

MSA Select: Mid-South Sculpture Alliance 2023

Red Flag by Jason Brown

MSA Select

© MSA and Participating Artists, 2022 | All rights reserved.

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

All images of work are copyright property of the artists. | Catalogue design by Karlota Contreras-Koterbay.

East Tennessee State University is accredited by the Southern Association of Colleges and Schools Commission on Colleges (SACSCOC) to award baccalaureate, master's, education specialist, and doctoral degrees. Questions about the accreditation of East Tennessee State University may be directed in writing to the Southern Association of Colleges and Schools Commission on Colleges at 1866 Southern Lane, Decatur, GA 30033-4097, by calling (404) 679-4500, or by using information available on SACSCOC's website (www.sacscoc.org).

East Tennessee State University does not discriminate against students, employees, or applicants for admission or employment on the basis of race, color, religion, creed, national origin, sex, sexual orientation, gender identity/expression, disability, age, status as a protected veteran, genetic information, or any other legally protected class with respect to all employment, programs and activities sponsored by ETSU. The following person has been designated to handle inquiries regarding non-discrimination policies: Compliance Coordinator, PO Box 70271, Johnson City, TN 37614, 423-439-8544. ETSU's policy on non-discrimination can be found at: etsu.edu/universitycounsel/compliance. ETSU is an AA/EEO employer. ETSU-230706-A-23.

Produced by BMC Creative.

MSA Select 2023

Mid-South Sculpture Alliance
National Juried Exhibition

Juror: **Melissa Vandenberg**
Director, ECU Giles Gallery

Francis Akosah
Michael Baggarly
Eric Charlton
Lily Dorian
Linda Erzinger
Lauren Evans
David M. Marquez
Peter Mathewson
Baggs McKelvey
Jon Mehlferber
Jacob Phillips
Stacey Rathert

Paula Reynaldi
Olya Salimova
Casey Schachner
Suzanna Scott
Sabine Senft
Jared Cru Smith
Jennifer Torres
Travis Townsend
James Wade
Pat Wasserboehr
Chris Wubbena
Luba Zygarewicz

April 7 to June 3, 2023
City Gallery, Lexington, Kentucky

MSA Select 2023: Jurors' Statement

I was humbled to serve as juror for the 2023 MSA Member's Select Exhibition which is hosted at the Pam Miller Downtown Arts Center in Lexington, Kentucky. To the artists that submitted work for consideration; thank you for the distinct perspectives and practices offered within 21st century sculpture. Narrowing the options for inclusion was no easy task, and as a fellow maker, it was an honor to be trusted with this process.

Sculpture, at its core, is wonderfully inconvenient. It takes up space in a way that necessitates our contemplation since we have to navigate its presence corporally and emotionally. Its tangibility, objectness, and materiality demands our attention without apology. The work represented in this exhibit does justice to sculpture as a formal discipline, while also acknowledging the need for forward thinking and accessible artworks full of humanity. The artists eagerly take on the responsibility of defining sculpture inclusively, without hesitating to look at our shared present with critically informed practices.

During review of the submissions, common denominators began to surface which underpin and bolster some contemporary inclinations in sculpture today. The use of plastics, found objects, engineered lumber, insulation foam, cast metal, masking tape, and fibers draws attention to a certain authenticity of materials, as well as leads us to scrutinize the how and why we fabricate by hand, digitally, though

manufactured goods, assemblage, and 3D printing. There are no illusions here, since the media and mode are integral to the message and the spectator knows what they are looking at, unequivocally. This honesty— a truth to material—conjures up oblique references to Canadian media theorist Marshall McLuhan (1911-1980).

Among the work inhabiting the floors, pedestals, and walls, sagacious themes reveal themselves. Architectural forms that reference home and/or worship spaces are surveyed in work by Travis Townsend, James Wade, Chris Wubbena, Jon Mehlferber, and Eric Charlton. The body and its functions, inside and out, at different scales, and in various degrees of figural abstraction, are explored in pieces by Francis Akosah, Baggs McKelvey, Paula Reynaldi, Pat Wasserboehr, Stacey Rathert, Lily Dorian, Lauren Evans, David M. Marquez, Peter Mathewson, Sabine Senft, Ohya Salimova, Jared Cru Smith, and Suzanna Scott. Poignant works by Jacob Phillips, Luba Zygarewicz, Casey Schachner, Michael Baggarly, and Linda Erzingger are also not alone in scrutinizing social coconsciousness with individual stories of immigration, displacement, climate change, BIPOC injustices, queer identity, and women's issues.

My thematic summation of this MSA Select Member's Exhibition is in no way meant to be exhaustive, but simply reflective of the (tumultuous) times in which these works were created. I hope others

My thematic summation of this MSA Select Member's Exhibition is in no way meant to be exhaustive, but simply reflective of the (tumultuous) times in which these works were created. I hope others will find the same mindfulness I did in each of the artists represented here. They successfully address a range of sociopolitical issues with a refreshing amount of humor, absurdity, commitment, and craft.

I celebrate the 24 artists selected along with all that applied. As a group, you represent a vibrant cross section of 12 different states, with diverse international backgrounds informing your practices including Ghana, Argentina, Columbia, Chile, Ukraine, Russia, and the United States. Sincerest thanks to Pam Miller Downtown Arts Center for hosting the exhibit. Much appreciation and gratitude to the Mid-South Sculpture Alliance for offering me the privilege of jurying this exhibit.

About the Juror: Melissa Vandenberg

Born and educated in Detroit, **Melissa Vandenberg** is a multidisciplinary artist, educator, and curator living in Eastern Kentucky.

Her work surveys a devolving socio-political landscape using myths surrounding patriotism, pride, and partisanship as points of departure. Narrowing world views and false perceptions of a “homeland” prompts creative projects that respond to bodies, prejudice, violence, and unrest. The physical works employ commonplace media—matches, fabric, handkerchiefs, flags, hangers, vases, and other familiar and domicile materials.

Melissa’s work has been exhibited throughout the United States, and abroad in Canada, Germany, Luxembourg, Iceland, and Sweden. Melissa received a BFA in 1999 from Center for Creative Studies in Detroit, Michigan and a MFA in 2005 from Southern Illinois University Carbondale.

She has been the recipient of numerous grants including a Kentucky Foundation for *Women Artist Enrichment Grant*, the *Al Smith Fellowship*, Great Meadows Foundation Travel Grant, and was shortlisted for the *Luxembourg Art Prize* in 2016.

Her work is in the collections of the *Birmingham Museum of Art* in Alabama, *Gummifabriken* in Värnamo, Sweden, *21c Museum* in Louisville,

Kentucky, and the *Rockwell Museum* in Corning, New York.

Melissa is an Associate Professor of Art at Eastern Kentucky University and Director of the EKV Giles Gallery. She is represented by *Maus Contemporary* in Birmingham, Alabama.

Photo by Erica Chambers

melissavandenberg.com



About MSA

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

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

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

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

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

In its infancy, MSA focused on exhibition,

education, and networking opportunities hosted by partners throughout the Mid-South region. Today MSA advances creation and awareness, provides accessibility and platforms for 3D art practitioners in its many and varied forms, and promotes diverse, inclusive and supportive environments for sculpture and sculptors.

What began as a small, regional organization has grown to include members and partners throughout the United States and territories. Inspired by the growth in membership and led by our diverse board of directors, MSA focuses our ongoing programming to make sculpture accessible, inclusive and transformational.

In addition to the aforementioned art activities, MSA is also stalwart in its scholarship and mentorship as well as DEI programs. We have worked hard to fund and promote scholarship competitions in addition to mentoring opportunities that are designed to inspire, acknowledge and support future sculptors. The MSA Scholarship for Outstanding Students is one of MSA's most significant programs. Begun in 2016, the scholarship competition has since awarded thirty-five cash awards to students seeking degrees in sculpture. The funds received

are coupled with speaking, exhibition, and mentoring opportunities that propel artistic production and public engagement as well as engage scholarship winners in dialogue, collaboration, and intellectual exchange with a professional network.

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

To further our efforts to make sculpture accessible in response to the Covid-19 pandemic, MSA launched the MSA Online Panel Discussion Series aired on Facebook

Live and archived on MSA's YouTube channel. Panels have covered an array of topics including Tearing Down Monuments, WISE during the Year of Suffrage, and The Online Sculpture Classroom. Panelists and moderators have included professional artists, educators, arts professionals, and MSA members. Each discussion has included a Q&A segment allowing the public to engage experts and thought leaders regardless of their physical location.

Conferences and confabs brought many of the nation's foremost experts and talents in the field of sculpture to speak to our members and the public in each host location. Conferences generally last three to four days and include multiple speakers, panel discussions, workshops, and exhibitions which foster artistic production, learning, and public engagement. Confabs are shorter, one day events built on the idea of a fireside chat and highlight a specific theme during which presenters and attendees have the opportunity to listen, learn and get to know each other.

Aurora Robson, a recent Confab artist, delved into ideas of waste and green practices in relationship to sculpture. Last year's BIPOC speaker Anila Quayyum discussed the intersectionality of art, identity, and gender/culture politics.

This year's MSA Confab 2024 key speaker is Anna Tsouhlarkis whose practice "dismantles stereotypes surrounding Native American culture through installation, video and performance." Organized by MSA vice president Leticia Bajuyo, the MSA cConfab 2024 will be held at the School of Visual Arts in University of Oklahoma on October 6 to 7, 2023 in Norman, Oklahoma.

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

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

MSA board of directors continue to initiate new programming in Diversity, Equity, and Inclusion (DEI) in its desire to create and participate in exhibitions and workshops led by experts in the field and the arts in order to have proper training in DEI to effectively continue our work advocating and advancing all sculptors. MSA funded and partnered with StoveWorks, a non-profit art organization and exhibition venue in awarding its first annual BIPOC Artist Residency program.

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

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

To learn more about MSA, please visit:

midsouthsculpture.org/

Mid-South Sculpture Alliance

MSA Officers & Board of Directors

Kristen Tordella-Williams, President

Leticia Bajuyo, Vice President

Stacey Holloway, Secretary

Christyn Overstake, Treasurer

Board of Directors:

Mike Barclay

Karlota Contreras-Koterbay

Cassidy Frye

Naomi J. Falk

Miranda Kyle

Jacob Phillips

Maria Sarmiento

Phoenix Savage

Nichole Schiller

Baggs McKelvey, Ex-Officio

Chelsea Gardiner, Administrative Assistant

Email: admin@midsouthsculpture.org

Francis Akosah

As a mixed media artist, my work explores the rich and diverse cultures of Africa. Through my art, I seek to showcase the unique beauty and vibrancy of African cultures, while also addressing issues of diversity and inclusion. My pieces are often a mix of traditional and contemporary techniques, combining elements of painting, collage, and printmaking. I draw inspiration from a range of sources, including African textiles, traditional masks, and the rich cultural heritage of the continent. At the heart of my work is a commitment to celebrating diversity and promoting inclusivity. I believe that art has the power to connect people across cultures and promote greater understanding and empathy. Through my art, I aim to challenge stereotypes and prejudices and showcase the beauty and diversity of African cultures. My hope is that my work will inspire others to appreciate the richness and complexity of African cultures and to celebrate diversity in all its forms. Whether through the use of bold colors, intricate patterns, or powerful symbols, I seek to create art that is both visually striking and deeply meaningful. In the end, my goal as an artist is to use my work as a means of promoting dialogue, understanding, and social change. By exploring the beauty and diversity of African cultures, I hope to inspire others to embrace their own unique identities and celebrate the richness of the human experience.

Francis Akosah The changing trend in world activities behooves every individual

to contribute to the development of his society and the world, which is the basis for his decision to make art. It has been a life-long aspiration to pursue an art career, which remains one of the leading professions for developing creative solutions to world problems. As a victim of underdevelopment and social exclusion, which has gained education the hard way, it has been his ambition to commit himself to a discipline that has demonstrated enormous potential to pull most continents with technical know-how out of poverty.

Born in Ghana, he received his Bachelor of Art in Metal and Leather Integration at Kwame Nkrumah University of Science & Technology, Kumasi, Ghana (2018). He recently completed a Master of Art in Studio Art at Eastern Illinois University, Charleston, Illinois (2021) and completed Graduate Assistantship at the Doudna Fine Arts Center.

He is currently pursuing a Master of Fine Art at the University of Tennessee, Knoxville. His artwork is auto biographical, ethnographic and is currently working on the theme of Unity among diversity in ethnicity and working with indigenous and contemporary materials. His processes are welding, carving, and drilling, he also do a lot of installation artwork.



Unity Among Divinity in Ethnicity

Francis Akosah

Wood, steel, plaster, fabric, burlap

2023

Michael Baggarly

My works are the direct manifestation of attempts at gaining a semblance of understanding and placement within a world that I am often at odds with. This conflict is mirrored in combining cast or digitally fabricated materials with large spikes, thorns or quills. The protruding sharp points are visually graceful, beautiful, and dangerous. They are instantly offensive and defensive in how they amass upon the exterior. The points serve as the manifestations of my words and frustrations as I push out at external provocations, and as I pull back from the things that terrify me and lie beyond my ability to affect. The barb's ability to push pull the viewer parallels my struggle in finding an equilibrium between the two extremes.

Michael Baggarly is an Associate Professor of Art at Middle Tennessee State University where he teaches Sculpture and 3-D Design. He lives and works in Murfreesboro, Tennessee with his wife Melodie and two children Kaia and Caedryn.

Michael earned a BFA (Magna Cum Laude) from Western Kentucky University in 1998 and MA and MFA degrees from University of Iowa in 2001 and 2002 as an *Iowa Arts Fellowship* recipient.

His art has been exhibited nationally and

internationally in juried and invitational exhibitions. As an artist, Michael is drawn to a range of materials. Working between cast iron, complex steel/ wood fabrications, and 3D printed mixed media provides him a range of options to address his conceptual interests. His recent work is focused toward addressing the stress and distancing that has occurred due to the pandemic.

Unstitched Wound
Michael Baggarly
3D Printed PLA, 1000 sewing needles,
LED , mixed media
76 x 12 x 8 inch, 2022



Eric Charlton

Through absurd acts, I encourage discourse about the performance of normality and the misunderstanding of where the threshold lies between the world-as-we-know-it and the world-as-it-is. Absurdity is often used dismissively to actively other that which does not fit into a neatly packed worldview. I embrace the idea as embodying that which seems ridiculously unreasonable but actually reflects reality and illuminates life's inherent meaninglessness. The artwork acts as the existential disruptor, evoking valuable questions about who we are, what we want, where we are now, and how we got here. These objects and moments are not focused on delivering something novel, but rather, revisiting what we know so well that it has remained unvisited for too long.

My work manifests primarily in sculptural objects, videos, audio, digital works, and mediated drawings. I use repetition and deconstruction to create moments of unrest with familiar media. Samples from pop songs, collections of laughter from talk radio, and frames pulled from commercials are looped until they reach an uncanny state. Additionally, the materiality of my sculptural objects pushes the question of acceptable behavior, from the unsettling lack of structure of a gummy cinderblock to reverence for dead lawnmowers to the ill-fitting stand-in-for-a-happy-human of a dental model atop a tripod. I use physical and digital space to create a sense of vertigo. Each side reveals something about the other, neither giving away the complete story.

Eric D. Charlton is an American artist originally from the foothills of the Appalachian Mountains in Western Pennsylvania.

Charlton's work explores the desire for meaning and the lack of human understanding on a cosmic scale to the minutiae of the everyday. He embraces an open studio practice that centers around a broad definition of objecthood and the absurd acts of humans trying to make sense of the world.

He earned his BFA at Slippery Rock University and his MFA at Syracuse University. Charlton has received residencies, including the Turner Residency in Los Angeles, CA, and Watershed Center for Ceramic Arts, Farmington, ME. He has exhibited internationally, including CICA Museum, Gimpo, South Korea, the 2019 Miami University Young Sculptors Competition at Hiestand Galleries, Miami University, Oxford, OH, Das Giftraum, Berlin, Germany.

Charlton currently teaches Studio Art at Millsaps College in Jackson, Mississippi.



Gummy Cinderblock

Eric Charlton

Blue raspberry gummy candy

8 x 8 x 16 inch, 2021

Lily Dorian

Lily Dorian (she/her) is an interdisciplinary artist who focuses on experimentation with found objects. *“How does one let something go? What does that process of losing and longing look like? Is it possible to ever completely let go of something you previously held onto so tightly?”* These are the questions that spark her work.

She moved to Jackson Mississippi in 2016 to attend Millsaps College where she obtained a degree in Studio Art and Psychology. In 2020, she graduated with a BA and was thrust into the world as an emerging artist during a global pandemic.

Being named a *Midsouth Sculpture Alliance Scholarship Recipient* in 2020 was a catalyst for her to exhibit in numerous exhibitions both nationally and internationally. Drawn to creative storytelling, she has worked in the film/ tv industry, producing shows in Los Angeles, Paris, Dallas, and Mississippi. Now she resides in Jackson, Mississippi as a full time artist.

With a self motivated studio practice she is able to experiment freely. She is hungry, as an emerging artist, for the space and time to continue to build her portfolio.

Handsy
Lily Dorian
Vintage gloves, ceiling medallion, tulle
2x 3 feet, 2022



Linda Erzinger

As an artist I have been fascinated with mass consumerism, waste, health and women's issues. A big concern emerging in my work now is plastics and their effects on our health. My work is rooted in an exploration of cycles, circles, connection and disconnection. Through my art I hope to prompt conversations about consumer habits while building social consciousness and environmental awareness. Tying social and environmental issues together I aim to present a broader picture of our American society.

Linda Erzinger holds a Bachelor Degree in Illustration from the Savannah College of Art and Design as well as a Masters in Expressive Therapies from U of L. Years of work as an Art Therapist reflect in her connection with community involved processes.

Erzinger's previous work in construction and theater lay the foundation for creating installations and assemblages. Erzinger has earned top prizes in many group shows, most notably a Merit award from the Huntsville Art Museum biannual *Red Clay Survey*. Solo shows include Spalding University, Billy Hertz Gallery, Swanson Contemporary and the Art Sanctuary. In 2018 she participated in *The Art of Goodwill* residency program. In 2022 she traveled to Australia for a residency at the BigCi.

As the current president of the *ENID: Generations of Women Sculptors* group she advocates for the advancement of women in the arts. Erzinger recently represented Kentucky in the national *Her Flag* project.

Great America
Linda Erzinger

Assemblage with used glow sticks, foam boards melted with glow stick juice, medical tubes, Mylar, trinkets, plastic slinky
32 x 18 x 6inch, 2019



Lauren Evans

What do you call that thing that is you, and yet something else entirely, inside of yourself and outside of yourself at the very same time? Questions of origin and existence are constantly shaping how I think about my creative work, and my belief is that the work of the artist is primarily ontological. Just as the human belly button marks both a connection to and a separation from our physical origins, the work that I make points to a similar simultaneity of opposites, referencing the body's attraction and repulsion but also an immaterial void of human longing in us all.

Lauren Frances Evans currently lives and works in Birmingham, Alabama where she is an Assistant Professor of Art and Gallery Coordinator at Samford University.

She completed her undergraduate studies at the College of Charleston and received her MFA from the University of Maryland. Evans has participated in residencies at Franconia Sculpture Park, Elsewhere Living Museum, the Vermont Studio Center, and the Stay Home Gallery.

Evans is the founder and facilitator of the Artist/Parent/Academic Network and is mother to Agnes Prairie and Edith Moon. Shaped by her own maternal experience,

inherent mysticism, and neurodivergent identity, she probes at the visceral tensions of threshold moments, and scratches at liminal flickerings of the beyond.



The Weight of the World

Lauren Evans

Needle-felted wool over mixed media
armature on astroturf

20 x 60 x 30 inch, 2023

David M. Marquez

Obsessive systems have been a part of my work for over two decades. The processes I use mirror concepts discovered in the finished work. My forms are a conduit, charging notions of the systems seen in our environment, biology, social constructs, and our existence. I am drawn to metal casting through the grind of the process and the community that drives it.

Metal casting is a tedious and labor-intensive process. I work through each step from beginning to end. Pattern making, mold making, metal pouring procedures, and finishing are complex problems that require strategic planning and carefully implemented techniques. The process is demanding and at the same time, rewarding.

David Marquez was born in Louisville, Kentucky, and raised primarily in the rural farm areas of the Commonwealth. He is an explorer and maker of things.

He received a BFA in graphic design from Western Kentucky University and a Master of Fine Arts in sculpture from the University of Iowa. An avid maker, builder, mold maker, and metal caster, his work has been exhibited in national exhibitions throughout the east coast and midwest. He has shown internationally in group exhibitions in Australia, South Korea, and Germany.

He is an Assistant Professor of Sculpture at his alma mater, Western Kentucky University.

He is a board member of Sculpture Trails Outdoor Museum and a founding mentor to the WKU League of Sculptors. David's passion for metal casting and art-making stems from his desire to connect to a larger community.

Germination 028

David Marquez

3D Printed polylactic acid, Oak

16 x 11.625 x 4.5 inch, 2019



Peter Mathewson

Peter Mathewson is a cast iron sculptor raised in the green mountains and currently resides in Boston, Massachussets where he attended MassArt.

Through his craft he seeks to infect hierarchical and commercial structures through the viewer's act as specter, witnessing eternal forms interface with our technologically accelerated yet culturally stagnant society. Peter's sculptures confront the roots of our civilization, and question the way we look to the past to inform the future. His greatest wish of all is to let known his dissatisfaction with the current state of affairs, and maybe 'make a change'.

Untitled
Peter Mathewson
Cast Iron
7.5 x 3.5 x 1 inch, 2022



Baggs McKelvey

I am primarily interested in using discarded, mass-produced, and often crowd-sourced materials to create installations, sculptures, and mixed media artworks.

The materials chosen investigate broader ideas of culture, history, politics, feminism, environmentalism, motherhood, and my place within these constructs. My process is often playful and repetitive, allowing material and form to signify concepts.

Baggs McKelvey lives, works, and teaches in the Chattanooga area where she is currently an Instructor of Visual Arts at Chattanooga State Community College.

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

Big Muff
Baggs McKelvey
Denim on panel
14 x 14 x 6 inch, 2021



Jon Mehlferber

The “house” in this work is at once both fragile and impenetrable. Even though it is translucent, it is also without an entrance/exit or windows. The four gabled sections intersect to form a crossing, and suggest the four cardinal directions—a mandala or quaternity (an archetypal symbol suggesting wholeness and order). Functionally and structurally, transepts improve the stability of a building, giving it support and protection from all sides, so it’s not surprising that this form became used commonly in church architecture (the cruciform shape being as much practical as it is symbolic).

Jon Mehlferber received his B.F.A. in Art from the University of Central Florida, and both his M.F.A. degree in Sculpture and his Ph.D. in Art Theory and Criticism from the University of Georgia.

His artworks have been featured in more than one hundred and fifty regional, national, and international exhibitions, and he has also conducted numerous workshops and lectures. He has taught at the college level since 1990, in Louisiana, Virginia, and Georgia.



Stacked Crossing
Jon Mehlferber
Mixed media

Jacob Phillips

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

Jacob Phillips is an interdisciplinary artist in Birmingham, Alabama. Phillips earned a Master of Fine Arts degree in Sculpture at the University of North Texas in 2021, as well as a Bachelor of Fine Arts degree in Sculpture from the University of Alabama at Birmingham in 2017. He is currently an Art Studio Laboratory Supervisor and Adjunct Professor at the University of Alabama at Birmingham.

Phillips has exhibited in galleries and museums such as the Metals Museum, Memphis, Tennessee; Cora Stafford Gallery at the University of North Texas, Denton, Texas; the Dallas World Trade Center, Dallas, Texas; Greater Denton Arts Council, Denton, Texas; The Limner Gallery in Hudson, New York; Gallery Vox, Birmingham, Alabama;

Space One Eleven in Birmingham, Alabama; the Wiregrass Museum of Art in Dothan, Alabama; the Birmingham Museum of Art in Birmingham, Alabama; Lowe Mill Arts and Entertainment in Huntsville, Alabama; and the Abroms Engel Institute for the Visual Arts in Birmingham, Alabama.

*May We Look to the Future
and Never Have to Bury Our
True Self Again*

Jacob Phillips

Multicolored 3D printed PLA,
glitter, enamel paint, steel,
mirrored vinyl

13 x 4 x 6 inch, 2023



Stacey Rathert

Stacey Rathert is an artist originally from the way outs of Kansas, also known as the small farming community of Lancaster. Currently, she is an Instructional Assistant Professor at the University of Mississippi teaching sculpture and foundations classes.

Working in a variety of scale, Rathert creates artwork that tells exaggerated and fantastical stories centered on themes of personal identity and a rural upbringing. She uses recognizable imagery to illustrate her narratives, elevating the mundane through alteration. Relating to the performance of exhaustive story-telling, she is most drawn to materials that require meticulous methods to transform, such as cast metals, smithed and fabricated steel, fabric and fibers, and found objects.



Same Shit, Different Day

Stacey Rathert

Burlap, iron metal coating, found wood tags

8 x 30 x 6 inch, 2023

Paula Reynaldi

I was born and raised in Buenos Aires, Argentina, where she studied music. I am a sculptor, installation artist, and art educator based in Athens, Georgia. I have exhibited my work in in Athens, Atlanta, Ohio, and Buenos Aires, and have done installations on trails in the woods and other public spaces.

I was awarded a juror-selected winner prize in the 2019 Gathered biennial exhibition at the Museum of Contemporary Art of Georgia and selected for its first Georgia Artists of Hispanic/Latinx Origin in 2020.

I want to provoke an open reflection on very common single-use materials and their immanent potential to acquire other functions. I also explore my role as a 3D artist and the challenges and pleasures of adapting to the indoor and outdoor environment. I conceive art as a sustainable process, constantly reusing my objects in new installations and combinations.

In my masking tape series, I change the secondary and supportive role of masking tape in art by making it the sole protagonist of my sculptures and installations., I have also made installations outdoors in woods and trails, where my objects, some of which acquire an organic resemblance, are just a tiny part integrated and interacting with nature, as I envision the position of humans and their artifacts should be in the world.



Critter

Paula Reynaldi

Acid-free masking tape

120 x 20 x 6 inch, 2019

Olya Salimova

What does it mean to live between cultures and languages? Is it possible to fully translate oneself? How does it feel to live in a constant state of becoming? These are the questions that guide the internal processes on my art making. On the surface, what you see is blurred boundaries – between the natural and the manufactured, a human body and an object, a myth and reality.

My frustration caused by such distinctly immigrant experiences as isolation and every-day wrestle for ideological, emotional, linguistic and political acceptance and understanding, compels me to continually invent new and risky techniques and approaches in art making. By combining steel, wood and beeswax, meticulously pouring layers of beeswax or shooting paint through burlap, I transform anxiety into the impedance, the possibility of complete transformation. Among many materials, beeswax occupies the central part in my art making. Its malleability, the way it is both fluid and solid means it can be used for any type of transmutation and serves as a changing wrapper for my bifurcated identity. It also cannot escape me (with my background in fitness and bodybuilding) that beeswax is a material in physiological and chemical proximity to the fat of the human body. Through wax, I employ the metaphor of a bee for an immigrant artist who uses a foraging bee strategy to labor in vigorous, spontaneous leaps and bounds and whose sustenance depends on the rate of acceptance in society.

Expressing the multiplicity of ideas and references including experimentations with materials and techniques and bee metaphor, I continuously explore the most cursory pondering – immigrant's emotional condition, my incessant negotiation with society and the self, and my unceasing desire to change things through the manipulation and transformation of matter.

Olya Salimova is an artist born and raised in Russia but now living in US. She considers how her body has crossed borders and become a transplant. Transformation and hybridity are the ideas and methods that guide her art practice.

Salimova holds her BFA degree from the School of the Art Institute of Chicago with her previous degree in philology and English, and an MBA. Her multivalent life and work experiences – from translation to project management and from bodybuilding to arts – manifest themselves in experimentations with many materials, techniques and approaches. Salimova exhibited her work in multiple group exhibitions and online. Her solo show *Beesworks* took place at SITE Galleries, Chicago, Illinois in September, 2021.

Maidens
Olya Salimova
Steel, wood, cotton
fabric and wool
72 x 30 x 40 inch, 2021



Casey Schachner

My artwork is often a reflection of growing up and living in the coastal, tropical, vacation lands of the southeast United States including Florida, Hilton Head Island, and most recently coastal Georgia.

I am exploring my sense of place which I often find is muddled by nostalgia and conflict. On one hand, I am drawn to the beauty of these lush landscapes with which I feel so familiar. On the other hand, I struggle with the daily confrontations of extreme contrasts of living in paradise. Beachfront resorts versus low-income housing. Secluded waterways versus overpopulation. High-rise condos versus rising sea levels. The tourist versus the toured. My private memories of growing up on the coast that, in reality, are shared with the masses of tourists that flock to our communities.

In my artwork, I am translating the cacophony of these coastal communities through the lens of materiality. By re-configuring commodified objects of the tourism industry, my sculptural works out of metal, glass, stone, ceramic, and found objects, exhibit the relationships that exist between materials and place. This body of work explores the realities and misperceptions we all associate with these vacationlands, and in doing so, has allowed me to dig deeper into my personal history with a place.

The Grass is Always Greener
Casey Schachner
Laser cut AstroTurf and
sheet plastic
18 x 240 x 1 inch



Suzanna Scott

So much has been said about the body. There is still more to say. Our body houses us. It contains our inner life. Our thoughts and desires are our own until we voice them to others. It is the visible object we project on the world and it defines us by gender, race and age.

Through my work I explore forms in and of the body. I am fascinated by its bulbous shapes, layers of sinew and skin, undulating folds, knobby joints and the constant hum of discharged thought and bodily secretions. It is both sensual and ghastly. It brings us pleasure and pain. From birth to death we are captive to the human form we call our body. I bind, stitch, layer and sculpt using found objects and a variety of materials including: cloth, paper, thread, resin and wax. Through physical process and the repetitive nature of my work, I thrive and give voice to the body.

b. 1974, Pennsylvania, United States.

American artist **Suzanna Scott** renders sculptural work from a plethora of materials and objects that examine intersections of existence within the human body. She simultaneously seduces and repulses the viewer using excessive hand stitching, skin-like surfaces, and variations of the color pink.

In addressing issues in/of the body, her work draws attention towards many social struggles surrounding equality and bodily autonomy. She often plays a visual sleight-of-hand, giving the viewer a double-take, as seen in *Coin Cunts* (2015 to present), where inverted coin purses are stitched up to resemble vulvae.

Scott's work has been exhibited across the United States from Los Angeles to New York and internationally from Chile to Malta. She lives and works from her home studio in Ruston, Louisiana.

Birthright
Suzanna Scott
Fabric, thread,
aluminum foil, epoxy resin,
wax, imitation gold leaf
30 x 30 x 4 inch, 2021



Sabine Senft

Sabine Senft is an interdisciplinary artist who creates balanced yet poignant works that reflect her ongoing investigation of individual and collective human agency. She delves into history and memory, using symbolic elements to tell a story about our impact on the world and people around us and our potential to shape history and lives while we are alive.

She earned her BFA at the University of Regensburg (1994) and graduated with a master's degree in Fine Art and Education in Munich (1995). After living and working in Germany, England, Japan and Brazil she settled in San Antonio, Texas.

Her work has been exhibited at KB and Novilla Berlin, ArtPace San Antonio, the McNay Museum, the Blue Star Contemporary Museum, the Lawndale Museum in Houston and the Museum of Biblical Art in Dallas. Her work has been reviewed in SCULPTURE Magazine and several other regional and international publications.

In-gaged

Sabine Senft

Cage, handcarved honeycomb calcite, gold leaf

7 x 7 x 7 inch, 2019



Jared Cru Smith

With a sense of humor and crude aesthetic the wonderment for materials, different mediums and processes is explored to a create story of found materials. This exploration is a way to find answers to their physical limitations. The combination of materials become abstract figurative representations to which balance, sound, and motion create portraits or spatial drawings. These structures become a way to self-reflect, a thought process difficult to bring to verbal terms but instead communicated through physical form. Cycles of materials and thoughts become a demonstration of processes put into each study, and this alone breathes life into these forms.

Jared Cru Smith is an artist, fabricator, and educator based in Indianapolis, IN. His work is a collection of found materials utilized to create spatial drawings and forms as a reflection of identity and self. Inspired by the materials that connect with experiences and memories, Smith uses a sense of humor and crude aesthetic in the fabrication of his work. His research into concepts of collections, environmental debris, and identification informs his processes. He looks to give new life and meaning to objects that have been lost or forgotten. All while looking to keep more debris out of our landfills and natural environments.

Smith earned his MFA in Craft/Material Studies from Virginia Commonwealth University and a BFA in Sculpture and Furniture Design from Herron School of Art + Design.

His work has been exhibited throughout the Midwest and East Coast.

No. 0011 - <https://youtu.be/HM6bEoZp-7s>

Jared Cru Smith

Discs, dolly wheel & tire, bandsaw tire, acrylic, aluminum, steel, walnut, plywood, grip tape, tape
30 x 27 x 32 inch, 2021



Jennifer Torres

I build what I imagine, there's a lot going on in there, so I will be busy for a while.

My role is not to be static, but to be active, to always question that which surrounds me in my environment and life. By virtue of my creative voice, I have the capacity to draw others in as well. It is a powerful role, one that I passionately embrace. The duality in this pursuit is that no matter how I try, I can only tell my story and it is influenced and formed by the world around me. I cannot speak for others. However, I believe a primary function of art is to be obstructive, to trip one up, to force the viewer and artist alike to have to respond, think, to be moved. The direction is of no consequence. The movement is everything. This is how I can transport others into my work.

Jennifer Torres was born in Queens, New York and spent her childhood in Teaneck, New Jersey. She did her first four years of studio training as a teenager at the Art Students League in New York City and then earned her BFA at the Cooper Union, also in New York City.

Her focus was steel fabrication, casting, woodworking and photography. After graduating from Cooper she trained as a fine cabinetmaker in New England, learning important skills that she still utilizes today.

After traveling around the United States for a few years including working at a lumber mill in Oregon she moved back east to get her MFA in Sculpture at the University of Georgia in Athens.

Ms. Torres has lived in Hattiesburg, Mississippi for 22 years where she has her studio and teaches sculpture as a tenured full professor at The University of Southern Mississippi in Hattiesburg, Mississippi.

She has had many exhibits of her sculptures and installations around the country and has won a number of awards and commissions. Ms. Torres received a highly competitive 2020 *MS Visual Arts Fellowship* and was chosen as *Creative Researcher of the Year* at USM's College of Arts and Letters. Her largest public art commission, *Garden Boast* for Osage Park, is permanently installed at Osage Park in Bentonville, Arkansas. In 2022, she was awarded *Best Visual Artist* by the Mississippi Institute for Arts and Letters and the *Masters Award* by the Mid Southern Sculpture Alliance.

D.C. V Blue

Jennifer Torres

Various hard and soft wood, MDF, paint, tung oil
2022



Travis Townsend

I built this, I exist! Now I've re-built this..... and it's useless. Sketched, built, carved, drawn-on, dis-assembled, rebuilt, painted, tethered, clamped, tinkered-upon and appearing as function-less vessel forms (some of which have been evolving for over a decade), these sculptures play off the forms of tools, toys, and boats and have layers of mark-making and painting that contribute to the building of a vague history. Some are based around the idea of a failed ark. And they aim to be (in their own idiosyncratic way) well-made and innovative in form. Perhaps they are beautiful. These process-oriented works take a winding path to completion, evolving from continuously redrawn sketches and traveling through many transformations before being cut apart, reassembled, and reworked. Parts are often transplanted, left behind, or recycled. Curious inspection and patient observation reveal previously unseen drawings and room-like interiors, many with small chairs and ladders that suggest a narrative of previous inhabitants. It's not lost on me that my studio is the garage. And I'm in the studio at night tinkering with memories and thinking about the things that men build. Have we built good things? Am I building a good thing? Is this personal and artistic self-doubt? Well, partially. But more importantly, I hope the work communicates a serious and intentional examination of the creative act and of the nature of "building things" in general. Then again.....it could just be about the joy of making (and re-making) (and re-contemplating).

Travis Townsend builds and rebuilds wood and mixed media sculptures in his Lexington, Kentucky studio. His process-oriented works evolve from sketches and travel through many transformations before being cut apart, reassembled, and reworked. Parts are often transplanted or recycled. He studied at Kutztown University (BS) and Virginia Commonwealth University (MFA) and had solo exhibitions at The Parachute Factory, Washington State University, Manifest Gallery, Doppler PDX, Southwest School of Art, Weston Gallery, and New Arts Program, among others. His works have appeared in the publications *New American Paintings*, *The Manifest International Drawing Annual*, and *The Penland Book of Woodworking*. Group exhibitions include *Converters* at University of Southern Indiana, *Small Acts: The Craft of Subversion* at San Diego City Gallery, and *We All Declare for Liberty* at Quappi Projects. Awards include residency at Penland School of Craft, *Emerging Artist Grant* from American Craft Council, fellowship from Kentucky Arts Council, three sculpture grants from Virginia A. Groot Foundation, and travel grants from Great Meadows Foundation. He runs the visual art program at East Jessamine High School and taught at Eastern Kentucky University, Shakerag Workshops, Anderson Ranch, Arrowmont, OCAC, Peters Valley, and Penland.



The New Ship of Progress!
Travis Townsend
Wood and mixed media
2020-22

James Wade

The artwork of James Wade conveys an awareness of place. Wade's work represents an understanding of the land and its significance to the people who live and work within it. His landscape and architectural fabrications and castings reflect the intimate nature of observation. Each work is site responsive to the landscape forms found within the environment. Pragmatic structures such as homesteads, agrarian architecture and industrial forms punctuate Wade's work.

James A. Wade, Jr., b.1971, Columbus, Indiana. Wade studied art at the University of Kentucky and the University of Georgia, earning a Master of Fine Arts degree in 1996.

His sculptures, prints, and drawings have been included in more than 120 exhibitions across the United States as well as in England, Poland, Italy, and Bolivia. Following a university teaching career that spanned 22 years, Wade continues to instruct courses and workshops in sculpture and foundry practices nationally and abroad. From 2006 to 2013, he taught cast iron workshops at the *Ironbridge Open Air Museum of Steel Sculpture* in Coalbrookdale, England, and at *Sculpture Trails Outdoor Museum* in Solsberry, Indiana.

In 2011, the Bournville Village Trust

commissioned Wade to create a public artwork. His cast iron sculpture 'Measures' was modeled and cast at the Museum of Steel Sculpture in Coalbrookdale. It was completed in 2012 and is sited in the square of Lightmoor Village, Shropshire. The National Ornamental Metal Museum in Memphis, Tennessee, hosted a solo exhibition of his sculptures in 2017.

James Wade currently maintains a studio on his family's farm near Lexington, Kentucky.

*Listen To Your
Grandmother*
James Wade
Cast Bronze, bedroom door
fragment
7.5 x 5.5 x 4.5 inch, 2019



Pat Wasserboehr

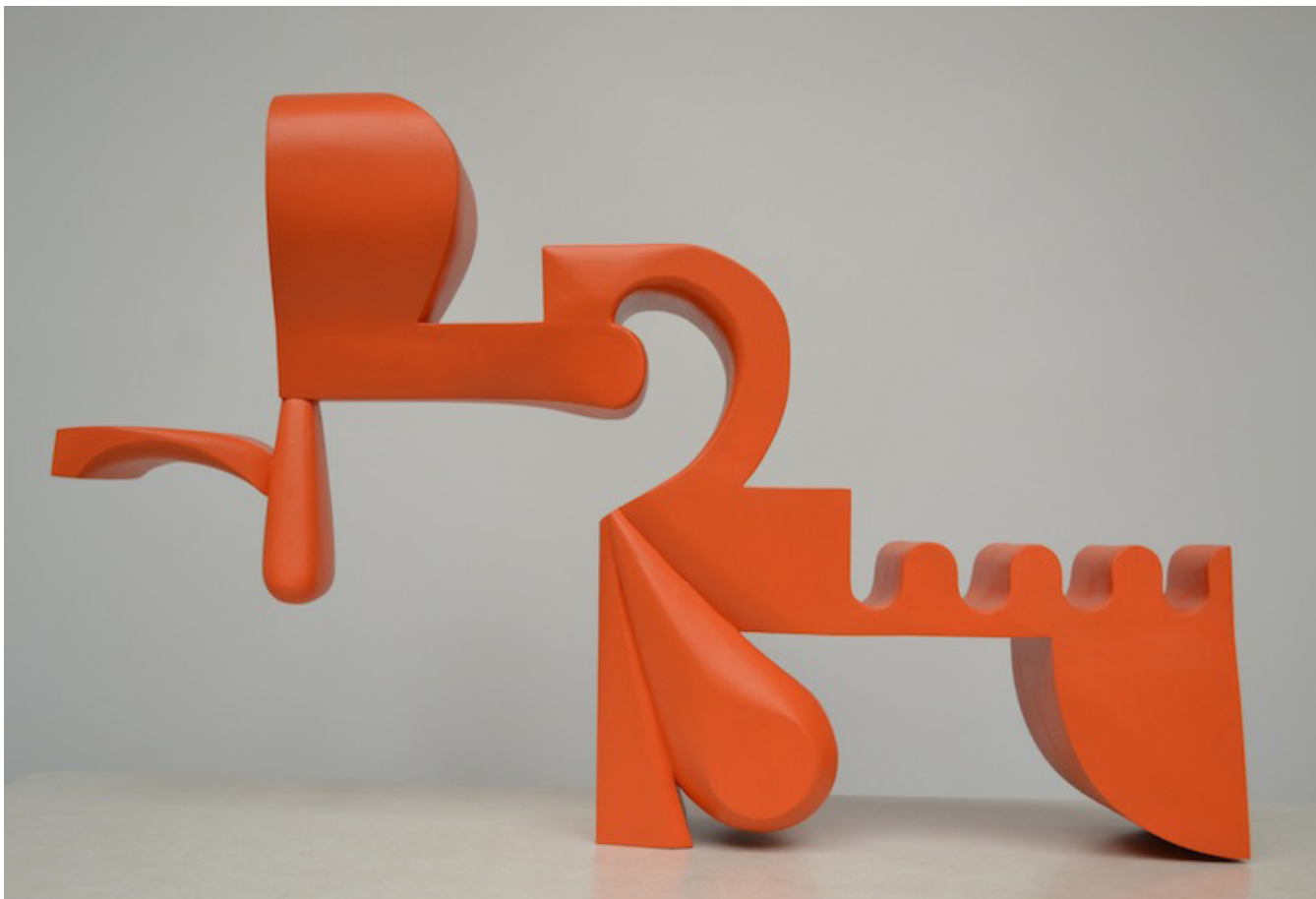
Current sculptures reflect my interests in formalist contemporary sculpture from the mid-19th century to the present. Graffiti art is of particular interest in the Calligraphic Form series and Minimalism informs the Momentum series. In sculptural compositions where the narrative content of the works is de-emphasized, I focus on purely visual aspects. My preoccupation is with the invention and arrangement of internal and external forms, spaces, and movements. Elements of structural design inherent in my sculptures include balance, strength, suspension, and construction. I study the physical characteristics of the materials I frequently employ such as stone, plaster, and wood. The possibilities and limitations become known as I manipulate them in my precisely modeled sculptures.

Pat Wasserboehr earned her MFA degree from the College of Visual Arts at Boston University. Currently, she is a professor at The University of North Carolina at Greensboro where she teaches sculpture and drawing.

Her sculpture has been exhibited in art museums, centers, and galleries throughout the United States and internationally in China, France, Germany, Italy, and France. She has attended artist's residencies in Italy with the *Digital Stone Project*, the University of Massachusetts in LaNapoule, France, the University of Georgia in Cortona, Italy, and

with *Salem Artworks* in the Salem 2 Salem program in Salem New York.

In the summer of 2022, one of her marble sculptures was exhibited at the Sala Ex Marmi in Pietrasanta, Italy. She will attend two artists' residences in Germany in the summer of 2023. Recently, her sculpture was featured in the publication, *Art of the State; Celebrating the Visual Art of North Carolina* by Liza Roberts. From UNCG, she has received several *International Kohler Grants*, the *Summer Excellence Research Grant*, and the College of Visual Arts, *Dean's Initiative Award for Research and Creativity*.



Plumb

Pat Wasserboehr

Painted poplar wood

27.5" x 37 x 9 inch, 2018

Chris Wubbena

The three sculptures, titled White church, red Church, and Robot 2 are sculptures within a body of work, titled in the midst of things, that utilizes various materials, forms, and media to present restless concepts and intimate dialogues within sculptural form. Constructed out of found materials and objects, each sculpture is built with an admix of shifting components attempting to hold itself together or reach for somewhere else. The term, in the midst of things (in media res), refers to the literary device of beginning a narrative work in the middle of the plot. Each small-scale sculpture in this series exists within the moment of its aggregate materials, diving into wandering storylines and intertextual interpretations, continually in the midst of wherever they are. The eclectic compositions invite the viewer to lose oneself within the intimate objects, spaces, and textures to find crossroads of experiences and worlds within worlds.

As an artist, I fluctuate between interdisciplinary ways of working, focusing on mixed-media sculptural compositions, multi-media installations, and large-scale public sculptures. Such fluctuation allows for a wide range of expressive capabilities, stretching from the creation of lasting monumental sculptures to transitory moments. The reference of historical and geologic documentation is often apparent in my work, whether through sedimentary layering represented in sculptural form, the accumulation and erosion of text and imagery across surfaces, or the melding of

seemingly disparate conglomerate materials and objects. Currently, my work has focused on what we, as individuals, carry. Like historic Caryatids or Atlases holding up architectural and cultural structures, we assume the weight of our past, present, and future. Our bodies and lives become an admix of accumulated experiences, sights, sounds, textures, stories, and thoughts, all at times simplistically beautiful and at times cacophonously overwhelming. Each sculpture exists in a state of perpetual action and reaction as their bodies construct, erode, and twist under their own burdens. They ask how much is enough, question their own carrying capacities, while gracefully wandering and precariously living in the midst of things.

Chris Wubbena holds an MFA in Art with a Sculpture Emphasis from San Francisco State University, and BFA in Art with a Sculpture Emphasis and a Creative Writing Minor from the University of Northern Iowa. He is currently a tenured Full Professor of Sculpture at Southeast Missouri State University. His work has been exhibited in outdoor and indoor exhibitions throughout the United States, including The Chicago Sculpture Exhibit, Chicago, Illinois; speaking while listening, The Armory Gallery at Virginia Tech, Blacksburg, Virginia; Santa Clara Biennial Indoor/Outdoor Sculpture Exhibition, Santa Clara, California; The Conversation, Art St. Louis, St. Louis, Missouri; WVU Sculpture Tour, Morgantown,

West Virginia; *A Southern Perspective on Prints: 2005 New Orleans Triennial*, New Orleans Museum of Art, New Orleans, Louisiana; and *49th Annual Delta Exhibition*, Arkansas Arts Center, Little Rock, Arkansas where he received the Grand Award. Wubbena has also completed a number of commissioned projects. The public sculpture titled *Commence*, commissioned by the City of Cape Girardeau and Southeast Missouri State University, was completed for the Fountain Street Roundabout in 2017, and the public sculpture titled *Forward*, commissioned by Mississippi Power Company, in Gulfport, Mississippi was completed in 2007 to commemorate the work done by Mississippi Power employees during and after the events surrounding Hurricane Katrina. In addition, Wubbena has been awarded various grants for the completion of larger indoor installation projects, including a *Mississippi Arts Commission Visual Arts Fellowship* with funding from the National Endowment for the Arts for the completion of Wubbena's *de minimis* series and a Grants and Research Funding Committee Grant from Southeast Missouri State University to complete a project titled *speaking while listening*, which is an expression, through sculptural installation, of the Viet Nam/American war and its contemporary relevance.



White Church

Chris Wubbena

Pedestal display model, porcelain, paper, styrofoam, tin foil, screen, wood, QR code, writing
18 x 9 x 7 inch, 2022

Writing link accessed through QR code:
<https://qrcodes.pro/FyQul3>

Luba Zygarewicz

“Clean” references to the invisibility of manual labor done by so many immigrants, in particular Hispanic, such as house cleaning, yard work, and many others to make society look good. “Dias Precarios” speaks of the constant fear of deportation; thus, living on pins and needles in an unraveling nest. “When Colors Run Dry” investigates issues of identity while questioning the need for labels and society’s obsession to pigeonhole individuals into neat little boxes that fit the social paradigm. What happens when none of them fit?

On a personal level, it questions self-imposed labels based on ideals deeply ingrained in me by my cultural upbringing in a Latin American/Ukrainian household. I took on the expectations to provide comfort, shelter, and daily cooked meals. My questioning is reflected in the choice of materials: felt dyed with plants and vegetables, configured and sown into a fragmented quilt. I hope it creates space of reflection on the margins and fringes where life really happens, where things spill open. It beckons for a place where authentic selves may rise without labels, without expectations and not bound by color.

Luba Zygarewicz is a Chilean-Ukrainian multidisciplinary artist and educator based in New Orleans. She grew up in Bolivia and moved to San Francisco at age 15. She attended San Francisco Art Institute (MFA) and Loyola University (BA Sculpture).

Zygarewicz gravitates to mundane materials as gateways to explore concepts of belonging, identity, fragility to create visual narratives and anchor histories. Her work comments on the transience of time and landscape, and elevates the seemingly banal through immersive, place-based installations and sculptures.

She has exhibited at the Ogden Museum and CAC in New Orleans; ‘OPEN Space’, Venice, Italy; City of Santa Rosa Public Art, California; Walter Anderson Museum, Mexican Cultural Institute of New Orleans; Women’s Gallery, Chicago, Illinois. Some community projects include ‘*Sentinels*’ in conjunction with Tides Institute and Museum of Art; EPHEMERA and Supernova at Lafitte Greenway; ‘*the HOPE project*’ at the ruins of São Sebastião, Messejana, Portugal; and *March Against Poverty*, Lake Providence, Louisiana.

Zygarewicz has been an artist-in-residence at The Hambidge Center, StudioWorks, Buinho Creative Hub in Portugal, and Chalk Hill Artist Residency; and has participated in workshops and collaborations with the European Cultural Academy in Venice, Italy, and is a recipient of a grant from Walter Anderson Museum of Art.

Dias Precarios
Luba Zygarowicz
Muslin, embroidery
thread, needles,
pins, metals
13 x 20 x 4 inch
2019



















Pam Miller Downtown Arts Center

The Pam Miller Downtown Arts Center is an arts and entertainment center located in the heart of Lexington. The Center offers high-quality theater, dance, music, visual and new media arts.

The Pam Miller DAC provides performance, exhibition and special event space for arts and civic organizations. This facility also offers spaces for rent for your event, large or small. To rent the facility, contact Celeste Lewis at email or (859) 425-2349.

lexingtonky.gov/about-downtown-arts-center

Gallery exhibition photographs
courtesy of Juror Melissa Vandenberg

