, Gates transforms metal into enchanting forms. She has chosen to address issues of gun violence and race. These two proud forms, seen on page 22, are constructed from metal mesh screening—one dark, one light. Each object is violated by a symbolic gunshot wound decorated with red lace-like wire and miniature guns, emulating fine lace and beadwork found on celebration gowns. The juxtaposing of physical beauty with malevolence is palpable.



Joyce J. Scott, *Lynched Tree*, detail, 2011

**Melissa Maddonni Haims** has been cataloguing gun violence in the United States throughout this past year. *Creep* chronicles and maps the exasperating volume of gun violence and loss of lives during 2015. Maddonni Haims, known for environmental “yarn bombings” has created this pivotal work with crocheted forms. Maddonni Haims spends much time working with children and communities embracing the social-environmental joy of public art and community projects. Like pins on a map, this visual impact of the work hits hard, even overwhelms. Maddonni Haims has struck a proverbial nerve in a gut-wrenching fashion.



Mara Superior, *Piggy Bankers/The Great Recession of 2008, 2009*

**Jan Hopkins** embraces nature and explores the structural nuances and engineering marvels found in organic matter, such as leaves, pods, and skins. Hopkins's work is strongly rooted in the human mark and purpose. When presented with the theme of this exhibition, Hopkins chose to explore identity most significant to her: the role and treatment of Japanese Americans in the United States during and ensuing World War II. As a second generation Japanese American, Hopkins and her siblings, like millions of children of American immigrants, begin life surrounded by love and support, only to experience stereotypical bigotry during their adolescent years.

**Nicholas Kripal's** work explores sacred spaces and how we experience and engage those realms. Much of Kripal's work is created for specific environments. His baptismal fonts and labyrinths are based on religious symbolism and love iconography. Using simple, strong materials, Kripal's work invokes a strong sense of place and stability in a constantly changing world. We are often confronted with symbols that represent one side or another. Kripal allows us all to contemplate spirituality and the right to worship freely and unburdened.

**June Lee** lives and works in Korea. Having studied and worked in the United States, she has been developing an ongoing theme concerning identity. Fastidiously gluing delicate threads to forms, Lee plays with the fine balance

between kitsch and fine craft. Her recent works question identity and how we interact in society. The imbued message of "See No Evil, Hear No Evil, Speak No Evil" is clear.

**Ke-Sook Lee** was born in Korea and raised during the Korean War. She has lived and worked in the United States for most of her adult life as a housewife raising two children, and began her artistic exploration later in life. The genetic signature of domestic work and a woman's roles has guided her visual language throughout her career. The first woman in her family to read and write, Lee uses the needle and thread as a metaphor for alternative language and communication.

**Wendy Maruyama** is a true tour-de-force in the studio furniture world. With planet Earth as her main inspiration, Maruyama has drawn on nature and cultural identity as an influential signature in her work. In recent years, her work has strayed from the root of functional sculpture, detouring into the world of conservation and preservation. A long-time animal rights advocate, Maruyama is bringing a voice to the horrific world of elephant poaching and the illegal international ivory trade.

**Amy Orr's** work delves into the impact of political uncertainty and socio-economic hardships. Using repurposed credit cards, she questions conspicuous consumption and explores pressing concerns most families face today: food, housing, and healthcare.

**Jon Eric Riis** is a master of tapestry art. His work, often embedded with political and socially charged narratives, questions gender identity, poverty, gun violence, and equality. Stunningly beautiful in design and color, Riis presents us with the ever-present question of our inalienable rights to life, liberty, and the pursuit of happiness.

**Arturo Alonzo Sandoval** has, through the use of mixed media and textiles, questioned our constitutional rights to freedom. Sandoval's work has long mirrored his passion for industrial materials and their strong, reflective, and vibrant qualities. Recently he has begun to weave powerful narrative elements into his works. And like many of the artists in this exhibition, Sandoval is motivated by the rise of intolerance and hate blanketing our country. "Forgive" is without a doubt an in-your-face reaction to hate and ignorance.

**Joyce J. Scott** is a true Renaissance artist, embodying unfettered creativity while confronting all that is oppressive and unjust. She has long embraced being an ardent voice for social injustice. Through her traditional beadwork and construction techniques, she has become one of our great visual poets. Her powerful work "Lynched Tree" confronts the viewer with the horror of hate, race, and violence against women. The seminal piece is unsettling, engaging, provocative, and true.

**Mara Superior** has for decades explored the nuances and beauty of porcelain. Influenced by patterns and forms often found in regional art, Superior builds delicate and refined functional ware, transforming them into precious craft objects. In recent years, she explored political and social messaging. Using the Piggy Bank, a mundane object historically used to teach children the discipline of saving money, Superior presents an opulently stunning bank, built from fine porcelain, exposing the greed and corruption in our current banking world.

"The Faces of Politics: In/Tolerance" is designed to question, promote change, and improve the world in which we all share and live.

**Heather Ujiie's** work in the fiber arts combines technology, digital printing, and contemporary design. Greatly influenced by global textiles and pattern-making, she embraces colors and form in remarkable ways to create masterful objects that are often monumental in scale. Ujiie's most recent work explores environmental concerns, specifically the mass extinction of the earth's flora and fauna.

"The Faces of Politics: In/Tolerance" is designed to question, promote change, and improve the world in which we all share and live.

Bruce D. Hoffman  
*Curator*

## In Their Own Words

### Kate Anderson

*Barbara Kruger Teapot*, 2008

Knotted waxed linen, stainless steel  
21" x 26"

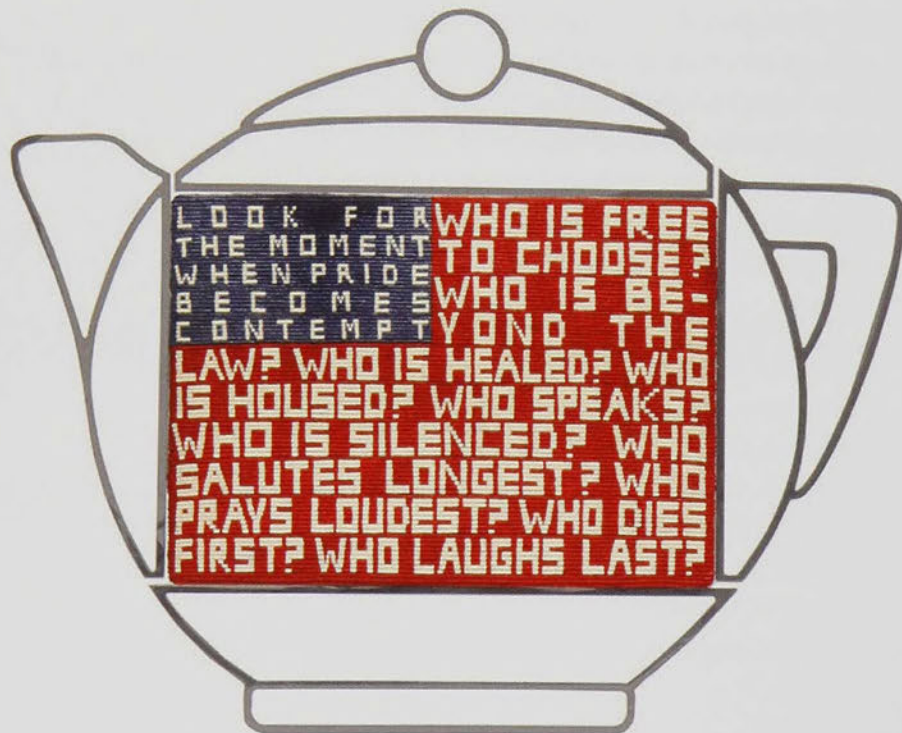
*Jackie/TIME*, 2015

Knotted waxed thread, lucite,  
stainless steel  
9.75" x 9" x 1.75"

For 15 years, I was a painter before I decided to take a knotting workshop with noted textile artist, Jane Sauer. I couldn't stop knotting. It continues to be the magic of hundreds of knots placed meticulously next to each other that simultaneously creates a granular breathing surface—an image and a structure—that holds my obsession.

For the *Barbara Kruger Teapot*, I used the most simple iconic teapot form as my canvas and two-ply waxed threads as my paint. Making hundreds of knots,

creating narratives with threads, placing colors in such a way as to optically create new colors, all serve to satisfy the technical challenge of making work. Quoting from famous paintings of the pop era or looking at wonderful vintage imagery from the mid-century strikes a chord deep within. I can pay homage while at the same time reinterpreting the experience of how we are meant to perceive a snapshot of American history.



## Sonya Clark

*Untitled*, 2015

Cotton Confederate battle flags

dyed and bleached

Each piece 3' x 5'

I investigate materials and symbols as cultural interfaces. When trying to unravel complex issues, I use media that holds meaning and relevance. I begin with cloth. Our constant contact with cloth provides a fluency in its language. Cloth's dialogue ranges from vernacular to political to poetic. I use the language of objects to navigate accord and discord. Charged with agency, objects have the mysterious ability to reflect or absorb us. I find my image, my personal story, in an object. But it is also the object's ability to act as a rhizome—offering multiple ways in which it can be discovered or read—that draws me in. To sustain my practice, I milk the object and question the viewer about these collective meanings. My stories, your stories, and our stories are held in the object. I work in series to reframe the object as a mediated compilation of our stories. In this way, the everyday “thing” becomes a lens through which we may better see one another.



## Arturo Alonzo Sandoval

State of the Union No. 14:

Matthew 18 verses 21-22, 2016

Jacquard woven cotton art quilt, netting,  
vinyl art text, skeletons, monofilament  
threads, metallic fringe

68" x 84"



As a Vietnam veteran, I held inside me for over 25 years intense feelings and emotions caused by the outcome of that war, one that adversely affected many American families. The Vietnam Conflict lost many sons, daughters, fathers, sisters, and brothers. I was angered by the Reagan Administration newspaper headlines and populist magazine imagery from 1980–1984, and this content spoke to the issues I portray in my newly conceived political art series.

In 1982, singer and songwriter Billy Joel's album *Nylon Curtain* inspired me to put aside any fears of the Nixon government recrimination. In my research for a symbol to use for this new political art series, it was a line from Mr. Joel's song titled *Allentown* that drew my attention: "...where they threw an American flag in our face." The design of the flag seemed the ideal format on which I could incorporate many images, text, and materials to represent my

emotions, visual concerns, and political issues. The American flag also is a well-known symbol and would surely attract the attention of non-art oriented spectators and encourage viewer engagement.

Through simplicity and boldness in design, I seek to draw urgent attention to political or social issues being presented on the flag. These visual elements include physical structure, various layered surfaces, texture, color, scale, and the varied format in presentation—flat, vertical, waving right or left, or in distress (upside down). Materials have included Kentucky barn roofing, metal, silk, jacquard woven tapestries, color transparencies, copy art on rag paper, photography, magazine images, newspaper images and text, acetate transparencies, iron-on fabric transfers, camouflage fabrics, paint, neon colors, shredded money, an umbrella, braid, netting, fringe, plastic skeletons, and repurposed American flags. Several

flags from this series have experienced censorship, but others are in corporate, bank, private, and public collections.

For the 2016 exhibition, "The Faces of Politics: In/Tolerance," I was motivated to create another USA flag in distress because of the remarkable act of forgiveness given to the perpetrator Dylan Storm Roof by the survivors and family members of the shooting spree at the Historical Emanuel African Methodist Episcopal Church in Charleston, South Carolina. An image from his website depicting the Confederate flag is included along with a photograph of Rowan County Clerk Kim Davis. (As of December 2015, Davis still refused to sign marriage licenses of gay couples, despite the Supreme Court ruling that these individuals have a right to be married.) For me, both instances of injustice equally require monumental acts of "forgiveness," as Jesus stated to Peter in Matthew 18: Verses 21-22.

## Russell Biles

*2nd Best Fight I Ever Saw and  
Wasn't In (Sixth Grade)*, 2014

Porcelain

10" x 5.5" x 5.5"





*Baby, Baby It's a White World*  
(*First Grade*), 2014  
Porcelain  
8" x 6" x 7"

*Baby, Baby it's a White World (First Grade)* and *Second Best Fight I Ever Saw that I Wasn't In (Sixth Grade)* are from the series *The Lost World (Gone)*. This series looks back 50 years to memories of my childhood in the mill town of Concord, North Carolina. It highlights events and circumstances that I believe reflect our social evolution and invite comparisons between the past and the present. These comparisons can be viewed literally or metaphorically.

When compiling subjects for this series I tried to think of memorable scenarios that spoke to issues of today and to my responsibilities as a parent and grandparent. Also, I wanted to evoke the perspective of a child experiencing a world created for them by adults. An adult influence, good and bad, not only creates the moment but steers generations to come.

Having started school at the beginning of integration and civil rights, racism was prominent in my youth. My first grade class had 24 white students and one black student – a ratio that didn't change much until the sixth grade. By then, integration had progressed to half a dozen black children in my class. This



early exposure to racial inequality is reflected in *Baby, Baby It's a White World*.

Conflicts between the races increased during my school years. There were fights; one epic fight in particular was exceptionally violent and brutal. Like most other kids, I had never seen anything like it. Two kids, ages 10 or 11, went at each other toe-to-toe like grown men. *Second Best Fight I Ever Saw that I Wasn't In (Sixth Grade)* was inspired by this formative experience.

Today, as I look back, I realize how unconscionable the execution of integration was for the first black students.

There was a total lack of compassion and understanding for these youth. They were pawns of adult hatred based on race; as children, we all were.

Even more troubling is that 50 years later the lack of compassion and understanding still infects our society. We still discriminate against others based on race, gender, social class, and sexual preference. As parents and grandparents, it is our responsibility to instill our children with moral guidance. But what kind of future will they have?

Michelle Browne and  
Leslie Golomb

*Fatima After the Fall*, 2013

Hand-printed and appliquéd quilt

34" x 72"



*Fatima Goes to Africa*, 2013  
Hand-printed and appliquéd  
on cotton fabric  
82" x 70"

The two works selected for "The Faces of Politics: In/Tolerance" are part of a series titled *Unfolding Narratives: Story Quilts*. We chose printmaking and quilt forms to suggest stories that feature girls and young women in turbulent situations. The subjects originated as commodities, stock photos on the web. We gave each a name, a story, and a setting. From the web image, each was hand carved onto a block print before being silkscreened on fabric, which was then cut up and quilted.

As artists, we are particularly interested in identity, multiculturalism, and gender politics. *Fatima After the Fall* speaks to the reality of Muslim women coming to America, leaving one hostile world to encounter prejudice and intolerance in the United States. In *Fatima Goes to Africa*, we 'gender bend' the protagonist into both male and female characters, each in conflict with the other as a result of the African AIDS pandemic.

Both works address the complexity of being female in a world of contradictions, a world in which even human life is disposable.



## June Lee

*Witness (And Then There Were None)*,

2013

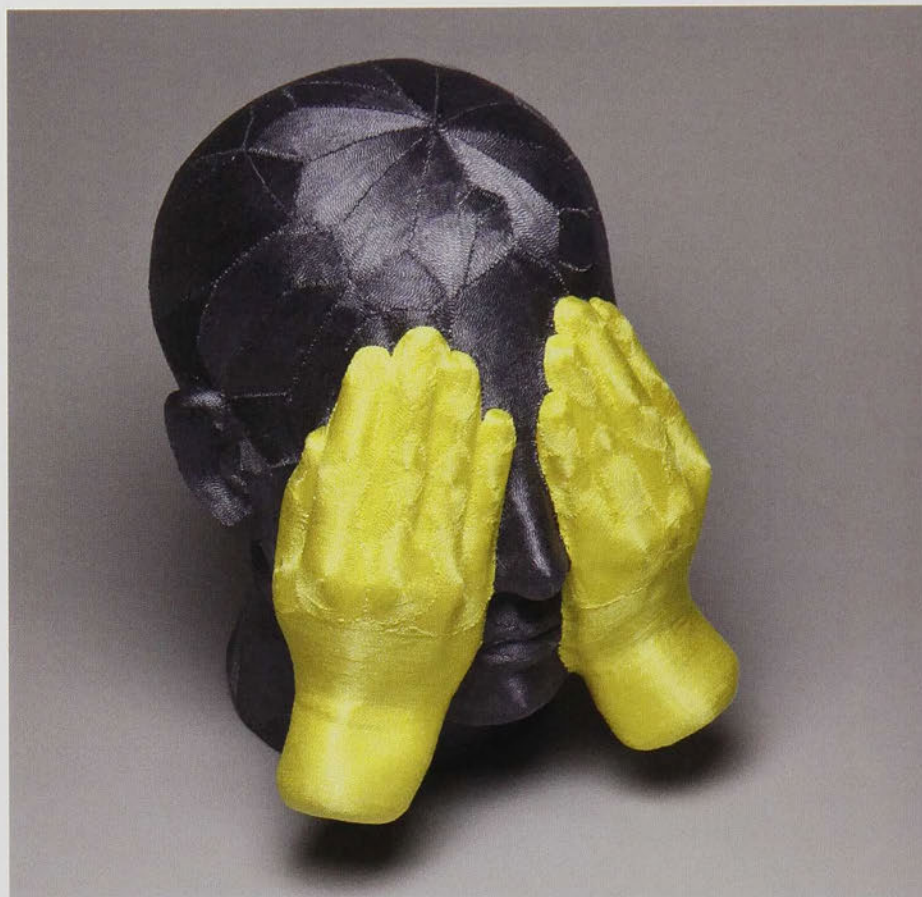
Mixed media

13" x 11" x 10" each

Before the development of civilization, everyone in society worked collaboratively, knowing that helping each other was necessary for survival. Villages farmed together and shared the joys and sorrows of life. However, as society progressed with industrialization and machines replaced people, individuals started to realize that they can still survive without gathering forces. Machines and factories were able to do what villagers did as a whole, yet much faster and more precisely. As time passed and society developed, people were able to indulge in a more comfortable life. Lost was the solidarity of a collective, and individuals became increasingly indifferent towards each other.

*Bystander Series* (2011-12) focuses on the social phenomenon of bystander effect, in which the majority of people, when witnessing others in dangerous situations, merely stand back with arms crossed. The latest work *Witness (And Then There Were None)* focuses on those who would simply wait and remain a witness.

A crowd may form, allowing for anonymity and unspoken approval to remain disengaged, even if it means deserting the individual as he or she faces danger. They reject responsibility, blinding themselves, pretending not to see what they see and hear what they hear. They don't speak the truth. An individual willingly becomes lost



in the crowd, seeking absolution from civic responsibility. They choose to remain a witness.

What I wish to ask through this project is what makes people gather into a crowd and ignore their sense of civic and ethical responsibility? Ironically, in a society that values individuality, people reject their

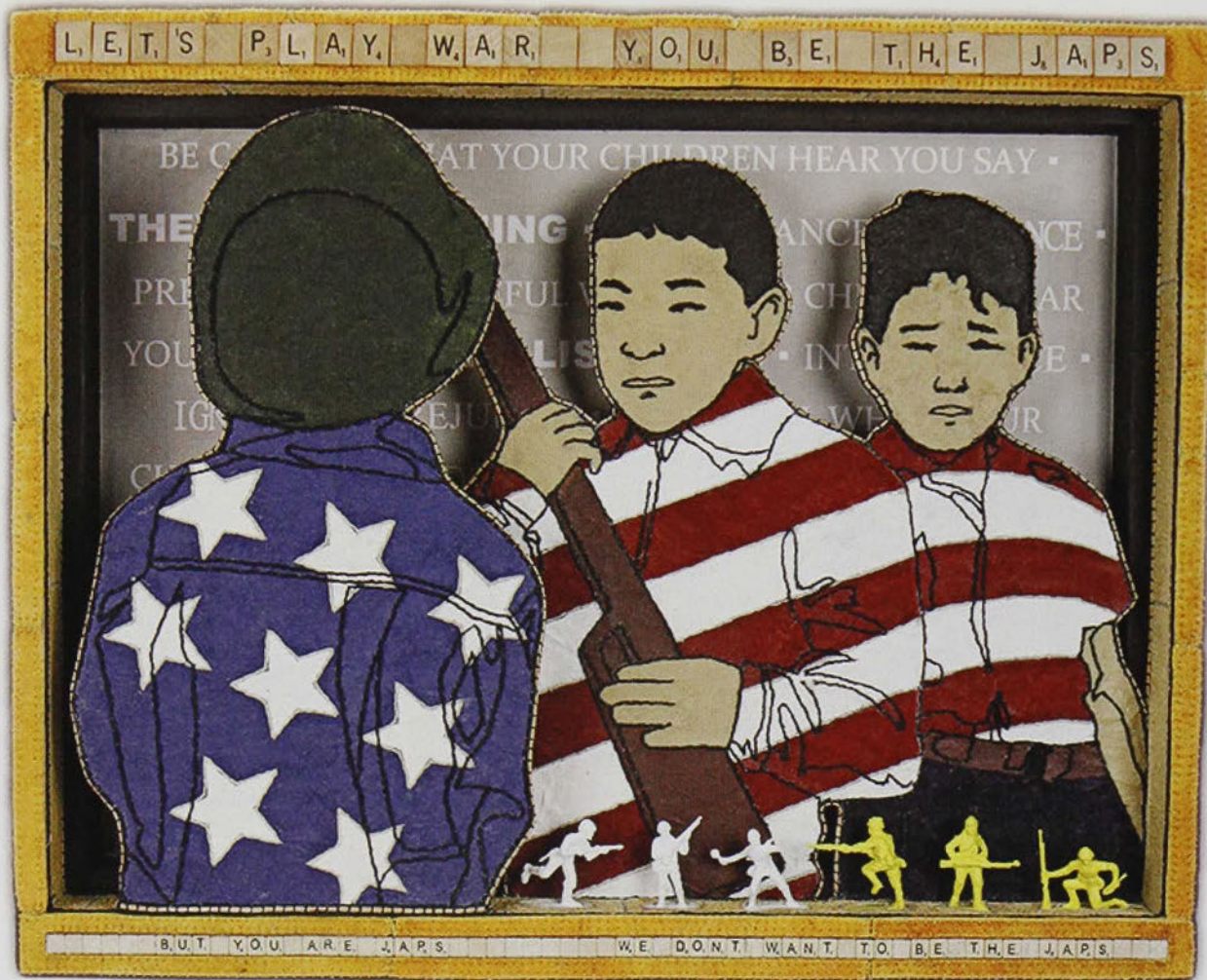
independent selves to become a part of the crowd, dissolving into an invisible presence that's there, but not actually there. This project also makes me think about how I would feel to be part of a witnessing crowd as if nothing has ever happened, or if I were the individual left out from that crowd.



## Jan Hopkins

*Out of the Mouth of Babes*, 2015

Cantaloupe peel, grapefruit peel, cedar bark, waxed linen, acrylic paint on hemp paper and mounted on wood panels  
19" x 24" x 3.5"



My husband and I are working on a series of work about a sad part of my family history: the Japanese-American Internment. *Out of the Mouths of Babes* is a story my mother told me about my brothers who were born shortly after the war. At the tender ages of 8 and

10, 11 years after the war, my brother's friend called out, "Hey, let's play war, you can be the Japs." Bewildered at the thought of being the "enemy," my brother said in reply, "We don't want to be the Japs." Perhaps more bewildered than my brother, his friend

replied, "but, you are Japs." Confused, my brother ran home and asked my mom, "Mom, Delbert said I'm a Jap. I'm not a Jap, am I?" My mom looked at him, taken back by his question, and then replied in a quiet voice, "You are Japanese American."

## Jon Eric Riis

*Tears for America*, 2013  
Metallic thread, hand sewn  
Swarovski crystal beads  
68" x 77"

Many Americans seem to honestly believe that their country both invented and perfected the idea of freedom, and that our overall lifestyle in the United States far surpasses that of other countries. In fact, our quality of life has greatly declined over the last decades

as murders and violent crimes have increased and levels of formal education have declined. It is my belief that we don't educate people anymore. We simply train them for employment.

One might surmise that the depicted individual in *Tears for America* is taking

into account the recurring issues of American culture, particularly racism and gun violence, sexism/misogyny, gay hatred/homophobia, and religious hatred. Or is the subject questioning whether we, as a nation, value intellect and rationality?



## Lindsay Ketterer Gates

*Stigmata*, 2015

Stainless steel, mesh, plastic guns,  
coated copper wire, paint  
25" x 14" x 6" (each half)

This piece is not intended to tell you anything. It is intended to provoke. It represents the issue of guns in America and aims to bring to light the many different views on the issue. Each person's interpretation of the work will be based on their personal experiences. What I see when I look at it may be very different than what you see, because our worlds, our backgrounds, our daily lives, our cultures, and our beliefs may be different. What are your thoughts when you look at this piece? What does it represent in your mind? Does it need to be resolved? What is the answer?







## Melissa Maddonni Haims

*Creep*, 2015

*Site-specific installation crocheted from new and vintage yarns and filled with post-industrial, pre-consumer stuffing*

*Creep* is a site-specific installation project about gun violence and children in America. Every day, on average, 48 children and teens are shot in murders, assaults, suicides, suicide attempts, unintentional shootings, and instances of police intervention. Seven of them are fatalities. That means 2,555 youths die each year on average from gun violence. Each crocheted piece in this sculpture represents one of those children.

As gun violence becomes more pervasive across our nation, we must pause to think about these numbers and how devastating they are. In 2014, 12,577<sup>1</sup> people died because of gun violence. 3,000 were children.

During this yearlong project I have been documenting their deaths with this installation. I began to crochet for these children and continued to add individual pieces to the sculpture until December 31st, 2015 at 11:59pm. As these numbers crept up every day, the work changed and grew ever so slightly, along with our horrific gun control problem.

These are not my children. This is not my tragedy. But, collectively, as Americans, we are all accountable for their deaths.



Until we can enact sensible gun laws, we are all responsible, as if these children were our own.

As artists, we challenge our audiences with a range of views: beauty, fear, reality, tragedy, and joy. I can only hope that this body of work will challenge our community—in particular our American community—to change the way we own guns to make it safer for our children. We cannot “solve” mental illness. We cannot “solve” terrorism. We

cannot “solve” crimes against humanity. But we can enact sensible gun laws while protecting our 2nd Amendment rights. We can elect officials who believe that background checks, waiting periods, and Child Access Prevention Laws will work towards a safer America for our children.

1. From the Gun Violence Archive. As per the Brady Campaign stat sheet, this number does not include suicides, which was nearly 20,000.



## Ke-Sook Lee

*Curios Hole*, 2009

Thread, tarlatan, fabric, acrylic, mulberry paper, hand embroidery, paint

24" x 17.5"



The drawing is pure, a trace of honest heart that poured out of a passionate spontaneity from my soul. Exploring mark-making devices and adopting found materials from mundane life, the work captures cast shadows from feminine experiences that are stored in my subconscious.

For 18 years, I peered out through my window to see the world, while putting my art career on hold to fulfill my responsibilities as a mother and wife. Raising children at home full time was rewarding, providing many happy experiences. However, during that time my art career was not given an opportunity to fully flourish.

*Ode to Sprouts*, 2015

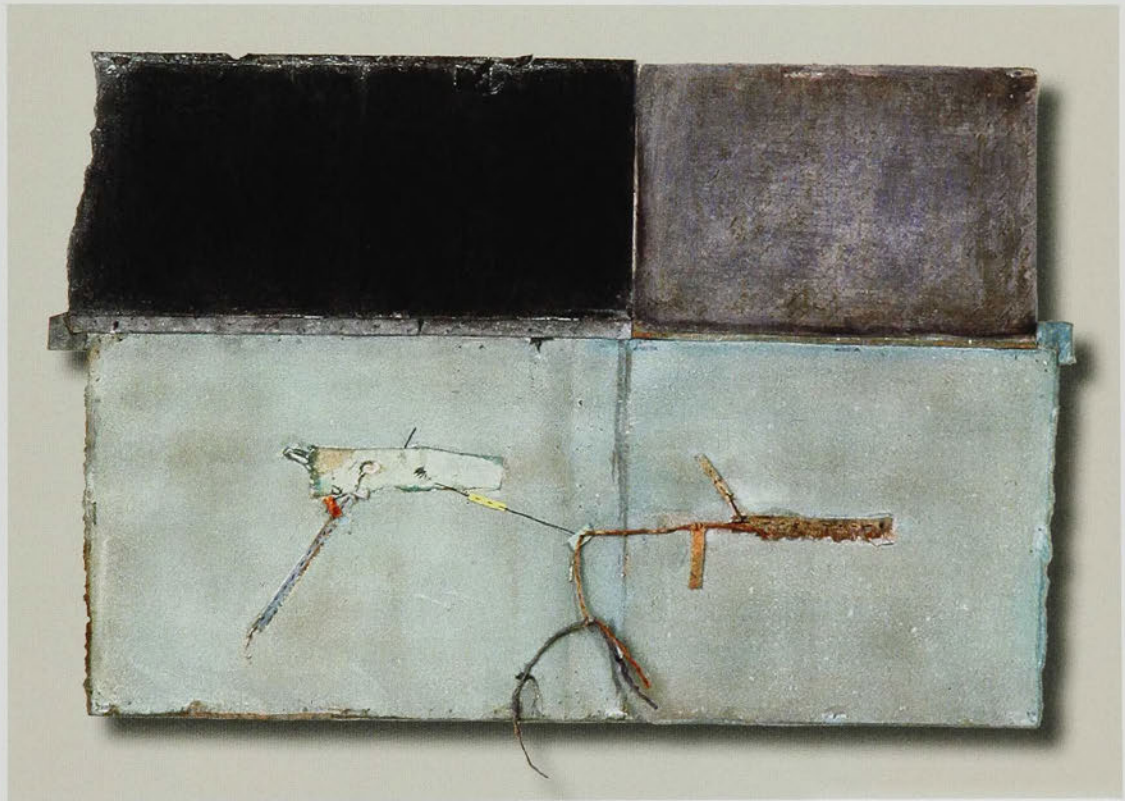
Thread, tarlatan, fabric, acrylic, mulberry paper, hand embroidery, crochet, paint

24" x 17.5"



In the modern world, women have been struggling to take care of the domestic household and a career outside the home. Some succeed, and some fail. Yet many women struggle to cultivate individual potential, to bloom within and beyond their capacity. My work concerns these feminine experiences of independence as a woman.

*Swimmer*, 1985  
Thread, mixed media, hand  
embroidery, collages, paint  
31" x 24"



## Mara Superior

*Piggy Bankers/The Great Recession*  
of 2008, 2009

Porcelain, wood, white gold leaf,  
gold leaf, bone, brass balls

24" x 23" x 9.5"



(detail)

*Piggy Bankers/The Great Recession Of 2008* is a document of events leading up to the global financial crisis. One side shows how Main Street was affected by the actions of the "big banks," insurance companies, and Wall Street. The other side shows how the dominos tumbled after the fall of Lehman Brothers on

September 15, 2008, an event that was perilously close to bringing down the entire financial system. The piece is crowned by the Piggy Banker who is unable to see beyond his own "golden parachute," excessively enriching himself at the expense of all others.



## Marcia Docter

*"And those who were dancing were thought to be insane by those who could not hear the music."*

*Friedrich Nietzsche. The Axis of Evil was not dancing...., 2015*

Unbleached Irish linen, DMC cotton embroidery thread, wooden hoops

*Catwoman, 2015*  
hoop: 22" diameter  
a.k.a. Condoleezza Rice





*Bandit* (detail), 2015  
hoop: 18" diameter  
a.k.a. Donald Rumsfeld



*Wild Dog* (detail), 2015  
hoop: 18" diameter  
a.k.a. George W. Bush



*Damage Control* (detail), 2015  
hoop: 18" diameter  
a.k.a. Dick Cheney



I have always had something to say. Previously, I employed comic book characters to express my ideas. Using only hand embroidery techniques, I worked my messages into the thoughts of these characters using the cartoon "bubble" to spell out my observations on life, truth, justice, honor and dignity.

Recently, I began to explore a new medium using other traditional materials. My ideas

have been translated into the language of text. The sewing machine, with its patterns, colored threads and textures, has become the tool for this modern method of messaging. This combination of new and traditional creates an unusual way of documenting the conflicts of real life. I have only begun to explore the possibilities.

I do "this" because it is my passion. Thinking, observing, and creating are my lifeline. Staying in touch with new methods of communicating keeps me connected to the real (young) world. Bringing my reflections to a verbal format keeps me searching for new visual ideas. It also allows me, once again, to say what needs, to me, to be said. And yes, I still always have something to say.

## Amy Orr

*House of Cards*, 2012

Plastic card marquetry and  
assemblage on wood armature  
64" x 36" x 32"

My work can be described as textile-inspired constructions from a pallet of post-consumer materials including twist ties, chicken bones, shattered auto glass, junk mail credit cards, and random accumulations. I am fascinated by the ordinary, drawn to commonplace artifacts for their abundance, color, and inherent content.

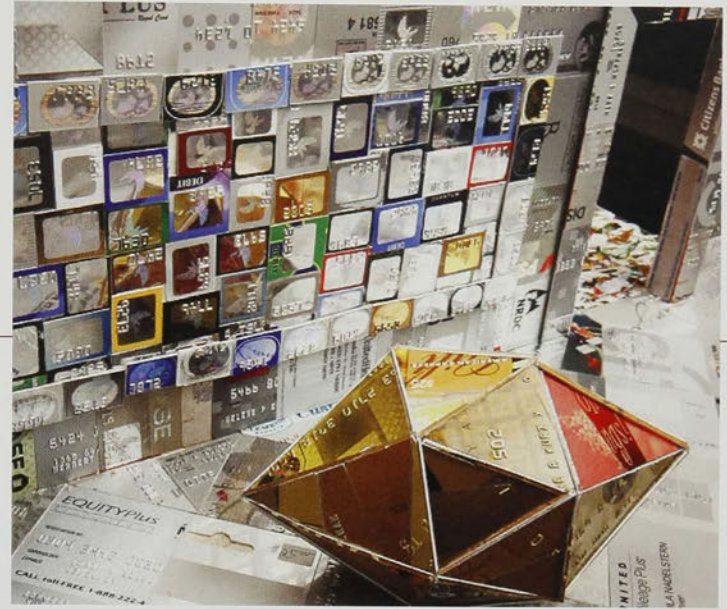
My work with plastic cards is rich with metaphor. The surfaces shimmer with fragments of history and identity. They speak about pleasure, access, desire, success, and networks. These seductive color chips hold information and personal stories. They have great value and no value, and they lure us with the expectation of acquisition, access, and control. Plastic cards have become an iconic object, that will soon be obsolete, but they will never disappear because most plastic cards are made of PVC and often have electronics embedded inside. PVC emits toxic gases when heated above 120 degrees which makes the cards difficult to repurpose. My work using plastic cards is a tiny effort to create a place for them outside of a landfill.

I began considering and collecting plastic cards when my parents died, leaving behind a lifetime documented in cards from each of them. This includes credit, ID, health insurance, gift, and membership cards. I collect plastic cards from friends,





(details of interior views)

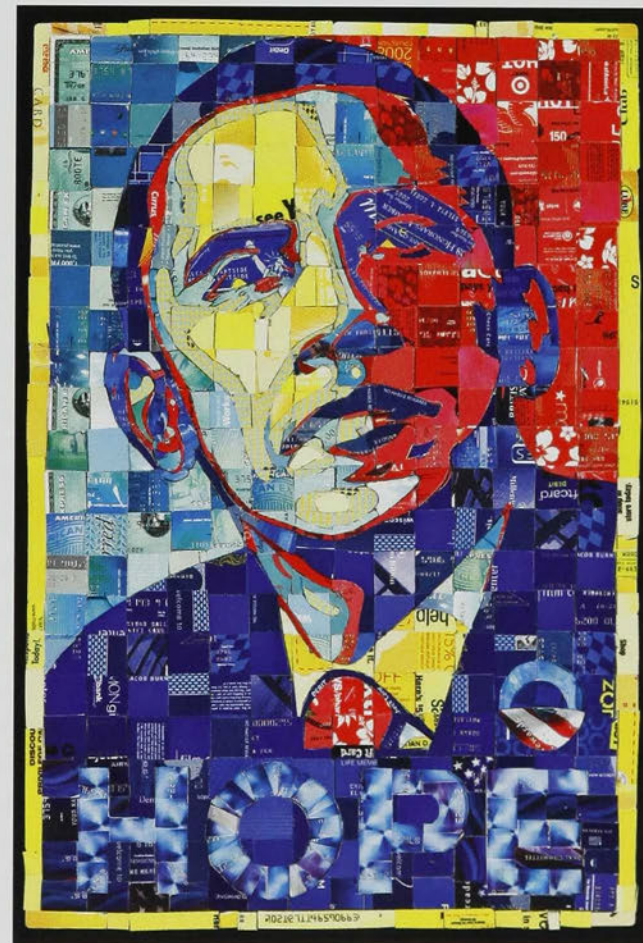


strangers, a recycling center and corporations, and am attracted to plastic cards as one would be to beautiful remnants of cloth. The choices and supply lines are infinite.

Process and excess drive me in my collection of materials and art-making ritual. In a culture of speed, my work takes an inordinate amount of time to complete. Once in the studio, the cards are sorted by color and stored in an old library card catalogue. At the start of a project, credit cards are cut up to obscure personal information and create pattern pieces, then, reassembled to create compositions in two and three dimensions. Whether looking at a patterned surface or figurative mosaic, the plastic fragments create evocative wastelands, scattered with sparkling shards of information.

In a recent architectural project, I used plastic cards to shingle an outdoor shower. The excessive embellishment pays homage to the ordinary, incorporating cultural ephemera for storytelling with lush surface and pattern.

*Obama: Hope in Plastic*, 2009  
Plastic card marquetry  
22" x 15"



## Syd Carpenter

*Ervin and Cornelius Holifield, 2003*

(top left)

Clay, graphite on wood board

26" x 24" x 6"

My clay and steel sculptures represent African American farms and gardens. Each sculpture is a portrait of a specific farm visited while traveling in Georgia and South Carolina. African Americans do not come to mind when asked who most represents American farmers. In fact, we are generally not referenced at all in the discussions around land use, sustainability, and agriculture. It's as if our history on the land as unpaid farmer workers, sharecroppers, and independent farmers during the post-Civil War era did not happen.

The reason for that perceptive gap lies in the fact that for the greater part of the last 100 years, most African Americans have intentionally maintained their distance between themselves and the land. Life on the land signified hardship and deprivation. To farm was to be backwards or "country." It was certainly nothing to aspire to. The Great Migration was a move away from the farm towards what was supposed to be a better future in the city. Our rural past was just that . . . the past. But there were those who stayed. My sculptures are made to represent them and that irrevocable time maintaining our connection to the land. To that end I traveled to over a dozen farms recording conversations and documenting the

distinct visual richness of each place. The sculptures represent each person and their place.

The work produced during this installation project includes wall and floor sculptures in addition to a video featuring a sequence of the farmers speaking about their experience. Viewers can see and hear the farmers represented as they move through the installation. The wall sculptures are more abstracted in form, but reference the topography of skin, architecture, and earth. The configuration of the floor sculptures is that of a growing plant. The roots and stems are the steel forms in support of the clay "fruit or flower." These forms are taken directly from objects observed at each farm. Each sculpture is named for their owners—"Troy Johnson," "Lori Mason," "Elbert and Albert Howard," and "Helen and Joseph Fields."

This project has taught me that so many of us remain connected through family history to farms and gardens, and that many of us can still talk about that piece of southern land that endures in the family. There is an eagerness to tell the stories, remember childhood experiences on the farms, and restate the promise to start that garden or return to that old home place.

Making my art on the subject of African American farmers and gardeners contributes to filling the gap in our visual record, a gap created by a complicated but evolving history. The keyword is "evolving," since so many have predicted the inevitable extinction of the African American farmer. In rural communities, the struggle to retain ownership of land continues, but a recent agricultural census showed a slight increase in the number of black-owned farms. That increase is not only rural, but also vividly illustrated by the urban farm and food justice movements that see significant leadership by African Americans. The resurgence of urban farming is joined by African Americans like Will Allen in Milwaukee, Malik Yakini in Detroit, Rashid Nuri in Atlanta, Karen Washington and Majora Carter in New York, and many, many others around the country. This body of work will continue to evolve as I continue to mine the enormous visual resource located in this obscure, but emerging history.



< Freewoods, 2014  
Clay, steel  
45" x 36" x 10"

^ Pearl Fryar, 2014  
Clay, graphite, steel  
46" x 25" x 32"

## Nicholas Kripal

*Seamrog Labyrinth*, 2004

Terracotta

6" x 34" x 34"

Over the past several years, one aspect of my studio practice has been an investigation of site-related/site-specific installations. Specifically, but not exclusively, I have placed sculptural installations within sacred spaces. I am interested in the history of the site, the religious rites that take place within the site, and the architectural iconography of the site. The latter is of particular interest, as it operates as a signifier for the other two. Unlike traditional exhibitions in white box gallery spaces, these sculptural installations involve interface with the site's congregation, and extensive research and development for preliminary proposals that describe and negotiate the conceptual and aesthetic integration of the sculpture to the site. Consequently, all of the above affect and determine the format of the final installation. Furthermore, the research for these site-related installations inevitably generates ideas that extend other aspects of my studio practice.

The sculpture, *Seamrog Labyrinth*, was initially created for an installation in St. Patrick's Catholic Church, Indianapolis, IN. The congregation of the church was originally comprised of Irish immigrants. St. Patrick is the patron saint of Ireland, and legend has it that he used a shamrock leaf to explain the concept of the Holy Trinity. There is a statue in

the church to the right of the altar of St. Patrick holding a shamrock. I used the shape of the shamrock to create a labyrinth-like sculpture that was sited on the floor to the right of the baptismal font. The congregation of the church today is primarily Hispanic. So to the left of the altar where there would normally be a statue of Jesus or the Virgin Mary, there is instead a painting of the Virgin of Guadalupe. She was noted for

a miracle that involved Castilian roses blooming in the desert in the dead of winter. I used the shape of the rose petals to create *Rosa Foetida Labyrinth* that was sited on the floor to the left of the baptismal font. Thus, the two sculptures illustrate the religious iconography present in the church, its role in explaining Catholic doctrine, and the history of the church's congregation as it was affected by immigration.



## Heather Ujiie

*Paradise Lost*, 2015

Digital inkjet print on polyester

canvas

144" x 48"

In my current textile installation work, I strive to create large-scale allegorical narratives that utilize analog and digital craft and technology. As a designer and an artist, I hope my work suggests a fusion between clean elegant design and the raw underpinnings of creative expression. I am preoccupied by the dichotomies within the human condition, which are characterized by growth, beauty, loss, and decay. I also am interested in questions pertaining to our gender identity, mortality, and sexuality. Much of my work evolves out of appropriation and transformation of historic and cultural iconography and nature studies. I have drawn from 13th century Japanese woodblock prints depicting battles of Samurai warriors, to 19th century *Toile de Jouy* hunting scenes illustrating latent violence. All my textile work is a synthesis of several methods of artistry, including hand painting, drawing, stitching, and printing with innovative, large-format digital printing technology. I hope my digitally-printed textile installations ignite deep spiritual forays into the imagination and generate personal reflection on what is hidden, whether it be our own personal demons or our lust for life.



## Joyce J. Scott

*Lynched Tree*, 2011

Plastic and glass beads, blown glass,  
thread, wire, wooden pole, metal  
armature, various glass items  
106" x 42" x 15" (variable)

After over 40 years of creating artwork, explaining my practice should be easier. However, I'm not the same person I was last year, much less the same artist. My quest has been to keep spinning the wheel, working at whatever grabs my attention as a muse. I'm not interested in trying. I strive to excel, to be "the one," not another one.

Beadwork has been the main medium in my practice, alongside content and context. I work with translucency via material and theme, culture and technique.

I am a 67-year-old African American female visual and performing artist/educator. I'm not playing the race card, I'm dealt a hunger born inconsistently, being defined as such and kicking thru the muck to accomplish far beyond what is expected.







(details)



## Wendy Maruyama

*Homage to Tyke*, 2016

Wood, string, paint

96" x 42" x 22"

I have been a furniture maker, artist, and educator for over 40 years. My early work combined ideologies of feminism and traditional craft objects, and my newer work moves beyond the boundaries of traditional studio craft and into the realm of social practice. *The wildLIFE Project* focuses on the endangerment of elephants, a cause that is very personal to me. I recently took a sojourn to Kenya and met with wildlife advocates to investigate the dangers of the continued poaching of these magnificent animals. The trip served as a source of inspiration to create a new body of work and incorporate a strong societal message.

The elephant is memorialized in monumental form in *The wildLIFE Project*. The masks are constructed from panels of wood, tied together with string. Their surfaces are finished in various earth tones, from grey to brick red.

The process of making is paramount to the subject matter at hand: in light of the grim statistics that face the future of elephants today, the many pieces of the mask are stitched, tied, in an almost desperate ritual to save the species while one elephant is poached every 15 minutes, at its current rate.



I view this body of work not only as an art project but as an advocacy tool—one that brings communities together for a common purpose. The social-practice component of my artwork is successful in combining art, advocacy, education, and community.



# Checklist

**Kate Anderson**

*Barbara Kruger Teapot*, 2008  
Knotted waxed linen, stainless steel  
21" x 26"  
Courtesy of Gravers Lane Gallery

**Kate Anderson**

*Jackie/TIME*, 2015  
Knotted waxed thread, lucite, stainless steel  
9.75" x 9" x 1.75"  
Courtesy of Gravers Lane Gallery

**Russell Biles**

*Baby, Baby It's a White World (First Grade)*, 2014  
Porcelain  
8" x 6" x 7"  
Courtesy of Ferrin Contemporary

**Russell Biles**

*2nd Best Fight I Ever Saw and Wasn't In (Sixth Grade)*, 2014  
Porcelain  
10" x 5.5" x 5.5"  
Courtesy of Ferrin Contemporary

**Michelle Browne and Leslie Golomb**

*Fatima After the Fall*, 2013  
Hand-printed and appliquéd quilt  
34" x 72"  
Photo Credit: Alex Jones

**Michelle Browne and Leslie Golomb**

*Fatima Goes to Africa*, 2013  
Hand-printed and appliquéd on cotton fabric  
82" x 70"  
Photo Credit: Alex Jones

**Syd Carpenter**

*Pearl Fryar*, 2014  
Clay, graphite, steel  
46" x 25" x 32"  
Photo Credit: Paul Ryder

**Syd Carpenter**

*Freewoods*, 2014  
Clay, steel  
45" x 36" x 10"  
Photo Credit: Paul Ryder

**Syd Carpenter**

*Ervin and Cornelius Holifield*, 2003  
Clay, graphite on wood board  
26" x 24" x 6"  
Photo Credit: Paul Ryder

**Sonya Clark**

*Untitled*, 2015  
Cotton Confederate battle flags dyed and bleached  
Each piece 3' x 5'  
Photo Credit: Taylor Dabney

**Marcia Docter**

*"And those who were dancing were thought to be insane by those who could not hear the music."* Friedrich

*Nietzsche. The Axis of Evil was not dancing....*, 2015

Unbleached Irish linen, DMC cotton embroidery thread, wooden hoops  
Four hoops: 18" diameter, Catwoman's hoop: 22" diameter  
Courtesy of Gravers Lane Gallery

**Lindsay Ketterer Gates**

*Stigmata*, 2015  
Stainless steel, mesh, plastic guns, coated copper wire, paint  
25" x 14" x 6" (each half)  
Photo Credit: John Sterling Ruth  
Courtesy of Gravers Lane Gallery

**Melissa Maddonni Haims**

*Creep*, 2015  
*Site-specific installation crocheted from new and vintage yarns and filled with post-industrial, pre-consumer stuffing*

**Jan Hopkins**

*Out of the Mouth of Babes*, 2015  
Cantaloupe peel, grapefruit peel, cedar bark, waxed linen, acrylic paint on hemp paper and mounted on wood panels  
19" x 24" x 3.5"  
Photo Credit: Jan Hopkins

**Nicholas Kripal**

*Seamrog Labyrinth*, 2004  
Terracotta  
6" x 34" x 34"  
Photo Credit: John Carlano

**June Lee**

*Witness (And Then There Were None)*,  
2013  
Mixed media  
13" x 11" x 10" each  
Photo Credit: Myoung Studio  
Courtesy of Gravers Lane Gallery

**Ke-Sook Lee**

*Curios Hole*, 2009  
Thread, tarlatan, fabric, acrylic,  
mulberry paper, hand embroidery,  
paint  
24" x 17.5"  
Photo Credit: Ke-Sook Lee

**Ke-Sook Lee**

*Swimmer*, 1985  
Thread, mixed media, hand  
embroidery, collages, paint  
31" x 24"  
Photo Credit: Ke-Sook Lee

**Ke-Sook Lee**

*Ode to Sprouts*, 2015  
Thread, tarlatan, fabric, acrylic,  
mulberry paper, hand embroidery,  
crochet, paint  
24" x 17.5"  
Photo Credit: Ke-Sook Lee

**Wendy Maruyama**

*Homage to Tyke*, 2016  
Wood, string, paint  
96" x 42" x 22"

Photo Credits: Wendy Maruyama  
(studio shot); Scott Weitz

**Amy Orr**

*Coverage: Homage to the  
Affordable Care Act*, 2014  
Medical cards, red thread,  
repurposed plastic  
62" x 42"  
Courtesy of Gravers Lane Gallery  
Photo Credit: John Woodin

**Amy Orr**

*Obama: Hope in Plastic*, 2009  
Plastic card marquetry  
22" x 15"  
Courtesy of Gravers Lane Gallery  
Photo Credit: John Woodin

**Amy Orr**

*House of Cards*, 2012  
Plastic card marquetry and  
assemblage on wood armature  
64" x 36" x 32"  
Courtesy of Gravers Lane Gallery  
Photo Credit: Karen Mauch

**Jon Eric Riis**

*Tears for America*, 2013  
Metallic thread, hand sewn  
Swarovski crystal beads  
68" x 77"  
Photo Credit: Tom Abraham

**Arturo Alonzo Sandoval**

*State of the Union No. 14:  
Matthew 18 verses 21-22*, 2016  
Jacquard woven cotton art quilt,  
netting, vinyl art text, skeletons,  
monofilament threads, metallic  
fringe  
68" x 84"  
Photo Credit: Scott Walz

**Joyce J. Scott**

*Lynched Tree*, 2011  
Plastic and glass beads, blown  
glass, thread, wire, wooden pole,  
metal armature, various glass  
items  
106" x 42" x 15" (variable)  
Photo Credit: Joseph Hyde  
Courtesy of Goya Contemporary

**Mara Superior**

*Piggy Bankers/The Great Recession  
of 2008*, 2009  
Porcelain, wood, white gold leaf,  
gold leaf, bone, brass balls  
24" x 23" x 9.5"  
Courtesy of Ferrin Contemporary  
Photo Credit: John Polak

**Heather Ujiie**

*Paradise Lost*, 2015  
Digital inkjet print on polyester  
canvas  
144" x 48"

## About the Curator

Bruce D. Hoffman is the Director of Gravers Lane Gallery in Philadelphia. He is an independent curator, artist, writer, and educator. He has a Bachelor of Fine Arts from Tyler School of Art where he serves on the Alumni Board. He was the director of an internationally recognized gallery for 20 years where he established and curated the International Fiber Biennial from 1998–2010. He served as adjunct professor at Moore College of Art and Design where he taught the first undergraduate course on curatorial studies. He is on the Executive Board of FiberPhiladelphia, serves as a curatorial consultant, and co-chaired the Distinguished Educators Exhibition at the Crane Arts Building for FiberPhiladelphia 2012. He recently served on the advisory board of a fledgling program titled *Surface and Structure*, part of the internationally recognized Mural Arts Program in Philadelphia that pairs artists with working textile industries. He also serves as advisor for the popular publication *Fiber Art Now*.

Published in conjunction with the exhibition  
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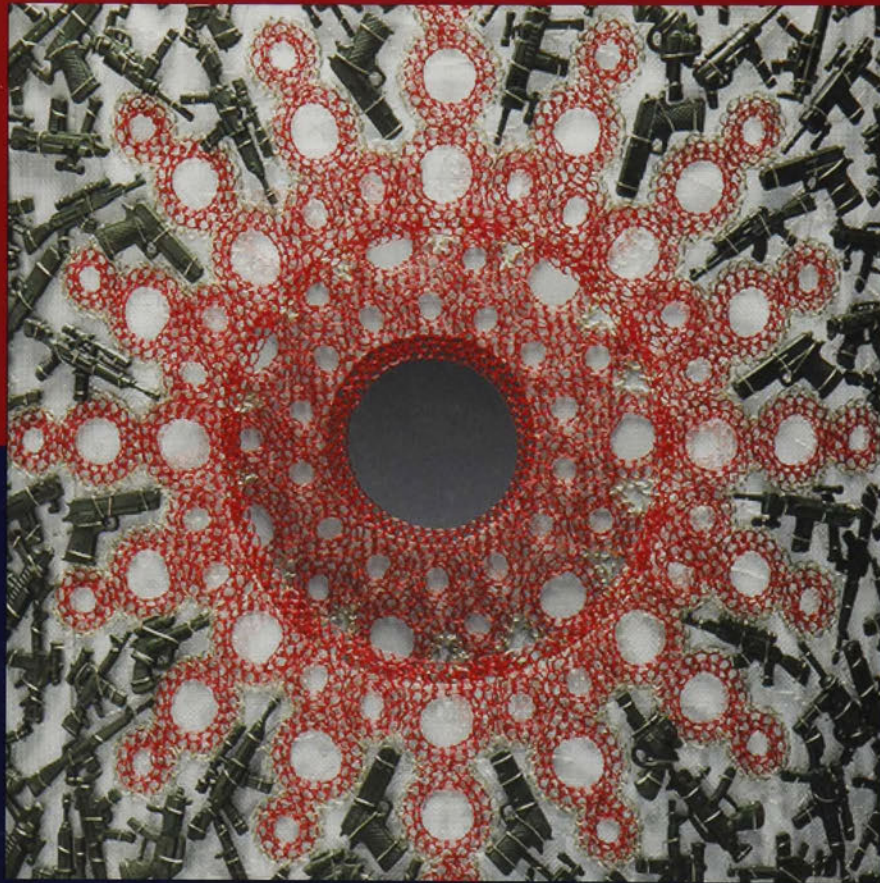
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