2014 SECAC JURIED SHOW
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alisa Henrique</td>
<td>Resolve</td>
<td>oil on canvas</td>
<td>70” x 76”</td>
<td>$6000</td>
</tr>
<tr>
<td>Ava Werner</td>
<td>Migration</td>
<td>Mixed Media</td>
<td>24” x 24”</td>
<td>$700</td>
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<tr>
<td>Jennifer Brickey</td>
<td>Offsides</td>
<td>Walnut Ink, Acrylic, and Map Fragments on BFK</td>
<td>15 3/8”x19 5/8”</td>
<td>$350</td>
</tr>
<tr>
<td>Jennifer Brickey</td>
<td>Overhead</td>
<td>Walnut Ink, Acrylic, and Map Fragments on BFK</td>
<td>15 3/8”x19 5/8”</td>
<td>$350</td>
</tr>
<tr>
<td>Jennifer Brickey</td>
<td>Squeeze Play</td>
<td>Walnut Ink, Acrylic, and Map Fragments on BFK</td>
<td>15 3/8”x19 5/8”</td>
<td>$350</td>
</tr>
<tr>
<td>Efram Burk</td>
<td>Untitled III</td>
<td>digital photo 2013</td>
<td>ed. of 3, 8” x 10”</td>
<td>$250</td>
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<tr>
<td>Jessica Burke</td>
<td>Carlishsa as Raphael of the Teenage Mutant</td>
<td>Mixed Media</td>
<td>16” x 20”</td>
<td>$800</td>
</tr>
<tr>
<td>Charles Carraway</td>
<td>The City</td>
<td>Oil on canvas</td>
<td>24” x 20”</td>
<td></td>
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<tr>
<td>Charles Clary</td>
<td>Patiflasmic Flamungle</td>
<td>Hand cut paper and acrylic on panel</td>
<td>24” x 24” x 7”</td>
<td>$2300</td>
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<tr>
<td>Charles Clary</td>
<td>Miopic Hugg-a-Diddle Movement #3</td>
<td>Acrylic and hand cut paper on panel</td>
<td>12” x 12” x 10”</td>
<td>$1000</td>
</tr>
<tr>
<td>Mira Gerard</td>
<td>Pink Moon Woman of constant sorrow</td>
<td>Oil on panel</td>
<td>12” x 16”</td>
<td>$1800</td>
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<tr>
<td>Mary Harden</td>
<td>No Reference</td>
<td>mixed media</td>
<td>22”x18”x14”</td>
<td>$400</td>
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<tr>
<td>Richard Herzog</td>
<td>The Last Flower in the Emerald City</td>
<td>Mixed Media</td>
<td>61” x 30” x 30”</td>
<td>$4500</td>
</tr>
<tr>
<td>Richard B. Doubleday</td>
<td>Freedom of Expression Poster Competition</td>
<td>Adobe Illustrator; InkJet Print</td>
<td>50 x 70 centimeters</td>
<td></td>
</tr>
<tr>
<td>Stacy Isenbarger</td>
<td>THIS rock in wait</td>
<td>mixed media</td>
<td>8” x 15” x 1.5”</td>
<td>$720</td>
</tr>
</tbody>
</table>
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  
*Attackaratus*  
Genetically Modified PlantBot  
12” x 12” x 12”

Thomas Berding  
*Watchtower*  
oil/canvas  
24” x 22”  
$2400

Margy Rich  
*Other Space One*  
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
SEAC 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 there of? 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.