

ENOUGH  
Violence:

*Artists Speak Out*







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Society for Contemporary Craft

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*ENOUGH Violence: Artists Speak Out* is funded by The Pittsburgh Foundation, the Pennsylvania Humanities Council, the Allegheny Regional Asset District, the Pennsylvania Council on the Arts, the Elizabeth R. Raphael Fund of The Pittsburgh Foundation, the Eden Hall Foundation, and other generous donors. Many thanks to our media sponsors WYEP, WESA, and Pop City.

## ACKNOWLEDGMENTS

**I am only one; but still I am one.  
I cannot do everything;  
but still I can do something;  
and because I cannot do everything,  
I will not refuse to do  
the something that I can do.**

—Edward Everett Hale

At the Society for Contemporary Craft, we believe in the power of art as a resource for a more meaningful, fulfilling life. We are committed to using the arts to build community by bringing citizens and artists together to address urgent societal problems. At a time when needs are overwhelming and financial resources are shrinking, we believe artists can offer creative leadership as problem solvers, educators, and agents for change.

Thus, we have planned this exhibition, *ENOUGH Violence: Artists Speak Out*, to investigate the impact of violence on our lives and the role the arts can play in bringing community together to work toward solutions, process complex emotions, and respond to difficult situations. Through this show we invite you to feel, heal, transform, and become part of the solution.

We are grateful to former Board member Dr. Rolf Loeber—for suggesting this important topic to us. A Distinguished Professor in the Department of Psychiatry, School of Medicine at the University of Pittsburgh, Dr. Loeber is the principal investigator for the Pittsburgh Youth Study and the Pittsburgh Girls Study, two longitudinal studies of about 4,000 boys and girls to document the development of antisocial and delinquent behavior from childhood to early adulthood in order to advance knowledge about how and why boys and girls become involved in delinquent and other problem behaviors.

When Dr. Loeber first suggested an exhibition on violence, we struggled to think about how to present such a show. Our exhibitions have focused on themes relevant to contemporary life for nearly two decades—crossing cultural boundaries, the urban experience, art and the environment—but the topic of violence would take us into uncharted territory.

What kind of work would we show? Were any pieces too difficult to include? The impact of violence is enormous and touches each of us in some way. It has crept into all corners of our lives, even formerly safe havens such as churches and schools. Daily media reports of violent acts have numbed us, making us feel that we can't make a difference. We

wanted to avoid a show that sensationalized the topic. We sought, rather, to create a call to action, encouraging individuals to change attitudes of aggression or indifference by coming together through artistic expression.

We invited 14 US and European artists to share their powerful artistic responses to the pressing societal problem of violence. The exhibiting artists made these art works for different reasons: to cry out against the injustice of violence, to deal with their complicated emotions related to personal situations, or, in many cases, to heal. Each work of art represents someone's story. Although some of the stories are difficult to hear, they are vitally important—and the conversations sparked by these works are among the most urgent discussions we need to be having with one another. How can we come together as a creative community to make a difference? How can we use art to say things that are otherwise too painful to put into words? How can we spark conversations that might not take place otherwise or speak for those who do not have a voice?

Violence has many faces; the 48 works included in *ENOUGH Violence* look at three—street crime, domestic abuse, and war. Street crime, especially, is an epidemic of the young, the disempowered, and the hopeless; it is also mind-numbingly random. As the father of a young shooting victim recently stated, “So many of the victims are just innocent kids who haven't even had a chance at making a life .... There wasn't anything he did to cause it or could have done to prevent it.”

Rhode Island-based artist Boris Bally's dramatic large-scale “Loaded Menorah” is an example of work addressing street violence. A former Pittsburgh resident, Bally was involved in the city's first “gun buy-back program” in 1994. Since then he has used “dismembered” weapons in transformative ways to critique and comment on the street culture of violence. The work simultaneously attracts and repels—pulling the viewer in with its well-crafted form, then stunning him with the realization that the piece is constructed entirely of reclaimed handguns. The symbolic light of the menorah's candles represents the Maccabean story of oil miraculously burning for eight nights, suggesting a striving for universal enlightenment while also evoking the biblical reference of “beating swords into plowshares.”

Domestic abuse, the second category, often occurs as a cycle in which the perpetrator was once the victim but now acts out his rage or hurt against others. It takes a tremendous toll on multiple generations as this cycle continues. Pakistani-born artist Maimuna Feroze Nana addresses domestic violence through her haunting soft sculptures that simultaneously evoke memories and feelings about the innocence of childhood while carrying the stains, bruises, and scars of abuse. Through these works, she seeks to give voice to countless women and children all over the world whose lives have been silenced.

The third group responds to the violence of war, particularly poignant as daily news reports tell of the latest violent outbreaks around the globe that deny individuals their economic, social and cultural rights. Michelle Erickson's porcelain works, which are based on historic decorative forms that critique the history of colonial domination, make it clear that nothing has changed as the same issues of genocide and child soldiering dominate our 21st century world.

What all these artists assert vigorously is that we don't have to accept the level of violence with which we are currently living. Their art works suggest that this senseless and destructive epidemic that has become embedded in our culture to such a degree that we take it for granted. They urge us to think about how we can each do our part to reverse this trend.

Ultimately, they suggest that we must look to the future, and consider what kind of world we intend to leave as a legacy for our youth? In 2006 Jane Lampman wrote in *The Christian Science Monitor* that police in many US cities had reported a disturbing pattern of rising violence linked to disputes in which people said they were "disrespected." Knowing that the desire for respect is one of the most widely shared yearnings among human beings, how might we use the arts to teach young people how to show respect in ways that are transformative and that offer them meaningful alternative paths?

Several artists provide examples of successful creative interventions for youth and address the importance of encouraging young people to get involved in the arts as a way out. Blaine Siegel, an artist in residence at Wilkinsburg High School in Pittsburgh, chose to explore the creative possibilities available to students in an underserved community, asking, "What beauty are the students capable of creating?" His works explore how we are all interconnected and how our common response to violence defines our humanity. Scottish metalsmith Dauvit Alexander interviewed young people who had experienced violent acts firsthand to learn their stories. He then crafted talismanic objects to transform those violent experiences into protective jewelry, and had the young people photographed wearing the final pieces. He also produced a beautiful book of these photographs and stories to accompany the exhibition.

In addition to artist statements, source materials and images of the work from *ENOUGH Violence*, this publication includes three essays. The first contribution is by sociology and media studies professor at Hunter College, City University of New York, Steven Gorelick, whose major research interest is the representation of crime and violence in media and culture, with an emphasis on the impact of high profile acts of violence on communities, media institutions and the fabric of social life. Gorelick's moving essay considers the important task of artists who address the topic of violence in their work, noting the "special responsibility" artists take on in urging the public to confront problems that might otherwise be too difficult to face.

MacArthur Award winner Bill Strickland writes about the tremendous transformation he experienced after "finding art"—from inner-city teen struggling to stay in school to internationally known arts leader and

founder of Manchester Craftsmen's Guild, a non-profit multi-disciplinary arts organization that has validated the power of creativity to effect positive social change among youth for more than 40 years. In the third essay, 16-year-old Alexis Payne provides a youthful perspective on this topic, using her favorite art form, creative writing, to try to make sense of the violence she sees all around her.

With its extended seven-month run at our facility *ENOUGH Violence* has been our most challenging project to date. Because one of our goals for this project was to encourage action by connecting audiences with services and programs that work to reduce violence, we have also partnered with numerous social service agencies and community groups to share resources, encourage dialogue, and support healing through a range of free programs both in our facility and throughout the city. We are very grateful to these partners for their generosity of time, resources, and spirit in working with us on this initiative.

An exhibition of this scope requires months of behind-the-scenes preparation and groundwork from the dedicated SCC staff at Contemporary Craft. I acknowledge with gratitude their countless contributions to this project and I'd like to especially recognize three staff members for their extraordinary efforts: Director of Exhibitions Kate Lydon for her leadership and dedicated professionalism in guiding the creation of this exhibition; exhibitions apprentice Natalie Sweet, who provided capable support throughout all phases of the exhibition development; and Cheteyan Intern Sarah Cuervorst, who coordinated special programming and community support. However, all of our staff members added important contributions to the project in some way so a complete staff acknowledgement appears at the back of this book. Finally, we extend special thanks to Paul Schifino for designing this striking publication (also available at [www.enoughviolence.net](http://www.enoughviolence.net)) to document the show.

We owe an enormous debt to the many generous funders who believed in this project and generously invested in making it a reality: The Pittsburgh Foundation, the Pennsylvania Humanities Council, the Allegheny Regional Asset District, the Pennsylvania Council on the Arts, the Elizabeth R. Raphael Fund of The Pittsburgh Foundation, the Eden Hall Foundation, and media sponsors WYEP, WESA, and Pop City.

It is our hope that after experiencing this exhibition that you, too, will say "ENOUGH Violence!" and be moved to become part of the solution in a way that is personally meaningful to you and healing for our community.

Sincerely,

Janet L. McCall  
Executive Director

# Utoya Reckoning: On Culture and Craft as a Response to Catastrophe

By Stephen M. Gorelick, PhD

**Steven M. Gorelick, PhD, is a Distinguished Lecturer in the Department of Film and Media Studies at Hunter College, CUNY. He received an M.A. degree in Mass Communication at Columbia University and a PhD in sociology (criminology, art, culture, and media studies) at the Graduate Center of the City University of New York. He studies the representation of disease, disaster, crime and violence in art, craft, media and culture, with special emphasis on the impact of catastrophic violence on society. As a board member of John Jay College of Criminal Justice's Academy for Critical Incident Analysis (ACIA), he was invited to Norway in 2012 to observe the trial of mass-murderer Anders Behring Breivik and examine the impact and traumatic aftermath of the 2011 Utoya tragedy.**

It is amazing how long I clung to the self-deception that prolonged study of acts of crime and violence had provided me with some degree of emotional immunity. Sure, there were moments of pain—even tears—when I viewed explicit photos of carnage or spoke with teenage survivors of a shooting, but I could quickly retreat to a safe academic distance.

The events of 9/11—and the pervasive images of falling bodies and furious explosions—blew up my illusion. And the string of school shootings that began with Columbine, each with their sadly familiar scenes of first responders and stricken family members coming and going, had become progressively harder to watch. But as I moved from tragedy to tragedy, I found myself troubled by contradictory feelings. On the one hand, I felt more susceptible to grief. Tears flowed more freely. But sometimes I would imagine I was losing the ability to feel at all and retreat into the spreadsheets that so effectively aggregate and obscure the rich texture of human experience. Scenes of anguished people escaping from buildings began to look alike.

But my distance could not withstand Utoya.

In April 2012, I hiked the length of a stunning and deserted island 24 miles from the Norwegian capital, Oslo. Only seven months earlier, Utoya had been the scene of unimaginable carnage, as white supremacist Andres Behring Breivik—after planting explosives that killed 9 people in the capital—drove the 24 miles to Utoya and gunned down 69 young people attending the annual youth encampment of Norway's Labor Party.

Now I was visiting as part of a group of American social and behavioral scientists invited to provide advice and assistance in the aftermath of that tragedy.

The visit began simply enough: a Norwegian government official lead us from the site of one killing to another, describing in detail how each victim had died. But I started to feel queasy, and when I reached into my dwindling reserve of clinical distance, I came up empty. I quickly found an old tree trunk and sat down, unable to continue as I flashed on all the victims who had been the same age as my teenage daughter. At least, I told myself, I would hold myself together enough to avoid making it harder for our hosts, one of whom was still nursing her daughter through months of rehabilitation from the effects of multiple gunshot wounds. I followed the rest of the party, head down to hide my grimace.



Utoya sight of final shooting

The small object on the ground was my undoing.

No more than a few feet along, I saw four tent pegs that someone had linked together into a small sculpture and planted firmly in the ground. I had no idea when this object had been created, but found myself imagining it being made by one of the young people on the island the previous July. Had it been assembled innocently before that horrible day or did someone purposefully create a makeshift memorial?

Tent pegs.

Had the little assemblage been a collaborative effort? Had it been put together while a group sat together enjoying the sun and fresh air? Had someone sitting alone simply been bored, fit the pieces together, and forgotten about it? Perhaps one of the investigators who later combed the island for evidence had put them together in a spurt of nervous energy. Was it made in a moment of carefree playfulness or terror? Was it embedded with any intended meaning, perhaps a message or a symbol? I had no idea, but I left it where I found it, resting in that consecrated meadow.

Fast forward to the summer of 2013 when I first saw some of the provocative work of the 14 American and European contemporary artists whose works are featured in the Society for Contemporary Craft's ground-breaking exhibition *ENOUGH Violence: Artists Speak Out*. I thought of that object and was reminded just how frequently and quickly objects are created and placed in public in the hours and days immediately after catastrophe. Stunned by acts that completely upend basic assumptions about how the world works, people create everything from sculptures to photo collages, decorate public spaces with poetry and personal objects, and start what they hope will be a journey to healing and closure.



Makeshift Island memorial



Sunset from Utoya

The artists featured in *ENOUGH Violence*, though, seem to be up to something quite different. They may grieve and rage like the rest of us at senseless violence, they may even be bystanders or victims, but their work makes clear just how much they see themselves as charged with a special responsibility.

Some people express their emotions immediately after a traumatic event, but these artists take more time. Their work emerges at that awkward moment when the initial shock of a traumatic event has begun to evolve into the dull ache of long-term grief, when we are forced to confront the folly of even imagining that closure is possible. Public indignation has cooled, the early "sense" we made of the senseless has begun to seem less comforting, and simple notions of good and evil have given way to frustrating, long-term moral ambiguity. We may crave the solace of straightforward answers, the comfort of clarity, but at some point we have to accept that we might as well be waiting for Godot.

Yet, as we can see from the penetrating work in this exhibition, artists who take inspiration from honest confrontation with the uncomfortable seem to thrive at just these moments of existential paralysis; excavating the raw material of creative expression in places where we may see only devastation. We may not always welcome their work. We may see their honesty as heresy when, instead of soothing balms, they offer unsettling images that complicate feelings and perceptions and threaten to throw us back off kilter.

The meticulously crafted objects in this exhibit remind us that the purpose of art is not necessarily to comfort or to strive for conventional beauty. Indeed, the provocative and the disconcerting are sometimes better lenses on the profound, especially when we ourselves may lack the courage—or the stomach—to face the truth head on.

# ENOUGH of the Impossible: Transforming lives through Craft

By Bill Strickland

**As president-CEO of Manchester Bidwell Corporation and its subsidiaries, Bill Strickland has committed over 40 years to enabling the transformative power of craft, specifically working within under-served communities of Pittsburgh to reduce violence by engaging youth with the arts. MacArthur Fellowship “genius” award winner, and author of the autobiographical tale, *Make the Impossible Possible*, Strickland’s additional achievements include lecturing at Harvard University, serving on the National Endowment of the Arts board, and founding the Grammy-winning MCG Jazz, the most successful jazz subscription series in America.**

As a struggling high school student in 1965, my life was literally transformed by the intervention of an art teacher in my public school. Through my introduction to ceramics, I was able to chart a path to academic and personal success that resulted in my going on to undergraduate school at the University of Pittsburgh, graduating as an honor student and simultaneously founding the Manchester Craftsmen’s Guild in 1968. Nineteen sixty eight was a period of time in our history characterized by violence, anger, severe issues of war, poverty and a general lack of hope for the future. My center, Manchester Craftsmen’s Guild, was created in the midst of this uncertainty precisely to deal with many of those issues of anger and violence within my neighborhood, the Manchester section of the City of Pittsburgh. The philosophy of Manchester Craftsmen’s Guild at the time was that the arts could provide an alternative to violence, anger and hopelessness particularly for young people and minority and economically distressed young people specifically. The Manchester Craftsmen’s Guild program started in a small row house with 1,500 to 2,000 square feet with pottery wheels, a kiln, a small teaching faculty and free lessons for any child wandering by the studio that expressed an interest in what we were doing.

Over time, we began to establish our presence in the community. We began to hear back that the young people attending our program were showing up at school more regularly and that noticeable and positive changes were beginning to happen to a select number of students. Manchester Craftsmen’s Guild, with the success of its ceramic program, created an equivalent program in photography, again in a row house, attracted students and before long began to see similar outcomes and positive behavior changes just like in the ceramic students. Over its 40 year history, Manchester Craftsmen’s Guild has represented the very

best that community arts, practicing craftsmen and dedicated teacher/artists can offer a community and it is these principles that we discovered along the way that form the basis for my philosophy and introduction to the show contained in this catalogue.

In summary fashion, they are (1) the artist craftsman represents a point of view and experience that is both profound and unifying. The artist craftsman is often motivated by a deep love of his/her representative art form, a high degree of mastery over that form, and a belief that others can and should share in his/her excitement. They often pursue their craft at great personal expense and enormous personal sacrifice. We, as a society, owe the artist/craftsman a great deal and we should continually thank them for what they do and how they do it.

(2) Manchester Craftsmen’s Guild has exposed our student population to the best practices in visual and craft art with the likes of Rudy Audio, Don Reitz, Ron Kaczynski, Duke Mesackosi, Tipper Gore and many others.

The collective educational impact on our students has been profound with over 90% of our students completing high school, which effectively doubles the graduation rate for inner city public school children. The argument is clear. Inner city children exposed to best practices of world-class artisans both learn and positively change their educational profile dramatically. The arts generate excitement, innovation, creativity, and a confidence that these young people have responded to consistently over the last 30 to 40 years. This experience alone ought to point the reader of this catalogue into a new way of evaluating and appreciating both the artist and the power of creative people to effect positive social change.

Regarding the subject of violence or more specifically violence reduction, throughout our history, Manchester Craftsmen’s Guild has had no examples of violence, racial incidents, theft or police calls. The center operates within the inner city with many students from different schools, schools that themselves have metal detectors, bars on classroom windows and high levels of police presence. I believe that a substantial arts presence alters the physical and psychological environment towards safety, trust and emotional stability. Children are excited to learn in an environment impacted by the arts. I believe that everyone represented in this catalogue through the beauty, innovation, creativity of the works represented ought to give us a moment of reflection, celebration and gratitude for this powerful demonstration of the human spirit. These works should also effectively utilize the arts and artisans to provide meaningful alternatives to violence and human degradation.



# God Help the Children

By Alexis Payne

For this essay I was asked to respond to the question: **How do you perceive violence as a young person? When I think of violence in my community I think of broken families and murdered peers. I think of the 12th grade CAPA student who was subject to police brutality. I think of my mother, a teacher of more than 500 students— students who grow up in a neighborhood where violence permeates many aspects of their lives, students with imprisoned fathers and/or mothers, students who have little faith that they will live past the age of 18. But I also think of my five year old cousin whose smile can fill my day with joy. I think of teachers who inspire dreams and hopes in the minds of young people who statistically have more of a chance to be convicted of a crime than to graduate from college. I found it more fulfilling to explain my perspective on violence through a braided essay told in broken segments. Violence is complex and dynamic, stretches over a range of locations, and effects in a variety of ways. Therefore it only makes sense to tell the story of my perspective on violence in an unconventional way. I hope you enjoy this essay and that it leaves you to consider your role in this cycle that affects thousands of lives everyday.**

Lydia was ten when her father was shot. For weeks she couldn't speak and the ends of her hair became chewed and gnarled until they bore a likeness to a handful of wet noodles. She didn't cry. Not once. But instead she slumped with her eyes wide like dinner plates seeming to whisper constantly, I am afraid. But Lydia was not afraid. In Lydia's mind none of it made sense anyway, so what was there to fear?

All she could remember was the last time she saw her father. He had picked her up from school on his way home from his first job of the day and Lydia remembered how he blasted his favorite old songs on the beat-up radio of his pickup truck. She had laughed because his voice sounded like clanking dishes and the songs were ones that sounded ancient amongst her repertoire of 21st century popular tunes. Lydia sang along anyway.

Her father was not supposed to be the one they shot. They were looking for another man, a gangbanger with his same build and dark hair. It just so happened that his truck pulled up right on time for them to let four shots loose into the windows. One went into his head, another in his right lung. The last two pierced the seat cushions and grazed the face of the radio. Her father was dead by the time the police arrived two hours later. The shooters were long gone too then, probably halfway across the world because that's what two hours can buy.

In school Lydia tuned out everything besides multiplication and division because that was all that was constant in her life where her mother's wails shook the house with fury. At home she put her hands over her ears and sucked her thumb and chewed on the ends of her hair and tried to hold on to the things about her father that hadn't been drowned out by caution tape and blood. Like how his coat always smelled like cigarette smoke— musty and dangerous. Or how when he came home late at night he often danced alone in their living room and she would watch from the landing on the stairs. Her brother punched holes in his bedroom walls and at night he screamed horribly and Lydia couldn't sleep. At night she would go outside and sit in the grass of their backyard. There it was quiet. There no one asked her why she didn't want to speak. The crawling creatures in the backyard would not whisper behind her back or lean forward and say, I saw your dad... on the news, as if they had discovered some mystical and novel truth.

~

In 1995 the Pittsburgh police drove their knees in Jonny's back until he couldn't breathe and he died of suffocation. He was 31 years old and pulled over for driving recklessly and— though not on the record— for being a black man “owning” more than he should.

~

15 years later the police pulled Jordan's dreads from his scalp and reconfigured his face so he was unrecognizable even to his mother. At the time he was a senior at my school. His offense? Walking to his grandmother's house and looking "suspicious."



I am tired of protesting on Freedom Corner about the same confounded things because nothing changes about our justice system or our laws or the way that racism still weaves its way into everything.

Take away race, like the judge instructs the jury (For the moment give the system the benefit of the doubt). Be stone-faced and objective. Be white (because a black jury member would conflict the interests and black people are angry about everything and entirely incapable of being objective. We don't want this case to be about race.) Even then I am angry because like him I am a teenager and I am tired of my generation being followed down city streets because people are afraid of things they cannot understand. That's the barest of the bare, minus the fact that he could be my brother or my boyfriend or my father by his skin and his gender. Even then I have something to be angry about. But anger does not have its place in the courtroom. It cannot take the stand because that would be unfairly prejudicial and race is just not something people talk about.



My little cousin grows up without his mother or his father. He is five and once he asked me if his mother was dead and I didn't know what to say. How do you answer a five year old when he asks you something like that? His mother is not dead. When he was three she and one of her friends robbed an off-duty cop at gunpoint. She was seventeen at the time and despite the fact that she was a minor the judge gave her the maximum sentence—six years in the state penitentiary. When she returns her son will be eleven years old and only a few years younger than the age of his mother when he was born.

My little cousin never knew his real father but the one young man who had claimed him (18 years old, name etched on his birth certificate) was shot and killed sometime after he was born.

My little cousin plays soccer with a junior team but he runs the wrong way sometimes and he makes goals for the opposing side. He has a temper and confidence beyond his years. He looks just like his mother. He likes to laugh.

I want to see him outlive me, this little boy who is eleven years my junior. I want to see him graduate and do great things. The odds are not in his favor. Studies show that 39% of jail inmates lived in mother-only households. 46% of jail inmates have had previously incarcerated family members.



God help the children who are to be borne unto me. God help my father and my brother. God, tear out the blood-red canvas with which this world was made and paint it a peaceful baby blue. I cannot stop the gangs from exploding in furious torrents of bullets and pain. I cannot stop the boys who go downtown to fight over some girl or some miniscule form of disrespect. These things are bigger than me: hate, desperation, the feeling of worthlessness, insecurity, poverty, hunger. These are the things that the most wise have been contemplating for centuries. The solution?

Educate the disadvantaged. Reform our schools so we are not being taught to repeat and recite but to learn with our hands open and willing. Try new techniques because not everyone learns the same and stop being afraid to spend money on the future.

I am scared because people say that I am one of the lucky ones. My school is considered one of the best public schools in the city but even still our district dictates what we learn and defines us based on test scores. I find myself more concerned with my grades than with whether or not I'm actually learning. I forget what I study right after the test and they call that a flaw in my intellect. I call it a flaw in their system because that's what happens when you try to cram an entire history into nine weeks.

My parents don't have the money to send me to private school for a better education or to forfeit the forty thousand dollars my district offers to students who graduate with certain stipulations. And why should they have to? Why should they have to run from a system that is meant to cater to the rich and the poor, leaving the struggling behind them in the dust still dealing with the same problems? I'm tired of people blaming my generation for its inability to succeed when they've placed us in a glass box and told us to run.



If you fail your third grade standardized reading test they'll have a spot designated for you in a penitentiary. That's how it is. It's all so interconnected that even the politicians know. Even the mayors and the city councilmen. But the schools are the first things that are cut with the sound of a gunshot or a bullet hitting a skull. It is our future that we are strangling and drowning in the seas of our own stupidity and waste.

PARTICIPATING  
ARTISTS

<i>Dawit</i>	ALEXANDER	10
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*Dawit*

# ALEXANDER



I am fortunate to have been spared any real violence in my life: mugged once in the streets of Glasgow, but other than that, nothing. Therefore, I came to the idea of interviewing people who have experienced violent events first-hand, perhaps even instigating those events themselves, allowing them to tell their stories and giving me something to work around. Once the interviews started, I realized that my response, the jewelry piece, was not enough... it needed to be given context, to be presented with the narrative upon which it was based. In collaboration with photographer Simon Murphy, I decided to use a multi-disciplinary, collaborative approach; presenting text, photographs, and objects as a response. The dynamics and tensions created with these three approaches gives a rounded picture of how deeply violence can affect lives.

## *Lyndsay*

2013 (Pendant)

Found, corroded iron from a burnt-out car, polycarbonate reflector from a crashed car, silver, black spinels, quartz.

20" x 2 1/2" x 1"

Photos: Simon Murphy

## **SOURCE**

A view of the Glasgow skyline.



**SOURCE**

[www.google.com/searchkidswithguns](http://www.google.com/searchkidswithguns)



*Pero Pendiente*

2013

Ceramic installation,  
dimensions vary

31" x 120" x 180"

Courtesy of Scott White  
Contemporary Art, La Jolla, CA

Photo: Claudia Alvarez



*Claudia* ALVAREZ

I'm influenced by the characteristics of children. Their actions pose questions simply yet poignantly about complex issues in the world today. A child's viewpoint is innocent of cultural conventions. Their eyes and comments reveal to us just how corrupt social mechanisms are.



*Paris*

# BALLY

## *Brave 4: Breastplate*

2013

Gun-triggers, gun-bolts and gun-barrels\*, steel, brass shells mounted on stainless cord, 925 silver

26" x 11 1/2" x 2"

\*Weapons courtesy of Goods4Guns Anti-violence Coalition, City of Pittsburgh, PA

Photo: Aaron Usher III

Most indigenous cultures, including this country's own Native Americans, have adorned themselves with jewelry made of various animal parts such as feathers, fur, leather, claws, bones, or teeth. These objects served as talismanic charms and, in the form of the archetypal bear-claw necklace, gave a hunter/warrior the spirit and strength of the animal whose disabled 'weapons' he was wearing. Such a necklace was perceived as a symbol of bravery, strength, and respect.

*Brave 4:* is made from the dismembered weapons reclaimed from the Pittsburgh gun buy-back program, Goods for Guns. This urban neckpiece is intended to protect the wearer from the gun violence so prevalent in today's culture.

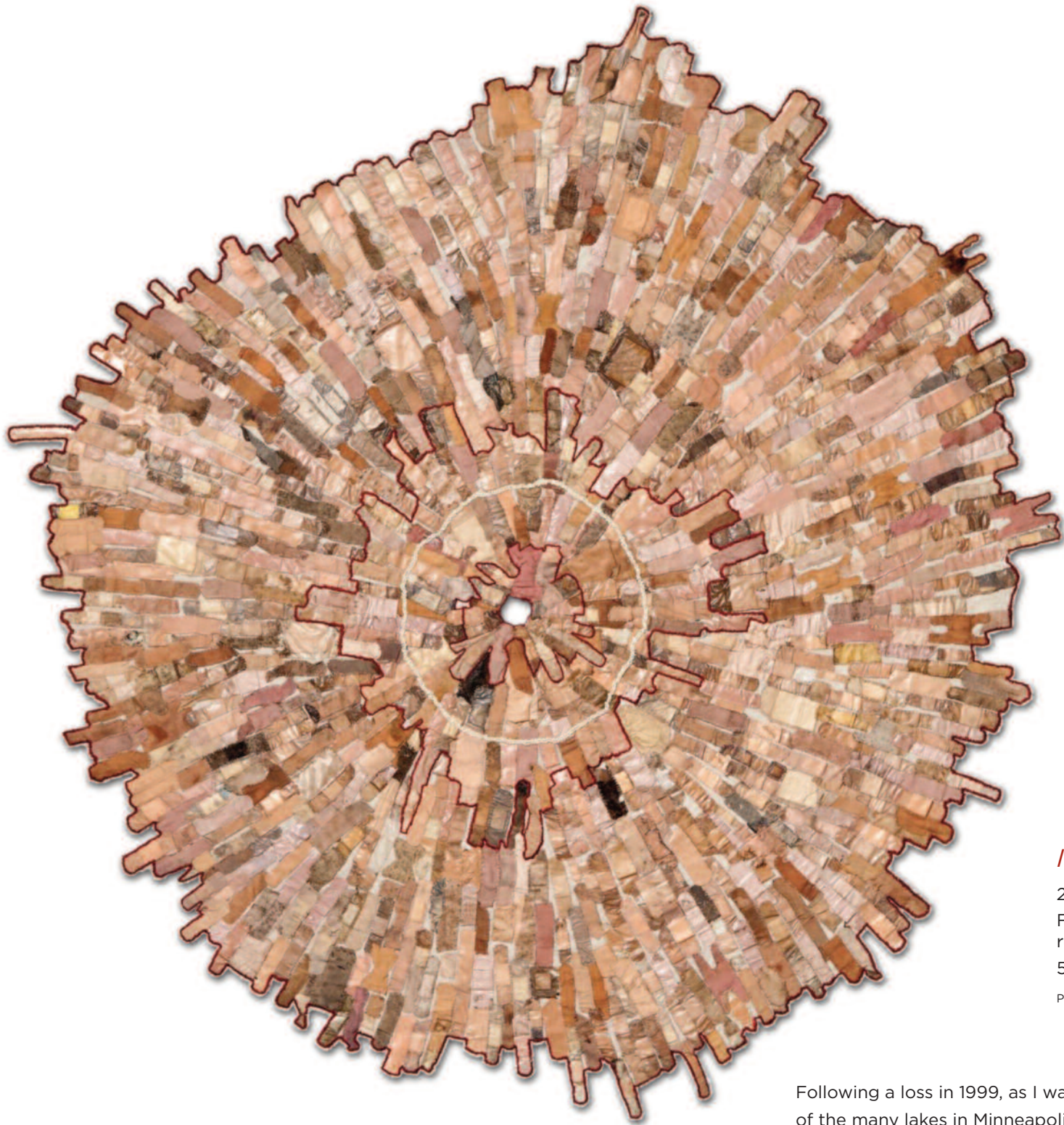


### **SOURCE**

Traditional Native American Breastplate

*Eth*

# BARRON



*Implosion 1*

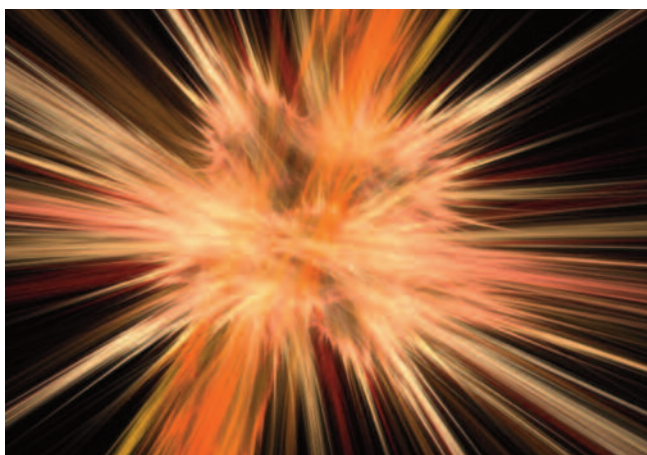
2009

Found band aids,  
red thread, hand stitched  
52" diameter x 1/8"

Photo: Warwick Green

**SOURCE**

Explosion, ©Tupungato |  
Dreamstime.com



Following a loss in 1999, as I walked in grief around one of the many lakes in Minneapolis, I found my first band-aid on the pavement. I thought about how easy it is to soothe a child's wounds and give comfort. How often had I relieved my wailing child's grief simply by applying a band-aid? And I laughed at myself, wishing it was as simple to repair a broken heart.

Since then, I have developed an uncanny ability to find these discarded coverings (at parks, playgrounds, and on sidewalks). I know that somewhere another wound has been exposed. And, prodded by these symbols, I continue to discover metaphors to contemplate. I question how it is that we heal ourselves—body and soul—after personal or social devastation, whether our healed scars protect us in some new stronger way, and how fragile or resilient we will be once we have been wounded.

Doug

# BEUBE

*Blast: If You  
See Something,  
Say Something*

2008

Altered encyclopedias,  
wire, wax, canvas bag  
10" x 18" x 13"

Photo: Doug Beube



Anyone who has ridden a New York City subway post-911 has heard the frequent broadcast warnings: "If you see something, say something!" or "Backpacks will be inspected!" My work, *Blast, If you See Something, Say Something*, alludes to these cautionary announcements, and consists of 16 altered volumes of an *Encyclopedia Britannica*. Brown wax seals the top and bottom of the cylindrical books, with black and red connective wires clamping onto metal hooks embedded in the top of each cylinder, calling to mind an improvised explosive device. However, this IED is antithetical to those homemade weapons, which aim to destroy life. When these altered books metaphorically discharge, the books imaginatively burst into streams of knowledge, which strike everyone in the target zone with either wisdom or propaganda. The artwork does not actually explode, but it certainly appears dangerous. As Francis Bacon said, "Knowledge is power."

## SOURCE

Murrah Federal Building. Image  
Courtesy of Oklahoma City National  
Memorial and Museum.





*Michelle*

# ERICKSON

**SOURCE**

Wedgwood Medallion,  
inscribed with the  
words "Am I Not a Man  
and a Brother"  
Courtesy of Ceramics  
In America, The  
Chipstone Foundation



*Am I Not*

2009

Porcelain

4" x 4" x 7"

Photo: Gavin Ashworth

My career-long interest in ceramic history has led to my discovery of lost ceramic techniques employed by English, European, and Asian potters in the 16th, 17th, and 18th centuries. As I use these techniques in my ceramic work, I explore the broader social, political, and environmental context of colonialism to address 21st century issues of invasion, cultural conflict, human rights, and profiteering that dominate our modern geopolitical world. Through my understanding of these forgotten technological processes with their specific historical context, the past becomes the present.



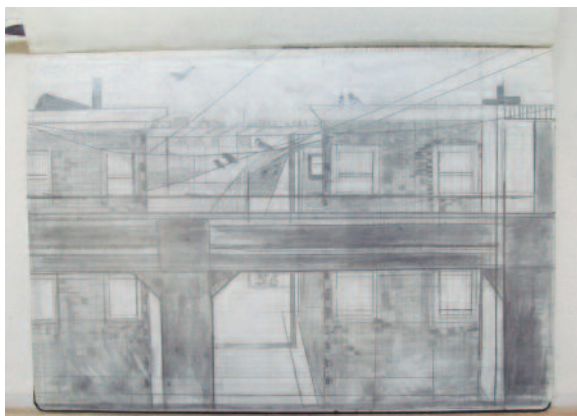
*Oh Mary Don't  
You Weep*

2000–2013  
Mixed media  
17" x 16" x 8"

Photo: Leroy Johnson

*Leroy* JOHNSON

My work is concerned with life and existence in the inner city. In the inner city, one endures and is fascinated by the amount, variety, and ubiquity of urban debris. Its pervasive presence informs the textures, forms, and palettes in my work. I am convinced that improvisation is at the heart of creativity. In my art, I attempt to express not only aesthetic values, but social, moral, and spiritual ones as well.



**SOURCE**  
Concept sketch

# Kate Kretz

## *Astray*

2012

Embroidery, gouache,  
latex on paper

20" x 16" x 1"

Photo: Kate Kretz



## **SOURCE**

Vintage print from artist's collection



One of the functions of art is to strip us bare, reminding us of the fragility common to every human being across continents and centuries. Often, I will meet someone, and the visible weight of his or her life becomes almost unbearable to me, it rips me open. The objects that I make are an attempt to articulate this feeling.

*Astray* is one of several works in the series, *Guardian Angels That Don't Come Through*. Many of us grew up with images of Guardian Angels, as well as a sense of a universal, collective agreement that protecting children from harm is the top priority among people of all nations. This piece represents the erosion of that agreement, as people choose other priorities over the safety and welfare of our children.

# Maimuna Feroze

## NANA



### *Platone*

2008

Fabric, plastic, metal

27" x 13" x 7 1/2"

Photo: Davide Rigardi

When I returned to Pakistan after a long absence, I was shocked by the treatment handed out to women and girls. I knew what I had to do: give voice to women not only in Pakistan, but also all over the world. Only eight years ago, on my return to Italy, I isolated myself in our home in Umbria and was able to develop my new work, on a path towards purity and spirituality. The dolls capture a deep sense of abandonment, separation, and detachment. They are childhood objects and a remembrance of the past.



### **SOURCE**

Concept sketch

Stephen

# SARACINO



## *Columbine Survival Bracelet*

2004

Sterling silver, mokume-gane

8" x 6" x 3"

Photo: K.C. Kratt

The subject matter of my work is narrative in disposition, and my ideation extends from personal responses to my own political views, and to areas relating to cultural iconography. *The Columbine Survival Bracelet* was created in response to the insane actions of two students who terrorized their school, killing many and psychologically wounding many more for the remainder of their lives. After watching *Bowling for Columbine* and hearing an NRA representative suggest that if everyone had been "armed" that day, the outcome would have been different, I wanted to create a bracelet as an expressive symbol of protection for students in the event that a similar episode occur.



### **SOURCE**

Video still of Columbine shooters  
Eric Harris, and Dylan Klebold

Joyce J.  
SCOTT

Women hold up half the sky, but it seems it's raining much too much. How does the mother of the entire human race disappear in such great numbers, how? Infanticide, death from hunger and disease... lack of medical care, childbirth, sold into drudgery and sexual abuse, murder—murder by families and husbands, loved ones... LOVED ONES.



*From the Day  
after Rape Series:  
Congo III*

2008  
Seed beads, thread  
3 3/4" x 9" x 12 1/2"

Courtesy of Goya Contemporary  
& Goya-Girl Press, Baltimore, MD

Photo: Michael Koreyta



**SOURCE**

Woman from Darfur, Sudan



**SOURCE**  
Wilkesburg marching  
band members



*Mirror Box*  
2013  
Paper  
40" x 26"

*Plaine*

SIEGEL

I am an artist-in-residence at what is statistically the most violent high school in Pennsylvania. Rather than get lost in analyzing the statistics, I choose to explore the creative possibilities that are available to students in an underserved community. What beauty are the students capable of creating? How does the outward perception of a violent school affect a student's inward ability to tap into artistic expression? Is there a meaningful connection between these students and other populations who exist in an environment of violence?

# Julie SIREK

## *A Family Matter*

2010

Handmade gampi and  
mixed media installation,  
dimensions vary

96" x 96" x 6"

Photo: Petronella Ytsma



I grew up in an abusive family, and I incorporate my personal history, and the violent experiences of other women and girls, into my work. *A Family Matter* is a series of handmade gampi dresses that represent 30 Minnesota women who died as a result of domestic violence in 2009. The dresses are beautiful objects, representing the optimistic view women have about marriage. The garments appear similar yet, each is unique. Juxtaposing the sweetness of the dress with a depiction of violence transforms an object, which usually provides comfort, into one with tortured qualities. Each dress is a page in a haunting narrative. It is my attempt to fully represent the on-going nightmare of domestic violence.

### **SOURCE**

Image of the artist's  
childhood home





*Keith W.*

# SMITH



## *Incarceration*

1999

Terra-cotta, matt glaze, iron  
34" x 27" x 27"

Courtesy of The Mobile Museum of Art,  
Museum Purchase from Porter Price  
Collection, Mobile, AL

Photo: Mobile Museum of Art, Mobile, AL

My work, described as figurative narrative, is inspired by my personal experiences, beliefs, concerns, and an interest in the human experience. The intention is to create empathy or contemplation, conveying motion and emotion, through gesture, expression, and color. The use of monumental proportion and fragmentation of the figure focuses the viewer's attention—in essence magnifying the work and the issue it addresses.

## **SOURCE**

Sketchbooks, life casts and scaling calipers: used to create the fragmented figure.



# BIOGRAPHIES

Biographical information has been selectively compiled and is not meant to be exhaustive.

## Dauvit Alexander

Born: Bothwell, Scotland, 1964  
Lives: Glasgow, Scotland

### Education

B.Sc., Horticulture, London University, London, England, 1984  
PGCSE (TQFE), The University of Strathclyde, Glasgow, Scotland, 1991

### Selected Exhibitions

2013

*Ferrous*, Velvet da Vinci, San Francisco, CA

*I Am Iron Man*, solo exhibition, Ayse Takesi Gallerisi, Istanbul, Turkey

*Stain-less*, Sheffield Institute of the Arts, Sheffield, England

2012

*Contemporary Gothic Jewelry: Sinister Pleasures*, Sculptural Objects, Functional Art Exposition (SOFA), Navy Pier, Chicago, IL

*Gothic Jewelry: Sinister Pleasures*, National Ornamental Metal Museum, Memphis, TN (traveling exhibition)

Solo Exhibition, Llantarnam Grange, Cwmbran, Wales

2011

*Beneath The Skin*, Sheffield Institute of Arts, Sheffield, England

Group Exhibition, The Landfill Art Project, Wilkes-Barre, PA

*Treasure*, London Jewelry Week, Goldsmith's Company Pavilion-Victoria House, Southampton Row, London, England

2010

*Re:Collect*, Llantarnam Grange, Cwmbran, Wales

### Selected Publications

Estrada, Nicolas. *New Rings: 500 Designs From Around The World*. New York, NY: Thames & Hudson, 2011.

Hettmansperger, Mary. *Heat, Color, Set & Fire*. Asheville, NC: Lark Books, 2012.

Martin, Brigitte. *Humor in Craft*. Atglen, PA: Schiffer Publishing, 2012.

Skowood, Heather. *Jewelry from Found Objects*. Mechanicsburg, PA: Stackpole Books, 2010.

Van Damme, Jaak. *Jewelbook: International Annual of Contemporary Jewel Art*. Oostkamp, Belgium: Stichting Kunstboek, 2012.

Young, Anastasia. *The Guide to Gemstone Settings*. New York, NY: Bloomsbury Publishing, 2012.

Website: [www.justified-sinner.com](http://www.justified-sinner.com)

## Simon Murphy

(In collaboration with Dauvit Alexander)

Born: Glasgow, Scotland, 1976  
Lives: Glasgow, Scotland

### Education

Advanced Diploma, Photography, Glasgow College of Building and Printing, Glasgow, Scotland, 2004

A photographer and lecturer at North Glasgow College, Murphy's past projects have focused on public-interest stories, and charity campaigns and have been included in publications such as the *BBC*, *The Glasgow Herald*, and *The Times*.

Website: [www.simonmurphyphotographer.com/](http://www.simonmurphyphotographer.com/)

## Claudia Alvarez

Born: Monterrey, Mexico, 1969  
Lives: New York, NY

### Education

M.F.A., California College of Arts, San Francisco, CA, 2003

B.A., University of California Davis, Davis, CA, 1999

### Selected Exhibitions

2013

*Stump*, Hunter College Project Space, New York, NY

*The Figure*, Keramikmuseum Westerland, Höhr-Grenzhausen, Germany

2012

*Girls with Guns*, solo exhibition, Scott White Contemporary Art, La Jolla, CA

*History of Immigration*, solo exhibition, Metropolitan Community College, Omaha, NE

*Separation Anxiety*, Pelham Art Center, Pelham, NY

2011

*Falling*, solo exhibition, Museum of Nebraska Art, University of Nebraska, Kearney, NE

2010

*Better Half, Better Twelfth: Women Artists in the Collection*, Sheldon Museum of Art, Lincoln, NE

*Provisions*, Nathan Cummings Foundation, New York, NY

*Separation Anxiety*, Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, CA

2008

*El Silencio Del Agua*, solo exhibition, Museo de Arte Contemporaneo Ateneo de Yucatan, Merida, Mexico

### Selected Grants and Awards

2013 McKnight Artist Residency, Northern Clay Center, The McKnight Foundation, Minneapolis, MN

2011 PV Art, Puerto Vallarta, Mexico

2009 Artist-in-Residence, The Association A.I.R., Vallauris, France

2008 Gruber Jez Foundation, Cholul, Mexico

2005 Artist-in-Residence, Bemis Center for Contemporary Arts, Omaha, NE

2002 Artist-in-Residence, FUTUR Foundation, Rapperswil, Switzerland

### Selected Collections

El Museo Latino, Omaha, NE

Museo de Arte Contemporaneo Ateneo de Yucatan, Merida, Mexico

National Museum of Mexican Art, Chicago, IL

Sheldon Museum of Art, Lincoln, NE

Website: [www.claudiaalvarez.org](http://www.claudiaalvarez.org)

## Boris Bally

Born: Chicago, IL, 1961  
Lives: Providence, RI

### Education

B.F.A., Metals, Carnegie Mellon University, Pittsburgh, PA, 1984

Foundation & Metals Program, Tyler School of Art, Philadelphia, PA, 1982

Intensive Goldsmith Apprenticeship, Alexander Schaffner Goldschmied, Basel, Switzerland, 1980

### Selected Exhibitions

2013

*Re:Position*, SNAG Conference, Harbourfront Centre, Toronto, Canada

2011

*ART AND THE OBJECT*, Rhode Island College, Bannister Art Gallery, Providence, RI (catalogue)

*Fabulous Flatware: Non-Traditional Tools of the Table*, Art Museum of University of Louisiana, Lafayette, LA

*OPEN MIND: International Contemporary Jewelry Exhibition*, Sungkok Art Museum, Seoul, South Korea

2010

*Adornment and Excess: Jewelry in the 21st Century*, Miami University Art Museum, Miami, OH

*ReObjectification*, Ferrin Galley, Pittsfield, MA

2008

*Manuf®actured: The Conspicuous Transformation of Everyday Objects*, Museum of Contemporary Craft, Portland, OR (catalogue)

*Second Lives: Remixing the Ordinary*, Museum of Arts and Design, New York, NY (catalogue)

2007

*Glasswear*, Toledo Museum of Art, Toledo, OH (traveling, catalogue)

2005

*Feeding Desire: Design and Tools for the Table*, Smithsonian Cooper-Hewitt, National Design Museum, New York, NY (catalogue)

*Trashformations East*, Fuller Craft Museum, Brockton, MA (catalogue)

2001

*Aluminum by Design: Jewelry to Jets*, Carnegie Museum of Art, Pittsburgh, PA (catalogue, traveling)

*Objects For Use: Handmade By Design*, American Craft Museum, New York, NY (catalogue)

### Selected Grants and Awards

2012 Honorable Mention, Repurposed Materials in Art & Design, Eco Arts Awards, Asheville, NC

2009 Finalist/Winner, International Spark Design Award, New York, NY

2006 Visual Arts—Individual Achievement Award, Arts & Business Council of Rhode Island, Providence, RI

2002, 1999 Fellowship in Design, Rhode Island Council on the Arts, Providence, RI

### Selected Collections

Carnegie Museum of Art, Pittsburgh, PA

Smithsonian Cooper-Hewitt, National Design Museum, New York, NY

Museum of Arts and Design, New York, NY

Victoria & Albert Museum, London, England

Yale University Art Gallery, New Haven, CT

Website: [www.borisbally.com](http://www.borisbally.com)

## Beth Barron

Born: Minneapolis, MN, 1955  
Lives: St. Paul, MN

### Education

B.A., Jewish Studies, University of Minnesota, Minneapolis, MN, 1994  
Self Taught: Artist workshops through Split Rock Summer Program with Barbara Lee Smith, Bhakti Ziek, Erica Carter, Clive King, Joyce Scott

### Selected Exhibitions

2012  
*ArtQuilt Elements*, Wayne Art Center, Wayne, PA

2011  
*Craftforms 2012*, Wayne Art Center, Wayne, PA

*Women's Caucus for Art, National Juried Exhibition*, New Century Artists Gallery, New York, NY

2010  
*Sacred Space*, Sabes Jewish Community Center, Tychman Shapiro Gallery, Minneapolis, MN

2009  
*ARTmn 2009: The Precious Object*, Hennepin County Central Library, Minneapolis, MN

*Nothing New*, Textile Center, Joan Mondale Gallery, Minneapolis, MN

2007  
*Mantras & Mandalas*, solo exhibition, The Phipps Center for the Arts, Hudson, WI

2006  
*Folk Nouveau*, Metropolitan State University Gallery, St. Paul, MN

*Memory from a Place: Beth Barron & Lewis Knauss*, Society for Contemporary Craft, One Mellon Center Gallery, Pittsburgh, PA

2005  
*Craftforms 2005*, Wayne Art Center, Wayne, PA

*National Juried Bead & Fiber Exhibit*, The Delaplaine Visual Arts Education Center, Frederick, MD

2004  
*All the Wiser, Women's Art Institute Faculty Exhibition*, Minneapolis College of Art and Design, Minneapolis, MN  
*Strands of Fabrication*, Fe Gallery, Pittsburgh, PA

2003  
Solo Exhibition, Hennepin County Medical Center, Public Art Program, Minneapolis, MN

### Selected Grants and Awards

2012 Best New Artist Award, *ArtQuilt Elements*, Wayne Art Center, Wayne, PA

2012 Juror's Award, *Craftforms 2012*, Wayne Art Center Wayne, PA

2009 Juror's Award, *Nothing New*, Textile Center, Joan Mondale Gallery, Minneapolis, MN

### Selected Collections

Museum of Arts and Design, New York, NY  
Peregrine Capital Management, Minneapolis, MN  
University of St. Thomas, St. Paul, MN  
Website: [www.bethbarronart.com](http://www.bethbarronart.com)

## Doug Beube

Born: Hamilton, ON  
Lives: Brooklyn, NY

### Education

M.F.A., Photography, The Visual Studies Workshop, Rochester, NY, Conferred by S.U.N.Y., Buffalo, NY, 1983

B.F.A., Film, York University, Toronto, Canada, 1974

### Selected Exhibitions

2013  
*PaperWorks: The Art and Science of an Extraordinary Material*, Berkshire Museum, Pittsfield, MA

*Cutting Edge: Contemporary Paper Art*, Brooklyn Public Library, Brooklyn, NY

*Rebound: Dissections and Excavations in Book Arts*, Halsey Institute of Contemporary Art, Charleston, SC

2012  
*A Cut Above: 12 Paper Masters*, Christopher Henry Gallery, New York, NY

*Beaten & Bound: A National Exhibition of Book & Paper Arts*, Lubeznik Center for the Arts, Michigan City, IN

*Booked*, Williams Center Gallery, Lafayette College, Easton, PA

2011  
*Mapping: Memory and Motion in Contemporary Art*, Katonah Museum, Katonah, NY

*PaperWork In 3-D*, Shelburne Museum, Shelburne, VT

*Pulpfiction: The Art of Paper*, Portsmouth Museum, Portsmouth, VA

2010  
*Slash: Paper Under the Knife*, Museum of Arts and Design, New York, NY (traveling, catalogue)

2009

*A Stitch in Jewish Time: Provocative Textiles*, Jewish Institute of Religion Museum, Hebrew Union College, New York, NY

*I will cut thru: Pochoirs, Carvings, and Other Cuttings*, Center for Book Arts, New York, NY

*Tri-Fold: New Perspectives on Book Arts*, Williamsburg Art & Historical Center, Brooklyn, NY

*Unbound; A National Exhibition of Book Arts*, Bedford Gallery at Leshner Center for the Arts, Walnut Creek, CA

### Selected Grants and Awards

2011 Cassilhaus Residency, Frank Konhaus & Ellen Cassilly, Chapel Hill, NC

2007, 2008 Residency, Haystack Mountain School of Crafts, Deer Isle, ME

2005 Residency, Maine College of Art, Portland, ME

### Selected Publications

Brillenburg Wurth, Kiene. Ed. *Between Page and Screen*. New York, NY: Fordham University Press, 2012.

Cogswell, Margaret Couch. *Book Play: Creative Adventures in Handmade Books*. Asheville, NC: Lark Crafts, 2013.

Cohn, Marian. Ed. *Doug Beube: Breaking the Codex: Bookwork, Collage and Mixed Media*. Brooklyn, NY: The Iconoclastic Museum Press, 2011.

Salamony, Sandra. Peter & Donna Thomas. *1,000 Artists' Books: Exploring the Book as Art*. Beverly, MA: Quarry Books, 2012.

### Selected Collections

Brooklyn Museum of Art, Brooklyn, NY  
Yale Art Gallery, The Book Under Pressure, The Allan Chasanoff Bookworks Collection, New Haven, CT

The Jack Ginsberg Collection, Johannesburg, South Africa

Museum of Modern Art, New York, NY  
New York Public Library, Byrd Collection, New York, NY

Website: [www.dougbeube.com](http://www.dougbeube.com)

## Michelle Erickson

Born: Hampton, VA, 1960  
Lives: Hampton, VA

### Education

B.F.A., The College of William and Mary, Williamsburg, VA, 1982

### Selected Exhibitions

2013  
*21st Century Heirlooms*, Racine Art Museum, Racine, WI

*Animal Stories*, The Gardiner Museum, Toronto, Canada

*In Dialogue With The Baroque*, Galerie Handwerk, Schleissheim Palace, Oberschleissheim, Germany

*New Blue and White*, Museum of Fine Arts Boston, Boston, MA

*Mock Bite*, Southwest School of Art, San Antonio, TX

2012  
*Covet*, Ferrin Gallery, Sculptural Objects and Functional Art (SOFA), Park Avenue Armory, New York, NY

*Here & Now, Selection of New Acquisitions*, Seattle Art Museum, NCECA, Seattle, WA

*Inspired By The Past*, solo exhibition, Staniar Gallery, Washington and Lee University, Lexington, VA

*Potter's Field*, Artist-in-Residence Exhibit, Victoria & Albert Museum, London, England

2010  
*The Body Politic*, installation, The Chipstone Galleries, Milwaukee Art Museum, Milwaukee, WI  
*Tradition & Modernity*, solo exhibition, Visual Art Center, Richmond VA

### Selected Grants and Awards

2013 Artist Fellowship Award, Virginia Museum of Fine Arts, Richmond, VA

2013 Visiting Artist, Influence and History: Blue and White Chinese Ceramics, Arthur M. Sackler Museum, Cambridge, MA

2012 Artist-in-Residence, The Victoria & Albert Museum, London, England

2012 Residency Collaboration, Nike Olympic Track and Field Innovation, London, England

### Selected Publications

Erickson, Michelle. "Spotlight: History Lesson." *Ceramics Monthly*, September 2012.

Hunter, Robert. "Conflict Ceramics." *Ceramic Review Magazine*. Issue 232. July/August 2008: 38-41.

Pasori, Cedar. "Portfolio Review: Ceramic Artist Michelle Erickson..." *Complex Magazine Art & Design*. April 2013.

## BIOGRAPHIES (continued)

### Selected Collections

Carnegie Museum of Art, Pittsburgh, PA  
Long Beach Museum of Art, Long Beach, CA  
Museum of Arts and Design, New York, NY  
New-York Historical Society, New York, NY  
Peabody Essex Museum, Salem, MA  
Potteries Museums, Stoke on Trent, England  
Seattle Art Museum, Seattle, WA  
The Chipstone Foundation, Milwaukee, WI  
Victoria & Albert Museum, London, England

### Leroy Johnson

Born: Philadelphia, PA, 1937  
Lives: Philadelphia, PA

### Education

M.H.S., Lincoln University, Philadelphia, PA, 1988  
Philadelphia College of Art, Philadelphia, PA, 1980

### Selected Exhibitions

2013  
*Featured Works from the Collection of Harvey and Jennifer Peyton*, Robert C. Byrd United States Courthouse and Federal Building, Charleston, WV

2011  
*Remnants of A City*, Philadelphia's Magic Gardens, Philadelphia, PA

2008  
*Acrid Dialectic: The Visual Language of Leroy Johnson and Theodore A. Harris*, HUB Gallery, Pennsylvania State University, University Park, PA

2006  
*Silent Voices, Loud Echoes*, The African American Museum, Philadelphia, PA

2005  
*Bearing Witness: View From the Street*, Swarthmore College, List Gallery, Swarthmore, PA

2000  
*4 Directions*, Western Oregon University, Monmouth, OR  
*Works from the Other Side*, The Clay Studio, Philadelphia, PA

1999  
*Leroy Johnson*, Tisza Yalon Kolton Ceramic Gallery, Tel Aviv, Israel

1997  
*Art and Religion*, Balch Institute, Philadelphia, PA  
*Leroy Johnson*, The Clay Studio, Philadelphia, PA

1996  
*Housing Projects*, Cheltenham Center of Arts, Cheltenham, PA

1994  
*Case Studies: Art in City Hall*, Art Advisory Council, Philadelphia, PA

1989  
*Speaking in Our Own Tongues: Latino and African American Artists: A New Beginning*, Taller Puertorriqueño, Philadelphia, PA

### Selected Collections

Atlanta Life Insurance Company, Atlanta, GA  
Harvey and Jennifer Peyton, Charleston, WV  
Juvenile Justice Center, Philadelphia, PA  
Lewis Tamer Moore, Philadelphia, PA  
Reid and Irene Chambers, Washington, DC

### Kate Kretz

Born: Grove City, PA, 1963  
Lives: Silver Spring, MD

### Education

M.F.A., University of Georgia, Athens, GA, 1994  
B.F.A. Binghamton University, Binghamton, NY, 1987  
Certificate, Sorbonne, Paris, France, 1982

### Selected Exhibitions

2013  
*Milestones: Textiles of Transition*, San Jose Museum of Quilts and Textiles, San Jose, CA

2012  
*From Lausanne to Beijing the 7th International Fiber Art Biennale*, Academy of Arts & Design, Tsinghua University, Beijing, China  
*This and That: Unconventional Selections from the Permanent Collection*, Frost Art Museum, Miami, FL  
*This Sharp World...*, solo exhibition, Hardcore Art Contemporary Space, Miami, FL

2011  
*Beyond Re/Production: MOTHERING*, Kunstraum Kreuzberg/ Bethanien, Berlin, Germany

2010  
*Separation Anxiety*, Wignall Museum, Rancho Cucamonga, CA

2009  
*Dress Code*, solo exhibition, Fort Collins Museum of Contemporary Art, Fort Collins, CO  
*Dress Codes: Clothing as Metaphor in Contemporary Art*, Katonah Museum of Art, Katonah, NY  
*Forget Me Not: About Mourning & Remembering*, Van Gijn Museum, Dordrecht, Netherlands

2008  
*Pricked: Extreme Embroidery*, Museum of Arts and Design, New York, NY

2005  
*Grace & Shame*, solo exhibition, Frost Art Museum, Miami, FL

### Selected Grants and Awards

2013 Finalist, The Trawick Prize: Bethesda Contemporary Art Award, The Bethesda Arts & Entertainment District, Bethesda, MD  
2008 Grant, North Carolina Arts Council, Raleigh, NC  
1998 Fellowship, South Florida Cultural Consortium, Miami, FL

### Selected Collections

Belger Family Foundation, Kansas City, MO  
Frost Art Museum, Miami, FL  
Website: [www.katekretz.com](http://www.katekretz.com)

### Maimuna Feroze Nana

Born: Hyderabad, Pakistan, 1938  
Lives: Milan and Gubbio (Umbria), Italy

### Education

Diploma Fine Arts, Birmingham College of Arts and Crafts, Birmingham, England, 1956  
Sir JJ School of Art, Bombay, India, 1954  
Scholarship from Italian Government to Commonwealth Students

### Selected Exhibitions

2013  
*Piene di Grazia*, Palazzina delle Arti della Spezia, La Spezia, Italy (traveling)

2011  
*L'artista come Rishi*, Museo Nazionale d'Arte Orientale, Rome, Italy

2010  
*Arte3 IV 2010*, nell'ambito di *CavorArt Festival 2010*, Palazzo Primavera, Terni, Italy

*I pregiudizi in vetrina di Aldo Bruè*, Galleria Aldo Bruè to coincide with Mi-Art, Milano, Italy

2009  
*Denied Rights*, performance, Venezia La Biennale Arte, Venice, Italy  
*Venezia Viva—Collettiva di Grafica*, Galleria Venezia Viva, Venice, Italy  
*Off the Beaten Path: Violence, Women and Art*, Stenersen Museum, Oslo, Norway (traveling)

*Plasma 09*, Contemporanea Galleria d'Arte, Rome  
*I diritti negati, Donne tra Oriente e Occidente*, performance coinciding with Biennale di Venezia, Venice, Italy

2008  
*Tramare il silenzio*, Accademia di Belle Arti, Macerata, Italy  
*Da Oriente ad Occidente in 3D*, Palazzo Doria Pamphili, Valmontone, Italy  
*Displaced*, Galleria 196, Rome, Italy  
*Le parole del silenzio*, Museo Foro Romano, Assisi, Italy  
*Maimuna ContemporaneaMente Arte*, Civitanova Marche, Italy

2007  
*Trame d'Oriente*, Palazzo della Porta, Gubbio, Italy  
*L'anima libera delle donne di Maimuna*, Galleria d'Arte Contemporanea, Civitanova Marche, Italy  
*Il viaggio di Eva*, Galleria d'Arte Contemporanea, San Donato Milanese, Italy

2006  
*Tracce nello Spazio urbano*, Cerreto d'Esi, Ancona, Italy

### Stephen Saracino

Born: Seneca Falls, NY, 1948  
Lives: Buffalo, NY

### Education

M.F.A., Metalsmithing, Kent State University, Kent, OH, 1984

### Selected Exhibitions

2012  
*Humor in Craft*, Scottsdale Museum of Contemporary Art, Scottsdale, AZ (catalogue)

2011  
*An Overabundance of Detail*, Burchfield-Penney Art Center, Buffalo, NY  
*Counterflux: Defensive Ornament*, G. Gibson Gallery, Seattle, WA  
*Torch Song*, Arts Center Gallery Nazareth College, Rochester, NY

2010

*Extraordinary Forms: 40 Years of Craft Media*, Kenan Center, Lockport, NY

2009

*Art in Craft Media*, Burchfield Penney Art Center, Buffalo, NY

*Jewelry In Motion*, Philadelphia Museum of Art, Philadelphia, PA

2008

*...of lineage & legacy: visual conversations in jewelry and metalworks*, Hall Gallery, Savannah College of Art and Design, Savannah, GA

#### Selected Awards

2005, 2001 Fellowship in Crafts, New York Foundation for the Arts, Brooklyn, NY

Website: [www.stephensaracino.com](http://www.stephensaracino.com)

#### Joyce J. Scott

Born: Baltimore, MD, 1948  
Lives: Baltimore, MD

#### Education

M.F.A., Instituto Allende, San Miguel Allende, Guanajuato, Mexico, 1971

B.F.A., Maryland Institute College of Art, Baltimore, MD, 1970

Haystack Mountain School of Crafts, Deer Isle, ME, 1976

#### Selected Exhibitions

2012

*Glasstress New York: New Art from the Venice Biennale*, Museum of Arts and Design, New York, NY (traveling)

*Material Girls: Contemporary Black Women Artists*, Museum of Fine Art, Spelman College, Atlanta, GA

*On Kilter*, solo exhibition, Goya Contemporary, Baltimore, MD

2011

*CORRIDOR*, The Art Museum of the Americas, Washington, DC

*OPEN MIND, International Contemporary Jewelry Exhibition-History and the New Material*, Sungkok Art Museum, Seoul, South Korea

*Li'l Lies and Purty Thangs*, solo exhibition, Goya Contemporary, Baltimore, MD

2010

*BROOCHING THE SUBJECT: ONE OF A KIND*, The Ogden Museum of Southern Art, New Orleans, LA (traveling)

*Global Africa*, The Museum of Arts and Design, New York, NY

*Joyce Scott: Recall*, solo exhibition, McColl Center for Visual Art, Charlotte, NC

*Love Letters*, solo exhibition, Mobilia, Cambridge, MA

2009

*Art Under Glass*, Baltimore Conservatory, Baltimore, MD

*Off the Beaten Path: Violence, Women and Art*, University Art Gallery, University of California, San Diego, CA (traveling)

2008

*A People's Geography: The Spaces of African American Life*, The Reginald F. Lewis Museum of Maryland African American History & Culture, Baltimore, MD

*Joyce J. Scott in Tampa*, solo exhibition, Scarfone/Hartley Gallery, Tampa University, Tampa, FL

2006

*Basket [R]evolution/Unique Baskets and Vessels*, Fuller Craft Museum, Brockton, MA (traveling)

*Dynamic Glass*, The Noyes Museum of Art, Oceanville, NJ (traveling)

*Legacies: Contemporary Artists Reflect on Slavery*, New-York Historical Society, New York, NY (catalogue)

#### Selected Grants and Awards

2012 Residency, Venice Projects, Murano, Italy

2010 Lifetime Achievement Award, Women's Caucus for the Arts, New York, NY

2007 Master of the Medium/Metal, The James Renwick Alliance, Washington, DC

2001 Fellow, American Crafts Council, New York, NY

#### Selected Publications

Buszek, Maria Elena. *Ordinary/Extraordinary Craft and Contemporary Art*. Durham, NC: Duke University Press, 2011.

Clark, Garth. *The Artful Teapot: 20th Century Expressions From the Kamm Collection*. New York, NY: Watson-Guptill, 2004, pp. 156, 157, 165 & 244.

Hector, Valerie. *The Art of Beadwork: Historic Inspiration/Contemporary Design*. New York, NY: Watson-Guptill, 2005, pp. 8, 77-83.

Miller, Rosemary Reed. *Threads of Time/The Fabric of History: Profiles of African-American Dressmakers & Designers, 1850 to the Present*. Killeen, TX: TS Publishing, Inc., 2003, pp. 94-99.

Stegman, Carolyn B. *Women of Achievement in Maryland History*. Forestville, MD: Anaconda Press, 2002, pg. 287.

#### Selected Collections

The Corning Museum of Glass, New York, NY

The Detroit Institute of the Arts, Detroit, MI

Kruithuis Museum, Hertogenbosch, The Netherlands

The Metropolitan Museum of Art, New York, NY

Museum of Arts and Design, New York, NY

Renwick Gallery, Smithsonian Institution, Washington, DC

#### Blaine Siegel

Born: Pittsburgh, PA, 1973  
Lives: Pittsburgh, PA

#### Education

M.F.A., Sculpture, The Pennsylvania Academy of the Fine Arts, Philadelphia, PA

B.F.A., Art Photography, Syracuse University, Syracuse, NY

#### Selected Exhibitions

2012

*Saint -----, The God of Last Things*, Pittsburgh Center for the Arts, Pittsburgh, PA

2009

*Progenitor (The Last Humans)*, NEXUS/foundation for today's art, Philadelphia, PA

*1 5 25*, Slought Foundation, Philadelphia, PA

2008

*Shift*, Les Recontres d'Arles, Arles, France

2007

*The Ministry of Tiny Catastrophes Presents The Freeman's Kaiser Panorama*, collaboration with Amy Walsh, Freeman's Auction House, Philadelphia, PA

#### Selected Honors and Awards

2011 Grant, collaboration with Jil Stifel, Pennsylvania Council on the Arts, Harrisburg, PA

2011 Recipient, Fleisher Wind Challenge, Fleisher Art Memorial, Philadelphia, PA

2010 Resident Artist, The Children's Museum of Pittsburgh, Pittsburgh, PA

2007 Accessibility Sustainability Residency, Sumter County Cultural Center, Sumter, PA

Website: [www.blainesiegel.com](http://www.blainesiegel.com)

#### Julie Sirek

Born: Minneapolis, MN, 1956  
Lives: Minneapolis, MN

#### Education

B.F.A., Print, Paper, Book, Minneapolis College of Art and Design, Minneapolis MN, 2010

#### Selected Exhibitions

2013

*Art and Soul of Paper*, Mandell's Gallery, Norwich, England

*Ephemeris*, Minneapolis College of Art and Design, Minneapolis, MN

*Fiberart International 2013*, Society for Contemporary Craft, Pittsburgh, PA (catalogue)

*Paper Circle*, The Morgan Art of Papermaking Conservatory and Educational Foundation, Cleveland, OH

2012

*Bojagi & Beyond*, Heyri Artist Community, Seoul, South Korea

*Family Closet, Altered Esthetics*, Minneapolis, MN

*From Rich Tradition to Contemporary Art*, Museum of Natural Dye Arts, Daegu, South Korea

*In, On, Of Paper*, Paper Circle, Nelsonville, OH

*International Joomchi and Beyond*, Warwick Museum of Art, Warwick, RI

*Small Expressions*, Long Beach Museum of Art, Long Beach, CA

2011

*22nd Annual Juried Show*, Contemporary Arts Center, Las Vegas, NV

*Joomchi*, The Cheongju Korean Craft Museum, Seoul, South Korea

*Merge and Flow*, Katherine E. Nash Gallery, University of Minnesota, Minneapolis, MN

2010

*Hands of Korea*, Cheongju International Craft Biennale, Heyri Artists Community, Seoul, South Korea

**Selected Grants and Awards**

2013 Third-Place Prize, *Fiberart International 2013*, Fiberarts Guild of Pittsburgh, Pittsburgh, PA

2012, 2010 Mary Beasom Bishop and Francis Sumner Merit Scholarship, Haystack Mountain School of Crafts, Deer Isle, ME

2010 Collegiate Fellowship, Minnesota Center for Book Arts, Minneapolis, MN

2009 Merit Scholarship, Minneapolis College of Art and Design, Minneapolis, MN

Website: [www.juliesirek.com](http://www.juliesirek.com)

**Keith W. Smith**

Born: Yonkers, NY, 1969

Lives: Atlanta, GA

**Education**

M.F.A., Ceramics, The University of Florida, Gainesville, FL, 1999

B.Sc., Art Education, Morgan State University, Baltimore, MD 1994

**Selected Exhibitions**

2012

*Golcuk Second International Ceramics Symposium Exhibition*, Contemporary Ceramic Arts Museum, Izmit-Değirmendere, Turkey

*The Morgan Touch*, James E. Lewis Museum, Baltimore, MD

2011

*Instructors Exhibition*, Penland Gallery, Penland, NC

*Social Justice*, Baltimore Clayworks, Baltimore, MD

2010

*Body and Soul*, Baltimore Clayworks, Baltimore, MD

*Earth Matters*, The Galleries at Moore College of Art and Design, Philadelphia, PA

*Mish Mash Strikes Back*, Noyes Museum of Art, Oceanville, NJ

2009

*Body Perspectives*, Funke Fired Arts, Cincinnati, OH

*Figuration to Fragmentation*, Tuska Center for Contemporary Art, Lexington, KY

**Selected Grants and Awards**

2011 Artist's Choice Award, 8th Annual Centering on Clay Exhibition, Canton, GA

2005 Cultural Enrichment Grant, South Carolina State University, Orangeburg, SC

**Selected Publications**

Rhodes, Daniel. *Clay and Glazes for the Potter*. 3rd ed. Iola, WI: Krause Publications, 2000.

Schwartz, Judith S. *Confrontational Ceramics*, Philadelphia, PA: University of Pennsylvania Press, 2008.

Tourtillottt, Suzanne. *The Figure in Clay*. Asheville, NC: Lark Books, 2005.

**Selected Collections**

Contemporary Ceramic Arts Museum, Izmit-Değirmendere, Turkey

Mobile Museum of Art, Mobile, Alabama

## COVER:

**Claudia Alvarez**

*El Chupon II*, 2013

Ceramic, underglaze 35" x 17" x 14"

Photo: Claudia Alvarez

## INSIDE FRONT COVER:

**Dauvit Alexander**

*Nasrat-Islamiyyat*, 2013

(Rings) Sterling silver, rowan wood, cotton thread, beeswax

1" x 1" x 1" each

Photo: Simon Murphy

## PAGE 1:

**Boris Bally**

*Loaded Menorah*, 2013

Altered hand-guns, gun-barrels and components, 925 silver

11" x 37 1/2" x 12"

Weapons courtesy of Goods4Guns Anti-violence Coalition, City of Pittsburgh, PA

Photo: Aaron Usher III

## INSIDE BACK COVER:

**Julie Sirek**

*A Family Matter*, 2010 (detail)

Handmade gampi and mixed media,

dimensions vary,

installation 96" x 96" x 6"

Photo: Petronella Ytsma

## BACK COVER:

**Joyce J. Scott**

*From Soul Erased: Scorned,*

*He Implodes*, 2000

(Edition of 20) Lithograph, screenprint & embossing

30" x 22"

Courtesy of Goya Contemporary & Goya-Girl Press, Baltimore, MD

Photo: Michael Koreyta



**We acknowledge with appreciation  
the following staff and volunteers  
for their contributions to  
*ENOUGH Violence: Artists Speak Out:***

Janet L. McCall, Executive Director  
Kate Lydon, Director of Exhibitions  
Natalie Sweet, Exhibitions Apprentice  
Rachel Saul, Education Coordinator  
Sarah Loch-Test, Studio Apprentice  
Samantha Skelton, Studio Apprentice  
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Stephanie Hinkes, Marketing Intern  
Sarah Ceurvorst,  
2013 Judy Cheteyan Intern  
Stephanie Selya, 2013 Fine Intern  
Rachel Wilkinson, *ENOUGH Violence*  
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Assistant/Office Manager  
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