



2014 SECAC
**JURIED
SHOW**

WORKS SHOWN



Alisa Henriquez
Resolve
oil on canvas
70" x 76"
\$6000



Ava Werner
Migration
Mixed Media
24" x 24"
\$700



Jennifer Brickey
Offsides
Walnut Ink, Acrylic, and
Map Fragments on BFK
15 3/8"x19 5/8"
\$350



Jennifer Brickey
Overhead
Walnut Ink, Acrylic, and
Map Fragments on BFK
15 3/8"x19 5/8"
\$350



Jennifer Brickey
Squeeze Play
Walnut Ink, Acrylic, and
Map Fragments on BFK
15 3/8"x19 5/8"
\$350



Efram Burk
Untitled III
digital photo 2013
ed. of 3, 8" x 10"
\$250



Jessica Burke
*Carlisha as Raphael of
the Teenage Mutant
Ninja Turtles*
Graphite on Arches
16" x 20"
\$800



Charles Carraway
The City
Oil on canvas
24" x 20"



Charles Clary
*Patiflasmic Flamungle
Gestation Movement #5*
hand cut paper and
acrylic on panel
24" x 24" x 7"
\$2300



Charles Clary
*Miopic Hugg-a-Diddle
Movement #3*
Acrylic and hand cut
paper on panel
12" x 12" x 10"
\$1000



Richard B. Doubleday
*Freedom of Expression
Poster Competition*
Adobe Illustrator;
InkJet Print
50 x 70 centimeters
For Sale



Mira Gerard
*Pink Moon Woman of
constant sorrow*
Oil on panel
12" x 16"
\$1800



Mary Harden
No Reference
mixed media
22"x18"x14"
\$400



Richard Herzog
*The Last Flower in the
Emerald City*
61" x 30" x 30"
\$4500



Stacy Isenbarger
THIS rock in wait
mixed media
8" x 15" x 1.5"
\$720



Mahera Khaleque
Cacophony-1
Mixed media on canvas
24" x 24"
\$500



Mary Stewart
Continuum #8
Mixed Mediums
36" x 36"
\$600



Hye Young Kim
Consuming My Parents
10 min
two channel HD video



Rob Tarbell
Failure to Appear 6
smoke on paper
60" x 40"



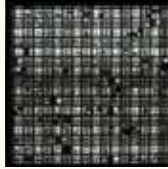
Jonathan McFadden
I Feel Un-American For Drinking Coke Today
Screen Print on Folded Digital Print
20" x 16"
\$450



Rob Tarbell
Cuckoo (Begging Call)
ink on polyester, mylar, reflected light, mdf
63" x 45"
\$6000



Michael Namkung
Baby Picture #36
monoprint on paper
37" x 25"



Tore Terrasi
Grid Study 24
woven microfilm
24" x 24"



PlantBot Genetics
Attackeratus
Genetically Modified PlantBot
12" x 12" x 12"



Thomas Berding
Watchtower
oil/canvas
24" x 22"
\$2400



Margy Rich
Other Space VII
oil on canvas
36" x 60"



Anderson Wrangle
branch/tension/balance
gelatin silver print
20" x 24"
\$1000



Wendy Roussin
Mountainside VII
Digital Chromogenic-print
24x20"
\$750



Rich Gere
Midnight Special
found objects
4" x 22" x 7"
\$850



Jeff Schwartz
Studio Bathroom Night Effect
Oil on Panel
48" x 48"
\$4000



MANDEM
Her Brother's Keeper: Domestication
Mixed Media
\$1350

SECAC FELLOWSHIP

Established in 1981, the Fellowship represents SECAC's commitment to serve its member artists and institutions in their creative growth and development. This year's SECAC Fellowship recipient is Carol Prusa. Known for her contemporary large-scale silverpoint works, Carol has used the grant to expand her scope to three-dimensional pieces using new technologies. The exhibition, *Successive Approximations*, includes hemispheres, complex fiberglass organic forms, ceramic sculpture, fiber optics, programmed lights, spheres, 3D printing, and CNC routing. This exhibition demonstrates the breath of her exploration and includes finished work, as well as work-in-progress with accompanying sketches and models.



Swallow, 2014,
Silverpoint on black gesso on
fiberglass with fiber optics,
32 x 32 x 10 in



JURIED SHOW STATEMENT

MATTHEW MCLENDON

Curator of Modern and Contemporary Art
at The John and Mable Ringling Museum of Art

Selecting work for a juried group exhibition is one of the most difficult tasks a curator can be asked to perform. More often than not, work is selected by sifting through images on a flickering computer screen. To my eye, this is an even paltrier substitute than the old days of slides. How can you know an artist's work from a screen? The feel? The power, or lack thereof? Group exhibitions risk suffering from their very nature, their heterogeneity. Is it acceptable to simply fill a space with work deemed "good" in its own right but bearing little to no relation to those works it joins? Does this show the work at its best? I think not.

Yet, juried group exhibitions persist and can be useful. While there was no theme specified for SECAC's exhibition, I found myself looking for some loose connection, a thread which ties the works together. As I looked through the over three hundred entries, themes of structure, border, impediment, and resistance, seemed to recur. The works resist expectations and force the viewer into deeper consideration. Structures build form and then frustrate. Meaning is arrived at only after breaking through the visual impediments. Borders are negotiated within and between the works.