

**no
cure
for
mourning**

CURATED by RYANN CASEY

STOCKTON | ART GALLERIES
UNIVERSITY



no cure for mourning

September 4 - November 12, 2019

Curated by Ryann Casey
Stockton University Art Gallery

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Participating Artists

Manfred Bockleman
Ellie Brown
Emily Carris
Jess T. Dugan
Sienna Freeman
Mary Heinemann
Darla Jackson
Lucas Kelly
Kathleen Kennedy
Cannupa Hanska-Luger
Anne Leighton Massoni
Caitlan McCormack
Lee John Phillips
Anjali Pinto
Regina Ritter
Manju Shandler
Krista Svalbonas
Ron Tarver
Alice K. Thompson
Renee Zettle-Sterling

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And special thanks to the artists, for trusting me with such powerful stories and sharing their remarkable work with our community.

Ryann Casey, Curator

This show begins with loss.

Five years ago, someone close to me passed tragically and traumatically. Within a moment, my life had changed, and it became weighted with absence and grief. It made sense as I tried to move back into my daily routine, that even the mundane became difficult and creating work, my own work, became increasingly challenging. I looked to books, film, art and psychology to figure out how others continued to work through this loss. And that's where this show began.

As I researched more, my understanding of loss and my definition of grief expanded. The work started to include not only personal narratives of loss but community responses to major loss events and perspectives on historical grief. The range of both the experiences and mediums highlighted to me, the unique yet collective phenomenon of grief in the human condition. The exhibition would examine the relationship between art making and the experience of loss but in all forms. It would survey the diverse practices artists employed to both acknowledge and address moments of mourning.

And it's from all this, that *No Cure for Mourning* was created. The exhibition weaves the thread of loss through the varied and universal experience of grief. From the close and personal to the community to generations before. It gives time and space not for healing or redemption but as a means of reflection and finding connections with one another.

Judith Butler writes in *Precarious Life: The Powers of Mourning and Violence*:

When we lose certain people, or when we are dispossessed from a place, or a community, we may simply feel that we are undergoing something temporary, that mourning will be over and some restoration of prior order will be achieved. But maybe when we undergo what we do, something about who we are is revealed, something that delineates the ties we have to others, that shows us that these ties constitute what we are, ties or bonds that compose us. It is not as if an "I" exists independently over here and then simply loses a "you" over there, especially if the attachment to "you" is part of what composes who "I" am. If I lose you, under these conditions, then I not only mourn the loss, but I become inscrutable to myself. Who "am" I, without you? When we lose some of these ties by which we are constituted, we do not know who we are or what to do. On one level, I think I have lost "you" only to discover that "I" have gone missing as well.

Butler is commenting on how the loss we feel (both as individuals and as a community) is both personal and shared. That the connections and bonds we make are so profound, are so much a part of who we are, that's there's no cure for that mourning. This exhibition is testimony to that idea, that we are neither "I" nor "you" but instead both and any loss or grief we experience ripples across our very existence to each person we know, to each space we inhabit, to each work we create.

Ryann Casey, Curator

Dedicated to Sarah.





Manfred Bockelmann

Erika Fisch (Age 13), 2016 Charcoal on Canvas
Courtesy of Stockton University
Gift of Manfred Bockelmann, 2016
Photo Credit: Alana Reichfeld

Dr. Marion Hussong (the artist's niece) describes Erika Fisch's Life and portrait in Drawing against Oblivion, Remembering the Children:

Erika was born on November 16, 1929, in Vienna, Austria. Her younger sister, survivor Ruth Fisch Kessler, recalled Erika as a studious child. Ruth's last memory of Erika was of their heart-breaking farewell at the train station in Vienna on May 12, 1939. Ruth, then five years old, was evacuated on a Kindertransport to Great Britain, while Erika and their mother Charlotte stayed behind. Ruth remembered Erika's tears, as she promised her little sister that they would be together again soon. That was not to be: Erika and Charlotte Fisch were deported to Opole Ghetto in Poland two years later. Letters soon stopped. Erika and her mother were deported again. Their final destination was either the Sobibór or Belżec extermination camp.

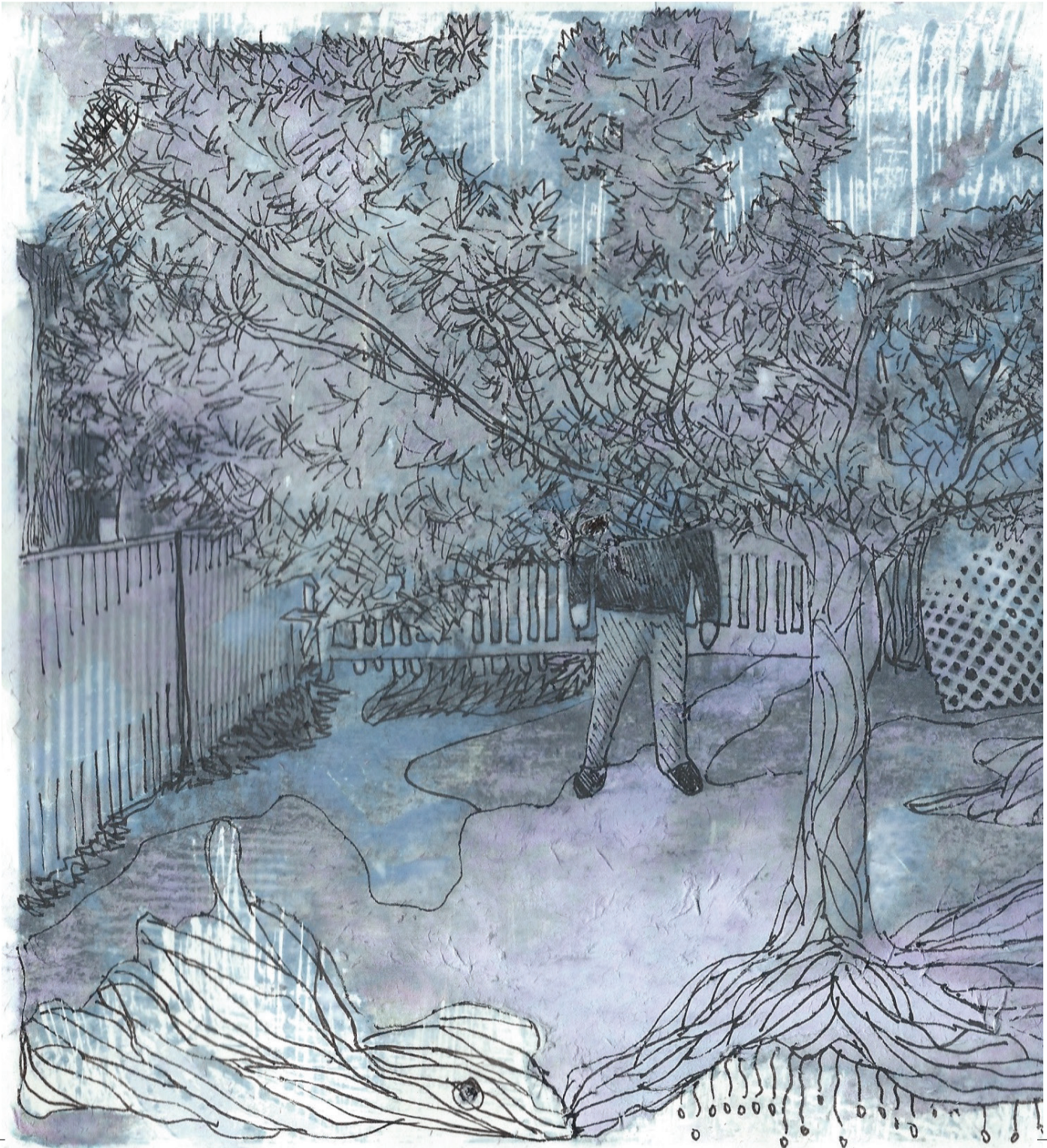
Ruth never saw her loved ones again. A blue vase and a few photographs were all she had left. Every time she arranged flowers in that vase she thought lovingly of her mother and Erika.

On October 26, 2016, artist Manfred Bockelmann walked Ruth Fisch Kessler through the Stockton Art Gallery, to show her her sister's portrait. "You did it all with love," Ruth whispered as she saw the large-scale canvas of Erika for the first time. Manfred put his arm around her shoulder, nodded, and clasped Ruth's hand. Ruth died six weeks later.

¹ Marion Hussong. Drawing against Oblivion, Remembering the Children: Children's Portraits by Manfred Bockelmann. Galloway: Stockton University, 2019. <https://stockton.digication.com/marion-hussong-drawing-against-oblivion-remembering-the-children/contents>

Ellie Brown

Dad Behind Trees (from the series Sundown),
2017 Mixed media on paper



In 2015, after years of ambiguous dementia, my father was diagnosed with early onset Alzheimer's at the age of 64. These mixed media images on both paper and canvas reflect the hallucinations, metaphors, fears and emotions of my father's Alzheimer's disease. The images reflect conversations we have when he tells me about his hallucinations, or I sit and observe him in the middle of one. He is always dizzy and so I've chosen this mixed media process to empathetically reflect the disorientation he's feeling. The images are created my original photographs. The transfer of photograph to gel medium represents on layer of removal from reality. The degradation of the image is another layer of loss. The addition of ink adds narrative based on free-association, conversations with my father, and stories of Alzheimer's disease and imaginary scenarios for my father to live in. The images provide me with alternate scenarios and realities

that sometimes ease my aching heart, or put my aching heart onto paper. Some describe what I image his sundown hallucinations look or feel like; others describe mental states. His life is smaller and quieter, full of anxieties, confusion, missed words, and gaps and I'm trying to capture all of it in honor of his struggles and my love for him. The loss of a bright and active mind is a terrible thing. It's scary and it's heartbreaking. Memory is a trickster to begin with, and so these works honor memories with and of my father who still inhabits a physical body as a fragment of the person he once was. Though the slow, slow, quick, quick, slow decline of my father and its effect on my family is very personal, it's also about everyone else who suffers from Alzheimer's. Everyone's story is different, but the one common thread is that this disease is like watching a car crash in slow motion. We all know how it ends.







Emily Carris

1. Suture Self (Martha Ann/Anne), 2018 Archival Inkjet Print on Linen Silk Thread Dyed w/ Madder Root

The Story of Martha Ann/Anne

A CRUEL PUNISHMENT. The letter which we give below is from a gentleman in Richmond, Virginia, who sends us the photograph from which our illustration is engraved. The case stands on unquestionable authority, and the time is now gone by when things of this nature are to be hidden from the public: Inclosed I send you a photograph showing in part the effects of punishment by a hot iron on the back of a negro girl about 13 years of age, inflicted by a virago by the name of Mrs A _____, living in King William County in this State, few weeks ago. The case is at present under investigation by the Freedmen's Bureau of this Department. The Negroes who lived on the place all testify to the cruelty and fiendishness of this woman while they were her slaves and since they were liberated. The girl was locked up in a private room, for some trivial offense, and kept in there over a week, during which time the burning was inflicted upon her. Her screams were frequently heard by the servants. Live coals were laid upon her back and the back of her head, and the flesh on her back and limbs was burned so that when she was released she could scarcely stand and was nearly crazy. The case was reported, the girl brought to this city, and Mrs. A—-arrested. The papers of this city all with one accord sang out against the Bureau for its interference, and Mrs. A—-instead of the fiend that she is, was a martyred and chivalrous southern lady. She was required to give bail in \$5000. All the counsel of the city tendered her their services. The Judge-Advocate of this Department, Captain Layton, Eleventh United States Infantry, conducted the examination. If the evidence were all published it would present one of the most cruel and heartless episodes of history that have disgraced civilization.”¹

2. Suture Self, 2017 Archival Inkjet Print on Linen Linen Yarn Dyed With South Carolina Indigo

About Suture Self: This image of runaway slave and Civil War soldier [Peter] Gordon, published in Harper's Weekly in 1863 was a pivotal tool in the fight to abolish slavery. This image was widely circulated by abolitionists as a definitive illustration of the brutality slaves suffered. Beginning in 1739, 16 year-old Eliza Lucas first successfully cultivated indigo in South Carolina, using seeds sent from her father in Antigua. With the expertise of unnamed enslaved indigo-dyers from West Africa, indigo grew to become South Carolina's largest cash crop second only to rice by the mid 1740s.

3. Alter Materials

- Mother Of Creation, 2018 (Photograph on Linen, Silk Embroidery Thread, 24k Gold Thread)
- Iron Liquor, 2016 (Early 1800's Shackles, Vinegar, Water)
- Salt from Arrowsic ME
- Malachite (stone of balance, abundance, manifestation and intention)
- Clay Leaves
- Indigo Dyed raw Silk
- Antique Ashanti Akua'ba
- Antique Crochet Doll (named Lucy)
- Madder Root

LETTER TO



Jess Dugan

Letter to My Father, 2017

Video, 14 Minutes 54 Seconds

Courtesy of the Artist and

The Catherine Edelman Gallery, Chicago

Letter to my Father is an autobiographical video exploring my estranged relationship with my father. In the video, I read an undelivered letter to my father, in which I try to come to terms with our difficult and distant relationship. The video is comprised of

MY FATHER



snapshots of myself, family, and friends, pulled entirely from my own personal albums.

The open letter weaves together my childhood, my early gender nonconformity, my parents' divorce, my queer identity, personal relationships, my spouse, my desire to create a family and become a parent, and – ultimately – my father's inability to accept me and our eventual estrangement.

Through the telling of a highly personal story, the video grapples with two fundamental desires, often placed in direct opposition to one another: the need to live authentically and the desire for acceptance from others.



Sienna Freeman

Baby Makers, 2019

Hand cut & assembled found images & photos,
plastic resin, pigment, flocking

Hey there old friend, my blood.

I wonder if other girls think of you the same way that I do.

Red gold rubbed between fingertips becomes velvet feeling.

I think of 1970's Hammer films-thick like corn starch-dark cherry cola with maraschino brightness leaks onto Ingrid Pitts amazing breasts.

I often touch you to make sure that you are there.

I think of Dario Argento's women being pierced and punctured-the texture and color of Benjamin Moore's "Warm Comfort 2010-20" or "Tomato Red 2010-10" slides in piles across patterned curtains, vaulted ceilings, broken windows, faux marble floor.

I picture myself-an awkward 4th to Dracula's three brides. We walk slowly in succession through the graveyard filled with fog and howling, clinging to our hearts and abdomens. A dramatic tribe. We cradle the spaces around our bodies that have been concurrently full and empty time and again, hunched over with the posture of want and longing, and also Endometriosis.

"The Body as Tomb or the Omnipotent Devouring." A title line from Julia Kristeva's Black Sun bears remembering.

The maternal body nurtures, but it also consumes.

And of course there were those times where you did carry other life. You were with me then as you are with me now, distributing hot wet oxygen, despite our mutual betrayals.

We pour ourselves into another vessel.

There cast feelings become velvet paintings, camp eulogies, love letters to the barren in still bloom.



Mary Heinemann

Grandmom's Flowers, 2018

Micron pen and acrylic on paper

Southern Magnolia Blooms, 2018

Dip pen and ink and acrylic on paper

When I was 22 my mother was diagnosed with metastatic breast cancer. For the next five years, I helped her when she needed me-taking her to appointments, helping around the house, shaving her head when she was losing her hair, and caring for her when she was on hospice. For the two years surrounding her death I didn't practice art much. When I did start working regularly again, I found my style had changed and I was interested in a different medium with a slower, more deliberate process. I wouldn't say art was therapeutic for me during my time of grief. Instead, I would say this experience has influenced the way I make art, though not on an entirely conscious level. I picked two pieces for this show, but not because I equate them with loss. Magnolias were one of my mother's favorite flowers. I also was raised and still reside in Magnolia, New Jersey. I chose to include Southern Magnolia Blooms in honor of my mother. I chose Grandmom's Flowers in honor of the grandparents my husband and I have both lost. Being a more physical representation of loss, the drawing is of a vase of sympathy flowers sent to my husband and I after the passing of his grandmother.



Darla Jackson

When you awoke...(from the series ...a slow death...), 2017
Plaster, gold leaf, black gesso, raw graphite powder

Wouldn't it be nice...(from the series ...a slow death...), 2017
Hydrocal, black gesso, raw graphite powder

"The heart dies a slow death, shedding each hope like leaves until one day there are none. No hopes. Nothing remains." -Arthur Golden

Each series begins with a feeling...something any of us could relate to...in this case love and loss. After going through a well timed recent breakup, I took everything I was feeling and poured it into this work...everything I'd felt for years each time my heart broke. It was like gluing a plate back together and breaking it again....gluing and breaking... eventually pieces got lost and soon the whole thing was mostly just glue anyway...what was real of what was left? I don't know. It all felt real...until all of a sudden it didn't anymore. Just like that.

"At the temple there is a poem called "Loss" carved into the stone. It has three words, but the poet has scratched them out. You cannot read loss, only feel it." -Arthur Golden

I think that loss leaves an indelible mark upon those who experience it. Some use it as a turning point...a moment to change future moments.





Lucas Kelly

Belgian, 2016

Painted wood and replica Eames Chair Base

My family didn't go on vacation save the few excursions to the Jersey shore. One of my earliest memories of those trips is eating Belgian waffle ice cream sandwiches on the boardwalk. Aside from the aromas and flavors, the salt air and the ice cream with the warm waffle, I specifically remember the feeling of the hot boardwalk under my feet and my father, larger than life, guiding me along the water with my tiny hand in his. With *Belgian* I am touching upon that moment. Pulling from the shanty like architecture of the shore in the early 80s before massive development. Provisional, seemingly improvised, structures with dry flat painted surfaces along the boardwalk that kept moments like mine for many.



I produce work based on the inefficiency of memory's ability to maintain narrative. Developing formal sensory triggers that precipitate nostalgic responses, this body of work hopes to engage narrative participation from the viewer. These formally ambiguous objects, which act as surrogates for lost entities in my personal experience, become tactile markers for memories which have broken down overtime. These scenes are averaged time over time and gaps are filled to create clarity. Continually accessing these memories breaks down our ability to accurately store their information. I am interested in this type of systematic failure, a beautiful disaster of sentimentality. Keeping my objects formally ambiguous allows the viewer to engage on their own terms, and apply their own narrative. I think about my work as nostalgically being similar to songs in the way music becomes a place holder for moments in our personal histories. Different points in my personal narrative generate specific images to which I can attribute a sonic reference. These objects now occupy a physical space protecting them from the ephemerality of memory.





Kathleen W. Kennedy

Thread of Memory (Charm Bracelet), 2018

500+ found and donated charms, 20 feet of charm bracelet chain
Photo Credit: David Hunter Hale

My work deals with finding meaning in the objects around me, currently focusing on the power of jewelry and its ability to act as a signifier. My late grandmother's charm bracelet is overly filled with charms and trinkets. Each charm holds an important memory for something in her life, though most of their meanings were lost when she died. This piece uses the charm bracelet as a thread to articulate a life's worth of memories. Over 500 found and donated charms, whose specific meanings were lost when they were separated from their owner, act as souvenirs along this lifeline.

Cannupa Hanska Luger

Iron Type (Series print numbers: 1/25, 2/25, 3/25, 4/25, 5/25, 6/25, 7/25), 2017

Mono-print using cyanotype layering, screen print and chine colle with mirrored paper laser cut into shape of the Missouri River on 300 weight archival printmaking paper

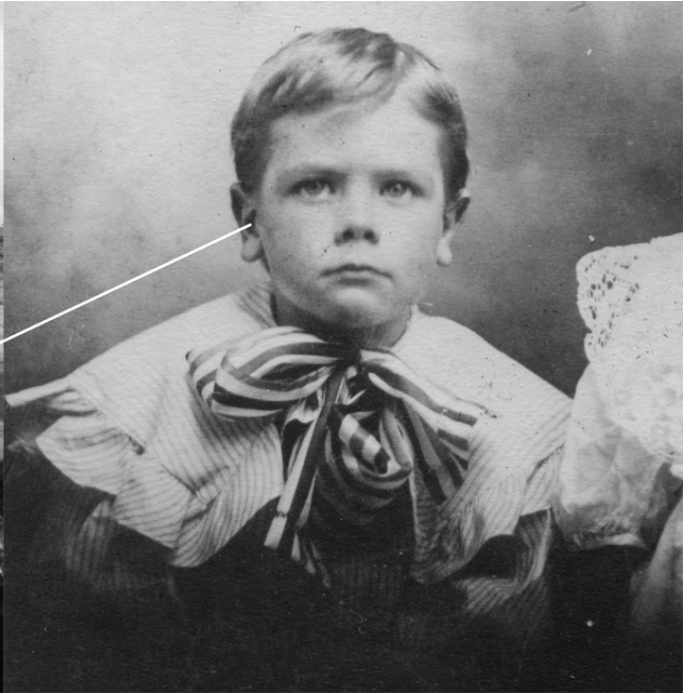
The Iron Type series invites us to consider our displacement as human beings from the land, from the natural cycles of the planet and to confront our inability to acknowledge and coexist with the natural world. The cyanotype layering, screen print and chine colle depict the Buffalo Nation reminding us that humanity is dependent to the land for survival. We have separated ourselves from the earth, and we will not survive in this self imposed displacement. These Prints have an application of mirrored mylar paper laser cut into portions of the Missouri River. The mirrored mylar is the same material Luger used in creating the Mirror Shield Project, which was initiated for and at Oceti Sakowin camp at the Missouri River near Standing Rock, ND in 2016. Artist Cannupa Hanska Luger created a tutorial video shared on social media inviting folks to create mirror shields for water protectors. People from across the Nation created and sent these shields to the water protectors onsite at camps in Standing Rock. The Mirror Shield project has since been formatted and used in various resistance movements across the Nation.





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Cannupehanska 17



Anne Leighton Massoni

My Castle Striped Misery (from the series Holding Leighton), 2010

Aurora's Outing Absent Gaze (from the series Holding Rory), 2014

My Ruins Perfect Wallpaper (from the series Holding Leighton), 2010

Archival Digital Prints and Hand Painted Acrylic Line

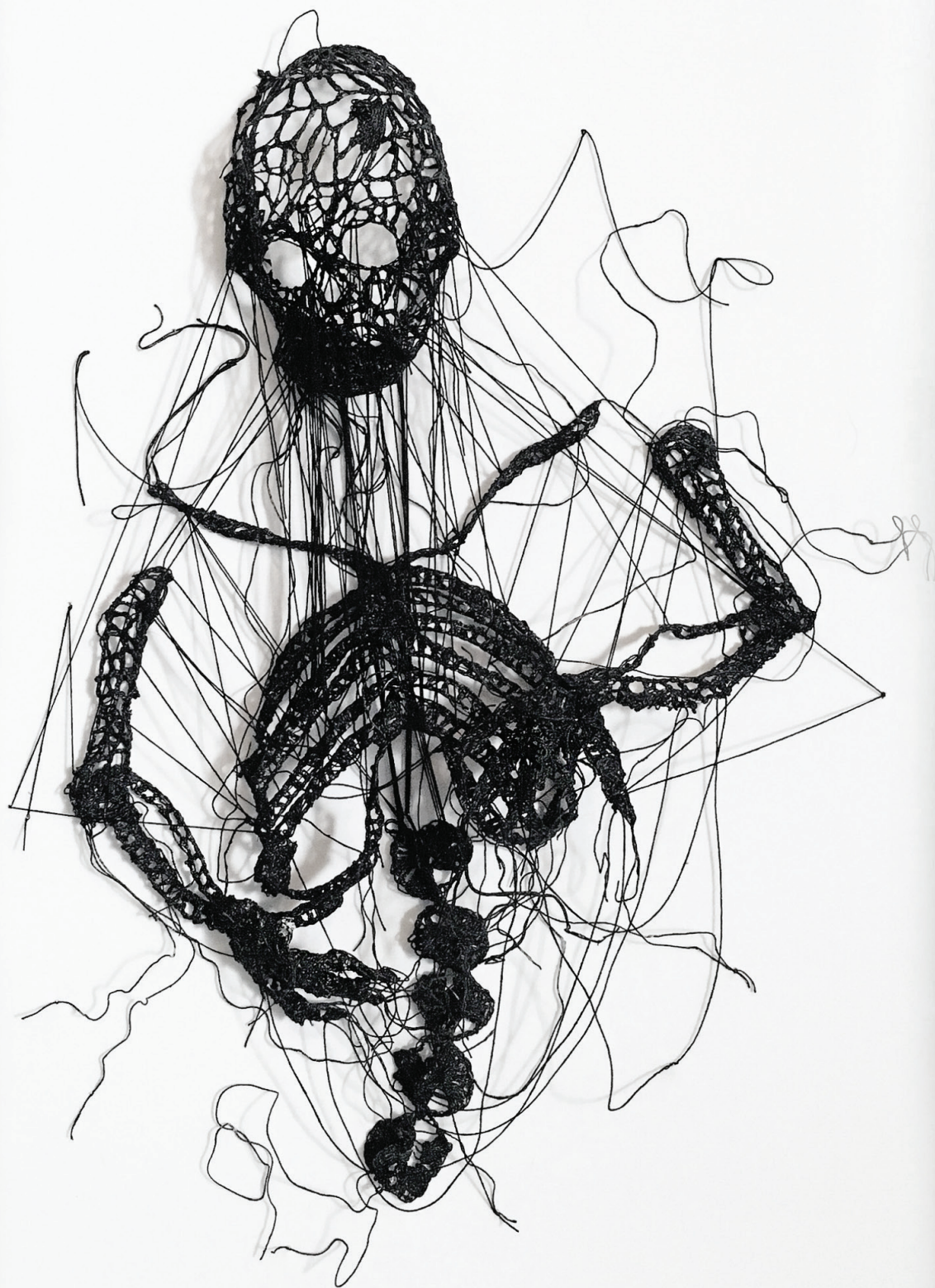
The Holding series was born out of impending loss – the death of a friend – waiting to hear news from her hospital bed, I began the series, still not knowing where it would take me as an artist. And while each of the women who have been chronicled in the series had a different impact on my life – their life and loss has influenced me as an image maker and person.

The three chapters included in this exhibition have particular connections to loss:

Holding Leighton is dedicated the child I can't have for medical reasons – and in turn, the work is also autobiographical as it pertains to my own coming to terms with the loss of motherhood and a piece of my own body.

Holding Rory is dedicated to the woman who cared for me as a child – her death when I was sixteen had a dramatic impact on my life. When I went to Oviedo, Spain to photograph this chapter, I was struck by the physical characteristics she shared with her fellow Spaniard's; caught off guard by "seeing" her in their faces, the palpability of loss was awakened decades later.

Holding Pepina, is dedicated to my paternal great-grandmother. She left Italy to start a new life in the United States, I know her through my father who was raised by her during the early part of his childhood. The stories of her, of her life and voyage, of my father's loss when she passed where meaningful in shaping his character, and also my own. The longing for this loved nurturer is so present in my father's voice as he tells her tale.



Caitlin McCormack

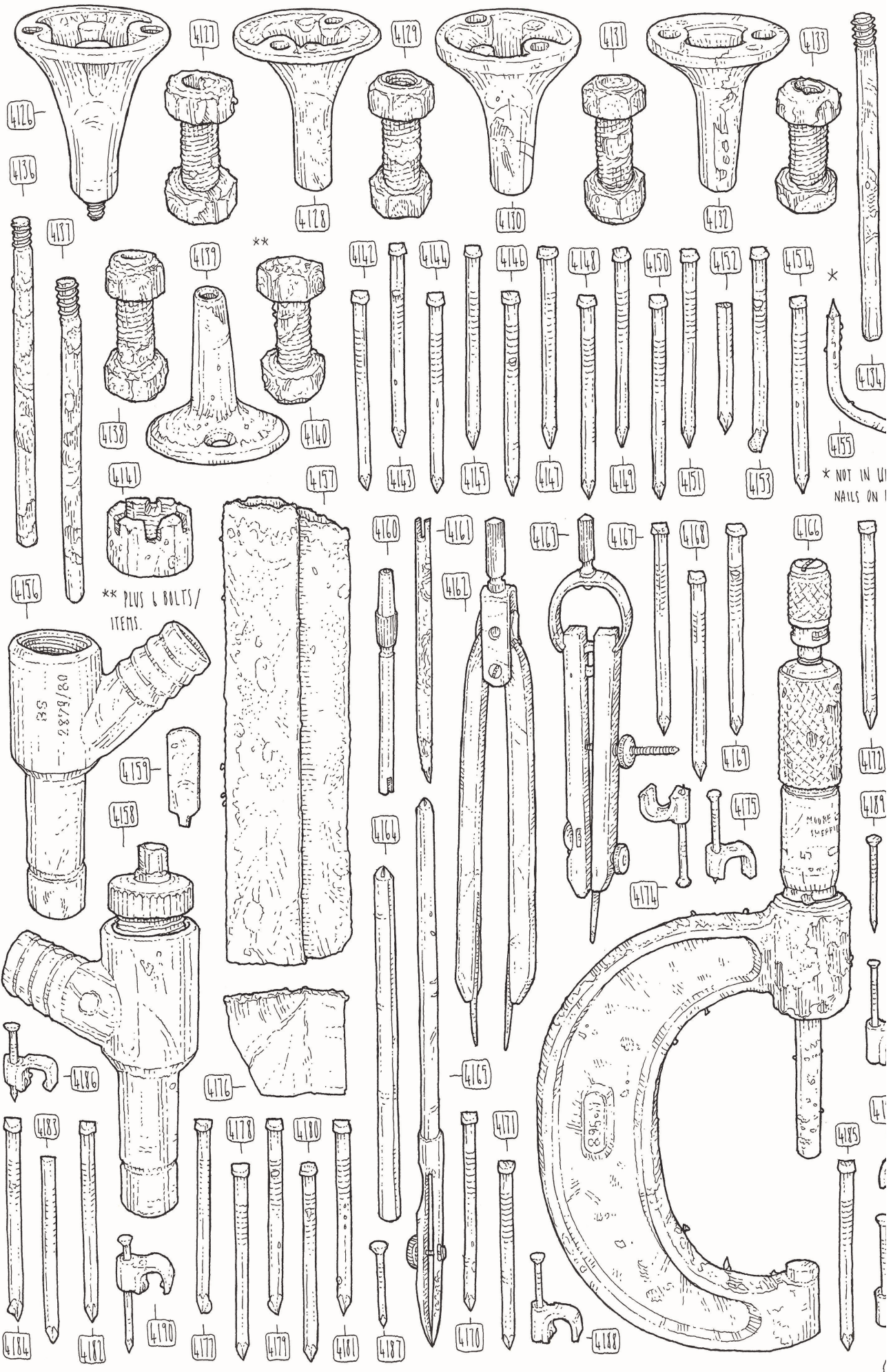
Patron I, 2017

Patron III, 2017

Crocheted cotton string, glue, enamel paint, steel pins

The act of stiffening intricately crocheted cotton string with glue produces material that is structurally similar to delicate bone tissue. The string utilized in this process can be viewed as the basic cellular unit of fabrication, and by utilizing media and practices inherited from my deceased relatives, I aim to generate emblems of my diminishing bloodline, embodied by each organism's skeletal remains. With a majority of my work, I employ pseudoscientific principles and antiquated methods to generate material, in an attempt to impart a visual indication that something has transpired in a fabricated reality. I aim to construct the likenesses of creatures suspended in a state of perpetual dormancy, by way of crocheting—a practice that is based upon active proliferation. Little by little, this process permits me to construct a very personal taxonomy of creatures symbolizing my memories and experiences. The material out of which my work is composed acts as an alchemical conduit between the garment and the clothesline; it acknowledges the latter as a symbol of the ancestry and familial bonds which have greatly informed my work. I wish to give the impression that a garment has disintegrated and reformed itself, warped by the passing of time, in the image of a tenacious animal's remains, a reflection on both the persistence of memory and the significance of cloth and thread in the realm of human experience.





** PLUS 6 BOLTS/
ITEMS.

* NOT IN LIST
NAILS ON 1



I AM LUCKY TO HAVE YOU BY SIDE, AS THE TIME FLIES. THEY SAY 3 YEARS UNTIL YOU'LL HAVE GRAPES OR ASPARAGUS, AND HALF THAT WAY TO A 6 FOOT TALL CHRISTMAS TREE. BUT TO LOOK AT THE SIGHTS WE'VE SEEN, THE PEOPLE WE'VE MET, THE HOME WE'VE MADE, AND THE LOVE WE SHARE, I CANNOT WAIT TO SEE WHAT THE FUTURE BRINGS. YOU ARE AMAZINGLY CONFIDENT, EXTREMELY BEAUTIFUL, AND A GOOF TO BOOT. THAT'S WHAT GOT ME.. YOU BEING YOU. DON'T EVER CHANGE BECAUSE YOU'RE JUST THE BEST. I WILL LOVE YOU FOREVER ; ALWAYS.

HAPPY ANNIVERSARY LOVER!

♫ JACOB.



Jacob,

You are the world around me and the ground below me. Thank you for your undying support, inspiration, affection and love. I have already decided on so much of what I want in life because I met you. I love you and can't say enough how lucky I am to know that you will always be there for me. This past year has been the best of my life — you recharge my spirit every day and make me happy to be myself. You are courageous and I can't live without your hand in mind as we grow old.

Forever & always
AMP



Anjali Pinto

GONE, 2012-2018

Archival Digital Prints

Following the sudden death of my 30-year-old husband, Jacob Johnson, the shock was engulfing. Pain is too soft a word. He had no known health problems, nor had he been sick. The autopsy revealed a tear in his aorta, a rare abnormality in young men. The coroner could not explain the underlying cause for the fatal gash along his main artery, but we do know that blood surged through Jacob's chest, surrounded his heart, and made it impossible to continue beating. I was at home with him when it happened, napping in the next room. Did he call out for me, had I not heard him? I found him in an upright position, looking as though he had fainted. When my hand touched his cheek to wake him, a terrifying knowledge enveloped me-my husband was dead. Medics were not able to revive him, I was defenseless in his most vulnerable state. How could someone so seemingly healthy cease to exist? Genetic tests clarified nothing. In a world where so many questions can be answered instantly, his death remains unsolvable. Nearly two years later, the mystery continues to baffle me. He was just here, how could he be gone? I feel a pang of jealousy when I see scar along a man's chest-why could he not be saved? He supported my passion in photography, collaborated in making images and was matched in my desire to document our life. Our vast photo archive-some 15,000 images-serves as a meaningful reminder of the incredible partner he was. The photos allow me to stay close to our memories as the time I've spent without him grows longer. Everyday moments I captured-like a walk through a park, or a morning in bed-take on new meaning in light of his death. They echo the haunting feelings of his sudden and irreversible void. This series, *Gone*, seeks to explore the pain, trauma and beauty I have experienced as a young widow. In these images, his presence and his absence are equally felt. They are proof that he was here, and that he is gone.



Regina Ritter

Steven (He so graciously allowed me to take a picture of him on the bus. Although he's sitting in front of me, his image appears to be blurry for a few seconds. Gradually, his image appears while my camera and I work out the details), 2019

Window Seat (I love sitting next to the window while riding on the bus. The clouds, trees and sun merge as one until I can clearly see how it looks outside. Today is a beautiful day), 2019

Archival Digital Prints

My photography does not rely on vision alone; imagination is a major component of bringing an image into focus. Sometimes I see clouds or a glimpse of an object for a few seconds before creating the image in my mind. Just as in the camera's lens, objects appear blurry to me at first glance. I would imagine that most, if not all, people coping with visual impairments "see" the world in the same fashion. Although being visually impaired cause feelings of loss and grief for what was and will never be again, it has given me the ability to recreate images through the camera's lens. I focus on what I can see, then imagine the rest. Patience and a sense of humor helps me to see the world in a different way. This is how I choose to cope with everyday challenges and unforeseen future ahead.



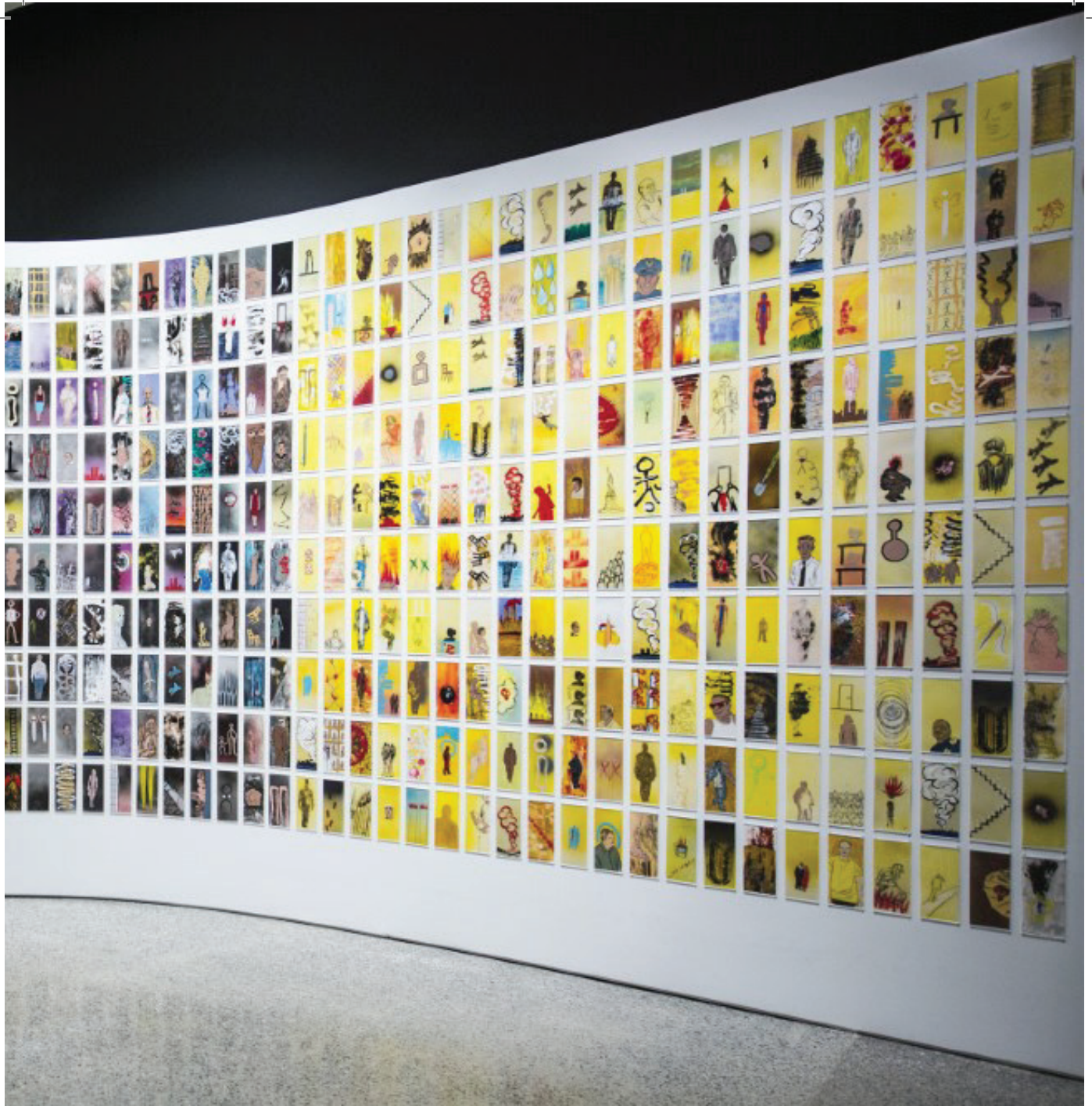


Manju Shandler

Gesture, 2001-2004

Mixed Media (180 of 3000 paintings)

The simplicity of paying tribute to those who I would never meet but whose lives were so close mine in our shared city gave me purpose. It was a way of directing all the feelings of rage, sadness, and fear into something proactive using the tools of my life as an artist. -Manju Shandler



Overwhelmed with emotion like so many New Yorkers in the wake of the September 11, 2001 terrorist attacks, Manju Shandler sought to ground herself through the process of making art. She chose to express the magnitude of loss through individual paintings, one for each victim. Shandler turned to the images that dominated the news media after 9/11 and juxtaposed them with images of her own creation. Among the approximately 3,000 paintings she created are portraits drawn from photographs appearing in the New York Times' Portraits of Grief series. Shandler began the first paintings by tinting the background red, black, or white. Within a few weeks, wishing to express a broader range of emotions, she added yellow and pink backgrounds. Collectively, the paintings serve as her gesture of understanding and remembrance. Approximately 180 individual paintings are displayed here.

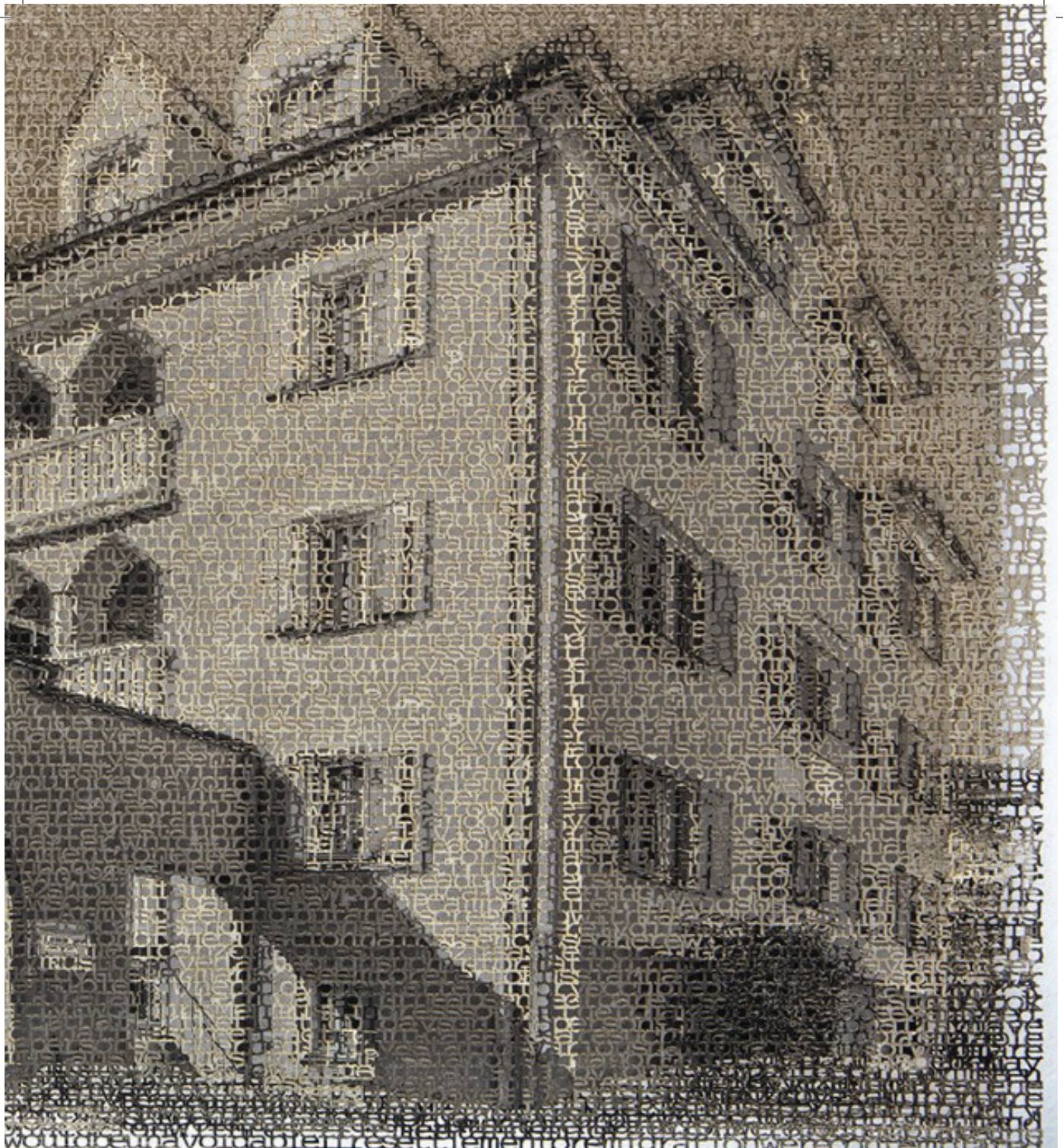


Krista Svalbonas

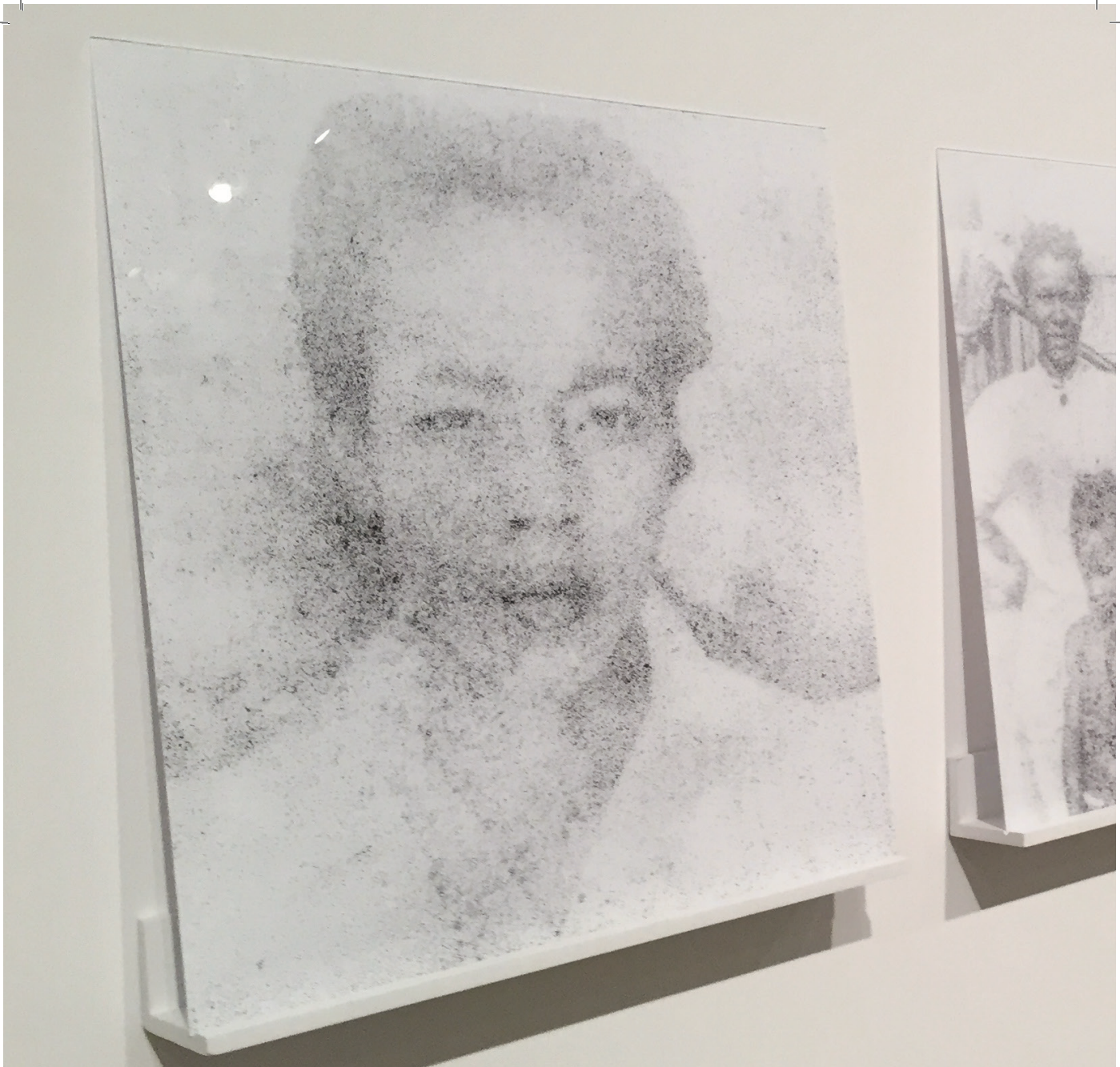
Augsburg Hochfeld 1, 2018

Layered lasercut pigment prints, edition 1 of 3

Ideas of home and dislocation have always been compelling to me as the child of immigrant parents who arrived in the United States as refugees. Born in Latvia and Lithuania, my parents spent eight years after the end of World War II in displaced-person camps in Germany before they were allowed to emigrate to the United States. In this series, I set out to retrace and re-imagine that history. My family's displacement is part of a long history of uprooted peoples for whom the idea of "home" is undermined by political agendas beyond their control. My parents' childhood homes were impersonal structures appropriated from other civilian and military uses to house thousands of postwar refugees. They had always described this housing as temporary; I never expected to see these buildings myself. But after intensive archival research, I was able to locate, visit, and photograph many of the actual buildings on the sites of former DP camps in Germany.



Today, the buildings give no hint of the tumultuous lives of the postwar refugees, stuck in stateless limbo with no idea what the future held. To better understand and honor their struggles, I turned to archived copies of the plea letters the Baltic refugees sent to the governments of the United States, Canada, and the United Kingdom. Page after page, they beg for food, bedding, and medical supplies, and attempt to explain the dire fate that would await them if they were repatriated to the Soviet Union. I merge these painful accounts with the photographs through a process of burning, an echo of the traumas of war the refugees had endured. The words of the refugees now form the complete image. Eventually made entirely of lace-like text, the buildings grow fragile, inseparable from the precarious lives they housed. A composite of my own experience and the fading memories of my parents and their generation, each of these layered pieces becomes a puzzle I am struggling to complete before this near-forgotten history is lost forever.



Ron Tarver

Community, 2017

Pigment Ink Prints mounted on Glass, placed on wooden shelves

Throughout the last 30 years, my photography has explored many facets of the African-American community. *Community* is an extension of and expansion on this trajectory, adding to the collective journal of the Black experience in this country. It involves the appropriation of photographs that my father, Richard Tarver, produced in the 1940s and 50s to construct contemporary images that comment on the pervasive legacy of racial strife in this country. Through his lens, my father captured his community-African American residents in rural Fort Gibson, Oklahoma-when Jim Crow laws were still firmly in place. While those laws have since been abolished, their legacy lives on. These reimagined images from the project tie together a troublesome past with an equally problematic present. I grew up in the same town but was born late in my parents' lives. By the 1960's, nearly all of the Black residents had either moved or passed away. As a result, the town I experienced was predominantly white. I see in my father's photographs the record of a once-thriving Black community; one of which I was not a part of.





Alice K. Thompson

Home, 2017

Reclaimed Windows

The following has nothing to do with the sculpture, yet it has everything to do with the sculpture.

My father was 70 years old, my mother was 72 when they each died. I am forever altered in ways so numerous, I cannot begin to describe them here. Like many only daughters, my father called me, "Princess," and I was his princess. I adored this fallible man who as a child I thought was the strongest man there was. My mother once said that if there were only one seat left on a lifeboat, and her or me from which he had to choose, she knew she was going down with the ship. My father was my emotional caregiver, the one who read everything I wrote, appreciated every detail to which I attended, came to every school-sponsored event, and walked me down the aisle to marry a man who promised to elevate me to the status of, "Queen."

My mother sought to keep me safe, unhurt from all the bumps and bruises that life brings. She sewed Barbie clothes and Halloween costumes, packed my lunch all through high school with littlenotes included and faces drawn on my hard boiled eggs. She instilled a lifelong love of reading and of learning, and finished her college degree while raising three small children. She had a sense of humor and a ready laugh. In my teens, my mother and I had a more tenuous relationship. Eventually, we recognized within each other a strong, independent female. With age and maturity, came mutual respect.

I find myself quantifying or dating things in terms of, "Before my father died," or "After my mother died." When my father got sick, I qualified that by stating, "Before Daddy had pneumonia," or "Before Daddy was in the hospital this time, the next time, the last time..." I now tell people who ask, that my parents raced each other to the finish line. I don't know who won; I do, however, know we all lost. I miss them daily, think of things I want to ask them or to tell them. For a long time, I was consumed by the loss, the grief left unchecked, unprocessed. The hole their collective absence has left is so large, so deep, I don't know how to fill it.

As a child, I never moved. The first house I remember is the house my parents owned until their deaths. The sculpture before you, constructed using the windows from my childhood home, represents their life, their death, and the resounding emptiness left as a result.



Renée Zettle-Sterling

Necklace in Mourning #10 (Part of Objects of Mourning Series), 2018

Clothing from my deceased brother Tommy, cast silver button (mold made from one of his buttons), cast bronze eye patch (mold made from one of the patches he wore after his eye surgery when he was 3 years old), embroidery floss

In our culture, death and mourning are feared and considered taboo. My research sheds light on this dismissive attitude by directly focusing on this topic, which sadly is often misunderstood or not embraced in a sacred and meaningful manner. This research also continues the traditions of the 19th century mourning jewelry and ephemera. I am inspired by the intense outward mourning practices of the Victorians in relationship to the inability to negotiate loss and mourning within contemporary Western culture. The mood of the era and the moral values of the Victorian period allowed for the expression of sorrow in an outward appearance through clothing and jewelry. I find it distressing that we are unable to publicly grieve for our dead. An expression of self-identity, family connectedness, a general concern for others, and the constant reminder of the inevitable is lost. Where is the space for the grief in our lives? I find the Victorian sentimentality towards death a testament to the public expression of deeply personal moments.

Through this body of work, I also seek to understand how everyday objects assist us in transitioning through the difficult process of grief/mourning. I am primarily interested in how mourning and commemoration are contained within objects and our constructed systems. During the process of mourning objects, such as clothing and photographs, can link us to these loved ones that have passed. Many of my recent pieces incorporate clothing from my deceased family members, as well as silhouettes and text pierced out of precious and semi-precious metals. I also have a strong interest in outmoded objects, such as hand fans and doilies, which are sadly, no longer used or valued as they once were. In many ways the focus on these once valued objects/motifs symbolize the shift or loss of importance in thinking deeply and honestly about death and mourning in our culture. It is also my hope that the work becomes a source of meaning beyond its physical properties and becomes an outlet for hyper-remembering, displacement, emptiness, loss, as well as sentimentality and hope. In its most elemental form, I seek to give our dead a presence in the living.

Manfred Bockelmann

The painter and photographer Manfred Bockelmann was born in Klagenfurt in 1943 and grew up on his parents' estate in a landscape of impressive landscape. He completed his studies in 1966 with a degree in fresco painting, graphics and photography in Graz and started a successful career as a photographer for major magazines in Munich. In 1971 he met Friedensreich Hundertwasser in Zurich. From the dialogue of the two arose the art book "Hundertwasser rainy day" after a common journey on the ship's cutter - a synthesis of photography and painting. Due to the success of this illustrated book Manfred Bockelmann designed another art book about the painter Rudolf Hausner "Adam", a photographic psychoanalysis. After the publication of his illustrated book "Magic Hollywood" in 1974, he began to focus on painting. "The camera becomes a sketchbook of my painting," he said after a three-month safari through East Africa. From now on, the landscape motif becomes the central theme of his artistic work. In 1984, the illustrated book "STILLE" by Neufeld Verlag appears about his own work. His first film "Neulandsuite" was aired in 1984 on the ARD, his second film "On Both Sides of the Curtain" about Udo Jürgens was shown in March 2005 on ZDF. Photography and painting remain on an equal footing in his work to this day. Manfred Bockelmann has shown his work in more than 100 exhibitions in galleries and at art fairs in Germany and abroad. In 1999 his photo project "ARCHITEKTUR" motif and image was presented at Sotheby's in Vienna. His paintings are represented in numerous private and public collections. Since 1990 he works and lives with his family in Carinthia, Munich and Vienna. www.manfred-bockelmann.de

Ellie Brown

Ellie Brown is a native of Boston, MA where she attended Massachusetts College of Art. She received her B.F.A. in Media Arts in 1997 and her M.F.A. in Pictorial Arts from San Jose State University in 2002. Ellie has received numerous awards including: a 2008 Pollock-Krasner Foundation grant, a Leeway Foundation grant, first prize from the Fraser Gallery's International photo competition, a featured artist from women in photography international, the Calumet Award from the Print Center's 2006 and 2008 International Photography Competition. In addition, Ellie has attended artist in residencies in Iceland at the NES Artist Residency, at the Santa Fe Art Institute on a full fellowship, Atlantic Center for the Arts in New Smyrna Beach, FL with acclaimed photographer Graciela Iturbide and a residency in Costa Rica at the David and Julia White Artist Colony. Both her bookwork and photographs have been exhibited extensively nationally and internationally including Mexico, England, Switzerland, Romania, Greece, with a solo exhibition at the Galeria Nacional in Costa Rica. The Center for the Book Arts in NYC exhibited a solo show entitled A Chronicle of Lovers in 2009. From 2000 to the present, Ellie has taught as a part-time and full-time lecturer in photography, digital media and 2D at many Colleges and Universities. Ellie served as a Visiting Professor position of Digital Information at the University of Ulsan, South Korea in 2008. Ellie has been photographing girls' issues since 1996 and making altered bookwork since 2002. She has curated and coordinated exhibitions such as Family Ties at UPenn, "Body, Soul and Hair" at Rowan University and Care (Give and Take) funded in part by RISCA. The BAG project was funded through USA Projects, an initiative of United States Artists, with numerous solo exhibitions of the work in PA, IL, ID, MT and MI. She is the founder and president of POPsicle Artist Marketing. She is the playwright and producer for Dear Diary, Bye. Which had its world premiere at Plays and Players Theater, Philadelphia in April 2014. In April 2016 RISCA and the Woonsocket Mayor funded Ellie's public art Faces of Woonsocket, featuring 100 portraits of Woonsocket residents wheat pasted around the city. She is founder of POPsicle Marketing and works in Development at the Women's Fund of Rhode Island. She is currently a resident of Providence, RI. Her current work is a mixed media project called "Sundown" about her father's early onset Alzheimer's disease. www.elliobrown.com

Emily Carris

Emily Carris is an artist and founding member of The Art Dept / Colored Vintage, a collective run vintage store and workshop space dedicated to sharing stories and uplifting underserved artists particularly queer, nonbinary and artists of color. She has a BA in education and photography from Eugene Lang College in New York. She holds a master's degree in photography from UCA in Kent, England. Her work exploring her personal and cultural legacy of slavery and the Black female body has been exhibited both nationally and internationally including at the Cooper Union, Islington Art Factory in London, The Colored Girls Museum in Philadelphia as well as EFA Project Space in New York. Emily has worked as a photography teacher and museum educator at the International Center of Photography in New York. She currently lives and works in Philadelphia. www.artdeptphilly.com

Candy Chang

THROUGH THE ACTIVATION of public spaces around the world, artist Candy Chang creates work that examines the dynamics between society and the psyche, the threshold between isolation and community, and the role of rituals in public life. A leader in participatory public art, her work lies at the intersection of contemplative practice and the built environment. After studying urban planning, architecture, and design, Chang worked with communities in Nairobi, New York, Helsinki, New Orleans, Vancouver, and Johannesburg to create low-barrier participatory public experiments for more inclusive forms of democracy. After struggling with grief and depression, she channeled her emotional questions into her work. Her participatory public art project Before I Die reimagines the ways the walls of our cities can help us grapple with mortality and meaning as a community today. The Atlantic called it "one of the most creative community projects ever," and over 5,000 Before I Die walls have since been created in over 75 countries, including China, Iraq, Argentina, Nigeria, and Kazakhstan. She has continued to explore public fellowship around emotional health in collaboration with many communities and organizations, including the Mural Arts Program, the Department of Behavioral Health and Disability Services, and Green-Wood Cemetery. Her award-winning interactive mural The Atlas of Tomorrow draws upon psychology and the I Ching to transform a building into a device for philosophical reflection. Her most recent work, A Monument for the Anxious and Hopeful, collected over 50,000 anxieties and hopes from visitors at The Rubin Museum of Art in New York City. She often collaborates with James A. Reeves on the role of ritual in an age of distraction. Their work can be found at Ritual Fields. She is a recipient of the TED Senior Fellowship, Urban Innovation Fellowship, and Tony Goldman Visionary Artist Award. She was named a World Economic Forum Young Global Leader, one of the Top 100 Leaders in Public Interest Design by Impact Design Hub, and a "Live Your Best Life" Local Hero by Oprah Magazine. Her work has been exhibited in the Smithsonian American Art Museum, Venice Architecture Biennale, New Museum, Tate Modern, and Cooper-Hewitt National Design Museum. She is an international speaker on community and emotional health, and her TED talk has been viewed over five million times. www.candychang.com

Jess T. Dugan

(b. 1986, American) is an artist whose work explores issues of identity, gender, sexuality, and community through photographic portraiture. She received her MFA in Photography from Columbia College Chicago (2014), her Master of Liberal Arts in Museum Studies from Harvard University (2010), and her BFA in Photography from the Massachusetts College of Art and Design (2007). Dugan's work has been widely exhibited and is in the permanent collections of the Smithsonian National Portrait Gallery, the International Center of Photography, the Museum of Fine Arts, Boston, the Museum of Fine Arts, Houston, the RISD Museum, the Museum of Contemporary Photography, the Harvard Art Museums, the St. Louis Art Museum, and many others throughout the United States. Dugan's monographs include *To Survive on This Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults* (Kehrer Verlag, 2018) and *Every Breath We Drew* (Daylight Books, 2015). Dugan is the recipient of a Pollock-Krasner Foundation Grant and was selected by the Obama White House as a 2015 Champion of Change. In 2016, Dugan was honored as a Commended Artist by the Smithsonian National Portrait Gallery in Washington, D.C. for her photograph *Self-Portrait (Muscle Shirt)*, exhibited in *The Outwin 2016: American Portraiture Today*. In 2018, she was an artist-in-residence at Light Work and was the recipient of the Women Photograph + Nikon Grant. In 2019, she received an Infinity Award from the International Center of Photography in New York, NY. She teaches workshops at venues including the Anderson Ranch Arts Center in Snowmass Village, CO, the Fine Arts Work Center in Provincetown, MA, and Filter Photo in Chicago, IL. In 2015, Dugan founded the Strange Fire Artist Collective to highlight work made by women, people of color, and LGBTQ artists. She is represented by the Catherine Edelman Gallery in Chicago, IL. www.jessdugan.com

Sienna Freeman

Sienna Freeman is a San Francisco-based visual artist and writer. Her visual work has exhibited across the United States and internationally in Switzerland, London, Belgium, and Canada. Her writing has been published by ArtPractical.com, DailyServing.com, QCCA and KADIST SF. Freeman earned an MA in Visual & Critical Studies and an MFA in Fine Art from the California College of the Arts in San Francisco, and a BFA in Photography from the University of the Arts in Philadelphia. www.siennafreeman.com

Mary Heinemann

Mary Heinemann studied art at Rutgers University in Camden. She holds a bachelor's degree with a concentration in fine art. Her background is in painting and printmaking; however, her work has evolved over the years to include a more illustrative style. In her most recent body of work, she uses micron pens to create highly detailed drawings. Influenced by botanical illustration, her work gravitates towards floral themes, though she is also interested in capturing the objects of her everyday life. She currently resides in southern New Jersey. www.maryheinemann.com

Darla Jackson

Darla Jackson is a sculptor living in Philadelphia. She received a BFA in Sculpture from Moore College of Art in 2003, and after receiving a John S. and James L. Knight Arts Challenge Grant in both 2011 and 2013, founded the Philadelphia Sculpture Gym, a membership based community sculpture studio. Her work has been shown in numerous exhibitions locally, including galleries and museums such as the Philadelphia Art Alliance, Seraphin Gallery, Pennsylvania Academy of the Fine Arts, the Woodmere Art Museum, and a Wind Challenge exhibition at the Fleisher Art Memorial, and across the country at galleries such as Thinkspace Gallery in Culver City, California, the Delaware Center for Contemporary Arts in Wilmington, and Parlor Gallery in Asbury Park, New Jersey. She has shown internationally in Belgium and Germany and has lectured about her work at venues including The Barnes Foundation. Jackson currently teaches Figure Modeling at the Pennsylvania Academy of the Fine Arts, Animal Sculpture at the Fleisher Art Memorial and Mixed Media Sculpture at Stockton University. www.darla.jacksonsculpture.com

Lucas Kelly

Lucas Kelly's work has been exhibited in museums and galleries across the United States and throughout Europe. His work has been the subject of multiple solo and group exhibitions, most notably in the survey of abstract painting "The Painted World" at PS1 MoMA. In 2019 Kelly was named as the inaugural artist in residence at the Penn Center for Neuroaesthetics. A full professor in Visual Arts at Mercer County Community College, Kelly holds a BFA from Maryland Institute College of Art and a MFA from Mason Gross School of the Arts. He is a member of the Tiger Strikes Asteroid network of artists, and his studio is in Philadelphia. www.lucaskelly.com

Kathleen Kennedy

Kathleen Kennedy (b. 1985, American) is an artist and educator currently living in Richmond, VA. She received her BFA from Virginia Commonwealth University, and her MFA from the University of Wisconsin - Madison. Kennedy is the Metals Area Coordinator and an Adjunct Instructor for the Department of Craft and Material Studies at Virginia Commonwealth University (VCU). She has also taught at the Penland School of Craft in North Carolina and as an Instructor at Montgomery College in Rockville, MD. Her work explores the value of everyday objects through the lens of the emotional connection that bonds them to us. She is a member of the advisory council for the Ethical Metalsmiths and currently serves as Co-Director of Radical Jewelry Makeover, an international jewelry mining and recycling project that continues to travel across the country and abroad. Kennedy has most recently exhibited her work in Invitational and Juried exhibitions at the Taubman Museum of Art, Roanoke, VA, the Tacoma Art Museum, WA, and Society for Contemporary Craft, Pittsburgh, PA. www.kathleenkennedy.com

Cannupa Hanska Luger

Cannupa Hanska Luger is a multi-disciplinary artist of Mandan, Hidatsa, Arikara, Lakota, Austrian, and Norwegian descent. Through monumental installations that incorporate ceramics, video, sound, fiber, steel and re-purposed materials, Luger interweaves performance and political action to communicate stories about 21st century Indigeneity. Using social collaboration and in response to timely and site-specific issues, Luger produces multi-pronged projects which often times presents a call to action, provoking diverse publics to engage with Indigenous peoples and values apart from the lens of colonial social structuring. He lectures and participates in large scale projects around the globe and his work is collected internationally. Luger is the recipient of the 2018 Museum of Arts and Design's inaugural Burke Prize and holds a BFA in studio arts from the Institute of American Indian Arts. www.cannupahanska.com

Anne Leighton Massoni

Anne Leighton Massoni is the Program Director of Photography at The University of the Arts in Philadelphia, Pennsylvania. Prior to teaching at UArts she has held positions at Marshall University, Cornell University, Tyler School of Art, Washington College, Memphis College of Art, and Monmouth University. Massoni graduated with a MFA in Photography from Ohio University and BAs in Photography and Anthropology from Connecticut College. Her work relates to ideas of both real and fabricated memories and identity, using a variety of film and digital techniques. She has exhibited nationally and internationally including the H. F. Johnson Museum in New York, The Print Center in Philadelphia, The Sol Mednick Gallery in Philadelphia, NIH in Washington, DC, the Allen Sheppard Gallery in New York City, Newspace Gallery in Portland, Rayko in San Francisco, the East End Film Festival in London, England, the International Mobile Innovation Screening in New Zealand and Australia, and IICantinonearte Teatri e Galleria del Grifo in Montepulciano, Italy. Recent publications of her work include ASPECT: The Chronicle of New Media Art and SpostaMenti, an exhibition catalog of her series "Holding" and The Photograph & The Album, Published by MuseumsEtc in England. She co-edited The Focal Press Companion to the Constructed Image in Contemporary Photography with Marni Shindelman. Massoni serves as the Vice Chair of the Board of Directors for the Society for Photographic Education and on the Board of Governors for the Print Center. www.anneleightonmassoni.com

Caitlin McCormack

Caitlin McCormack is a Philadelphia-based fiber artist who works primarily with crocheted cotton thread that is dredged in a mixture of glues, stiffened, and positioned in the form of animal and humanoid skeletons, which are showcased in velvet-lined shadowboxes and under glass display domes. She earned a BFA in Illustration from The University of the Arts in 2010, and originally pursued illustration as a career, but has found her footing, and a sense of fulfillment, in the creation of these sculptures, which convey her thoughts regarding memory, and how the authenticity of a recollection becomes distorted over time. Caitlin's body of work, which originates as sketches drawn from memory after observing osteological specimens, transforms throughout the process of its construction, and becomes a hybrid of recognizable, skeletal forms, and the artist's own visual biases. She has taken part in gallery and museum exhibitions across the US, as well as in Japan, the UK, Germany, Australia, and The Netherlands, and receives representation from Paradigm Gallery + Studio in Philadelphia. www.caitlintmccormack.com

Lee John Phillips

Lee John Phillips is a freelance illustrator from Pembrokeshire, West Wales. For the past 5 years he has diligently engaged in a personal endeavour he's titled The Shed Project. Lee's grandfather passed away in 1994 and his grandmother, Myrtle, has kept Handel's workshop as a mausoleum since his death. Lee is in the process of creating a visual inventory of the space. He is in the process of drawing its entire content. To date he has drawn 7,320 items. He estimates there to be over 100,000 objects; it will be his life's work. www.leejohnphillips.com

Anjali Pinto

Anjali Pinto is a photographer and writer based in Chicago. She received a BA in photojournalism from the University of Missouri, with special training at the Danish School of Media and Journalism. Her work focuses on the following topics: women, body image, feminism, lgbtq+, poc, education, youth, non-profits, community development, immigration, civil rights, human rights, government, death, grief, mourning, memory, sexuality, love, partnership, food, drink and travel. Clients include: New York Times, BITCH Magazine, Harper's Bazaar, Washington Post, Refinery 29, Food & Wine, Food Network, Rolling Stone, Chicago Magazine, Chicago Reader, Chicago Community Trust. www.anjalipinto.com

Regina Ritter

Regina Ritter is a greeting card designer, printmaker and photographer based in Trenton, New Jersey. She earned dual AAS degrees in Illustration, Advertising and Graphic Design at Mercer County Community College. Her work has been shown in local art shows, exhibits and galleries including; The Gallery at Mercer County Community College, the James Kerney Campus Gallery, Artworks Trenton, Art All Day, and Art All Night (2013-2018). In addition, her card designs have been published in the Stampers' Sampler Magazine (2017). Ritter received the President's Choice Award and purchase in the 2017 Mercer County Community College Visual Arts Exhibition. Her artwork is part of the MCCC's permanent collection. She uses experimental techniques and depth to invite viewers to see images from her point of view. Her work is a symbolic journey of coping with gradual vision loss and grief. Her photography work was most recently on display at the JKC Gallery's The Figure A Portrait Makes Exhibition.

Manju Shandler

Manju Shandler (b. 1973, American) considers herself a visual storyteller. A theater designer and mixed-media artist, she creates sets, costumes, masks, and puppets for ballets, operas, and other performances. Her visual art makes reference to mythology, politics, and current events. The craft techniques essential to theater design also inform her visual art. Her sculptures are often mobile and articulated like puppets, and her paintings and two-dimensional work are often comprised of layers of handmade paper, sewn polyester film, vinyl, and other media. www.manjushandler.com

Krista Svalbonas

Krista Svalbonas (b. 1977, American) holds a BFA Photography (Syracuse University) and an MFA Interdisciplinary (SUNY New Paltz). Her work has been exhibited in a number of exhibitions including at the Utah Museum of Contemporary Art, Howard Yezerski Gallery in Boston, Klompching Gallery and ISE Cultural Foundation in New York. Her work has been collected in a number of private collections, as well as the Cesis Art Museum in Latvia. Recent awards include the Rhonda Wilson Award (2017), Puffin Foundation Grant (2016) and a Bemis Fellowship (2015) among others. In 2015 Svalbonas exhibited a solo installation at the Spartanburg Art Museum in South Carolina. She is an assistant professor of photography at St. Joseph's University. She lives and works in Philadelphia. www.kristasvalbonas.com

Ron Tarver

Ron Tarver holds a BA in Journalism and Graphic Arts from Northeastern State University in Oklahoma and an MFA from the University of the Arts in Philadelphia. He currently serves as Visiting Assistant Professor of Studio Art specializing in photography at Swarthmore College. Before Swarthmore, Tarver was a photojournalist at the Philadelphia Inquirer for 32 years where he shares a 2012 Pulitzer Prize for his work on a series documenting school violence in the Philadelphia public school system. In addition to a successful career in photojournalism, Tarver has distinguished himself in the field of fine art photography. He is a recipient of the prestigious Pew Fellowship in the Arts, as well as the Pennsylvania Council on the Arts, and two Independence Foundation Fellowships. Tarver is an alumnus of the Center for Emerging Visual Artists. His work has been exhibited nationally and internationally in over 30 solo and 50 group exhibitions and is included in many private, corporate, and museum collections, including the Philadelphia Museum of Art, the State Museum of Pennsylvania in Harrisburg, Oklahoma Museum of History and the National Museum of American Art of the Smithsonian Institution in Washington DC. His current work investigates the idea of the Black community through images throughout his long career in photojournalism and fine art. www.rontarverphotographs.net

Alice K. Thompson

Alice K. Thompson was born and raised in New Jersey. She received a BS degree from the University of South Florida and a MEd. from Rutgers University. She is nearing completion of her AFA degree from Mercer County Community College where she is presently the Gallery Director. She was awarded a Purchase Award for, "Best 3-Dimensional Work" in the 2018 MCCC Student Exhibition. Alice has participated in, Art All Night in 2017, and in 2018 as well as the Long Beach Island Foundation Festival in 2019.

Renée Zettle-Sterling

Renée Zettle-Sterling received her MFA in Sculpture and her MA in Metalsmithing from Edinboro University of Pennsylvania. Zettle-Sterling is a Professor of Art and Design at Grand Valley State University. She has exhibited and lectured on her work nationally and internationally and is featured in many publications. Zettle-Sterling also served as President of the Society of North American Goldsmiths from 2012-2016. She recently co-authored, with Jen Townsend, an award-winning book titled CAST: Art and Objects Made Using Humanities Most Transformational Process. www.zettle-sterling.com

Ryann Casey

Ryann Casey is a Philadelphia/New Jersey based artist, educator, and curator. Casey has exhibited her work nationally and curated recent exhibitions in Philadelphia, New Jersey and California. She currently works as an adjunct Professor of Photography, Art History and Critical Theory at Stockton University, MCCC and Rowan College. Casey holds a BA in Photography with a minor in Gender Studies from Stockton University and an MFA/MS in Photography and Art History from Pratt Institute.

