

OUTLAWS

Curated by Po' Boy Art Collective

Todd Herzberg, David Kenton Kring, Colleen Newcomb

Artist Information

Aleister Cardwell, Andrew M Blanchard, Andy Light, Angela Carbone, Anna Gregory, Anthony Young, Brian Turner, Bryan Wilkerson, C.B. Murphy, Chad Hines, Chris Musina, Clay Palmer, Colleen Newcomb, Dana Rodgers, Daniel Graham, David Kenton Kring, David Wischer, Derek King Jr, Dick Dougherty, Dronex, Inc., Garret Hansen, Gerry Chapleski, Grace Mayeur, Greg Cuda, Holt Brasher, J.T. Felix, Jack Girard, James Robert Southard, Jason Carne, Jason Stout, Jen Edwards, Jenni Phillips, John Martin, Justin Rothshank, Kenneth Hayden, Kim Comstock, Laura Hines, Lennon Michalski, Mande Robinson, Matt Minter, Melisa Zimmerman, Melissa Yungbluth, Mike Calway-Fagen, Nicole Meisberger, Rachel Briggs, Rachel O'Donnell, Rickie Barnett, Sara Turner, Sarah Ellis, Sarah Jane Sanders, Sarah Vaughan, Shaun Roberts, Todd Fife, Todd Herzberg, and Travis Winters

Artist Information

(Alphabetic by first name)

Aleister Cardwell

Aleister Cardwell – Louisville, KY

Portrait 2, 2016

Digital Photography

11" x 17"

\$100

Aleister Cardwell – Louisville, KY

Portrait 3, 2017

Digital Photography

8" x 12"

\$50

Aleister Cardwell – Louisville, KY

Portrait 1, 2016

Digital Photography

11" x 17"

\$75

A collection of photos with a focus on lifestyle, and documentary photography, depicting the seldom seen or noticed.

Andrew M Blanchard

Andrew Blanchard - Spartanburg, SC

Dixie Totem XVII, 2017

Screen Print Ink, Gesso and Shoe Polish on Mounted Found Wood Panel/Frame

36" x 24" x 2"

\$2,950

Andrew Blanchard - Spartanburg, SC

Dixie Totem XVIII, 2017

Screen Print Ink, Gesso and Shoe Polish on Mounted Found Wood Panel/Frame

36" x 24" x 2"

\$2,950

Andrew Blanchard was born in the wild swamps of Louisiana and raised on the Mississippi Gulf Coast. Like most boys who grew up next to a beach, he fished and swam until the ring of the dinner bell. A proud graduate of Ole Miss's MFA program, his imagery delivers an honest commentary on the cultural character of the American South. His mixed-process prints on wood and paper have been included in hundreds of exhibitions and have been collected in Bulgaria, France, Hawaii, South Korea, and the United Kingdom. Blanchard's work was recently added to the permanent collections of the Ogden Museum of Southern Art in New Orleans and the Mississippi Museum of Art in Jackson, and it is featured or forthcoming in publications including *Ecotone*, *Electric Dirt*, *Printmakers Today*, *New American Paintings*, the *International Painting Annual* (nos. 4 and 7), and the *Oxford American*, which in 2012 named him among the New Superstars of Southern Art.

Blanchard is currently the Director of Studio Art and an Associate Professor of Printmaking and Photography at Converse College in Spartanburg, South Carolina. His work is represented by *Southside Gallery* in Oxford, MS and *M Contemporary Gallery* in New Orleans, LA.

For the last decade, my work has offered a balanced playing field of Southern culture for the lovers and skeptics alike. **Sublime beauty is littered amidst a mysterious, entropic landscape where socially induced issues are revealed and the cultural character of the American South begins to peel away its multilayered history.** As one gazes at either the weathered, strewn about vehicles and yard implements or the variance of dwelling structures indicative of the lower forty-eight, stereotypes are framed within one's subconscious whether they're meant to or not. Coupled with objects and signs of righteousness and rowdiness, other thematic constructs are incorporated into the visuals, including Southern literature, race-relations, land-management, and socio-economics.

To be honest about one's fascination with the South, one has to delve deep into its dirt... it's very heart, and this body of work does just that. By working on panel and reclaimed wood surfaces, the correspondence of painting and printmaking techniques hybridize into a far more adventurous surface than a traditional sheet of paper. Though a trained printmaker, the application and processes suggestive of painting are just as integral to my modus operandi as the photo based screen-printed portions. Ink is printed then scraped/ sanded/dripped/and reworked with the added incorporation of latex spray paint and graphite. As of recently, experimentations with inlaid wood and dimensional structures have made a presence, hopefully furthering into fully realized final works.

Andy Light

Andrew Light – Lexington, KY

Burgeon, 2018

Steel

79" x 60" x 36"

\$9,500

For the duration of my professional career, my aesthetic output has been predominately focused on large scale, monumental outdoor sculpture. **In the last year I have resolved to begin a significant exploration of the opportunities in my personal aesthetic and design ecology at a more intimate scale.** 'Burgeon' is a

next step in that process, the title exemplifying the nature of the work as a form of growth. In addition to this work, there are numerous others under production in the studio, scheduled to begin making appearances throughout the coming year.

Angela Carbone

Angela Carbone – Lexington, KY

Greed, 2012

Slip Cast Earthenware

6' 7" x 5' 7" x 3"

\$5,000

The work offers an appealing exterior impression in an effort to obscure or conceal the interior narrative. Aesthetically, I apply tongue and cheek sarcasm, playful in nature as a means to express my emotions about intimate relationships. Inspired to create from these relations, I envision objects as witnesses to specific events. I further explore these connections linking them to broader cultural and social themes. These parallels are manipulated together to act as a confession or absolution.

I often start with a personal narrative and combine it with a universal subject matter. The methodical slip casting process of objects allows me to work in both a small scale and larger installation format. The graphic imagery, decorative surfaces, and brightly colored glazes capture attention. Piercing the wet clay or using decals weaves additional layers of content throughout the work. Ornamentation plays a significant role in my work, further intensifying the surface to stimulate content. My aim is to engage the viewer in an intimate investigation and thought-provoking experience.

I am fascinated with the duality of the objects and more recently words; they simultaneously conceal and reveal, define and provoke ideas. I create my own visual language with the objects, constructing sculptures to emphasize and clarify my emotions. I draw on and reference my interpretations about finances, sexuality, politics, gender, and religion.

Life in the 21st century involves regular exposure to controversial cultural, social and economic issues. Consistently, news media bombards us with imagery of violence and war, perspectives on finances, politics and religion. Since the dawn of time the media has manipulated these ideas, visually stimulating and capturing our attention. We are force feed a multitude of complex interpretations, as the overwhelming truths are cleverly masked. **Disenchanted and misguided we are left to riddle through the facts, questioning our rights.**

As the viewer approaches the work for a closer examination, the striking, decorative quality of the individual objects contrasts the responsiveness the whole image creates. Through the use of multiple ceramic objects a layered symbolic dialogue confronts the viewer with a sense of diametric opposition. The work explores complex interpretations about cultural, social and economic issues and unravels ideas of nostalgia while surveying the diplomatic fray with a breath of honest sarcasm.

Angela Carbone is a ceramic sculptor living and working in Lexington, Kentucky. A native of New Jersey, Angela earned her MFA from Rhode Island School of Design and her BFA from Green Mountain College. She has taught at Cheyenne County Community College in Wyoming, Texas A & M International University, and currently teaches at Midway University. In addition to instructing at the collegians level Angela also teaches various age groups at the Living Arts &

Science Center. She has extensively exhibited her artwork nationally and is preparing for a solo exhibition at the Foundry Art Center in St Charles Missouri.

Anna Gregory

Anna Gregory – Midway, KY

Don't take your guns to town, 2018

Wood

18" x 18"

\$300

Anna Gregory - Midway, KY

The Inferno, 2018

Wood

36"

\$900

I fear America has married itself to the idea of guns as heritage and as identity. **We've romanticized and fetishized guns to the extent that the mere thought of a dialogue on basic gun safety is often likened to a complete removal of human rights.** In response to what seems to be the number one rallying cry of the gun lobby "Guns don't kill people, people kill people" and in the direct aftermath of the Florida school shooting (the 8th school shooting to result in death or injury) I wanted to create a sculptural piece that puts forth the idea that as Americans (as this epidemic exists nowhere else in the world) we seem to have merged our very identity and self with that of the gun.

"Don't take your guns to town" is a sculptural piece composed of 8 parts. Each piece is a cutout of a gun from soft maple that is handshaped and sculpted until it is a unique and smooth silhouette that starts to take on the rounded and organic characteristics of the human form. As a whole the 8 parts come together at different angles blurring the line between 8 forcibly dropped firearms and 8 pieces of bone.

Anthony Young

Anthony Young – Marion, OH

Skull Tumbler 1, 2018

5"H

Ceramics

\$30

Anthony Young – Marion, OH

Skull Tumbler 2, 2018

5"H

Ceramics

\$30

My work is inspired by my recent travels abroad. I viewed some of the best street art in the world in Shoreditch, London. I was enamored with the gritty layering of images and text. I try to replicate many of those textures, layers, and messages in my own work. **The RIOT series I've been working on has some mild political undertones, but is more so about: What are you passionate about? What do you live for? What do you RIOT for?**

Brian Turner

Brian Turner | Cricket Press – Lexington, KY

Ed and His Monkey Wrench, 2018

2-Color Screen Print

19" x 23"

\$160

A ghost of the desert. **A kindly free-spirit and steward of the realm of nature, but also mischief-maker, prankster, and saboteur.** My print is a tribute to those who inspire the passion to act in ways that many would deem outside the norms of civilized society in order to bring a certain sense of justice to the world.

Sara Turner

Sara Turner | Cricket Press – Lexington, KY

Runaways, 2018

4-Color Screen Print

16" x 20"

\$175

As a child, running away can be exciting. It can be secretive. It can be dangerous. And it can definitely make you an outlaw in the eyes of your friends whether they track you down...or not.

Bryan Wilkerson

Bryan Wilkerson – Kingston, TN

Oh Shit... Birds!, 2017

Ceramic, Wood, Paint

6" x 6" x 7"

\$195

Bryan Wilkerson – Kingston, TN
20,000 Leaks Under the Sea, 2017
Found Sea Rock, Ceramic
7" x 7" x 10"
\$195

Bryan Wilkerson – Kingston, TN
Dicey Love, 2017
Wood, Paper, Ceramic, Dice
5" x 5" x 7"
\$195

I intend for my work to speak to the broadest audience possible. I tap into universal themes and emotions through common symbolic references. To this end I employ familiarity, humor, craft, play, and surprise. I make sculptural and two-dimensional works that become cultural commentary using clay as a primary medium. I use a sincere approach creating objects that are embedded with memory, culture, and irony. Within this context, my artwork presents a look at what is and what could be. **I find inspiration from many sources, including: David Smith, Robert Arneson, old cartoons, vintage toys, pop surrealism, aged signs, thrift stores, and childhood memories.** Ultimately I hope that the joy I experience in making is shared with the viewer.

"I've always thought of clay as a weapon. The Etruscans buried bowls, pots, and vases in their necropoli for what *may* have been storage (thirst and hunger in the afterlife persisted, for sure) but for what was also likely armaments. *Disturbing eternal slumber calls for drastic measures.*

Duchamp's *Fountain* muddied the waters of sculpture forever, and opened doors; his urinal was a wormhole. We're not alone, and we're certainly not safe. We bake our clay, adorn it with symbols, and hope for the best. Outlaws don't shoot people in the streets, they corrupt ideals, show us alternate paths. Fever dreams. Skulls for cups, clown heads for drinking, and fake corn. Don't trust any of it, but buy everything. Every last fucking piece you can get your hands on. Don't go to your afterlife unarmed. Bulls in china shops break it all again. Minotaur in a palm, golden nose running, dripping, sniffing, stuffed, cracked, and brittle. Mancorn. Bottleneck. An old barns full of plaster molds, rotted floors, and dust. Margaritas in cactus-shaped glasses coveted by pirates and hung from the rafters. No sleep but deep fever blush. Fever. Fever. Lavender? The shape of your own skull staring out from your booze, looking inward and outward at once. Corn cobs glistening like beads in the sun, grimacing with black teeth. Clowns full to the brim with shaving cream. A corn cob pipe and a button nose? Two eyes made out of coal. A siesta with Prilosec. Nausea with splenda. "

by Marc Dombrosky

C.B. Murphy

C. B. Murphy - St Croix, MN
King Jong-Un's Second Nightmare, 2016
Acrylic
60" x 48"
\$1,500

Murphy's pop surrealist art derives inspiration from sources as diverse as hand-painted movie posters from Ghana, Day of the Dead graphics, sideshow canvases, third world signage, and vintage magic posters. He digests cultural history by re-imagining a personal vocabulary.

Callie Denham

Callie Denham – Lexington, KY

Dirty Pig, 2017

Metal, Wood, Spool, Pig Skull

24" x 48" x 10"

NFS

This is what fuels my practice, knowing that the world will end. But DEATH is inevitable, she is clever, you will surely die. **All I'm saying is just maybe, we want to give this a try: Stop playing immortal. You aren't god. Nor am I.**

It's alarming. Cause we don't stop harming,

Endlessly we been fucking with the flow.

Polluting, destroying, deforestation,

Do I dare remind you of more?

Artificial. The pile gets denser.

Trash. Temperature. All lies.

Will it stop? Probably not.

They say TIME will tell.

I fear of a living hell,

Realistic torment.

Soon forgot.

The end.

CALLIE DENHAM

Chad Hines

Chad Hines – Temple, TX

CW, 2016

Mixed Media

28" x 36"

\$1,000

For me, art is a form of self-discipline, therapy and self-analysis. Art has provided new ways of investigating both the physical and metaphysical worlds. The act of creation allows me to enter a Zen-like realm in which I am a traveler within my own mind, free to discover and explore. **The journey is a way to not only heighten my skills but to hone my individualized philosophy and strengthen my personal vision and existence.**

Line and expression are two key components of my work. I feel that a line is much like a groove in a vinyl record; all of the thoughts and feelings of the individual are expressed with each mark. Each line is a catalogue of information as well as a diary of the voyages in life. I record the imagery with energetic and vigorous marks using a mixture of media and techniques. At times, I work back into the piece, balancing the spontaneous act with rational thought. The marking and imagery contained in my works are physical responses to the mental journeys.

My work combines iconic and personal references with the surprise of design and content, presented through a juxtaposition of images and shapes. Each piece is created by pooling my artistic skills and knowledge and incorporating both traditional and non-traditional skills and materials, such as carpentry, construction techniques and flooring remnants, industrial materials and coatings. The overall use of an intuitive process allows the imagery and structures to grow from unplanned responses and provides the most formative degree in fulfilling my personal expression.

Chad C. Hines, son of Dennis and Cynthia Hines, was born January 13, 1980 in Temple, Texas. He was raised in the rural environments of East Bell and Milam counties learning about nature and farming duties. At an early age, he was working in manual labor jobs and would eventually learn the trades of carpentry and flooring from his father.

After graduating in 1998 from Temple High School in Temple, Texas, he spent three years working as a Graphic Designer and Illustrator while attending Temple College in Temple, Texas. After coming to the realization that a career in graphic design and illustration was not for him, he continued on his collegiate path with the goal of becoming a professor of art. He worked as a flooring and general contractor while majoring in art and was awarded a Bachelor of Fine Arts degree in 2006 from the University of Mary Hardin-Baylor in Belton, Texas. In August 2007, Chad entered the Graduate program of the School of Art at Stephen F. Austin State University and He received his Master of Arts in December 2008 and a Master of Fine Arts in December 2009. He has taught college art courses at Stephen F. Austin State University in Nacogdoches, Texas, McLennan Community College in Waco, Texas, University of Mary Hardin-Baylor in Belton, Texas. In 2010, he was hired by Central Texas College in Killeen, Texas as a Professor of Art and acted as the Visual Arts Program Coordinator and Gallery Coordinator for seven years. In 2017, he was hired by McLennan Community College in Waco, Texas as an Assistant Professor for Drawing and Painting. He lives in the small community of Oscar, Texas with his wife and his two daughters.

Chris Musina

Chris Musina - Richmond, VA

Lady with an Ermine, 2018

India, Walnut, and Indigo Ink on Arches Hot Press Paper

9" x 12"

\$250 framed

My work interrogates a visual history of animals - how we look at them and think about them as a part of culture - versus some sort of naturalism. Coming from the position that all we know of animals is a human cultural endeavor, I am looking to places where animals are represented, versus representing animals. This manifests itself in work about animal culture, the semiotics of animals, and discomfort with human animal. I look to a lot of art history, specifically where animals, and human animality figure prominently, but I am also having a conversation with contemporary culture, specifically contemporary animal culture. My work inform and content points backward in a style of painting that refers to everything from Flemish still life to Neue Sachlichkeit, while looking forward at everything from hunting photos and animal rights imagery to pet portraits and memes. In life scale oil paintings and small scale ink drawings, I work to probe the comfortable lines between nature and culture, the wild and the domestic, humor and horror, animals and the animal within.

Chris Musina is a Canadian born artist whose work focuses on issues of animality, animal representation, and the human animal. His work has been presented in numerous exhibitions at venues across North America, and has been featured in Beautiful Decay, New American Paintings, Fresh Paint Magazine and Antennae: The Journal of Nature in Visual Culture, among others. He has received awards from the Joan Mitchell Foundation, the Culture and Animals Foundation, and the Puffin Foundation. Holding a BFA from the University of South Florida and an MFA from the University of North Carolina - Chapel Hill, he is currently Assistant Professor of Painting & Drawing at the University of Mary Washington.

Clay Palmer

Clay Palmer – Rutherford, TN

Aftermath of Gobitis, 2016

Oil on Canvas

36" x 48"

\$1,500

The content of this body of work relates to the artist's religious identity as one of Jehovah's Witnesses. **Persecution of Jehovah's Witnesses has manifested itself throughout history, including the horrors of the Holocaust and the backlash following the Minersville School District v. Gobitis Supreme Court case, as well as the current acts of persecution towards Witnesses in Russia and South Korea.** The artist explores his own personal anxieties and experiences, as well as the actions of both persecutors and victims. Concepts such as identity, faith, persecution, and the current socio-political environment are explored. The artist aims to create an awareness of the beliefs and history of Jehovah's Witnesses, as well as encourage current members of the faith to continue enduring.

Colleen Newcomb

Colleen Newcomb | Wildlight Glassworks - Lexington, KY

Love 'em and Leave 'em, 2018

Stained Glass, Enamel Paint

8" x 20"

\$375

I enjoy challenging myself with ambitious designs that break free from traditional stained glass concepts. The character of the glass often plays into my work and sometimes speaks to its purpose before the design is even drawn. Although I touch on a variety of subject matter, most of my inspiration comes from the natural world. **I work in harmony with light to exhibit a combination of strength and color that draws the viewer in and conveys the passion behind each piece.**

Colleen Newcomb is a Kentucky native who works primarily in stained glass. With no formal training, Colleen has learned many processes through self teaching and from personal mentors. She has shown work nationally and is commissioned by various private collectors from all over the United States. Colleen is also a member of the Po'Boy Art Collective, a Lexington based group that works to bring fun and accessible exhibitions to the area, with the most recent being *OUTLAWS* at the Lexington Arts League in 2018.

Dana Rogers

Dana Rogers - Lexington, KY

01.20, 2016/2017

Grid Collection of Instant Film prints from the Women's Marches 2016 & 2017

6 x 6 polaroid grid – 26" x 33"

\$5,000

Dana Rogers - Lexington, KY

Why We March, 2018

Instant Film Prints Each Mounted with Handwritten Note

11" x 14"

\$1,000 (each)

Dana Rogers - Lexington, KY

Why Do You March?, 2018

Handwritten notes laid in a clear ballot box (so that you can read some of them) – with notepad and pen encouraging audience members to write their own notes of inspiration or comments about why they were a part of the women's march

12" x 12" x 12"

NFS

Born in the Shendoah Valleys of VA and raised mostly in Kentucky, I've now lived in Lexington, KY for 10 years. I am a KY Colonel and have earned my BA at the University of Kentucky. I often photograph in a way that enhances natural identity. Yet, I often make use of filters and surreal coloring techniques to evoke emotion in more conceptual work. Primarily shooting in digital, I also use film photography and alternative printing methods such as wet plate collodion, instant film, cyanotype, etc.

My work seeks to capture an ephemeral moment through the documentation of a tangible, one-of-a-kind print. By using Wet Plate Collodion and Instant Film, each print must be created immediately upon capture, this time limit offers a fleeting moment that embraces chance when creating each piece. The technique is fleeting in and of itself, allowing for the possibility of something unplanned to happen; an opportunity arises to accomplish or risk something even when the result is uncertain. My process embodies chance as each variable creates new and

unique experiences with each capture. **Every step of the process can change the outcome easily by differences in light, time, mood, temperature, climate, materials, chemistry, etc.**

Each positive print becomes an object of ephemeral nature because it cannot be reprinted in the same manner as a digital or film negative can be. The imagery is often of objects also in an ephemeral state such as objects in nature that can perish after a momentary lifespan. Symbols of body, nature and time are often used to offer a calm and meditative taste of eternal life through their allegorical sensibilities. The tangible rawness of each image offers an opportunity for the ripening of each piece throughout time, strengthened by the budding senses of romance and nostalgia.

"Alone we can do so little; together we can do so much." - Helen Keller

The women's march (01.20) is comprised of women leading a group of people to speak out for what they believe in regardless of whether their beliefs are against popular belief or the law. This work emphasizes a group of people who are allowed to speak out about values that may be outside of the law; rather than about one who is singled out and banned by the law. **There is a strength that comes from being unified or whole, even when comprised of parts.**

The work seeks to convey a sense of oneness that stems from 01.20. To convey the shared strength and energy of being connected; being together as a whole. Speaking out together, believing together, and caring together. To extend a sense of ephemerality, instant film is used to photograph. With each image being a tangible, one of-a-kind print; chance and opportunity for change is encouraged as each print ripens throughout time. Imagery of fern leaves are used to veil the identity of each individual portrait to seek anonymity, strengthening this sense of oneness. The symbols of nature or fleeting life cycle is also reference to the conservation of mass; the idea that we are all made up of recycled matter.

Daniel Graham

J. Daniel Graham - Georgetown, KY

Mugshot Canjo, 2017

Acetone Can, Enamel Paint, Brass, Steel, Cherry, Cocobolo, Mechanical Tuners, and Strings

35" x 9" x 5"

\$1,200

I was raised in a military family growing up, so every 2 years I lived somewhere different. It wasn't until living here in Kentucky for the last 11 years that I've known what it is like to associate the culture of a place with respect to home. **Recently I thought "Well if I'm now from Kentucky I should at least know how to play the banjo." So I made one to learn on.** The mugshot images are painted on an old acetone can, with the neck made from cherry and cocobolo. I liked the idea of making a finely crafted version of a "canjo". An instrument usually collaged as a readymade from found parts and scraps.

David Kenton Kring

David Kenton Kring – Lexington, KY

Bandit Cup, 2018

Ceramics, Cone 5, Terra Sigillata, Underglaze, Glaze
3.5" x 3.5" x 4" \$70 (each)

David Kenton Kring – Lexington, KY

The Vigilante, 2018

Ceramics, Cone 4, Terra Sigillata, Slip, Underglaze, Red Iron Oxide, Copper Luster
8" x 7.5" x 14"
\$1,950

David Kenton Kring- Lexington, KY

Unleashed, 2018

Ceramics, Cone 4, Terra Sigillata, Slip, Underglaze, Red Iron Oxide, Gold Luster
\$2,800

My work tends to convey themes of the disturbed and delusional personality, the duality of good and evil, the supernatural form of being, and dark humor. The goal of my work is to provide a narrative, offering the viewer a chance to connect with the characters I depict.

David Wischer

David Wischer – Lexington, KY

Lone Ranger Tory, 2012

Screen print

28" x 22"

\$200

My work is heavily influenced by the absurdity I encounter in my daily life. This usually includes popular culture, technology, social trends, and current events. "Lone Ranger Tory" is from a series of screen prints called *Student of the Month*. With these works, I'm exploring identity and memory through the appropriating and photo manipulation of school pictures. The entire series includes people I know. I'm asking myself the question, "What would this person wear in their class picture if they were given the choice?" I'm also interested in the current trend of photo manipulation in class photos. It is not uncommon for a portrait studio to whiten a child's teeth or remove a birthmark at a parent's request. **I've decided to take this practice of an altered reality and push it to new and sometimes ridiculous lengths.**

David Wischer was born in Henderson, Kentucky. He received his B.F.A. in Graphic Design from Northern Kentucky University and his M.F.A. in Fine Art from Purdue University. He

currently teaches Digital Media and Print Media at University of Kentucky. His work has recently been exhibited at the Center for Book Arts in New York, Thunder-Sky in Cincinnati, and the Four Rivers Print Biennial at Southern Illinois University.

Derek King Jr

Derek King Jr – Lexington, KY

Lemme Do Me, 2017

Graphite and Acrylic

9" x 12"

\$80

Derek King Jr – Lexington, KY

Durag Legend, 2017

Graphite and Acrylic

9" x 12"

\$80

They say music is the universal language for everyone. It brings people together. Makes you want to dance. Makes you happy. It can even motivate you do something, whether that is good or bad is up to you. My favorite genre of music is hip-hop. Of course, I love the beats, the rhymes, and the swagger that comes with it, but what attracts me the most is the impact it has on trends, the youth, and even sports. In my art, I focus on these trends and the impact hip-hop music has on the youth.

In my community growing up and still to this day I see the hip-hop cultures influence on the youth. **In music, you hear your favorite rappers rap about certain cars or clothes or about a certain level of status you should be at or how these material items make up your worth or status in the world, and we, mainly the youth, pay attention to this because if they are doing it then the youth feel they should do the same.** Trends such as smoking, drinking, selling drugs, the type of clothes or how the youth wear their clothes all comes from the hip hop culture. In my work, I highlight this by having all human figures drawn with graphite to make the figure black and white or obsolete and I use colored pencils and/or acrylic paint to depict the material items to show their significance over the person. By focusing on trends in popular culture, clothing, and hip-hop traditions I try to tell the stories of the youth through my art.

Dick Dougherty

Dick Dougherty – Berea, KY

Arrested # 081617HN, 2017

Watercolor & Pen

17" x 21"

\$495

Dick Dougherty – Berea, KY

Arrested #031317H, 2017

Watercolor & Pen

17” x 21”

\$495

Dick Dougherty – Berea, KY

Arrested #062617MS, 2017

Watercolor & Pen

17” x 21”

\$495

Dick Dougherty – Berea, KY

Arrested #050217HG, 2017

Watercolor & Pen

17” x 21”

\$495

The Arrested Series watercolors are images of people found online in public police blotter websites. I consider these paintings to be journalistic portraiture and not classic fine art portraiture. The moments-in-time, circumstances, and emotions captured in these images are real - not artistic re-creation. That reality is the most important part of what I am trying to convey/present to the viewer. The portraits would not be the same if I asked a model to pose as though they were shocked, upset, angry, cool, desperate, sad, or caught in a criminal act. That moment-in-time would be a fabrication and inauthentic.

I hope that the images I have chosen for the Arrested Series represent the diversity/demographic of people arrested. I have also chosen not to give the viewer the charges - which the accused individuals were being held for. By doing so I allow the viewer room to create their own narrative of the circumstances surrounding the person arrested – which I hope will further lead to opening dialog on incarceration in America.

Dick Dougherty has taught painting and drawing at the college level since 1974. He received a BFA & MFA in Painting from Maryland Institute College of Art in Baltimore, MD. He has held faculty and art administrative positions at Swain School of Design in New Bedford, MA; University of Massachusetts – Dartmouth; and Chair of the Department of Art & Design at Murray State University, Murray, KY until he retired in 2013. Dick is an active exhibitor with sixteen solo exhibitions and numerous other national and international exhibitions to his credit. Dick is currently Co-owner of the 130B Gallery in Berea, KY with his wife and sculptor Robin Taffler.

Dronex, Inc.

Dronex Inc. - Lexington, KY

Friend of the Devil, 2018

Cedar, Bronze, Enamel

36” x 48”

\$2,995

Dronex Inc. was founded over a decade ago as a creative entity and artistic brand, in order to parody the commercial visual culture that inundates us from every angle. Throughout the years we've drawn from different sources of inspiration such as advertising, street art, and industrial design, and married them with traditional craft techniques like woodworking, hand-painting, and moldmaking. This combination of process, material, and concept produces a work that possesses a tension between its finely finished and rough-hewn characteristics. Despite working in a number of mediums over the years, we have always sought to reexamine the familiar in an unfamiliar manner.

Recalling an era of neon tubes, drive-in-movies, and cheap slot machines, 'Friend of the Devil' is piece that conjures the image of dilapidated mid-century signage, and the American southwest- While the present era of modern convenience allows us to disassociate with the realities of existing in such a harsh and barren landscape, we can't forget that much of our uniquely American cultural heritage was spawned by the ruggedness of lives forged in the western frontiers of our country. Cowboys and Indians, outlaws and lawmen- were all fodder for developing the mythology that's responsible for much of our American ethos. **We have always had a soft spot for the outlaw, the vigilante, and the underdog- and live vicariously through the tales of the rogues and bandits that became part of our ancestral fabric.** Johnny Cash's 1955 song 'Folsom Prison Blues' continues this theme of veneration for the villain with the line 'I shot a man in Reno just to watch him die'. Despite being remorseful for his own plight, the storyteller dispenses with any appeal for sympathy and begs the question of the listener- Why am I still smiling and rooting for this guy?.. 'Friend of the Devil' is a reminder that we all have the potential to embrace the sinister side of our shared human nature, and that sometimes we enjoy it.

Garrett Hansen

Garrett Hansen – Lexington, KY

Dove Shot #3, 2016

Ink Jet Print

20" x 25"

\$1,200

For the past 3 1/2 years my work has dealt with guns and what they create. **For this series, Dove Shot, I examine the explosive power of the shotgun shell.** As with other components of this ongoing series, this work deals with the complex relationship we have with guns in America as well as inherent connection between destruction and creation.

Garrett graduated from Grinnell College, where he studied economics and political science. He completed his MFA in photography at Indiana University and has taught at several universities in the United States and in Asia; he is now an Assistant Professor of Photography at the University of Kentucky. Garrett has had numerous solo and group exhibitions in the United States, Europe, Indonesia, and Japan.

Gerry Chapleski

Gerry Chapleski – Broomfield, CO

Mercury Presenting Thunderbolts To Jupiter, 2015

Oil on Canvas

19" x 20"

\$1,700

I am an Artist, Painter, Sculptor, Graphic Designer, Fashion Designer, Musician, Hunter, Fisherman, Farmer, Teacher, Coach, Scientist, Medicine Man + Warrior. My paintings are about Life, Light, Color, Humanity, Sex, Love, Beauty, God. I'm on a continual search for Beauty - real, classic, imagined, created and perceived. I love Color - the blending, blurring, mixing and total amazingness of it. For a long time I pushed around pixels. Now I essentially push around liquid plastic. Realism bordering on abstraction (on a sliding scale). The preponderance of nudes throughout the history of art. In my portraits, the Light of God in the simple beauty of the human face. The power of the gaze. **I spend 90% of the time carefully rendering an image, then spend the other 10% basically obliterating it.** But sometimes a completely new persona emerges. Finally, hopefully, paying some sort of irreverent tribute to all of the great painters, craftsmen and thinkers from the past who came up with all the great ideas first.

Glenn Downing

Glenn Downing – Waco, TX

Chicken Fried Steak at Midnight, 2012

Mixed Media

80" x 109"

\$8,000

I was born and raised in a rural area outside of Waco, Texas. I have taught at McLennan Community College for 16 years. I have a BFA from UT. and a MFA from Virginia Commonwealth University. My background is in sculpture and drawing. I have lived in Austin, Los Angeles, and New York City. I was a Peace Corps volunteer in the island nation of Tuvalu. I worked for 15 years for the video artists, Nam June Paik and Shigeo Kubota. I make art and ride mountain bikes.

Even though I have traveled all over the world I have returned to Waco and live close to where I was bought up. My father was a farmer who started a street paving business so I began my life doing all sorts of manual labor. I worked alongside men with little or no formal education; men who grew up using their hands and got where they were in life by just working themselves to death. **These men were a little bit crazy; they approached life on their own terms.** They were individuals; not always correct in their talk or their manners but willing to get the job done and get on with life. As I got older I became one of those men.

Grace Mayeur

Grace Mayeur- Lexington, KY

Montana, 2018

Silkscreen

16" x 20"

\$45 Unframed

\$75 Framed

Born in Bowling Green, Kentucky in 1994, Grace Mayeur works primarily in print media, using methods of photo lithography and screen printing to bring her drawing based work to form.

Mayeur's figurative images, which frequently depict her friends and colleagues as models, investigate notions of female sexuality and confidence. She received a Bachelor of Fine Arts from the University of Kentucky. Latest works include lithography and silkscreen prints that comprised her solo exhibition, Move Over, upon graduation. Mayeur is currently living and working in Lexington, Kentucky. She continues to create original art prints, as well as work with musicians and small businesses to produce album art, posters, and branding.

Greg Cuda

Greg Cuda - Saratoga Springs, NY

Arn, 2016

Photography

16" x 20"

\$125

Greg Cuda - Saratoga Springs, NY

George, 2015

Photography

16" x 20"

\$125

I strive to photograph people with character. **Every line and wrinkle tells a story of a life well lived.**

Greg Cuda is a fine art and portrait photographer. In the last two years his work has hung on gallery walls in six states and has several best in show awards.

Holt Brasher

Holt Brasher – Blytheville, AR

God Bless Beer (Boiz in da County), 2017

Woodcut on Hosho Paper

8" x 9.75"

\$150

Holt Brasher – Blytheville, AR
Need Me a Cig (Boiz in da County), 2017
Woodcut on Hosho Paper
8" x 9.75"
\$150

Holt Brasher – Blytheville, AR
Yew a Gay? (Boiz in da County), 2017
Woodcut on Hosho Paper
8" x 9.75"
\$150

Holt Brasher – Blytheville, AR
God Damn Bugs! (Boiz in da County), 2017
Woodcut on Hosho Paper
8" x 9.75"
\$150

It's okay for you to call it brutal, but just admit, by god, that it's honest.

- Larry Brown

Big guns, Red meat, Stale cigarettes, Countless churches, Cheap beer, and Southern Pride, all elements of the environment encasing me in my formative years growing up in a small farming town in northeastern Louisiana. Once these individual components have been stirred up and coagulate together, they form the stereotypical stew for Southern identity often propagated by countless forms of media, and sadly, also often true in the case of the inhabitants of my hometown. Living in this desolate area proved to be an uphill battle for individuals that identified as alternative, and due to my differences with the overwhelming majority in the town, it often felt like a daily combat scenario to not only avoid hereditary addictions, diseases, and ignorance, but also to avoid being the target in the cross hairs for those who didn't approve of individuality.

I took solace in comic books, video games, film, and music. These were the basis for most of my early influences and helped me carve out a voice. My work took on a humorous and confrontational demeanor influenced by comedians like Bill Hicks and George Carlin, while being angry and satirical like the albums of GWAR and the Dead Kennedys. I realized most art I encountered didn't really strike me because it didn't come close to telling my story. Eventually, I realized I needed to tell that story, similar to those I would find in a book by Larry Brown or Rick Bragg, songs by Terry Allen, or the films of Harmony Korine. Southern Art was always presented as naive folk art and often looked down upon by the elite in the experiences I had. I then decided it was time to create work based on my identity and to challenge this notion of what Southern Art could be by pushing the idea of a print even further by incorporating sculptures and installations into my work as a printmaker.

In creating this body of work, I first decided it was time to confront my identity as a white, southern male and the various areas of my life that are affected by that same identity I was born into. In doing so, I chose to use humor as a veil to hide the reality I combat in my art, so the audience can approach the art with a smile and a laugh. Then, I feel it is up to the audience to pull back the skin of the art and view the flesh underneath, the harsh reality, and the vulgar

truth of what I am presenting. Yet, as much as the art is meant for the audience to ruminate on, it is just as much a personal exorcism of my own experiences from my youth up until the present year. The men I often carve, paint, or print are examples of what I call The Alpha Redneck. The artistic representation of the men who valued brawn over brains, hurled sexist, racist, and homophobic comments as easily as punches, reveled in misinformation and arrogance, and laughed at bad health. I often describe the work as confrontational and cathartic for this reason, especially for those who have shared similar experiences.

While there is a power dynamic at play within the context of this work, particularly between myself and the men I've focused on, there is a romanticism for what would be called home. I am worried, and I am passionate, as the lack of healthcare and education can only help to continue contributing to willful ignorance and countless deaths due to addictions that lead to diabetes, heart failure, drunk driving, and cancer. There is a toxic, masculine, and nihilistic attitude in these small towns that echo the idea there is no chance for escape, and combined with media presence and a small window to fit in, these attributes often become the guidelines for the proper self in these towns. Oddly enough, finding a way out and presenting yourself as anything different means painting a target on your back.

I am here to present the truths I encountered in my small-town, poverty stricken culture and the small-town Southern white male. I allow viewers a glimpse into a deconstructed, amplified view of the world I grew up in, while giving them a front row seat to the power dynamic and the struggle between myself and the Alpha Redneck tendencies. **I welcome the audience into this world based on memories to reminisce, to laugh, or to gain a better understanding of this fringe culture based on men emulating a constructed identity, and the pitfalls created by our society must be avoided by those who grow up in these areas.** Just remember, watch your step or you might knock over their beer.

Bless their little hearts

-Every Southern woman in my life

Holt Brasher is a printmaker originally from Oak Grove, LA which is a small town in northeastern Louisiana that maybe five people know of. He grew up as a small kid finding solace in low budget horror films, video games, toys, wrestling, angry music, and his own weird imagination. He began drawing by copying the box art of video games, later graduating to comic books and cartoons. After his rebellious youth, he ended up at the University of Louisiana at Monroe where he was taught the art of printmaking. He fell in love with it and graduated in 2012 with his BFA. He later dug a tiny hole in the ground and began his graduate schooling at the University of Memphis where he began to branch out and include painting and installation with his print work. In the spring of 2016 he graduated with his MFA and ended up in an apartment haunted by train horns in Arkansas. He now resides there and works at Arkansas Northeastern College as the sole Art Instructor, where he has garnered a press and created a print program. He still somehow finds time to play a video game or three whilst working on art, educating young minds, being forced to eat vegetables by his talented artist partner, and loving on her sweet dog Muddy.

J.T. Felix

J.T. Felix - St. Louis, MO

Midnight Special, 2018

Screen Print on Wood

13" x 30"
\$150

J.T. Felix (born May 3, 1990), also known as Crookedpaw, was raised in the suburbs of Jacksonville, Florida and spent most of his time trying to escape reality by rummaging through trash heaps and building forts in the woods with his dog. Eventually, he found himself in high school where he spent time looking through closets full of old commercial artist books, copying typefaces and learning traditional ways of image reproduction.

In 2011, Felix received his Associates Degree of Arts at Florida State College of Jacksonville. He spent the next few years working alongside independent musicians creating and printing album covers, posters and other merchandise. In the fall of 2014, he headed west to further his practice as a Printmaker and Illustrator. He accepted a three year apprenticeship at Tom Huck's Evil Prints in St. Louis, Missouri, where he currently works with Huck as a Press Assistant and participates in all aspects of running the shop.

Jack Girard

Jack Girard – Lexington, KY

***Modern Priscilla*, 2017**

Collage/Mixed Material on Rives BFK paper

47" x 36"

\$1,700

I work primarily in collage, as the form suits the fragmented design of my days, and offers me options for long-term image development and/or brief, spontaneous, and expressive applications. Current subjects that inform my works include conflict, history, hoaxes, and ageism.

Jack Girard is currently a Professor of Art and Program Director for Art and Art History at Transylvania University, in Lexington, KY, USA, where he teaches multi-level drawing, painting, printmaking, and upper-level all-media studios, along with periodic travel courses to Ireland and New York City. Mr. Girard's work has been extensively exhibited, and is represented in many corporate, institutional, and private collections in the United States and overseas.

James Robert Southard

James Robert Southard – Lexington, KY

***Waddy Peytona Still #1*, 2016**

Edition 1/8

Still Photograph

28" x 34"

\$800 Framed

\$400 Unframed

James Robert Southard – Lexington, KY

Waddy Peytona Still #2, 2017

Edition 1/8

Still Photograph

29" x 40"

\$1000 Framed

\$500 Unframed

Three years ago I arrived in Lexington Kentucky to start a new job teaching at the University of Kentucky. My knowledge of the city was limited memories of driving the hour from Louisville to see college sporting events as well as my father's, brothers and grandparents many nostalgic reflections on happy memories of their time at the University. To them it seemed an exciting time in their lives and the city seemed to encompass these moments for them. **Everywhere I go since moving here, I've been finding small artifacts and places that bring back memories of them attempting to share their own experiences with me.** This has also continued into the university I work at as I also keep finding my father's articles, pictures and words in the school's archives and library. This is due to his being very active in campus clubs, teams and students government in the late 60s.

I have started to think about how a place one barely knows can carry so much meaning. I feel like I'm literally walking in my family's footsteps all the time. When looking at the materials I inherited from my family, I think about how I am building my own new experiences. Soon after I asked this question to myself, I began this project where I have been interested in using these visual and written languages I've discovered here to make a narrative that speaks about this town's general history along with my family's own personal history. I've also started to build armor from many of the materials I inherited in the hopes of turning my family's military and sports garb into more costumes of protection.

Jason Carne

Jason Carne - Lexington, KY

Tempest, 2018

Packaging/Label Design on Glass Bottle

9" x 4"

\$66 (each)

Jason Carne is a type designer and lettering artist operating out of his home studio just outside of Lexington, Kentucky with over a decade of experience in both print and logo design with a penchant for the ornate. Some select clients he's had the pleasure of collaborating with include Walt Disney, Harley-Davidson, Time Inc., Live Nation, Warner Media Group, Buffalo Trace, and Wu-Tang Clan. Jason also owns and operates a display type foundry called Carmel Type Co. in addition to running the designer resource website Lettering Library that digitizes antiquarian publications on lettering and sign-painting.

Tempest is an ornate middle finger to the high-society snobs of the Temperance movement that failed to curb alcohol production and consumption and keep the American public under their puritanical thumb during the "noble experiment" of Prohibition. Their oppressive legislature and social power gave rise to a league of legendary mobsters, bootleggers, and outlaws.

Jason Stout

Jason Stout – Martin, TN

Taking Aim, 2013

Charcoal on Hand Torn Stonehenge Paper

11"x14"

\$500

Jason Stout – Martin, TN

The Hail Storm, 2013

Charcoal on Hand Torn Stonehenge Paper

11"x14"

\$500

Jason Stout – Martin, TN

Open Carry Storms Vary, 2013

Oil on Canvas

24" x 24"

\$1,200

Cloud compositions deal with the idea of conflict and turbulence, both domestic and abroad. These clouds also double as nebulas, contracting and expanding energy around the idea of conflict. These works deal with notions of political strife coexisting with environmental concerns, and create compositions of smaller troubled environments coexisting in larger yet equally troubled ones. **There are fragmented figurative elements existing in and outside of these clouds, as well as tools, weapons, and vices.** These fragments serve as visual metaphors that address specific narratives from our modern time.

Jen Edwards

Jen Edwards - Cincinnati, OH

Colt SAA "Peacemaker", 2017

Yarn, Mixed Media Armature

14" x 17" x 2"

\$800

Jen Edwards - Cincinnati OH

Smith and Wesson Model 29, 2017

Yarn, Mixed media Armature

10.5" x 18" x 2.5"

\$650

For the past several years Cincinnati-based multi-media artist Jen Edwards has been working on her sculptural series of crocheted iconic firearms entitled *A Loaded Conversation*. For this newer body of work, the artist researched infamous guns from a historic lens and reexamines their pragmatic purposes crafting them in precious and precise detail out of needle and yarn. With the intention to open a conversation around issues of gun control and the 2nd Amendment, Edwards recreated in life-size scale firearms that were intended for use in more than a dozen different categories, including hunting, military, and cinema. What I've noticed, Edwards says, is a lack of constructive conversation between these polarizing viewpoints. Edwards hopes then, that "by submitting the subject to her crocheted, soft sculpture format, the effect will be absurd enough to disarm the view" allowing for more nuanced conversation to occur amongst viewers who hold conflicting opinions. **If necessity is the mother of invention, then guns often speak to the historical realities of life in the past.** My hope is that looking at these objects will allow viewers to appreciate the craftsmanship and ingenuity of gun makers.

Jenni Phillips

Jenni Phillips - Lexington, KY

Peewee Cooper, 2018

Acrylic on Canvas

24" x 48"

\$900

Jenni Phillips is a freelance artist located in Lexington KY. Her work can be described as contemporary surrealism, inviting viewers to question the boundaries of reality and imagination. She enjoys juxtaposing sweet and disturbing imagery with surreal elements and pop culture references.

"Peewee Cooper" was inspired by the unsolved case of DB Cooper, an unidentified man who hijacked a Boeing 727 aircraft in 1971 and extorted \$200,000 in ransom before parachuting from the aircraft never to be seen or heard from again. When I heard about this story as a child I always thought the FBI sketch bore a strong resemblance to Peewee Herman, and enjoyed imagining Peewee as the man behind the only unsolved act of air piracy in commercial aviation history.

John Martin

John Martin – Troy, MI

Palestinian Guerrilla Girls, 2018

Acrylic on Canvas

30" x 40"

\$1,290

I paint representations of militant groups who are fighting for their respective causes. As an artist, I feel it's important to use realism to communicate directly with the public. I hope my paintings bring an awareness of these marginalized groups who are fighting the establishment.

Justin Rothshank

Justin Rothshank – Goshen, IN
Harriet Tubman Platter, 2018
Earthenware with Decals
\$125

Justin Rothshank- Goshen, IN
Marching Clergy Platter, 2018
Earthenware with Decals
\$125

Justin Rothshank – Goshen, IN
Harriet Tubman Mug, 2018
Earthenware with Decals
\$48

Justin Rothshank- Goshen, IN
Marching Clergy mugs (2), 2018
Earthenware with Decals
\$48 (each)

I've been making pots featuring political leaders for more than 10 years. I've thought about what leadership, especially in our political landscape means. **I recognize that many of our best leaders have had to work outside the law to change the law.** I've created works featuring "outlaws" from our past and our present, who have worked to establish, and preserve, equality for everyone in our world.

Kenneth Hayden

Kenneth Hayden – Louisville, KY
Chicken Little's Lament, 2018
Acrylic on Cut Paper and Panel
16" x 12"
\$650

I've lately been creating mixed media works which are typically narrative in nature. They possess an initial humorous or innocent appearance. **Yet the majority of them have a dystopian subplot which threatens to undermine the subjects portrayed.** Taking paper that I paint with acrylics, subjects are born and collaged onto pre-painted backgrounds done in acrylics with the occasional addition of glitter, charcoal and/or graphite. Final steps are somewhat heavy coats of acrylic medium added to fix, protect and add structural depth to the surfaces.

Kim Comstock

K Comstock – Lexington, KY

Traci, 2018

Oil on Raw Linen Panel

12" x 12"

\$800

K Comstock – Lexington, KY

Robby with Camels, 2018

Oil on Canvas

20" x 24"

\$2,400

K Comstock – Lexington, KY

Jalee, 2017

Oil on Panel

18" x 24"

NFS

I am primarily a portrait painter, working in a style probably best described as contemporary realism. **My subjects tend to be people on the edges of conventional society who are unlikely candidates for traditional serious portraiture. I strive simply to create a beautiful painted image, to depict an accurate likeness, and hopefully to capture something more ephemeral- a glimpse of personality, a breathing moment, a glimmer of character. My work is inspired of course by classical and academic traditions, but specifically seeks to emulate the Edwardian society painters.**

Laura Hines

Laura Hines – Flagstaff, AZ

Lizzie Borden, 2017

Pencil

11" x 14"

\$150

Laura Hines – Flagstaff, AZ

Belligerence, 2012

Pencil

17.5" x 14.5"

\$300

Laura's work primarily focuses on animal and human portraiture, using graphite pencils to render the delicate details of her evocative, monochromatic images. With time and nature as constant themes in her work, she explores the hazy veil between the past and the present, man and beast, living and dead.

LAURA HINES is an artist and illustrator based in Flagstaff, AZ. In 2010, she earned a certificate in Natural Science Illustration from the University of Washington in Seattle, WA, and that same year she worked for the Cornell Lab of Ornithology as a Bartels Science Illustration Intern in Ithaca, NY. In June of 2011, Laura participated in the School of Visual Art summer residency program in Illustration and Visual Storytelling in New York, NY. She worked as an Assistant Illustration Editor at Juxtapoz Magazine, and has exhibited in Seattle, Tucson, NYC, Italy, and New Zealand. Her work has appeared in Creative Quarterly Magazine and Juxtapoz Magazine. She is currently a resident artist at Creative Gateways, a collaborative artist space and gallery, in Sedona, AZ.

Lennon Michalski

Lennon Michalski - Lexington, KY

***The Curse of Little Bastard*, 2018**

Water-based Pigment and Medium on Canvas

60" x 96"

\$5,000

As technology continues to advance, guiding the human condition through innovation and investigation, the relationship between man and machine becomes more evident. While this relationship can aid in the cultivation of efficiency, accuracy, and community, it can also expose the fragile nature of the human figure. This piece specifically deals with James Dean's love for auto racing and his death as a result. James Dean's car, Little Bastard, is depicted in this painting mangled and on fire. It represents James Dean's rebellious nature, and explores the curse that followed the car after his death. **Not only was James Dean killed while driving *Little Bastard*, but many others who came in contact with the Porsche 550 Spyder were also killed or injured.**

Mandee Jane

Mandee Jane – Lexington, KY

***Welcome To The South*, 2018**

India Ink and Watercolor

16" x 20"

NFS

Matt Minter

Matt Minter – Lexington, KY

FANTOMAS AND A BODY, 2018

Acrylic on Stretched Canvas

36" x 36"

\$725

Matt Minter is a Lexington, KY-based countercultural polymath known for music projects, video production, and, perhaps most notably, illustration work. **Regardless of medium, his collective creative output mercilessly taps the same singular vein of darkly humorous psychosexual horror tableaux.**

Minter's visual work employs the tropes of premium, intricately-detailed 70s international fetish sleaze and the graceless jacket art of 80s punk rock and metal albums. However, it subtly and deliberately reconfigures these themes in order to inflict upon the viewer the maximum of cognitive dissonance; one is left nauseated by his or her arousal and, naturally, vice versa. Figures loitering too near the uncanny valley to be dismissed as comic book caricatures are rendered in stark monochrome in various states of bodily distress and ecstasy one may commonly find in a direct-to-VHS American splatter film. Such figures beg to be forever immortalized in print on a bootleg t-shirt given as a consolation prize to a loser of the milk jug game at the county fair. Indeed, they are often spotted on posters trumpeting Kentucky dive bar rock shows. In each image, the iconography of erotica and horror are subverted in wonderful and confounding ways. Horror is indeed too weak and limiting a term for this work; what Minter plies, instead, is terror.

Matt Minter has always been on the edge. Bringing demented and transgressive artwork to life since the mid 90s, he cemented his reputation for twisting the screw in 1998 when co-founding Hexose, one of Lexington's first and most notorious noise bands. Performances divided crowds into camps of tolerate and hate. Following the inevitable demise of Hexose, Minter continued working in audio terror with Hair Police. Appearing on tapes, EPs, and the band's first full length, "Blow Out Your a Blood," his time with the band culminated in a two month tour of the entire US. Being the type of guy who needs to do his own thing, it was only a matter of time before Minter birthed one of the most horrifying bands in the underground: Wretched Worst. Multiple EPs, tapes, a full length and lots of self-slashing have been left in its wake-- bloodstains on stages and basement floors throughout the US provide proof. In 2009, Minter's music took a slightly softer, but no less eerie, turn with the Guilty Feelings. Psychedelic folk music for deranged minds, criminally remaining in the sub-underground, the Feelings shine a light on the face of the black sun.

Most striking of all is Minter's visual art. Having worked with mutilated figures for decades, his images have a stark surrealism that invokes an immediate visceral response. Heralding the aesthetics of films found on VHS, there are seeming nods to 80's gems such as "Savage Streets" and "Nightmare". Muck, sensuality, and gore. Brutal derangement, the wrong end of knives. Lingerie and vice, death, vitality, libido. Honest nipples. A wonder to behold in all its gruesome and earnest glory. Minter's entire body of work has only continued to become more beautiful and depraved over the years. He connects his spirit to the rotting basement, makes the moldy cassette a cherished relic. A nonstop, obsessed artist who embodies his passions, may he continue to taint our eyes and ears with his horror.

Melisa Zimmerman

Melisa Zimmerman – Lexington, KY

riotgrrrl tumbler #1, 2018

Ceramics

7" x 3"

\$48

Melisa Zimmerman – Lexington, KY

riotgrrrl tumbler #2, 2018

Ceramics

7" x 3"

\$48

Melisa Zimmerman – Lexington, KY

riotgrrrl tumbler #3, 2018

Ceramics

7" x 3"

\$48

Melisa Zimmerman is an ceramic artist working and living in Lexington, Kentucky. Her work is all hand thrown, carved and painted. She finds inspiration in everything from graffiti to nature.

In this series I wanted to represent my hero and feminist outlaw, Kathleen Hanna. In her music she addresses societal issues such as rape, domestic abuse, sexuality, racism and patriarchy. She is the lead singer of the punk band Bikini Kill, artist, writer, activist for woman's rights and pioneer of the feminist punk riot grrrl movement.

Melissa Yungbluth

Melissa Yungbluth - Huntington, WV

Buchanan Teabowl, 2018

Soda Fired Stoneware with Underglazes and Stamping

\$65

Melissa Yungbluth - Huntington, WV

Buchanan Teabowl, 2018

Soda Fired Stoneware with Underglazes and Stamping

\$65

Melissa Yungbluth - Huntington, WV

Buchanan Teabowl, 2018

Soda Fired Stoneware with Underglazes and Stamping

\$65

A quick Google search will tell you this much: A Scottish Clan (from Gaelic clann, children) is a kinship group among the Scottish people. After years of not being particularly interested in my own personal heritage (I grew up in New Orleans), I recently learned that my genetic lines trace back to Scotland and this revelation, somewhat unexpectedly, felt good. I have come to realize that over the years, this idea which I can now label Clan has always been important to me. I connect with it in three ways: Music, Ancestry and Ceramics. In this body of work, music and ancestry are portrayed as icon and pattern, and ceramic is the material that grounds this imagery in form. **The skulls represent my punk tribe, the tartan is taken from the Buchanan and Brown clans who were my forefathers, and the clay is because ceramics has been the most welcoming family I have ever been a part of.**

Melissa Yungbluth is a potter/printmaker/curator/hate-baker with 1 husband and 2 pugs. She grew up outside of New Orleans and considers being surrounded by so much culture and diversity to be the major factor in why she became an artist. As an adolescent Melissa attended several arts camps for kids and took private watercolor lessons from a well-loved New Orleans artist. Melissa has received a BFA in Ceramics and Graphic Design from University of Louisiana at Monroe and an MFA in Printmaking from the University of Mississippi. She has worked previously as the lead archive intern for Southern Graphics Print Council, a visiting Professor of Art at the University of Mississippi, and a printshop manager. She has curated and juried several exhibitions as the Assistant Curator of Exhibitions for the Morean Arts Center and as a freelance curator. She is currently loving her new job as the Gallery Director for Marshall University's School of Art & Design in Huntington, West Virginia. She maintains her studio pottery practice as well.

Mike Calway-Fagen

Mike Calway-Fegan – Chattanooga, TN

From Back Forward to Again, 2012

Continuous slideshow

\$3000

Upright Piano strapped to Mikes truck, sound recordings taken from inside piano and from truck engine while driving through back country roads.

During a sketch comedy performance, an actor follows a script and is expected to perform in tune, with eventual laughter the outcome. At times, not everything goes to plan. These professionals stumble, they break character, and even laugh at their own botched attempt at mastery. They become unstuck, they are neither performer nor audience and aren't laughed at or with. They are something entirely different. When we laugh as Gilda Radnor can't hold it together we experience what collective vulnerability is, how frail the body and mind are, and how redeeming empathic embarrassment is.

The fourth wall splits audience and actor creating codified spaces and performances. Reality really is a membrane and these two seemingly disparate entities spit back and forth, exchanging information, materials, and impacts.

I re-approach all things with this in mind. How might a sculpture, video, photo, collage, or whatever stumble right along with the viewer, breaths held, eyes open.

Nicole Meisberger

Nicole Meisberger – Indianapolis, IN

Untouchables, 2012

Photography

16" x 20"

\$375

Nicole pays homage to movies and images that are relevant to famous classic films, literature, and art history that has inspired many films. The purpose was to raise awareness of the fundamental classics and demonstrate how film-makers have been using artists for inspiration from the commonly known phrase Rembrandt Lighting to arguably the most influential artist who has inspired the film noir genre, Edward Hopper. This project is even more unique by using Indianapolis locations, with local models, where I had pre-visualized a specific movie or art. The images give a second look to Indianapolis as well as a unique view of classic art. My signature image Nighthawks in Irvington hangs permanently in the bar of Jockamos Pizza where it was photographed. The image is also archived in the Indiana State Library for local artists. Produced and Marketed by Nicole Meisberger.

Rachel Briggs

Rachel Briggs - Nashville, TN

The Lookout, 2018

Charcoal and Gouache

16" x 20"

\$250

Rachel Briggs is an illustrator living and working in Nashville, Tennessee. Her work has appeared on album covers, posters, music videos, beer cans and in publications from Brooklyn Arts Press, Third Man Books and more. Often informed by the beauty of the natural world, her illustrations often migrate through a range of mediums from traditional approach to digital form.

Rachel O'Donnell

Rachel O'Donnell - Los Angeles, CA

Velma, 2017

Acrylic Paint on Canvas

40" x 30" x .75"

\$975

My work depicts the feminine grotesque with a dash of camp + animalistic ferocity. I seek to disrupt and deconstruct common imagery of women, as seen through the lense of pop culture, and reimagines them as the powerful yet relatable creatures.

My newest painting series, "Bad Girls", is inspired by mug shots from the 1940-1960s. I decided to do a portrait series of these outlaw-type women because they are a fascinating subject full of contradictions and unflinching humanity. These subjects aren't painted in the romanticized "Venus"-esque way, nor is this series used to preach morality and the dangers of being a flawed female. I use these messy subjects to create a far more nuanced discussion that explores the grey areas in life which is often lacking in female image creation. **"VELMA" is inspired by a real police mug shot taken in Cincinnati, Ohio on July 6th 1955.** The charge and outcome are unknown but the style and the expression of the accused are unforgettable. Did she regret her crime or feel vindicated in her choices? That is up to the viewer to decide.

Born in Dallas, Texas, Rachel O'Donnell is an artist based out of the Los Angeles area. With a BFA in Fine Art from Pratt Institute, her work has been shown at galleries such as, The Painting Center in New York City, The Segram Building, New Image Art of Los Angeles, Ruckus Gallery and at the original "Nasty Women Art Exhibition" at the Knockdown Center in New York. She has also been published online by Vice Magazine and featured in the New York Times reviewed Bushwick Open Studios twice. Additionally, she has collaborated with clothing lines such as LA's popular 'Lonerism' brand and Vogue published photographer, Chris Vongsawat. Working primarily in portraiture, Rachel O'Donnell's work is known for its intriguing use of colors and expressionist qualities. Rachel creates her works at her studio located in East Hollywood.

Rickie Barnett

Rickie Barnett – Spruce Pine, NC
Bandits, Brothers In Arms, 2018
Ceramics
19" x 12" x 5"
\$925

Rickie Barnett – Spruce Pine, NC
Stagecoach Hero, 2018
Ceramics
14" x 5" x 5"
\$650

My work is an internal look at the preeminent issues of being bound to another and the affects it has on an individual. The malleable nature of clay allows for a quicker way of working in a highly detailed manner. **I work figuratively creating characters based on the struggle of balancing relationships, placing them in an open narrative where they can revisit emotions experienced but not quite understood. I strive to provide a sympathetic relation to narrative in the restlessness of living in one's headspace, an effort to stay honest with myself and my loved ones.** The continual self assessment within our interactions bears fruit which nourishes the bond and eases vulnerability, harvesting growth.

Rickie Barnett grew up in the Northern California city of Redding. He attended California State University, Chico, receiving a Bachelors of Fine Art degree with an emphasis in painting and ceramics. After Graduating in the fall of 2013 he took up a year long position as an Artist in Residence at Taos Clay Studio in Taos, NM. He then moved to Seattle for a long term position

as a Studio assistant to Deborah Schwartzkopf at Rat City Studios. Currently he is living in North Carolina, near the Penland School Of Crafts, where he works as a studio assistant to ceramic sculptors, Cristina Cordova and Jeannine Marchand.

Sandra Wright

Sandra Wright – Charleston, WV

Shhh..., 2014

Oil on Board

Expressing my inner thoughts, fears and imagination using portrait. I am a self-thought artist born in Colombia South America. Took on drawing since early childhood and never stopped since. Causing anger and outrage through my painting wasn't my goal but it just happened to be. I want to break the rules of portraiture and make it my own, enjoying the process of creating every minute.

Sarah Ellis

Sarah Ellis - Denton, TX

Spirit of 1927, 2018

Prismacolor on Rives BFK

18"x 24"

\$750

Collecting is comfort, it is compulsion, and it is curiosity. Most importantly, it is different for everyone. My parents could see the story within an object and found new sentimentality for every little thing that made its way from a flea market to our doorstep. Following suit, I've surrounded myself with little pieces of history. The small, strategically placed trinkets that fill niches within the home somehow speak louder than the other necessities we amass in life.

So why are some things more precious than others? It seems that the nature of human behavior is largely cyclical: full of continuity yet fleeting with every generation. Even when confronted with the universal truth of our fragility, we find new ways to address this that set us apart as individuals. The materials that are depicted in my work carry an emotional weight that comes from their owners. **Individual items can stand for a single memory, a shared experience, or an ideal. A collection can speak to itself, developing an entirely new narrative when viewed as a whole.** Each piece of art explores the importance of physical objects within the context of life; as points of inspiration or necessities of productivity and livelihood.

Through a variety of printmaking processes, book arts, and drawing, I strive to open a dialogue about why we value specific things and how their purpose informs our identity. Many of these collections I am depicting are fabricated, while many exist in the world. My goal is to shape the narrative in individual works through humor, nostalgia, and illustrations reminiscent of historical catalogues. As a whole, I hope to discover the link between the individual, the items, and our collective experience as human beings.

Sarah received her BFA in Printmaking from The University of Akron in 2014. She is currently in her third and final year as an MFA Candidate in Printmaking at the University of North Texas. During this time, she has had the pleasure of working as the Graduate Assistant at P.R.I.N.T Press as well as a Teaching Fellow in both Drawing and Printmaking. She currently serves as the Student Representative on the SGC International Executive Board. Through a variety of print media and book arts, her work builds narratives that address themes of death, humor, and nostalgia.

Sarah Jane Webb

Sarah Jane Webb - Frankfort, KY

Wolf, 2017

Digital Archive Print/Metallic Paper

10" x 10"

\$60

Sarah Jane Webb - Frankfort, KY

Dinner Bell, 2018

Archival Digital Print

30" x 40"

\$900

Our senses and associations transport us back to precise moments in time. Sarah Jane's most prominent memories hark back to her childhood, and believe this to be true for most people. Those memories are what drive her to create photographs that will cause a very visceral memory in the viewer. Sarah Jane is compelled to make photographs that tell stories, answer questions and express beauty, and aims to produce photographs that spark connections, build and recall memories, and celebrate daily life.

Undeserving of their frightening reputation, house spiders are a vital part of our home ecosystem.

Sarah Vaughan

Sarah Vaughan - Lexington, KY

Hannah, 2018

Colored pencil

25.5" x 30"

\$700

So often whiskey, tattoos, and nudity are viewed as masculine motifs designed by men for men. **This is a colored pencil portrait of a woman who is truly owning her own sexuality by producing and displaying her image the way she wants to: without censorship, without shaming.** All while unabashedly enjoying the very items that are constantly

appropriating and exploiting a woman's body to promote them. This isn't for you—this is for her.

Stephan Roll

Stephan Roll – Marcellus, MI

Ned Kelly with The Kid Featuring Solid Steel Croquet Balls, 2018

Mixed Media

\$10,000

I am a self-taught mixed media assemblage artist. I try to bring thoughtfulness, whimsy and an eight-year olds curiosity to my work. Much of the art involves repurposing old and unloved objects. And of course, it is also fun.

Todd Fife

Todd Fife - Bowling Green, KY

Sidonia von Borcke, 2017

Graphite, Acrylic, Ink, White Pencil and Coffee

18" x 13"

\$1,000

Outlaws do not always have to pertain to a criminality sense. They can be "outlaws" of societal norms or thoughts. The historical figures I have represented share a commonality of being outlaws to the church and/or organized religion.

"Sidonia von Borcke" . . . "Sidonia the Sorceress" was beheaded and then immolated for being a witch in 1620 (supposedly she would also engage in sexual union with the devil in the guise of her cat Chim). In reality she was a noblewoman from the Duchy of Pomerania who made enemies of the powers that be through numerous lawsuits and accusations. Much later, Sidonia became a source of inspiration for art and literature, especially for the Pre-Raphaelites.

Todd Herzberg

Todd Herzberg - Lexington, KY

Solomon and Saul, 2015

Relief Print

11" x 17"

\$120

Todd Herzberg - Lexington, KY

Sandy, 2017

Photolithography
22" x 28"
\$700

Todd Herzberg- Lexington, KY
Cap Gun, 2018
Photolithography
22" x 28"
\$700

I'm just a guy sitting in a chair...waiting for something, anything, to happen; yet nothing ever does. I grab whatever the top shirt from the stack inside the dresser is, and I slide it on as I leave my apartment.

Through the use of autobiographical tableaus my Photolithographic prints question the definition of success as a fixed idea, the notion of meaninglessness as an integral part of the everyday, and attempts to embrace the awkwardness typical of growth.

My personal grasping for false signifiers that don't exist extends into the prints through the characters' actions and demeanor. The characters of the prints often appear stone faced, performing meaningless tasks which they don't understand or even believe in but are doomed to repeat these falsely perceived "important" undertakings in a reality that doesn't exist, in order to succeed at something which might be indefinable or even non-existent.

Frozen in time, forced to forever repeat the same moment endlessly, these complex moments present themselves as absurdist stages, created to illustrate the paradigmatic human longing for meaning. The characters perform tasks hoping that something happens, searching for, perhaps validation, enlightenment or resolve but nothing ever does, and instead the scene is forever set to unfold in only two dimensions.

The type of bird doesn't matter, the bird doesn't matter in general, its just a mask that he found, its just a way for him to feel like he matters, he never changes, because this is just his world, this is just his meaning, and his answers might be different than yours. But that's ok because in reality life is weird, and then we die.

Travis Winters

Travis Winters – Uniontown, PA
I'll Quit Tomorrow, 2018
Earthenware, Terra Sig, Glaze, Stains, Wood, Resin
14" x 18" x 7"
\$1,450

With my work I am constructing characters, often humorous, each focused on its own individual narrative. These stories are based on mundane day-to-day life, past struggles, and real people. Throughout our lives we encounter many "characters" and create our own stories. Some of these people and stories become part of our personal identity as we pass them on to

those around us. **I feel compelled to narrate these stories derived from human nature, universal experiences, and my own personal understanding of the world around me.**

Drawing from these observations, I am able to manifest prevalent themes about life within our contemporary society. By creating comical figures, I am initiating a non-threatening conversation about a variety of topics prevalent within our culture. Captivating the imagination of the viewer through open-ended stories, I invite the fabrication of personal narratives and encourage an intimate connection with the characters. This dialogue between viewer and figure encourages various interpretations, all while relating the narrative back to themes of everyday existence and experiences. With my work, I am modeling my figures with exaggerated folds and wrinkles in order to create a visceral encounter with each narrative. Through sculpting in this stylized yet realistic way, the viewer gets hooked in as their curiosity leads them to closely examine each character.

Travis Winters is a ceramic artist and Programs Manager at Touchstone Center for Crafts.

Working primarily with animals and figures, he creates figures based on mundane day-to-day life, past struggles and real people. An MFA graduate from Edinboro University of Pennsylvania, Winters exhibits work nationally and has shown at Baltimore Clayworks in Baltimore, MD, The Clay Studio in Philadelphia, PA, The Workhouse Arts Center in Lorton, VA, The Baton Rouge Gallery in Baton Rouge, LA, and the AMOCA Museum in Pomona, CA. Travis was the Lormina Salter Fellowship Artist at Baltimore Clayworks, long term Resident at Odyssey Clayworks in Asheville, NC, a Kiln God Summer Resident at Watershed Center for the Ceramic Arts in New Castle ME and a Short-Term Resident Artist at Red Lodge Clay Center in Red Lodge, MT.