

Human Rights Art Exhibit



2012

Juror's Statement

Richard Lubben, Exhibit Coordinator

The 2012 Annual Human Rights Art Exhibit held at the Cooper Center for Communication Arts at South Texas College continues to showcase the work from professional artists and scholars who wish to comment, question or express their outrage regarding global human rights and social justice issues. As the juror I have found it challenging to make selections and exclusions from work that is often so personal and moving. The primary goal of the exhibit is to educate and provoke thought, dialogue, reflection and contemplation however the quality of technical expression, control of media and overall aesthetic quality is also of great importance when considering selections. Though I feel all of this year's work is unique and worthy of mention I presented four Merit awards along with one Best of Show to distinguish work that I found particularly exceptional in content, expression and artistic execution. For the first time in the seven years of the exhibit we have included a brief statement in the catalog from the award-winning artists. I believe this is a valuable and welcomed addition that will serve as an educational tool and potentially assist the viewer to form a more personal connection to the artists and their work.

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

Special thanks to:

Pedro Perez: Catalog Graphic Designer

Amanda Alejos: Gallery Assistant

Awards

BEST OF SHOW:

Mike Huffman,

George Stinney

MERIT AWARDS:

Ed Check,

Lovers

Henri Hedrick Doner,

The Great Escape

Kim Truesdale,

Abre la Boca

Margi Weir,

Good Fences Make

Permanent Collection

This page is dedicated to the many generous artists who have so generously donated their artistic creations to our permanent human rights art collection at South Texas College. The growing collection was first established in 2007 and is on display at various times of the year throughout the college and at other selected locations. You can request the collection for a traveling show and/or presentation at your academic institution, gallery or alternative exhibit space by contacting the exhibit coordinator at: rdlubben@southtexascollege.edu. Please view the complete collection online at www.humanrightsartexhibit.com

www.humanrightsartexhibit.com

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Human Rights Art Exhibition

7th Annual Exhibition, March 19 - April 13, 2012

Mike Huffman
2012 Best of Show Award
George Slimmy
Mixed-Media

2012 Exhibit Review: La Manafía, Reynosa, Mexico

The Annual Human Rights Art Exhibition serves as an educational event and addresses global and regional human rights concerns. The exhibit has been held at several locations including the University of Texas Pan American, Universidad de Monterrey, Mexico, Progreso Art Gallery, Mexico and the hosting college of South Texas College, McAllen, Texas. The spring exhibition coincides with the Human Trafficking Conference also held at South Texas College. This important conference sponsored each year by the STC Women's Studies Committee is an essential part of the exhibit's purpose and planning whereas both venues collaborate to bring awareness to human rights issues and encourage contemplation, reflection and activism. Through the exhibit's conceptually and aesthetically unique artwork we hope to connect with viewers on an emotional and personal level. Furthermore we hope to open both internal and external dialogues and confront the many horrors and injustices still found in our modern world as well as the unique problems found in our border region of the US and Mexico.

[How can you help support human rights through art?](#)

2007 Exhibit Review 2007 Exhibit Review Exploring Human Rights Through the Arts 2011 Exhibit Review

2012 MERIT AWARDS

[Ed Check, *Lovers*](#) [Margi Weir, *Good Fences Make*](#) [Kim Traesdale, *Alre la Boca?*](#) [Heidi Dease-Hedrick, *The Great Escape*](#)



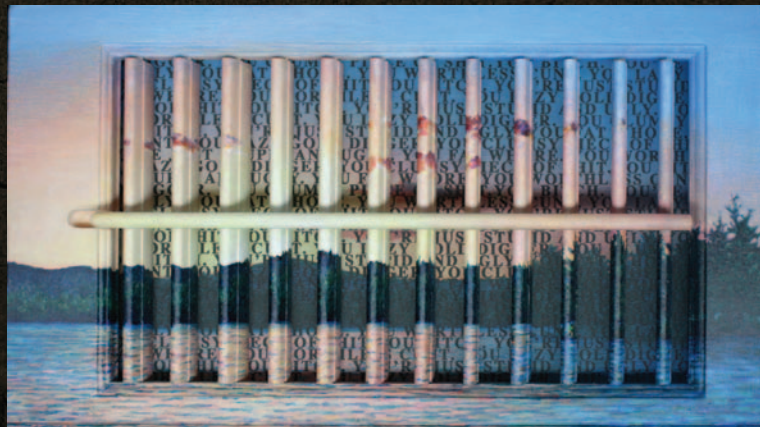
Future Akins
Stolen Innocence
Fiber Arts/ Embroidery



Peter Bialecki
Quo Vadis I
Digital Photo



Janet Braun-Reinitz
Fleeing Darfur
Acrylic on Paper



Laura Chenicek
Picture Perfect
Mixed Media

In 2008, I installed two Ken dolls in what I call my altar in my backyard in Lubbock, Texas. The altar is a six-foot stump from a former desert pine tree. The dolls hid nicely behind ivy growing around the stump. I mentioned to friends that this piece is a lament, in a way, to all lgbtq folk everywhere in the world who try to piece their public and private lives together. In many places throughout the world, “coming out” is akin to professional and familial suicide.

I find beauty in *Lovers* as it represents my histories of hiding in the 1980s and early 1990s, and the personal and professional toll being gay and a teacher took from my life. In the 1980s, gay men secretly met at bars or through personal ads in gay magazines. “Coming out” in the 1980s during the dawn of AIDS was impossible for me on so many fronts. I too remember the fears and the limits of what I thought were possible for me. What I didn’t realize then was the impossibility of me having that lover and when I did how the impacts of secrecy eventually ended the relationship.

Lovers is about safety and magic. I use toys in my art to represent ideas and disarm some of the hate or ignorance that many people still have charged feelings over. *Lovers* performs in my mind as a Catholic holy card—I (I was raised Polish-Catholic). Loving another is something I still hold dear as a possibility in my heart and mind. When I visited Poland for the first time in 2009, it was a country of historic genocide and conservative rules and anti-gay regulations. Gay identity in Poland is akin to personal and professional suicide. *Lovers* is my hope that it is possible for more people of every sexual orientation. To love is a human right. To love is to have hope.

MERIT AWARD
Ed Check
Lovers
Photography



I have always been interested in the “Diaspora of Migrant Laborers” particularly migrants from the Philippines. My birth father was from the Philippines who died while working the fields and fish canneries of California in 1957. He died a very poor man. In 2008, I moved abroad to live and teach in Amman, Jordan and in Jeddah, Saudi Arabia. While there, I learned of abuse and atrocities to young Filipinas, Indonesian, and Sri Lankan migrant female workers which inspired me to do a series of paintings from my experiences as a Filipina-American in the Middle East.

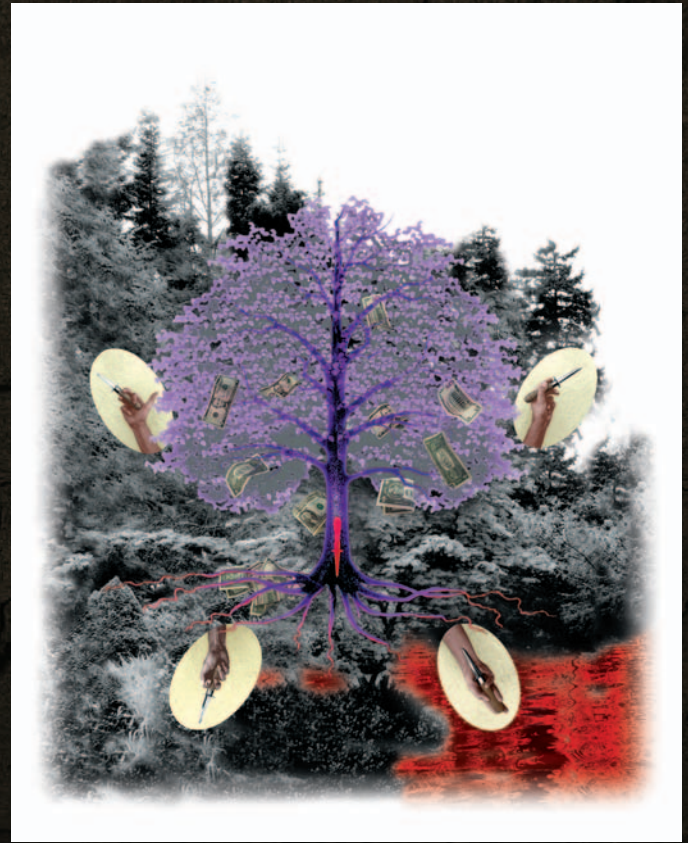
The painting, “The Great Escape” tells just one story of a twenty year old Filipina who escaped from her wealthy, abusive employer through a window. Her identity is covered up by using Photoshop to manipulate her image which is collaged within the artwork. This young woman’s testimony describes how she was locked in the house and over worked without pay for over thirteen months. When interviewed, she expressed how she was not allowed to eat during meal times and how she would sneak food leftover on plates by putting it in her pockets then eating the food when she went into the bathroom. The image in the artwork is “my Filipina-self” depicted as the maid.



MERIT AWARD
Henri J. Doner-Hedrick
The Great Escape
Oils, Colored Gesso and collage on Canvas



Paula Everitt
Iraq - 2011
Monoprint



Robert Gilbert
Her Goddess of Memory
Digital Print



Gregory Grenon
Cut Flower
Color Litho Graph



Suzanne Hesh
Unknown / Desconocido Hand Embroidery on Linen



Kathy Huberland
Bound Feet I
Collage on Gesso board



Stacy Isenbarger
IMMIGRANT (non holocaust status)
Mixed Media



For the past three or four years I have been involved off and on in a series of works regarding contemporary martyrs. I believe that Art can and should do more. I believe Art, by direct or indirect intent, has the ability to effect social and political change. The martyr series has “wired” me into the conversations, the murmurings in media, about people like George Stinney. In 1944 at the age of 14, weighing 95 pounds, he was wrongfully accused and tried for the murder of two white girls in South Carolina. He is the youngest person on record to be executed in the electric chair. The longer I make works of art the more I realize that for me it is a process of researching, discovering and assimilating the content at hand. The sad conclusion that I have come to in dealing with the “contemporary martyr series” is that in this country human rights abuse usually comes down to “race”.

BEST OF SHOW
Mike Huffman
George Stinney
Oil



Thomas Jackson
Woman 907
Ink Brush Drawing



Mary Josepson
Arrangement of Things
Lithograph



Ruth Keitz
Broken Promises; Shattered Hopes and Dreams
Mixed Media



de-flow-er (d-flow)
tr.v. de-flow-ered, de-flow-er-ing, de-flow-ers
1. To take away the virginity of (a woman).
2. To destroy the innocence, integrity, or
beauty of; ravage.

Pedro Pérez
De-Flower
Mixed Media



Joan Ryan
Histories of my shadow
Pencil



Efrain Salinas
El Muro 61
Photography



Marina Salinas
Untitled
 Mixed Media



Sharon Sayegh
Ayaan Hirsi Ali: Brave Hearts - Warriors for Peace Series
 Oil

My work explores the loss of innocence considering themes of violence, sex, war, and consumerism. I have been told that my work is about victims but I see it as a statement of empowerment, for the people who cannot speak about their current or past tragedy/circumstance. I am interested in the idea of dehumanization and the feeling of stigma. I thought of *Abre la Boca #2* in terms of being a metaphor for silence. I thought about how we can, of course, be physically silenced by being forced to put objects in our mouths but metaphorically, I thought about the people who were silenced by the shame or fear of speaking the truth.

I am an expressive painter who feels through color, form, and mark making. I found this vintage B&W dental photograph and was gripped by the impact of the image. It was just one of those images that I knew I had to paint right away. Painting, for me, is a raw, transcendent, cathartic experience. I aim to leave my soul on the canvas. My work is a culmination of personal experience, literature, history, current events, and observation/reaction. My biggest influence in regards to my process is attending art museums and exhibitions.

MERIT AWARD
Kim Truesdale
Abre La Boca #2
Oil





Bart Vargas
Not My Country
Various Paints on Salvaged Panel

At the time I made this image, I was living in New Mexico. Immigration was a common topic. The Bush administration seemed set on building a large physical wall between Mexico and the United States. I didn't approve. I don't think building walls solves problems. It creates more and different problems.

In my work, I make patterns from repeated imagery which creates an image that encourages the viewer to ponder social or environmental issues. I specifically chose the picket fence as a feminist nod and the barbed wire fence as a reference to the fencing off of great expanses of the American West. The chain link fence reminds me of the schoolyard of my youth. All fences keep us in and keep us apart. They stake our claim and imprison us.

I include the beginning of a common statement or adage such as "Good Fences Make" which I included here. Most viewers complete this sentence in their own head with the phrase "Good Neighbors". Nowhere do I include that ending in the painting, but I present alternative endings, such as "Boundaries and Control." The painting's words around the perimeter actually read "Good Fences Make Good Fences". In the color field layer, almost hidden are the alternative readings.

MERIT AWARD

Margi Weir

Good Fences Make

Digital Ink Print on Rag Paper



Closing Reception

April 11, 2012



