

# ELECTION

## Walk Through Notes

### Lillian Boyer Gallery

1. **American Landscape** by John Tuska: John Tuska (1931-1998) was a highly regarded professor of art at the University of KY from 1963 until 1993. He was a prolific artist who worked in many mediums throughout his life. Examples of his cast bronze figures can be seen in the impressive pieces mounted on the front of the Fine Arts Building on UK's campus. A retrospective show of his work is touring the US currently. A documentary of his life and work Tuska's family home and studio will be shown on KET2 on Friday, July 25 at 10:30 pm. Tuska's family home at 147 Old Park Ave. in Lexington is maintained as a museum of his life and work. Learn more about John Tuska at [www.tuskastudio.com](http://www.tuskastudio.com).
2. & 6. **September 11, 2007** by E. A. Meuser: The two monotypes, both titled *September 11, 2007*, are traveling throughout the state of Kentucky as part of a series of monotypes titled **In America's Wake**. Meuser explains, *"They are ghosts on paper who whisper and dance to the music of our day and who sleep restlessly while these days pass away."* The two works exhibited in this show are dedicated to the artist's brother, Darryl Keith Pruitt, who passed away on January 11, 2008. A monotype is created by marking with paint or ink on a glass or plexiglass plate. The "painting" is covered with wet paper and both are placed in the bed of a roller printer. As the weighted roller passes over, the paint or ink is absorbed into the wet paper creating a print. The final product has a unique soft, feathery look unattainable by painting on paper or canvas. Although 2 or perhaps 3 prints can be made from the original inked or painted plate, each print gets lighter as there is less paint or ink to be absorbed with each pass.
3. **Fallow the Helping Hand** & 5. **A Crush for Luxury** from the series **The Marriage between Violence and the Hello (settling an argument)** by Lennon Michalski : The artist explains, *"This body of work reflects the idea of the deterioration of a closely-knit relationship between two individuals and the attempt to salvage what was once considered enjoyable. I use perspective and color in patterns that present a conversation between the tone and line arrangements. The more intense abstractions that lack a solid form deal with the emotional side of clashing personalities and the changes being experienced. I show qualities of displacement by using animals such as birds, cats, and fish as well as abstract machines; animal tendencies and mechanical repetitions reveal the decay of the friendship. I am interested in organizing forms into conflicting situations and depicting them in argumentative realms."* To see more of Michalski's work visit the Ann Tower gallery in Lexington or their website, [www.anntower.com](http://www.anntower.com)

4. **False Bunting** by Carleton Wing: In this mixed media piece, Wing explores the themes of power and patriotism. He explains, *"War, like bunting, is frequently associated with patriotism. As the inevitable corruption of war surfaces in drawn out conflicts we come to realize that patriotism was perhaps not an accurate motivation for this activity. We come to a conclusion that, over time, our original foundation has been damaged. As observers we examine this conclusion and discover we are actually part of the problem. We also realize we are part of the solution. The electoral process provides an opportunity to break through existing barriers of power, corruption and greed to open doors to fresh ideas and direction."* Wing maintains the Wingspan Gallery in Lexington and a studio space here at the Loudon House. He works in many different media, including collage, digital collage, assemblage and art quilts. His work often explores social issues. To see more of his work, visit his website at [www.wingspangallery.org](http://www.wingspangallery.org).

6. **September 11, 2007** by Erica Meuser: See notes above.

7. **Uncle Sam's Despair** by Bobbi Stout: Stout explains that this work *"reflects my personal fears and sadness at the attacks on the United States Constitution that have occurred as a result of 911. American Democracy is under attack."*

8. **Interior Dissension** (from the series **The Marriage between Violence and the Hello (settling an argument)**) by Lennon Michalski: See notes above.

9. **Homeland Security** by Bobbi Stout: This piece is a *"comment on the effectiveness of current Homeland Security measures. While airport transportation security officials practically strip-search people, confiscating bottles of shampoo and toenail clippers at the security checks at airports, domestic nuclear power plants remain unsecure, water sources unprotected, and thousands of unchecked shipping cargo boxes enter our ports every day."* Stout's work is currently on display at the Jessamine County Library in Nicholasville.

## Miriam Woolfolk Gallery

10. **The Harvest of our Follies** & 11. **Untitled** by Federico Pizzurro: These strong compositions speak for themselves. Pizzurro was classically trained in oil painting in his native Italy and spent many years contributing his graphic design skills to the American automotive industry while continuing to produce fine art. Pizzurro maintains a studio in Lexington. To see more of his work, go to: [www.federicopizzurro.com](http://www.federicopizzurro.com).

12. **Promises** by Daryle Janisch: Janisch points out that this work is actually a single piece of wood that has been stamped with various promises politicians have made over the years. *"To me, representation is the most basic premise of art. Promises is my communication of what I have seen and heard from politicians over the years. It shows that even though there are many promises made, it is only when those promises are broken that we see what some politicians really aspire to. While it is rare for the artist to ask the viewers to contribute to a*

*piece of art, I'd ask that anyone who has a broken political promise in their past to pick up one of the pens and to add their own broken promises."*

13. **Government Hoax**, 14. **When Government Speaks** & 15. **When the Bombs Fall** by Eric Trimble: Trimble explains, *"It's funny how one decision can completely change the world, as I have noticed these past few years. Eight years ago I was set on presidential hopeful George W. Bush, so I pushed the button. Little did I know I contributed to a horrific change of events. Making that single vote, for me, was like a one night stand gone terribly wrong. I want to blame my vote on some sort of asinine reason like I was under the influence of alcohol or drugs, like any bad one night stand, but I can't. I had made my decision and now I have to live with it--and a bad case of herpes.*

*Four years later, my one night stand showed up again, but I am a man of my word. I believe in supporting something that I helped make happen even if it was a bad decision. I thought to myself "He got us into this mess, he can get us out. It can't get any worse". Again, I had to have been under the influence at that moment.*

*You've heard the expression, "gone to the well once too often"; well, I did it again. I had another one night stand with the same person, now I have herpes and crabs. The funny thing is though, as I dig at my crotch, I don't blame the president, nor myself. Like that hot girl at the bar, each candidate comes out with their fake smile, using their best pickup lines and hoping to get lucky before the night is over. It isn't until the next day that you notice that she's not as cute or interesting as you thought...and now she's still in your house using your toothbrush and expecting you to take her out to breakfast. They are not being real, so we can't be held accountable to make an accurate decision. We can only guess. You have no idea if they will be a bad one night stand with raging STDs or whether it will be the one you love. The hopefuls have a huge weight to carry on their shoulders, a weight that I wouldn't want to carry - my hat's off to them.*

*As time draws near for the time to make votes again, I have all my ointments and creams ready, just in case."* Trimble will have a booth at the Woodland Arts Fair in August and the St. Jame Art Court show in Louisville in October. See more of his work at <http://trimble.home.insightbb.com>.

## **Main Hallway**

16. **Ballyhoo** by Ike Moody: In this piece, and the drawings on down the hall, Moody captures likenesses of convicts with whom he was incarcerated for several years. Moody used the seven years of his imprisonment to explore his artistic skills. He used what limited art supplies he could gather, including crayon, pencil and ink, and to capture images of life in prison. This work is a commentary on the resilience of the artist as well as the emphasis in our society on incarceration over other forms of rehabilitation. Many of his pieces incorporate words. The "Easy Money Poetry Society" became the name of the organization founded to promote his art work. His work is handled locally by the South Hill Gallery on Broadway. See more of his work on his website: [www.ikemoody.com](http://www.ikemoody.com)

17. **Old Glory's Light**, 18. **Patriotism**, & 19. **Political Hat** by Carol Rice: Rice is a professional photographer for whom her photography is (in her own words) "second only to God and family." Rice explains her passion: *Working with a camera becomes a visual meditation. To capture of essence of moments in time is a special mission which will be worth a thousand words for future generations. The world is rapidly changing, but we can preserve our heritage through photographs* . The artist is the owner of Rice Photography in Lexington.

20., 21. & 22. **Untitled work** by Ike Moody: More of Moody's 'jailhouse' drawings of fellow prisoners.

23. **Domestic Arc** by Claudia Miller: Miller comments on her this particular painting: *One of the meanings of Election is **selection** or **choice** of a course of action chosen by somebody from among a range of possibilities. In **Domestic Arc** I have elected the home, the basic building block of society, as the winning ticket to a better community, city, region, state, national and world. Abstractions alluding to functional places for storage, preparation, and serving meals to family members surround a white table highlighted by an arc of light from above. Becoming a productive member of society begins here with the caring, cooperation, respect, compromise, kindness, etc., that is practiced and imprinted here. Go to [www.claudiamiller.com](http://www.claudiamiller.com).* Miller's work is currently on display at Quirk Café and Coffee in Midway.

24. **Hurry...Come Find Paradise**, 25. **Utter Defeat**, 26. **IarutaN anoitpO**, 27. **Are You Ready?**, and 28. **The Threat** by Lee Ann Paynter: These five photographs taken together form a whole commentary. Paynter's concern is the separation of church and state and the role religion plays in the election process. She explains her concerns: *"In each election a candidate's faith and beliefs come into question and those qualities are a key factor with voters. Whereas it seems perfectly natural for each individual to want like-minded people making important decisions, the interest of the people is not based in any particular faith or a candidate's depth of devotion. The attempted influence of religion on others with the use of fear and righteousness runs not only where we see it locally in these images, but across the country in the media and the government. It should be in our highest priorities to uphold the freedoms we have here in America, most especially the freedom of religion. This means not allowing any faith to influence the government, infusing a discrimination against other faiths or those who choose to follow no religion. I look forward to a day when religion will be no part of any election and the candidates will not discuss their religious beliefs as part of their platform. Beginning with that, we can truly seek to have a separation of church and state, striving for a government without discrimination that works for all its citizens' civil interests."* Paynter is a local photographer working on her BFA at UK.

29. **New World Consciousness** by Clay Wainscott: Wainscott speaks of how this piece, at once serene and hopeful, reflects his belief that *"Senator Obama isn't the cause of the new politics. New politics is the wave he rides. Slowly humanity awakens to common interests, shared peril. Competition, conflict, rampant self-interest are becoming obsolete-cooperation, organic, wholesome, and universal empathy lives in a new generation."* Wainscott's work can be locally at his studio by appointment.552-5400, and online at [claywainscott.com](http://claywainscott.com).

## Zygmunt Gierlach Gallery

**30. *Don't "Ant"agonize Me with Another Pointless War* by Bobbi Stout:** With this stark, but detailed and somewhat complicated piece, Stout proffers her protest on the war in Iraq and the irrelevancies that the war is based on. *"We were told that the war was about WMDs and Saddam Hussein's ties to Al Queda,"* she points out, *"but we have since found out that is not true. In this drawing, the ants represent the diverting tactics of the government."*

**31. *America* by Kenn Minter:** Minter's uses the characters in his classic multipanel cartoon format to speak for him. Minter is a graphic designer at UK. To see more of his work and read his webcomic journal, "I Am Not From Here", go to his website:.

**32. *Broken Stereotypes* & 33. *Untitled* by upfromsomedirt:** This artist (aka Ron Davis) traces his current artistic output to his youth. He relates that he could often be found drawing his own artistic veves in the mud behind his mama's house in Louisville's westend or on the concrete surfaces at his great grandmother's home near Louisville's downtown. His imagination (as well as his creative pseudonym, upfromsumdirt) springs from his fascination with earth and nature, as well as the influences of blues/jazz/and '70's era funk music. these influences are then channeled thru his creative eye, creating a modern mythology for African American culture. Inspired greatly by the works of romare bearden, Ron predominately turns his visions into digital collages or new new media - amalgams of photographs, scanned and hand-drawn elements where graphic design and visual art meet and form a union.

**34. *Future* by Kenn Minter:** Minter continues his graphic commentary with another multipanel cartoon. Minter website, [www.kennminter.com](http://www.kennminter.com) contains more of his work as well as the work of other cartoon artists.

**35. *City- State* by Lucinda Chapman:** Chapman explores her feelings about the election process with this piece which expresses her view that the process has *"all citizens captured, cornered, so the politicians or public news people can shape our thinking. It isn't as kind as spoon fed; it is selecting information that the powers that be wish to send us."*

**36. *What is My Future?*, 37. *What is Our Future* & 38. *What is Your Future?*** By Judi McCoy: McCoy finds that sometimes the best way to express herself, especially with an emotionally charged subject, is through her art. Through drawing, painting, book arts and tooled leather pictorial carvings, she seeks to discharge negative feelings or build positive feelings and excitement. These 3 pieces remind the viewer to consider how current political and governmental decisions affect our citizens of different ages on a personal level. She asks us to consider that *"everyone is affected by the way our government is run-whether good or bad. What will our future be after the upcoming elections?"*

39. **Campaign Promises-Oh What a Tangled Web We Weave** by Jean Covert: The quote from Sir Walter Scott ("What a tangled web we weave/When first we practice to deceive") in many ways sums up Covert's feelings about political campaigns. *"Whether it's the times or my advancing age, I have become disillusioned with the election resolutions of most candidates for public office. There seems to be a tangled connection between what a candidate says in order to be elected and the actions he/she takes after getting into office. This piece expresses that tangled connection for me in a media that I understand better than I understand their election promises."*

40. **Hanging Chads** by Pat Lawrence: Lawrence has chosen the delicate medium of watercolor to express the indelicate confusion surrounding the 2004 Presidential election results from Florida.

41. **Whirlwind** by Lucinda Chapman: The artist describes this piece as *"a storm, a tornado, a constant action that's only function is to keep things stirred up. When the tornado has finished its business there is destruction on a big scale. The election process has become such an event, quite sadly."*

42. **Pandora's Box** by Lucinda Chapman: This piece has all the implications that the original story intended, according to the artist. She adds, "Remember that the lid was snapped shut, barring HOPE from escaping to the real world? Constant wicked campaigning has voters wanting to vote FOR a good candidate and not voting for the least objectionable. Still, as ugly as our elections are, it seems to be better than other countries' choices. Yet I still hope for a good candidate." Although her primary interest is in painting and collage, Chapman works in many different media and maintains a studio in her Lexington home. To see more of her work go to her website at [www.lucindaart.com](http://www.lucindaart.com).

43. **Botox and the Brains** by Theo Edmonds: Edmonds is a local poet, painter, thespian and arts promoter who lives and works in a renovated industrial building on Manchester Rd which also houses his Hillbilly Chic Studio, a gallery, stage and gathering place. Edmonds contends his work is "socially conscious and often takes on sexual, religious and political themes but in a playfully sarcastic way. I am...intrigued by the masks of secrecy and hypocrisy that are often donned by individuals in an ego-driven, fear-based attempt to simultaneously harmonize and control the expressive and creative nature of a community of which an individual chooses to be a part. In this piece, the words *when I hear politicians talk about creativity* are scratched into the lips, meaning, according to the artist, *"Lots of lip service is given to supporting creative professionals by politicians but then brains are 'numb and paralyzed' when it comes to acting on their word."*

44. **Preacher Patti** by Theo Edmond's: Variouslly called *The Hillbilly Poet* and the *Hillbilly Renaissance Man*, Edmonds strives in many ways to be larger than life. His canvases are mostly large in scale because he "brings the world into my art in content and in form. I present my visual observations...through a potent and unflinching combine of primal and

physical painting techniques with an omnipresent world-weary point of view." See more of Edmonds work at [www.coolrooster.com](http://www.coolrooster.com) or [www.theoedmonds.blogspot.com](http://www.theoedmonds.blogspot.com).

## Neil Sulier Gallery

45. **Contradiction** by Gae Granville-Hoffman: The artist explores the contradictions explicit in the concept of a male dominated world with this unusual arrangement of panels in a diptych. In her words: "*Contradiction*" presents dancers wearing the Demba mask of the Baga tribe; the mask represents a woman who has born children. But women are not wearing the masks, instead they are being worn by the tribal men. We have seen centuries of male dominance in our society/world right down to the Church's insistence that God is a man when the female of all species is the only one who can bring life into the world. We have never had anything but a white male in the White House. What incredible contradictions we still have in 2008, the same ones we have had since the beginning of structured societies. What amazing and exciting prospects for a US President...a senior white man, a bi-racial man and a white woman. While I do not see McCain or Obama trying to wear the Demba mask, they both probably believe they know what is best for women. Perhaps that is an even bigger contradiction than this painting." In addition to her paintings, Granville-Hoffman is also well known for her fantastic gourd figures.

46. **Break** by Jack Girard: This assemblage parodies the "illusion" of national security. Girard is a professor of art at Transylvania University. His work has been exhibited all over the country and he is the recipient of many awards. His primary medium is collage, although he frequently works in paint, assemblage and installation.

47. **Besieged** by Jack Girard: This collage with mixed media explores the hardships confronting a "white Anglo-American" female candidate immersed in a shifting political arena. Girard uses various media to address a variety of topical issues, inclusive of aging, discrimination, archeology, ordnance, politics and human conflict. He sees his work as "*more visual props for viewers to reassess their own histories with these, or related issues stemming from these thematic areas.*"

48. **Wasp** by Jack Girard: This collage depicts a smoldering female "icon" atop a classical dome, and parallels recent losses women have experienced in the public sector. Girard is represented by Chapman Friedman Gallery in Louisville.

49. **Into the Sea** by Sydney Smith: Smith's photographs support her lifelong passion for and commitment to issues of the environment and social justice. This photograph was taken in Glacier Bay, Alaska, and demonstrates a glacier "calving" or melting. This rapid melting of glaciers all over the world has been linked to global warming. Smith points out that scientists say that if this glacial melting due to global climate changes continues, some of the effects will

probably include dramatic water shortages, coastal flooding, intense hurricanes, pest and mosquito-borne diseases, and the extinction of a variety of plants and animals.

50. **Under Surveillance** by David C. Hufford: Hufford offers these comments on his sculpture: *Increasingly American citizen yield their privacy in the name of national security, as ever more our lives are electronically monitored. Thus, the great eye of government surveillance slithers amongst us, ever watchful over our shoulders. George Orwell (Eric Arthur Blair) in his prophetic book 1984 provides a motto for our diminishing privacy. Big Brother is watching you. As we consider the coming election, let us remember the President is sworn to 'preserve, protect and defend the Constitution' as it encompasses our civil rights and liberties.* Hufford, a medical microbiologist on the faculty at ECU, is also an artisan blacksmith who is an exhibiting member of the Kentucky Guild of Artists and Craftsmen. His work is regularly shown at the Gallery on Main in Richmond, KY.

51. **Synchronized Swimming** by Sydney Smith: Smith continues her visual commentary on environmental issues with this image of playful sea otters, also taken in Alaska. She is saddened by the knowledge that the Northern Sea Otter is classified as a threatened animal. She urges us to consider the impact on the existence of healthy ecosystems when even one species disappears. *"There are many human practical considerations related to threatened and endangered species, but to me an equally significant issue is recognizing the intrinsic value of each creature on our planet. Our careless destruction of even one other species cannot help but negatively impact on our humanity."*

52. Collateral **Damage** by Bobbi Stout: The simple black outlines suggesting human figures but with no details of humanity or personality express Stout's anger at the use of the term, collateral damage by our president. She explains: *"Collateral Damage expresses my outrage at the dehumanization of our 'enemy', even the civilians. When I first heard George Bush use the term 'collateral damage', I thought he was speaking of the damages to inanimate objects due to the Iraq and Afghan Wars: buildings, highways, power stations, etc. When I realized he was referring to the death of people, I was appalled."*

53. **Rainbow Light** by Sydney Smith: Smith shifts her focus to issues of human rights and fairness with this photograph taken at the Chicago Gay Pride Parade. Smith explains, *"This picture was one of many images I shot which demonstrates hopefulness and self-respect in the midst of a large negative mainstream culture which, while changing, still accepts laws which discriminate against couples in valid, committed relationships."*

## **Upstairs Hall**

54. **Sustainability** by Larry Isenhour: With this watercolor of a house in Sandhamn, Sweden, Isenhour reminds us of the definition of *sustainability* (noun): the ability to meet the needs of the present without compromising the ability of the next generation to meet the needs of the future. In Isenhour's words, *"On an island in Sweden there is a house made of renewable wood timber. It has a grass roof that holds on to water runoff, tempers heating*

*requirements, removes carbon dioxide from the air, and supplies grass for livestock. It draws on ancient technologies that have never seemed so timely. No one knows the size of the carbon footprint caused by the Bush and Cheney war, but the LMI Government report estimates the Pentagon uses more oil per day than the entire country of Sweden. The 9 million people of Sweden would like to know how you will vote."*

55. **Footprints on Our Earth** by Susan Strong Muir: The concept, according to the artist, is drawn from "the sands of time" and the swirl of sand in the center signifies the descent of sand through an hour glass. Muir is a member of many professional organizations including holding signature memberships in the National Collage Society and the International Society of Experimental Artists.

56. **2 Hours and 45 Minutes** by Susan Strong Muir: In this collage of photographs taken over time, Muir follows the demise of a melting ice cube. She states, "*It is not a statement of fact or science. It is a conceptual art work which begs the question: Why is the global ice melting so quickly? Will the laws of thermodynamics allow us to repair the damage we have done?*"

57. **Scissors, Paper, Rock** by Susan Strong Muir: This photograph is an enhanced version of one Muir created over 27 years ago when she was questioning the politics behind the resignation and removal, as well as early retirement of National Endowment for the Arts administrators, university deans and professors "for being politically incorrect." "*Freedom of speech is the foundation of freedom of expression and must be held as if it were a precious treasure because the pure dynamics of censorship creates more censorship and self censorship because of the economics involved,*" Muir explains. She continues, "*I believe this is an iconic image in concept for anyone who has played the game of scissor, paper and rock, and the concept is a constant. If you learn only one thing in expressing oneself artistically, it would be an ability to accept a constructive critic, as you may learn to view things with [a] little different perspective."*

For more of Muir's work, go to **[www.artistsites.org/SusanStrongMuir](http://www.artistsites.org/SusanStrongMuir)** or **[www.artnowforautism.com/gallery.home](http://www.artnowforautism.com/gallery.home)**, a fundraising site.

58. **God Loves You** by Mike Rayburn: Rayburn tries to show photos that show some respect for the human condition in a way that will help people empathize, understand, or relate to others who are different, ethnically, racially, economically, or politically. He believes that genuine communication in some fashion is the essence needed if we ever hope to achieve peace on earth. This photo was taken in eastern Kentucky. The scene drew Rayburn because "*it represents religion, most especially Christianity, and the way it has become an issue in elections.*" Rayburn continues, "*I believe too many people who say 'God loves you' really mean 'God loves you as long as you believe exactly what I believe'. The traditional principle of tolerance seems to be taking a back seat to the notion that we have the right to demand that everyone follow the same sets of beliefs and ideas as ourselves."*

59. **Saffron** by Mike Rayburn: This photograph was taken at the Washington Monument in Washington D.C. on a day when there was a huge celebration taking place and "everyone in proximity to the monument appeared to have just arrived from India." Rayburn continues, "*For me, this represents vividly the premise that America is a land of immigrants—and that those who have come here from wherever their original home was should be welcome, so long as they respect and appreciate America's ideals and institutions. Yet today, in America, and in Washington, there are many people who seem to feel that if you don't look like an 'American', or speak English exactly like they do, then you are not welcome here. It goes against our principles, our traditions, and against human decency. I hope that the best human instincts of Americans will ultimately prevail on the issues surrounding immigration*"

60. **How many more walls?** by Mike Rayburn: This picture was taken of a father and son visiting the Vietnam Veterans Memorial Wall in Washington, D.C. Rayburn recounts, "*On the day that I visited someone had left a...letter to one of their relatives who had died in the war. I don't know how many people read it that day, but I am sure that all who did left in tears. I believe that the Iraq was should be, **must be**, a big issue for the presidential election. Too often during the Bush administration's time in office, I have felt that the people making big decisions have no basis for judging what is right—they have not sacrificed for their country, yet they seem cavalier in ordering others to go into situations where they are likely to have to make the supreme sacrifice. **HAVING A LOVED ONE'S NAME ON A MEMORIAL WALL IS NOT A SUITABLE SUBSTITUTE FOR HAVING THAT LOVED ONE ALIVE!***" Rayburn exhibits and teaches regionally and in Beijing, China. His work is regularly on display in the Upstairs Gallery in Ashland, KY, and The Heritage Art Center on Short St. in Lexington. He can be reached at miketheshooter@yahoo.com.

61. **Into the Shadow** & 62. **Out of the Shadow** by Kimball Roy: In this first exhibit of his work, Roy presents two works that represent views on the issues of the oppression of gay rights and the strong impact it has on this political year. Roy describes *Into the Shadow*, with back turned, in darker hues of blues and purples, as "*evoking a feeling of solace, representing the oppression that some of the gay society feels is being thrust upon them by the political views of some of the candidates and leaders in this current election. Hiding, shunning away from what they are comfortable with and the depression that comes with those feelings.*" In contrast, *Out of the Shadow* exhibits bright and happy colors and show the emergence of light in tones of oranges. Roy points out that "*the figure has also turned to face the reality, and no longer is tempted to hide as before. Facing the world with this emergence symbolizes maybe a glimmer of hope that this election may show. It is also inside, but the views are being forced the table...much like the figures seen here.*"

62. **Bottle** & 63. **Stranger #6** by Rudy Finamore: Both images address poverty (and/or the state of the economy) which is constantly getting worse. The Democratic nominee, Barack Obama, proposes to help reduce the number of poor people in this country by finding more jobs, giving help to those with substance abuse and mental health problems, etc.

63. ***Recollection*** by Marta Elam Dorton: *The Iraq/Afghanistan combat ribbons and the struggle they represent tumble through the minds of veterans and families in this monotype with collaged paper elements.*

**Many of the member artists who are participating in this show have provided more detailed artist's statements and biographical and professional information than we were able to include in these notes. These documents are gathered into a 3-ring binder on the desk in the foyer. Please feel free to browse through the information.**

**Please take time to visit the installation**

***"I Tried to Build Us a Home"*  
*by Ronald Longsdorf of Wilmington, DE***

**In the Project Space  
in the basement of the Loudon House.**