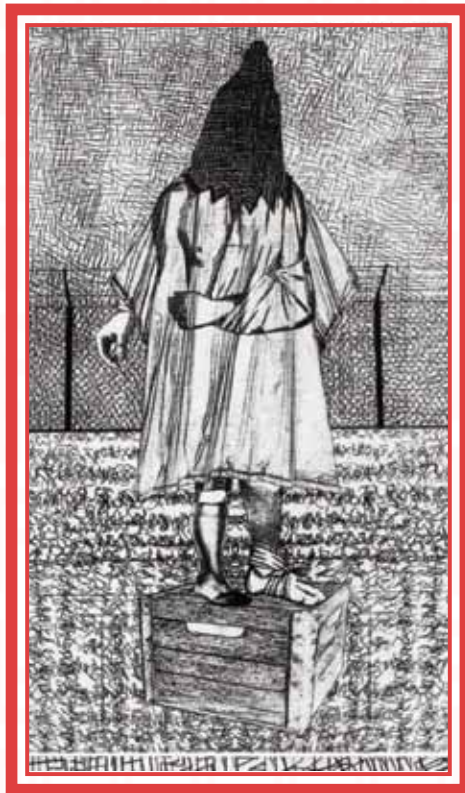


# 8<sup>th</sup> Annual Human Rights Art Exhibit 2013



# Juror's Statement

Richard Lubben, Exhibit Coordinator

The 2013 Annual Human Rights Art Exhibit was held at the Cooper Center for Communication Arts at South Texas College and later traveled to Galería 409 in Brownsville, Texas. The exhibit continues to grow and showcases exceptional artists, activists and scholars who wish to comment, question or express their outrage regarding global human rights and social justice issues. Through the artwork and personal statements we hope to educate, encourage reflection and open dialogues about many global concerns.

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 (Graphic Designer), Amanda Alejos (STC Gallery Assistant) and Mark Clark (Galería 409)

# Awards

Best of Show:

*David Wilson  
Abu Gharib*

Merit Awards:

*Future Akins  
Road to Fantasy*

*Paula Everitt  
Birthing and Dying (No Money for Blood), Haiti*

*Kathleen Shaver  
Dominion*



As a woman/human being I have the right to own my body. As it was my right to use my personal convictions to determine my reproductive choices, my manner of dress, my relationships, and my occupations, it is my right to honor and celebrate my body as I age without fear of retribution.

The above statement is based on the acknowledgement that I am privileged. I do not have to fear being beaten, stoned or killed for being a woman, having an opinion or simply living a full life. Not all women are so lucky. "The Road to Fantasy" is a romantic self-portrait embellished with tattoos representing key places or events in my life. Moments that for others may have lead to disownment or disgrace are for me celebrations of life. The process becomes a meditation as I sew hundreds of sequins and/or beads onto cloth.

*Future Akins*  
*Road to Fantasy*  
Bead & Sequins on Cloth



Linda Bond  
*Shadow War Series #75*  
Mixed Media



Ed Check  
*Guardian Angel of Gay Teens*  
Digital Print



Celeste De Luna  
*East: El Corralon*  
Mixed-Media

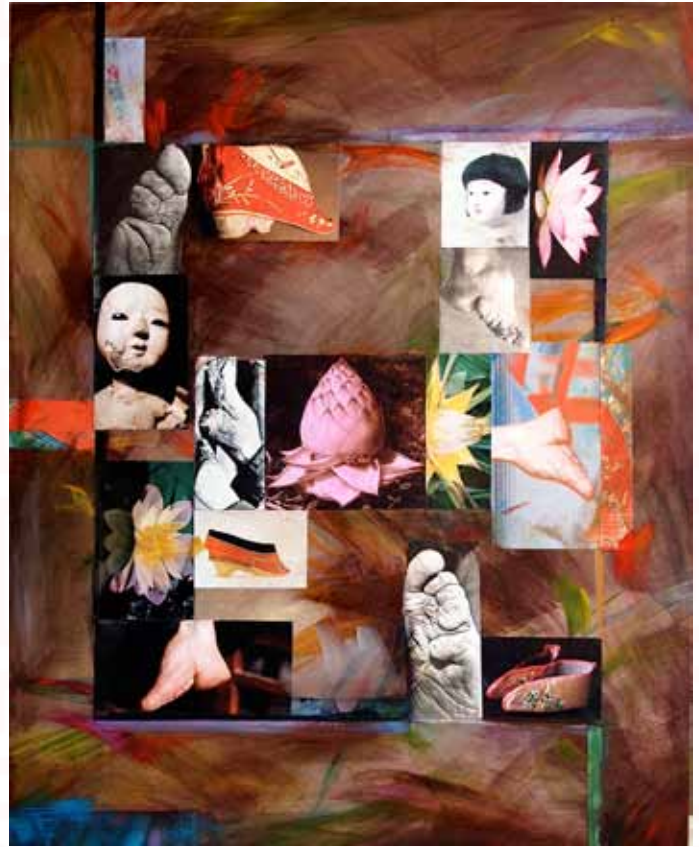
This piece was inspired by a visit to Haiti in 2012 during which I was able to view the impoverished conditions in which many Haitians live. Corruption seems to be endemic and women and children appear to suffer disproportionately from the lack of government services such as education and healthcare. The piece is about a specific young Haitian woman, Sessi, (as reported in an article in the NY Times) who is having her first baby at a local government run health clinic. A healthy baby was born (there was a midwife present who helped with the actual birth) but Sessi herself hemorrhaged and could not get a needed blood transfusion. In Haiti one has to buy or bring everything needed prior to its use at a hospital or clinic (e.g. sheets, food, medicines, needles, etc) and since neither she nor any family members who were present with her had ready cash to buy blood, she simply didn't get it and she died. In other words, she had no rights as a patient, a Haitian citizen, a woman, or even a new mother to critical medical care. Sessi's unnecessary death was tragic but it is just one of many such stories that speak to a horrid lack of basic human rights.



Paula Everitt  
*Birthing and Dying (No Money for Blood), Haiti*  
Monoprint & Gouache



Nicholas Hill  
*Surrender*  
Lithograph



Kathy Huberland  
*The Price of the Offering*  
Mixed-Media



Thomas Jackson  
*Trust Me*  
Ink & Watercolor

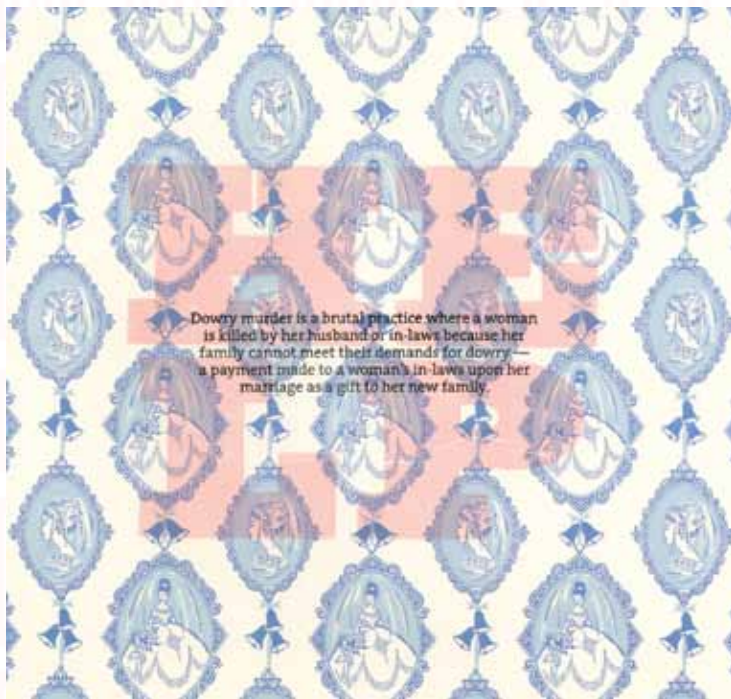


Ruth A. Keitz & Bobbette M. Morgan  
*Flag Triptych (Right Panel)*  
Mixed-Media





David Mazure  
*Overpopulation #4*  
Graphite



Mervi Pakaste  
*Deadly Dowry*  
Letterpress



Sudi Sharafshahi  
*Road to Up Rise*  
Graphite



Denise Shaw  
*Untitled*  
Mixed-Media



The drawing “Dominion” was inspired both by ancient patriarchal views of women and by recent debates in our country about access to health care and reproductive choices for women, their right to equal pay for equal work, and legislation that seeks to protect them from domestic abuse and gun violence. The Arab Spring has highlighted the many ways in which women all over the world are denied basic human rights because of religious or cultural traditions stemming from ancient patriarchies, which regarded them as property, intended for sexual pleasure, domestic labor, and childbearing.

I wished to create an image that reflected the ancient patriarchal view of woman as a passive element of nature over which man has dominion, as in traditional interpretations of the Bible. “Dominion” speaks to the walling in of women by ideas, traditions, beliefs, and prejudices that have been perpetuated through the ages. These notions often conflict with basic human rights, and they have kept women from achieving their full potential as creative and productive human beings.

Kathleen Shaver  
*Dominion*  
Charcoal & Pastel



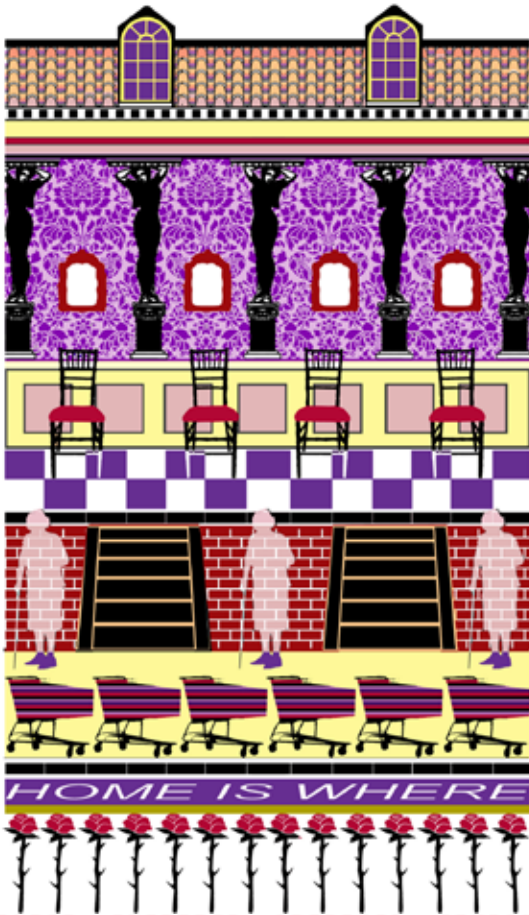
Geoffrey Stein  
*Double Blind*  
Acrylic & Oil on Canvas



Linda Stein  
*Gender Scrambling 768: Wolf, Obama, Sanger*  
Limited Edition Fine Art Print



Kim Truesdale  
*Play Things*  
Stop Motion Animation



Margi Weir  
*Home is Where*  
Digital Print



Fotios Zemenides  
*His Throat was Parched*  
Woodcut Print

The work exhibited here is part of a larger series of prints exploring the U.S. led War on Terror. The print is a depiction of the iconic photo taken by American Military Police during interrogations conducted at the notorious Abu Ghraib prison in Iraq. The hooded figure, an Iraqi detainee, is juxtaposed against a detailed view of the American flag along with a coiled image of a tightly wound section of electrical conduit. The conduit is suggestive of a coiled serpent ready to strike and symbolizes the moral tradeoff posed by torture. Rather than using a serpent or other traditional image to represent this perilous choice, the electrical conduit was chosen because of its mechanical character. Instead of representing torture and abuse as an organic evil, the conduit expresses the cold almost technocratic character of the process. The electrical conduit also references the fact that the hooded figure in the original photo was wrapped in electrical wires and threatened with electrocution if they left their prone position on the box.



David Wilson  
*Abu Gharib*  
Intaglio with Pigmented Ink Jet Border

# Permanent Collection

A selection from the South Texas College Human Rights Permanent Art Collection will be on exhibit at the Human Rights Research and Education Center (HRREC) at the University of Ottawa in September 2013. This collection has grown to over 50 artworks from its conception in 2007 and is made possible by the generous donations from the participating artists listed below. You can view the complete collection 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  
Efrain Salinas  
Sharon Sayegh  
Kathleen Shaver  
Geoffrey Stein

Linda Stein  
Kim Truesdale  
Bart Vargas  
Guadalupe Victorica  
Margi Weir  
Elizabeth White  
David Willison  
Liz Zabroky