

AJ240 Mark Khaisman

Uh, Okay this series of works based on my teenage daughter's snapshots, on her Facebook activities. I kind of over her shoulder was observing the images and was fascinated by the images and came to the conclusion that it's very iconic images of our time. Perhaps most emblematic statement of young female seduction. And what was fascinating for me was how these girls were posing for the camera, posing for somebody that they don't really know unable to know to whom they are referring to. So I see this image as charming and seductive and innocent at the same time. What is interesting is that I saw like hundreds of these images and they're all kind of the same. It's kind of I feel like it's like celebrity culture uniform shadows. They kind of pretending to, it's a pretending game, they are pretending to be who they want to be. I'm working with packaging tape for the last five years. I started as a stained glass artist, so my studio is equipped with lighting, I basically like painting with light.

AJ241 Kjellgren Alkire

I use an alter ego by the name of the Reverend Roughstock in order to explore American Evangelicalism evangelisms, and the sort of relationship American Protestantism has with the west. I tried to use a good bit of humor and blend this sort of carnivalesque preacher character with the rodeos that I used to grow up in, in the South West. Sort of explore through the character a larger subset of cultural interests. I think that we make some assumptions about the way that the church life of an individual or a group of people is to be managed or is to be engaged. I think that the nature of art and the nature of religion are often very similar. That is to get to the essence of the human experience in a way that is direct and poetic at the same time. I want to subvert our more casual assumptions about the way that art works and about the way that church works. Or doesn't work, sometimes people make assumptions about the how art and church are in fact ineffective. So I try to blend them in unexpected ways. The outcome can be uncomfortable for folks, and sometimes, I hear, rewarding for a viewer.

AJ242 Nate Ronniger

The figure itself is actually a female playmobil toy, and she's dressed as if she is working on the farm, so it actually looks she's actually dressed more like a male. So there's kind of this male female play. You can see part of her ponytail coming back, just a hint of it. A lot of people think it's a male handing out roses or a bouquet of flowers and also can read as a female receiving the bouquet of flowers. And are those pants painted on is a play on it's a painting, plus it's a toy with painted on pants and kind of a pick up line, "Are those pants painted on?" So it can be read in a number of different ways. The color scheme based around it is basically built around the pattern in the back is a play off of her shirt there, and the colors of the boxes, those are paper boxes that I folded myself and the still life is actually set up on a reflective surface so it's reflecting the boxes and the patterned background that was set up in the still life.

AJ243 Mary Henderson

The soldier paintings were all based on found images from the internet, and they sort of came out of some personal experience. My brother had been stationed in Iraq and I was just interested in looking at these people the way that they were choosing to present themselves. So all of the work that I have been doing lately has to do with the kinds of images that people post online for public consumption and the way that they choose to represent themselves online.

AJ244 Mary Henderson

The *Marsh Arts House* painting relates to online imagery certainly, but it's more about, more directly autobiographical project. It's an ongoing project where I ask people I've been out of touch with to sort of reenact memories that I have of them and they're all much older now. The things I remember about them from twenty years ago are generally like more a gesture, or you know a particular angle or something and I had them remotely take pictures of themselves that I'm making paintings from. So all of the pieces are about image sharing, social networking, and to some extent about my own personal history; but coming at that from a couple slightly different points of view.

AJ242 Valerie Atkisson

I did the hanging family history to see what my ancestry would look like in a three dimensional way. The formation of the known information for me is a self portrait, so to speak, of who I'm made up of individually. So there are thousands of people represented by a small paper triangle, and I wrote their vital information on each of the triangles. I connected their parents onto them at the bottom, so one triangle a mother and a father coming off of it. And that is how it goes. I am at the top, and my parents come off of me, their parents come off of them, and it goes back seventy two generations to the year 9 A.D. So this goes back 2,000 years. This is the representation of what those, what that looks like. What one person, the amount of people that one person is made of which is thousands of people. Family history is important to me because it gives me an idea of who I am, in a broader sense. When I was in graduate school in New York City I realized I didn't feel like I was from a specific place, but I knew that I had, I knew who I was from, rather than where I was from because I knew a lot about my family history. So I wanted to see what that knowledge looked like. So I just kind of started to write out my family history on the walls in the gallery and then this piece, this three-dimensional piece, came from that initial idea.

AJ246 Amy Jorgensen

The body archive is a body of photographic works derived from criminal photography. I'm very interested in how the body can reveal a story. So you look at the history of criminal photography, it's always these images that while there isn't a lot of information per say about an event, you have this image that has to somehow, reveal the details of an act that happened, or an even that happened. So when I began making this work, I wanted to look at the surface of my own body as a sight for an author of information--sight that could reveal some kind of narrative. So when I make this work, I place a photographic emulsion on the surface of my body and wear it throughout the day. Sometimes I wear it for very short periods of time, and sometimes a very long period of time. And the images that result are what I perceive to be a document of my experience, or proof of my existence. What I like about these images and this body of work is that they may not reveal a very specific story yet, but I like that perhaps technology will evolve to reveal that story in the future. If you look at the way DNA technology radically changed the way we were able to identify criminals or identify the events that might of transpired in a crime I think maybe one day there will be technology where someone will be able to look at these images and dissect them in new ways. So then these events that I'm living will be come a story that no one really knows by looking at the images but perhaps might become available at some point in the future.

AJ247 Andrew Sexton

Basically I do portraits of people, and I try to use weird imagery and materials to kind of conjure up a sense of a person's character. This piece was done for my first show in New York, where normally they have your name and sort of the name of your show written on the wall and I thought that was a little boring and so I wanted to do something that would kind of incorporate a sculpture into the context of the show. And so I wanted an image that would kind of be sort of iconic for myself, my own kind of Batman sign or something like that. So there wasn't really much to it to be honest with you, it just kind of came to me. I have a huge mustache and I'm a foundry worker and a metal worker and involved with flames and fire and blacksmithing and I have this mustache, and so I thought this would be sort of a good representation of myself. So I built it.

AJ247 Michael McGlothlen

Burden started as a look into what it is to be an individual, what it is that makes up our own personal identities. So as I delved into the ideas of what it is to be myself an individual, I wiped away all physical aspects and just tried to look at who I am and how I became the person that I am, and how we all do and saw that it is really a collection of memories of people, places, and events throughout our lives and the ones in particular that we take or choose to hold onto. The piece is made directly out of tar, there is no internal skeleton it's strictly, it's pure tar so over time, the weight of the ball in the hands gradually stretches and changes the piece just like these things we carry through life slowly change and morph who we are and that way that piece will do the same.