

# 10th Annual Human Rights Art Exhibition 2015



## Juror's Statement

Richard Lubben, Exhibit Coordinator

The 2015 Annual Human Rights Art Exhibit was held at the Cooper Center for Communication Arts at South Texas College, March 23 – April 24. 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, gun control and the environment. Other topics asked viewers to examine modern health care, education, torture, war and the judicial process. Through the artwork and personal statements the artists strive to educate, encourage reflection, discussion and ultimately promote change.

I would like to extend a special thanks to our many dedicated artists and advocates for your continued support. 2015 marks our tenth consecutive year of the exhibition and included a major exhibit of the permanent human rights collection at the International Cultural Center, Texas Tech University.

## Awards

Best of Show 2015

Margi Weir

*We are all Targets: Don't Shoot*

Digital Ink Print



Merit Awards 2015:

Jim Boden

*Bound*

Oil on Canvas



Celeste DeLuna

*America the Beautiful*

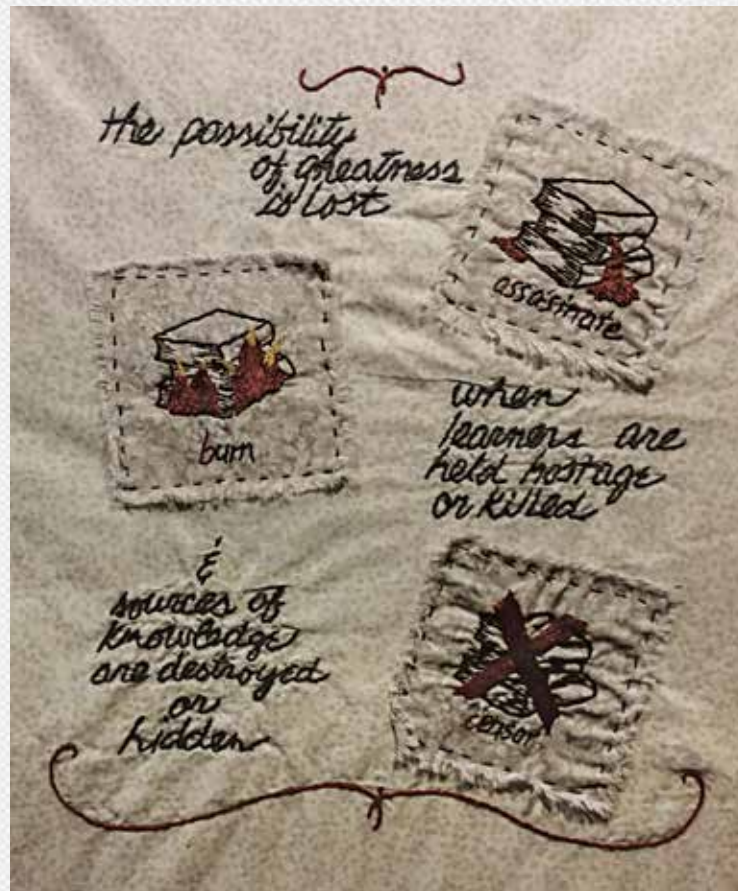
Woodcut



Fotio Zemenides

*Atra Mors*

Etching



Future Akins, *The Bad A, B, C's*, Fiber Arts-Embroidery



Craig Billings, *The Amazing Race*, Mixed Media



**Merit Award 2015:** Jim Boden, *Bound*, Oil on Canvas

This painting came about as the result of a photo shoot. I had two models use different veils and skeins of fabric to cover their heads and torsos. As the shoot progressed, images of captivity and discarded bodies began emerging. There was a containment and anonymity in the figures. The shoot resulted in a couple series of exploration in both photo and paint mediums.

I offer my models a loose framework of thought and then use some degree of directing to get started. I want the models to bring their own responses and reactions into play so that I have to react and respond to unexpected actions. In this collaborative action I try to stay focused on the impromptu movements and expressions.



Merit Award 2015, Celeste DeLuna, *America the Beautiful*, Woodcut

This work was inspired by migrant children refugee crisis in the summer of 2014. I chose this subject because I'm interested in the immigration of women, children, and families. This image is a satirical comment on American attitudes towards immigration.

There are several images in this work that are part of my regular visual vocabulary, including the silhouettes of razor wire and the border fence which are about detention, xenophobia, and politics. The image of the Aztec goddess Coatlicue with her skull and flower headdress is another favorite. Coatlicue is an earth/death goddess and is being appeased by the sacrifice of yet another migrant child's death. The pawn child symbol is a self-explanatory. Coatlicue rolls her eyes at the inevitability of such a sacrifice. The only thing I didn't add was a speech bubble over her head that says "Again?!"

The piece was produced from start to finish in a week of intense studio work in a woodcut workshop. I came to the workshop with a drawing of my idea from the beginning. I think this piece represents a turning point in my skill set as previously I only studied painting and not printmaking as a student.





Ed Check, *24,000 Holly Card Project*, Mixed Media





PaulaEveritt, *Stoning #2*, Monprint and gouache



Betsy Murphy, *Together Our Voices Will Make a Difference*, Mixed Media



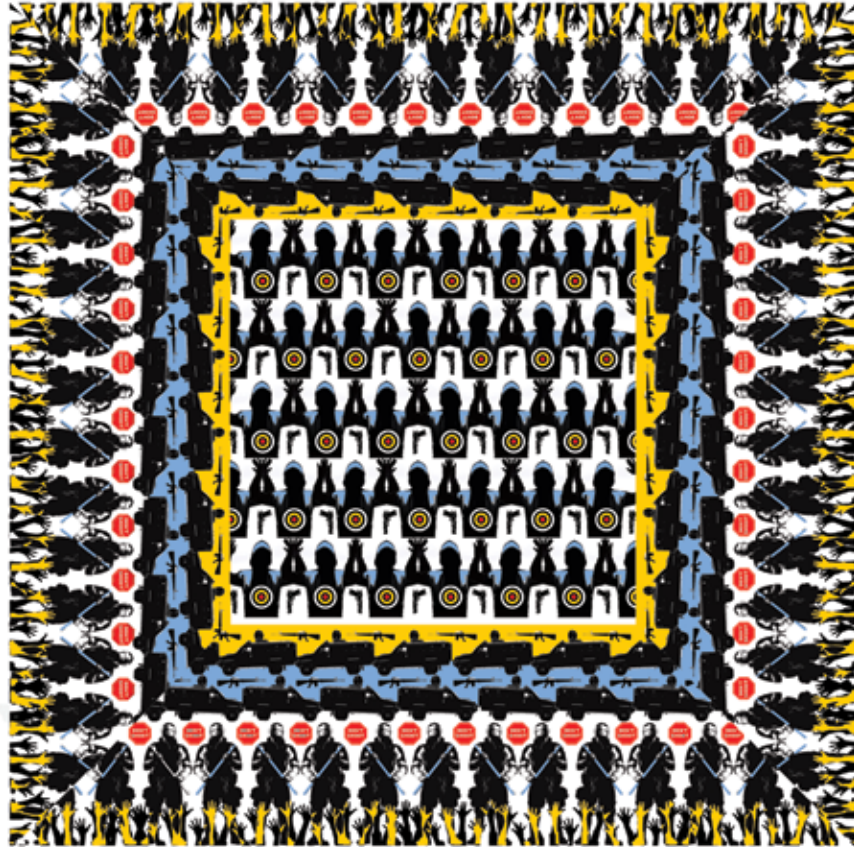
Christopher Leonard, *Rainbow Brite*, Ink & Watercolor



Andres Peralta, *Dios Dijo la Palabra y Se Hicieron las Bestias*, Mixed Media



Denise Shaw, *In the Test Kitchen*, Acrylic on panel



Margi Weir, *We are all Targets: Don't Shoot*, Digital Ink Print

# Best of Show

Last November, two of my close friends were killed in a shoot out on Detroit's West Side. Everyone involved was licensed to carry concealed weapons. The argument was over the occupancy of a foreclosed house. The argument over the house escalated and cost 2 people their lives and the third will spend the rest of his in prison. This senseless violence in situations that do not require guns makes me very angry and sad. In a country that worships guns, we are all targets.

The imagery that I use and combine to create the work is "ripped from the headlines." You will recognize a hoody on someone with their hands up. Stop, Don't Shoot and armored police and police vehicles. My own personal grief at loss to gun violence combined with the national grief at the loss of unarmed black youth at the hands of the police. I combine images in Photoshop. Using a computer is my form of drawing. It is where I get the idea down in its initial stages.





Merit Award 2015, Fotio Zemenides, *Atra Mors*, Etching



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 image questions the ramification of the world's increasing demand on oil. The title refers to the Latin translation for the "Black Death" or as we know it: the Great Plague that ransacked Medieval Europe and killed off nearly one half of the continent's population. This occurred because of several reasons, one being population density in urban centers which saw the rapid spread of the plague but also due to unregulated commerce which brought the disease from the east in the first place. This unabated commercialism was the result of high demand of inexpensive commodities and goods, without concern of quality. Before this time, the Roman Empire had a well maintained, regulated and taxed shipping and commerce system, which prevented any major pandemic from taking hold. Medieval Christianity had no such standards but learned its lesson which helped bring about the Renaissance.

We are now reliving the complications brought about from unchecked consumerism which oil consumption is the heart of. The catastrophe this time however will not be a mere pandemic but environmental destruction on a scale which will make life for human civilization untenable. Of course we offer our up our future generations to this fate in the struggle to consume as many manufactured goods as possible.

This print is meant to remind the viewer that potentially civilization ending, man made disasters still run rampant throughout the entire world and affect us all. We should not take for granted what we have and what all of our achievements depend on.



Patricia Turner, *Aftermath of Abu Ghraib*, Mixed Media



# Permanent Collection

This collection has grown to over 60 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 2015 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  
Jim Boden  
Mimi Chakarova  
Ed Check  
Roland Delcol  
Paula Everitt  
Dorthy Fitzgerald  
Joe Hendricks  
Kathy Huberland  
Ellie Ivanova

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

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