

Social injustices



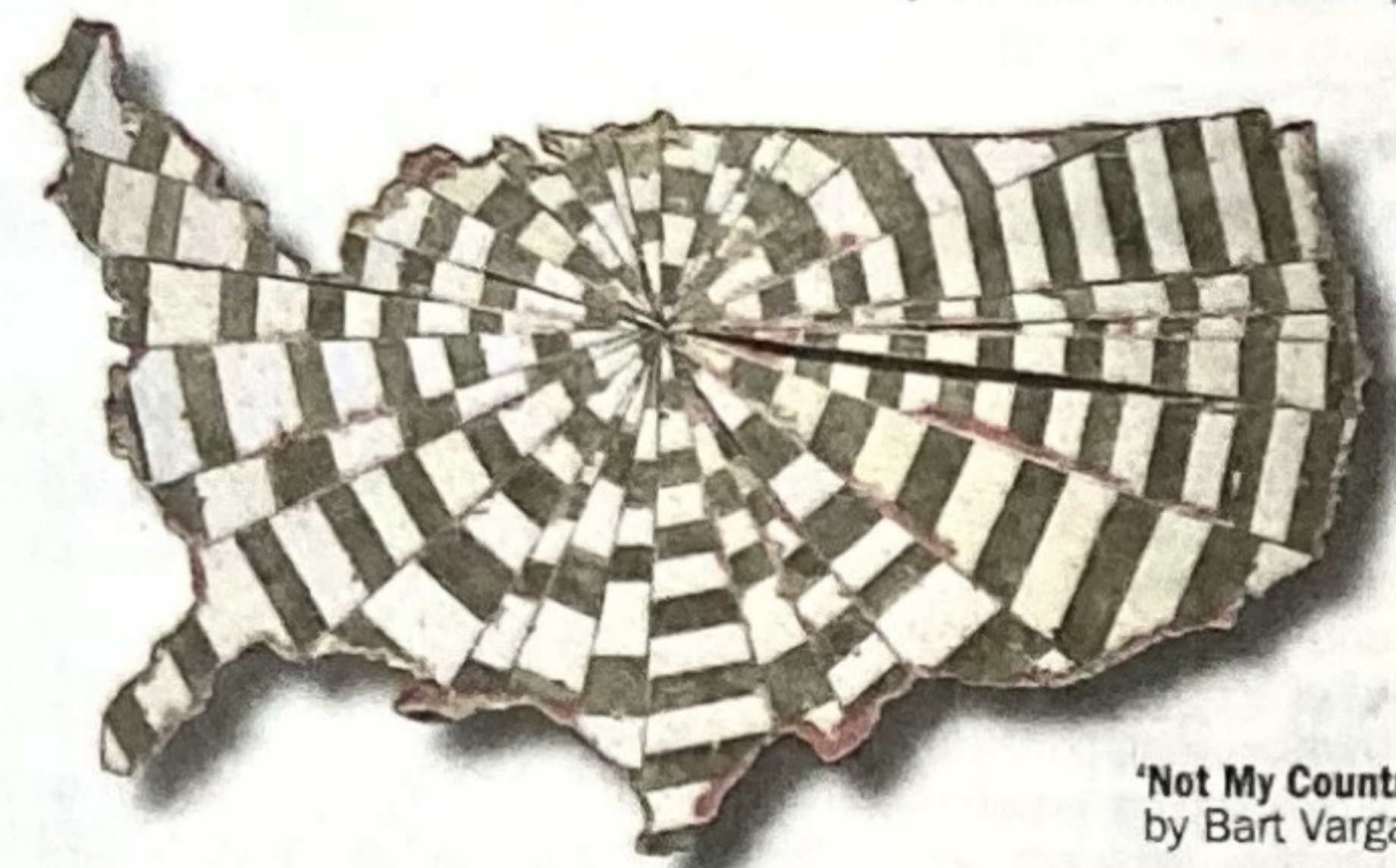
'Journey to Nowhere' by Deborah South McEvoy



'Aftermath of Abu Ghrab' by Patricia Turne



'Raw Edges' by Deborah South McEvoy



'Not My Country' by Bart Varga

BY NANCY MOYER
SPECIAL TO THE MONITOR

This is a collection of strong emotions. Coordinated by Richard Lubben, STC art faculty member, the college has sponsored an annual international juried Human Rights exhibit for two decades.

If you missed any of those exhibits, now is your chance to correct that artistic deficiency. This show includes some past works by artists who spoke out about current injustices and horrors; the issues they addressed remain relevant.

Installed in the large Clark Gallery at IMAS, "Human Rights Exhibition: Works from the Permanent Collection at South Texas College" presents outstanding works from the Human Rights exhibits' legacy.

Art as social commentary goes back hundreds of years, relentlessly crossing geographical boundaries. The adage that art conveys truth bumps it up a notch with social issues that emotionally engage the viewer.

Initially the Human Rights exhibits were associated with STC conferences focusing on international human rights violations such as Human Trafficking and Women's Rights — several works in this exhibit speak about those issues. Ultimately, Lubben added a broader range of issues for commentary. Also included in Human Rights are LGBT issues, child abuse, torture, immigration and war ideology, with high impact images intended to move their audience. Their persuasive power is a combined effort of the artist's own convictions with the ability to create an effective image that resonates outside the studio. Does the work earn a thoughtful nod or

incite a genuine sense of injustice?

While most works are effective at tapping into something we've read about, some are more personal and go deeper into our souls. Parents should brace themselves before watching Kim Truesdale's "Play Things," a stop motion animation video about child abduction and abuse that becomes painful to watch.

The production style, combined with the story line, mimic the way a child would recall the traumatic event. Ken and Barbie dolls in starring roles demonstrate brilliant casting on the part of the artist in expressing the dual levels of common playthings and the premise of horrible acts done by unlikely people. This work delivers.

Many other pieces in the show document injustice on a more intellectual level, and fail to alter our feelings about the phenomena, but several artists push our discomfort level of injustice. A series of photographs by Mimi about sex trafficking reveals a quietly horrific existence. Ed Check's installation, "Guardian Angel of Gay Teens," expresses a hopeful daydream and offers votive cards. One card addresses the struggles of the artist as a gay teenager in a small industrial city, stating, "I was ridiculed in junior and high school. This digital image of my installation reminds me of the few allies I had and my wish that I had a gay guardian angel."

Overall, the Human Rights Exhibition is artistically excellent and succeeds with its purpose of bringing awareness to human rights and heightening our sense of injustice.

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'Aftershock and Awe' by Elizabeth White



'Guardian Angel of Gay Teen' by Ed Check

"Human Rights Exhibition"
Where: International Museum of Art & Science, 1900 Bicentennial
When: Through Jan. 3.
Hours: Hours are 9 a.m. to 5 p.m. Tuesday, Wednesday, Friday and Saturday; 9 a.m. to 8 p.m. Thursdays; 1 to 5 p.m. Sunday
Contact: (956) 682-0123 or www.imasonline.org. General admission is charged; admission is \$1 from 4 to 8 p.m. Thursdays