

9TH ANNUAL HUMAN RIGHTS ART EXHIBIT 2014



JURORS STATEMENT

Richard Lubben, Exhibit Coordinator

The 2014 Annual Human Rights Art Exhibit was held at the Cooper Center for Communication Arts at South Texas College, March 17 – April 25. The exhibit continues to cultivate discussion and reflection regarding regional and global human rights and social justice issues. This year's participating artists, activists and scholars brought light to injustices such as human trafficking, gender and race discrimination and political oppression. Other topics asked viewers to examine modern health care, labor conditions, the judicial process and firearm laws. Through the artwork and personal statements the artists strive to educate, encourage reflection, discussion and ultimately promote change.

THANK YOU

I would like to thank the Rio Grande Valley community, South Texas College (STC), the STC Art Department, the Women's Studies Committee, Pedro Perez (Graphic Designer) and our many dedicated artists for their continued support and dedication in making this exhibit possible.

AWARDS

Best of Show:

Fotios Zemenides

Kierkegaards Dilemma

Etching with Aquatint on Paper



Merit Awards:

Ruth A. Keitz & Bobbette M. Morgan

Human Rights? Justice?

Scrapbook

Lynn Randolph

Trafficked

Oil on Canvas

Sudi Sharafshahi

TRAP

Mixed Media



Future Akins-Tillett
Wounded Angel Guardian of the Disappeared and Discarded
Mixed Media



Jean Banas
Warsaw 1939
Acrylic on Canvas



Jim Boden
Veil #1
Oil on Canvas



Ed Check
Saint Theresa
 Mixed-Media



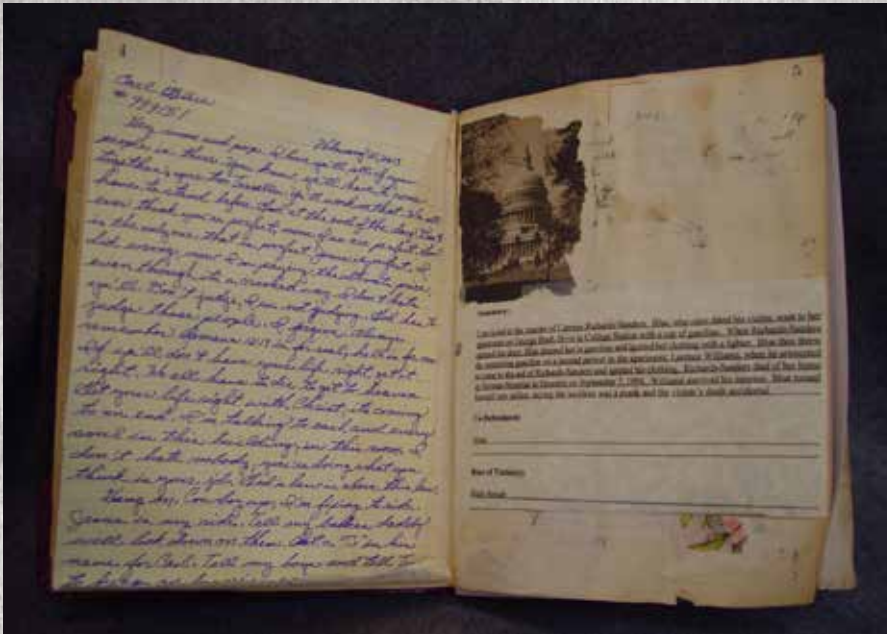
Justin Clumpner
Nomad
 Acrylic



Paula Everitt
Long Way Gone, Justice in Sudan
Altered Monoprint



Thomas C. Jackson
American Cipher 60
Digital C Print



Merit Award

Ruth A. Keitz & Bobbette M. Morgan
Human Rights? Justice?
Scrapbook

Near the end of 2012, Jailer X from the Texas Department of Criminal Justice (TDCJ) in Huntsville, TX looked with apprehension at the next year:

“Odd numbered years are usually not too kind to me. And this is the one and only ‘13’ year I will see in my lifetime. Some of those on Death Row will definitely not have a good year.”

Early in January 2013, after a fruitless day off search to add to his collection at an antique store, Jailer X idly thumbed through an old ledger from the early 1940’s that had been used to record the minutes for a church group.

“Interesting. No mention of WW II. Just who was there, the topic of discussion, and the total collected from the offering.” Jailer X observed that some enterprising child had re-used the ledger covering some pages with pasted greeting cards,

photos, comic strips, and other assorted ephemera.

Jailer X reflected on those whose notes and remembrances were abandoned and who were probably no longer on earth. His thoughts shifted to work and the lives that came and went and were often just foot notes in history. Jailer X decided to recycle the twice used old ledger and create a scrapbook, a record of the 2013 executions at Huntsville.

Jailer X used information from the Texas Department of Criminal Justice website and reports from print media and on-line news.

Considering the data collected, Jailer X reflected on the ongoing concerns and protests of Amnesty International about executions in Texas. Jailer X read and reread the reports and thought about the heinous crimes that brought offenders to death row and execution and the offender’s last statements, some defiant, some at peace. Jailer X questioned if the events he witnessed were human rights violations or justice.

This is the documented data: “2013 Scrapbook of TDCJ Jailer X in Huntsville, TX: Human Rights? Justice?”



Rajesh Kumar Singh
Kiln Workers
Photography



Chris Leonard, Ana Lilia Cerda, Anny Garza, Deyra Pecina
& Julio A. Rodriguez
Black and White
Ceramics



Betsy Murphy
Women's WORK/out
Digital Collage



Mervi Pakaste
1.1 Billion
Letterpress



Merit Award

Sudi Sharafshahi

TRAP

Mixed Media

Oppression of women in various cultures has manifested itself in a variety of ways, Political, economical, educational and social discrimination against women remain among the major challenges for humanity to overcome.

One can't help but to notice how women, particularly in countries under repressive regimes, are forced to submit to even greater denial of their rights and encroachments on their individual freedom. The Veil, when imploded on women, is clear affront to women's dignity and undermines women's right to equality and freedom to choose. This imposition not only suppresses their identity and distorts self-image, but also inflicts deep psychological wounds.

It is ironic that indecency and injustice against women, animated by arrogance and male chauvinism is carried out under the guise of modesty and decency for women.



Merit Award

Lynn Randolph
Trafficked
Oil on Canvas

After reading many reports and looking at several books about Human Trafficking I was struck by the invisibility of this abuse of human rights. There are no public protests or demonstrations or images it all seems to happen in the dark. Even when it is discovered and there are arrests or busts there seem to be no images. When I found out that Houston, my hometown is one of the most frequently trafficked cities in the country I became more agitated. I made several appointments with lawyers and non-profit agents who are working to prevent trafficking and helping people who are trafficked. These people are hard to gain access to, it is painful to discuss their experiences. I was left with an image in my mind of all the girls, many as young as eight or nine years old and from many different nationalities being thrown together in a black box. I called them "The Cargo Girls" and decided to make them visible. It is impossible to change something that is hidden in the dark and can't be made transparent in people's minds, and trafficking is an underground activity.

The open birdcage and the hovering dove in my painting entitled "Trafficked" represents the spirits of the trafficked girls, spirits that cannot be contained in a box, and ones that we must all help liberate.



Keith Sharp
Coming Out
Digital Print



Denise Shaw
We are all Trayvon
Acrylic, Watercolor & Chalk on Paper



Robert Sholties
Noasis
Acrylic on Canvas



Margi Weir
Bang! Bang!
Digital Print

Best of Show

Fotios Zemenides

Kierkegaard's Dilemma

Etching with Aquatint on Paper

The story of humanity is replete with hardship and suffering. Our species' struggle is what has brought us to this point in time. All of our greatest cultural and technological innovations; our music, art, engineering, science, political systems, philosophy, literature - our very way of life, are products of surviving a harsh and deadly environment. Our defiance of oblivion made us smarter, stronger, and wiser. We are not however immortal, invincible or unassailable. There is a great deal about us that still must evolve. Our treatment of one another and of the environment is in desperate need of refinement as we are quickly making the world uninhabitable for us. This piece comes from the print series;The Four.

The images in this series are meant to invoke the elements of human interaction that are inflicted upon one another. These aspects are best described as the four horsemen of the apocalypse. They are of course: war, famine, pestilence and death. In today's world there is no longer a need for war, it cannot be justified by any means. Famine, which is one of the main roots of war, is caused by greed. With all our resources, knowledge and ability there should be no one on this planet without sustenance. Not only of the body, but of the mind and spirit as well, as there is just as great a famine of knowledge as there is of nutrients. There is also a historically great misunderstanding of disease; from the easily recognizable physiological to the hidden and more profound psychological, neurological and genetic. Our history is wrought with a desperate attempt to escape the single constant of our existence: death.

Kierkegaard's Dilemma constitutes the disease aspect of the series The Four. While doctors take an oath to do no harm, they are inevitably corrupted by the constraints of capitalism that dictate medical care. As an individual patient, one does not exist nor have a personal nor profound purpose, but simply acts as a vessel for data to be harvested from. Physicians have the deepest desire to heal, but their spirits are broken and thus they lose their humanity. Ultimately the patient pays the price, especially those without adequate financial resources to accommodate the care they truly require.



PERMANENT COLLECTION

This collection has grown to over 50 artworks from its conception in 2007 and is made possible by the generous donations from participating artists from the annual juried exhibits. A special thanks to the 2014 donating artists! You can view the complete collection and information about bringing the collection to your community at the following website: <http://humanrightsartexhibit.com>

Jesus Aguilar
Future Akins
Peter Bialecki
Mimi Chakarova
Ed Check
Roland Delcol
Paula Everitt
Dorothy Fitzgerald
Joe Hendricks
Kathy Huberland
Ellie Ivanova

Nimet Keser
Deborah McEvoy
Siyarbar Mehmet
Mervi Pakaste
Lynn Randolph
Efrain Salinas
Marina Salinas
Sharon Sayegh
Sudi Sharafshahi
Keith Sharp
Kathleen Shaver

Geoffrey Stein
Linda Stein
Kim Truesdale
Paul Valdez
Bart Vargas
Guadalupe Victorica
Margi Weir
Elizabeth White
David Willison
Liz Zabroky
Fotios Zemenides

