26th Annual

Juried Competition & Exhibition Catalog
May 5 - June 13, 2020

Cover Design by André Gagnon
Annette Lawrence’s studio practice is characterized by transforming raw data into drawings, objects, and installations. The data accounts for and measures everyday life. Her subjects of inquiry range from body cycles, to ancestor portraits, music lessons, unsolicited mail, and journal keeping. She addresses questions of text as image, and the relationship between text and code. Her work is grounded in examining what counts, how it is counted, and who is counting. Her process is one of making and unmaking, looking, waiting, recognizing things that go unannounced, remain steady, continuous, unremarkable on the surface, and develop meaning over time.

Lawrence’s work has been widely exhibited and is held in museums, and private collections including The Museum of Fine Arts, Houston, The Dallas Museum of Art, The Rachofsky Collection, ArtPace Center for Contemporary Art, Jack S. Blanton Museum of Art, American Airlines and the Art Collection of the Dallas Cowboys. She received a 2018 MacDowell Fellowship, the 2015 Moss/Chumley Award from the Meadows Museum, and the 2009 Otis and Velma Davis Dozier Travel Award from the Dallas Museum of Art. Her work was included in the 1997 Biennial Exhibition at the Whitney Museum of American Art, New York, NY. She is an alumnus of the Core Program at the Museum of Fine Arts, Houston, and the Skowhegan School. She received a BFA from The Hartford Art School and an MFA from The Maryland Institute College of Art. Originally from New York, Lawrence lives and works in Denton, Texas and is a Professor of Studio Art in the College of Visual Arts and Design at the University of North Texas.

See Announcement of Winners

http://annettelawrence.net

https://youtu.be/S7eRewzRe5U
Texas National Competition & Exhibition

Annette Lawrence is the juror for the 2020 Texas National Competition and Exhibition, now in its 26th year. The School of Art’s annual juried competition attracts entrants from across the United States, providing artists an opportunity to have their work juried by highly acclaimed artists and critics.

Texas National features an assortment of art, including photography, painting, sculpture, and mixed-media. Texas National 2020 includes 60 pieces of art from 35 artists.

Past Texas National jurors include:

Michelle White  Faith Ringold
Jed Perl       Sandy Skoglund
Benito Huerta  Donald Sultan
Abelardo Morell The Starn Twins (Doug and Mike)
Zhi Lin        The Art Guys
Jerome Witkin  James McGarrell
Peter Selz     Ed Moses
David Hickey   Martha Erlebacher
James Drake    Ed Hill and Susan Bloom
Judy Pfaff     (Manual)
James Surls    Jerry Uelsmann and Maggie
Taylor         Paul Brach
Mel Chin       Roger Shimomura
Leon Golub

The Exhibition is sponsored by William Arscott, R & K Distributors and The Flower Shop.
First Place
Victoria Gonzales, Boerne, TX

Cradle, 2020
Oil on Canvas
Linger, 2019
Oil on Canvas
My work combines personal memories of landscape with an imagined space to create a reimagined landscape. I am interested in combining the physical with the intangible. My paintings explore dynamic mark making and color to explore and meditate energy and space through paint. The colors chosen contrast between moments of tension and tranquility. They are a combination of those that are present in the landscape and those I envision when looking back on my memories of these places. The flat passages of color challenge the space by combining, pushing, and pulling the expanse. The repeated symbol creates a form that interacts with, invades, and observes the terrain. Its purpose within the landscape varies between a dominating presence, asserting itself into the space, and that of an observer, hovering or embedded within the land. The resulting image creates a space that better expresses my feelings and recollections of the environment.
My work explores the human connection, the story of life and love, through realism. The process begins by capturing time, isolating the story hidden inside a second. The work deconstructs the moment, to understand it, to gently map the light cascading around each form.

My work is a sincere effort to illustrate the story all around us. Unlike many artists, my drawings are not attempting to generate a new narrative-instead, they point to or visually support, truth already written.

In technical application, my illustrations draw respectfully on timeless artistic foundations, yet dare to build upon them with innovative processes and techniques. Through the painstaking layering of graphite and powders, each delicately blended, I reconstruct the story without altering the narrative.

The result, I hope, is as close as possible to authentic life-illustrated.
My projects begin with a variably triggered, rather random abstract and non-objective visual idea for which I feel a compulsive creative energy to translate into a physical object. My work usually demands the mustering of intellectual concentration to accomplish the task of converting an abstract thought to a physical object. Determining the juxtaposition of forms, either organic or geometric, in my compositions is somewhat like putting together a puzzle. Recently in the execution of this process, my tendency has been toward incorporating a rather tactile surface element in compositions using textural materials that (through my observation of viewers) seems to invite a desire to touch. Ultimately, I hope to engage my viewers in an individual experience with freedom to imagine what they will from their visual encounter.
Honorable Mentions
Mick Burson, Albuquerque, NM

Sleeping Sailboat, 2019
Soap, Wire, Cloth
I Can’t Tell, But I Can’t Tell You, 2019
Wood, Paint, String
Mick Bursen is an artist originally from Waco, Texas. Growing up in a train yard he developed a sense of non-permanence towards objects and paintings he made. He makes large paintings outdoors on the sides of buildings and smaller objects indoors derived from an impulsive need to touch surfaces and pick things up. The work contains joy, nostalgia, and overarching humanness. Lines are consistently crooked, surfaces rely on one another and objects are propped up as if they are a tired human. The work that is made is usually made in a transient state where the un-pack and the pack become an art form in and of itself. He is currently in the middle of a 29-year-old project where he consistently wanders around while appearing to have a destination.
Richard Parker, Pasadena, CA

STABILO #3, 2019
Pastel, Charcoal, and Ink
Pelikan BR 40, 2019
Oil
While working in my studio, I found myself attracted to the sculptural qualities and quiet craftsmanship of ordinary tools to make art. These tools then became subjects of art themselves, models reflecting light, shadow, contours and the hand of those who crafted them. By enlarging the scale into “wall sculptures”, I am able to share this appreciation for what might otherwise be overlooked.
Amy Broderick, Jupiter, FL

*Ex Libris*, 2019
Hand-Cut Reclaimed Index Cards
My work explores our human quest to use language - especially in its material form as letters and on pages - to bring the wilds of the universe into order-in effect to describe or name them into submission. I am obsessed without obsession to engage in this practice, and I am committed to celebrating the ultimate entropy or outright futility of this quest. Language is one tool that we humans use to bring order out of the chaos. This work embodies my interest in language's vessels - the letterform itself, the page itself, the file itself, the mouth itself.

What discoveries are possible when the quest for understanding intersects with the limits of language's ability to describe and name? What specific dreams and discoveries are possible at this point of intersection? How is the flush of feverish discovery tempered by the methodical process of documentation? How can we hone our descriptions of the wondrous so they may provide portals from our quiet offices toward indescribable bliss?
As a fledgling illustrator in Brooklyn during the 1980's, I took on any project thrown my way. I refer to that time as my “snack or famine days”. Eventually, I zeroed in on editorial work and soon scored assignments at publications like The New York Times, Los Angeles Times, NY Newsday and The Village Voice (primarily covers). Since the early 2000’s, I’ve concentrated on gallery work with an editorial, satirical slant..... essentially larger oil paintings with conceptual content reminiscent of my illustration years. Lampooning politicians, pundits or spiritual leaders who specialize in alternative facts, manufactured outrage, false equivalents, convoluted conspiracy theories and tunnel-visioned tribalism (whew) is my form of protest and provides a satisfying outlet. Of course, visually addressing the daily insanity of politics, punditry or social upheaval requires an occasional break, which is when I paint relatively non-confrontational pieces.
With every piece of art I create comes a story, an opportunity to provide history, a new voice, narrative, and perspective for my audience. I believe in using my artistic gift as conduit to share the stories of people and places living in a different society and cultures with a new context. My creative process and work always leads to providing platform and information for movement to discuss values and cultural shifts in the new world. Every face has a story to tell, history behind it, questions, and beauty. The use of materials in my work is calculated. I am often looking for avenues of the unexpected. An ironic twist to images or things you might expect or their combinations, provoke a participant to new and perhaps unexplored territories.

My work for the past 8 years has used revealing aspects of history, which have a profound impact on our contemporary culture today.
Jim Allen, Millbrook, NY

*Inner Space 13/14, 2019*
B&W Gelatin Silver Fiber-Based Selenium-Toned Photograph

*Inner Space 15, 2019*
B&W Gelatin Silver Fiber-Based Selenium-Toned Photograph
These images are a sample of my photographic exploration of the inner spaces of a 175 year old stonework “beehive” kiln. The stone kiln was used to produce charcoal for use in a furnace to produce iron and was abandoned in the 1920’s. I find the juxtaposition of the stonework of the interior of the kiln and the view of trees and sky through the kiln openings an interesting interplay between man-made architecture and nature.
Alba Baez, Orlando, FL

Lola, 2019
Acrylic on Canvas
Paula I, 2019
Acrylic on Canvas
I explore the materiality of paint through figure painting and portraiture. My explorations focus of the female form and the feminine divine.
My work explores routine, repetition, and pattern. Using images based on daily repetitive movement, I create work that looks at patterns and routine in human behavior such as those that occur in one's daily tasks, whether it's at work, driving, or home.

The repetitive and banal nature of most of these tasks allows them to be dismissed in one's overall scope of life, yet account for a large segment of it. Using repetitive, zen-like processes such as screenprinting helps to mimic these tasks while transforming their pathways or images visually.
As an art historian with a strong background in feminist art history, I am all too familiar with representations of the female body in Western art, and the 20th and 21st century artists that have challenged and upturned these representations. My paintings are informed by this history, and are based on the belief that there is a continued need for work that reflects women's lives and experiences, while also being immersed in the history of art. Expressionism and formalism are starting points for my work. In regards to formalism, I emphasize the materials of my paintings, through rough, caked-on or scratched paint, a combining of styles, or refusal to adhere to a signature style. Drawing from expressionism, I often paint in a spontaneous or intuitive manner. Furthermore, works such as His Socks are inspired by experiences, with a particular attention to the quotidian, the uncomfortable, or the downright embarrassing moments that capture my feelings as I approach middle age.
Brenda Bunten-Schloesser, League City, TX

Corner, 2019
Fiber
My work represents the journey through life. We are connected by the places we have been and life's experiences. My objective is to push traditional fiber techniques into a new direction using perspective to create the sensation of depth luring the viewer into the image to discover it fabric.

My primary emphasis is surface design on fabric. MX Dyes and discharge painting fabric and yarns, cut into various shapes for piecing. Assembling with acrylic mediums on a wood panel. Adding other traditional fiber elements to create the allusion of depth with texture before sealed with acrylic mediums.

Morning Lines, 2019
Fiber
Little white churches are symbols of both American exceptionalism and American segregation. These spaces of refuge are accepted symbols of our country’s founding as a land of religious and personal freedom, but they are also entangled in a colonial history of exclusion, enslavement, and condescension. Such a dichotomy reflects my place in America: Proud of the freedoms I have been given, and concerned with the ways in which those freedoms are unequally granted. My photographs of little white churches, taken at night, present their subjects as both recognizable and obscured. The slightly-unfamiliar images ask the viewer to consider their own place in American history with the question: Am I allowed inside the sanctuary of American experience, or not?
What is really going on here? Outside the city are strange things that frighten people. It gets really dark and you can see the stars among other things that are unusual. Things you drive by, don’t notice, take for granted, don’t experience because you look but don’t see. Is what you look at the truth of what you see? You have to engage in my large paintings, be part of them, ask questions of what you are looking at, the great and different objects in rural Texas. Objects never noticed, homes to animals, trailers with inhabitants that leave influences on the land. Hopeful nature, scary nature, experience, see, feel, be part of it.
Sarah DePetris, Dallas, TX

*Found Monument #16, 2019*

Oil on Paper
Found Monument #21, 2020
Oil on Panel
My work is about the contrast between desire and the unattainable. The Found Monuments emerged from a fascination with ruins and constructs, the role of icons, and the process of idolization. I started developing the Found Monuments in August after becoming captivated by the Acropolis and Pompeii with their piles of rubble and broken facades. The piles are caught on the precipice between conception and creation, destruction, and resurrection. Unassembled, they have a wholeness that cannot exist in a realized state. I created the Found Monuments from imagery and “monuments” discovered beneath a Texas highway underpass. The works elevate the mounds of rock and detritus to the status of icons, giving them permanence and value even if, in reality, they no longer exist. The found piles of stone have the same gestalt as the ones at the Acropolis. They depict the moment of conceptualization when the ideal is still visible, the crevice between thought and reality.
I work primarily with oil paint. My painting begins with my interest in color and composition. I pursue this interest using deliberately placed cookie-cutter shapes that vanish, contrast, and harmonize with each other and the background.

My painting of the background instigates the colors and the unique organization of the composition that is created with the conforming cookie-cutter shapes and personal marks. I have a style that is sometimes described as childlike, or whimsical because of my ability to access an early personal world of symbols. The strength of my work lies in part from an expressive sophistication coupled with honest simple imagery. My compositions are detached from the realistic organization of the horizon line. My work often references a contemporary preconscious position in the natural universe. This vision, channeled through my imagination, places my work as part of a serious, intimate, charming and lyrical tradition.
In a word, I'm anxious. Anxious about the world I am a part of everyday. My work is about the anxiety. Advertisements, tabloids, internet blogs, television commercials and reality TV all serve to placate us by distraction. We become paralyzed by this material overload, leaving us apathetic and disconnected from the brutal reality around us. These distractions serve as the motivation and physical surface in my work. Surfaces of magazine paper and paint are added layer upon layer then destroyed. I conceal and then expose. What is left is a veiled commentary on what drives the anxiety.
An abiding appreciation for our natural world and the role we play in it is the focus of my artistic studio practice and work. Plant and animal specimens are feral plunder. Nature is presented not only as a found object, but also as a means to explore ideas of the human condition: life, death, love, cruelty, isolation and resilience. The process of image capture is detailed and direct. It presents even the most modest insect, wildflower or bone on equal terms, which calls into question our perceived human dominance.

My work engages a variety of approaches to the photographic medium and I gravitate toward both historical and digital methods that involve manual manipulation and mark making. Layers of wax, oil stick, pastel, and transfer are employed as symbols of change and unpredictability that occurs as the evolving natural world journeys through a continuous passage of seasons and time.
I am interested in exploring alternative family history structures and the connections between generations, people, and the traits that are perpetuated through time.
My work centers around themes of self representation, focusing in on moments, objects, and environments which represent visceral personal connections and emotions, and embodying them in a way which manifests my complicated relationships with what they represent. Part of this connection is communicated in material choice and the inherent implications of a given material.
I made this drawing at my apartment in Marion, Illinois. It was drawn from life with a Bic mechanical pencil on 24x18” watercolor paper. No rulers or straightedges were used.
As a photographer, I aim to distill scenes down to their core elements— that which I feel is necessary to convey the essence of the scene— no more, no less. The common thread throughout my work is to convey a sense of beauty and simplicity that we might not otherwise see on an ordinary, daily basis. It is my hope that by presenting a small slice of the world in a way that our eyes don't normally see, I can help my audience to pause and appreciate the beauty in our world a tiny bit more. In terms of post processing, I only make the same types of adjustments and manipulation that one would do in a traditional wet darkroom as well. Perhaps this is a vestige of my photographic upbringing in the world of film and silver-based materials, but this helps me to maintain a connection to the more traditional methods of the photographic masters that came before us. I make all prints myself using professional grade Epson printers, and museum-grade archival papers from Hahnemühle and Epson.
Joyce Jewell, Tacoma Park, MD

Elements of printmaking, collage, photography, drawing and painting have always been key components of the mixed media monotypes that I make. My recent body of work has allowed me to combine traditional printmaking techniques with photographs and drawings on polyester litho plates, resulting in a challenging new environment of aesthetic choice and possibility. My work explores the juxtaposition of images that celebrate the beauty of the natural world surviving, and even thriving, amid the consequences of human activity. A cast shadow, a humble coffee cup, or the mystery of the habitat that surrounds us can have a certain elegance that evokes a particular moment in time. My work involves collecting, combining, and interacting with these images in ways that celebrate our concurrent existence.
My paintings are driven by an interest in the ways that we rationalize and describe inexplicable events to ourselves. When we are faced with an event that goes beyond reason—it may be as minor as a contradiction between our actions and our intentions, or as large as the loss of a loved one—we seek to understand. We want to know “why?” even though in an ultimate sense that question can never be answered. Sometimes, however, we are able to find emotional closure despite a lack of concrete answers. I am interested in this apparent conflict between conclusive satisfaction and ultimate uncertainty.
Dong Kyu Kim, Fort Lee, NJ

Consuming Memories #6, 2018
Handmade Needlework with Paper Receipts on Swiffer
My work is mainly composed of paper receipts saved from almost every purchase I have made since relocating to the United States in 2007. Each receipt provides a detailed record of my various activities, along with the time, date, and location of the transaction. I sew the receipts together by hand. My artistic practice unifies my life and art through the repetitive and meditative act of stitching the small papers together. The receipts I collect record the passing of time and supply both memories and facts of my life. They are also examples of American capitalism, wealth, aspirations, and cultural values. Though they are isolated and insignificant fragments of the past that seem impersonal at first, each transaction represented by a receipt is a defining moment along the journey that formed the essence of who I am today. The process of giving weight to the empty, meaning to the meaningless, is the validation of one’s existence.

**Consuming Memories #4, 2018**
Handmade Needlework with Paper Receipts on Swiffer
Judith Meyer, Houston, TX

He Studied His Nails, 2019
Collage

Paper is democratic and intimate. From family photographs to grocery lists, paper documents the important events and trivial details of our lives. It is the most human object in our lives, our inanimate skin.

Old photographs capture moments in forgotten stories. My work suggests these stories. I use photographs found in junk stores or purchased on EBay, and add text from letters, books, newspapers, and documents, to capture the imagined story or emotional tone of the photographs. The text is short lines or haiku, which mirrors the brevity of the photographed moment and the small portion of a story it can show.

Different papers capture the texture of everyday life, and their discolored appearance is a reminder that time is a part of every story. Paper in other languages reminds us that we can never know the complete story. Torn paper suggests the fragmentary but enduring nature of memory.

Bits of other people’s past combine to create a new version of our interconnected life.
I try to show the Chinese philosophy of life and the aesthetic principles “less is more” and “empty is full” in creating my images. Using primarily white tones in the background lends a simplicity and ethereal purity to a subject that gives you a calm, peaceful, infinitely deep and immeasurable feeling. The empty space offers the viewer a peaceful feeling and also gives the viewer a chance to focus on what it really takes to find balance in life and capture a little piece of our self.

“Tranquility, simplicity and beauty are essence of my photos.”
Shelby Poor, Canoga Park, CA

*I'm Not Dead Yet - One*, 2017-2018
Film, Masking Tape, Ink Pen, Inkjet Print
I’m Not Dead Yet - Four, 2017-2018
Film, Masking Tape, Ink Pen, Inkjet Print
I'm Not Dead Yet is a mixed media series that incorporates handwritten elements that are emphasized by a border made from masking tape. The materials used are non-archival, which indicates a sense of haste and urgency. The collages are scanned, the entire composition is printed at 40'x40' on low quality paper. The handwritten narrative serves as a caption to the image and is the personification of poverty. My intention behind this series is to elicit a political dialogue about disenfranchisement. With my photography, I stand in opposition of poverty pornography and I present images of the working class as an active participant through a stark lens. I challenge the form and function of the social documentary genre in its present state by forcefully directing to witness a personal experience that prevents them taking pleasure in the image. This method also prevents the viewer from placing assumptions about the space and destroys any notion of subjectivity in the work.
Jane Cornish Smith, Dallas, TX

Ghost, 2017
Cold Wax and Charcoal on Paper
Figurative translucent works of wax, oil paint and mixed media provide an entryway to what lies beneath the skin to reveal universal strengths and vulnerabilities. My goal is to bring the viewer insight into the challenge of navigating the world, whether heroic, shadowed, or retreating-- providing a self-reflective moment in time.
Janie Stidham, Bartonville, TX

Midnight Hour, 2018
Reclaimed Denim
My work explores color, pattern, line, and shape through the use of textiles and sometimes enhanced with intuitive stitch. Through the use of reclaimed textiles, I am challenged to explore patterns through the inherent beauty of inconsistently faded colors, worn elements, and distressed materials. Imperfection of materials keep my work unique in this world of over manufactured and homogenized goods. Once I have designed, pieced, and stitched together the materials I pull them taut over the canvas, creating a painted like image rich with texture and contemporary in design. My work carries on the tradition of woman as maker, pushes the boundary between fine art and craft, and questions the definition of painting.

Verano, 2019
Reclaimed Textiles
Kyle Surges, Lockport, IL

Drinking Happy Bird, 2017
Oil on Panel
Pop artists utilized mass-produced objects to create a dialogue between high and low culture. My work is rooted in that dialogue. I consider myself a sort of pop realist. Objects I choose are based on my fascination with manufactured items; mostly vintage and sometimes witty things. They are often bits of discarded Americana that still hold some factor of importance in the present day. Over time everyday items make the transformation from ordinary to collectible. They inherit nostalgia and plead to be preserved. I like to present these items as sort of cherished icons and let the object dictate the theme of the painting. Some pieces can be historical while others are rather simple, amusing juxtapositions. These are items that require close observation in order to correctly present them. In my opinion, accurately representing these objects in paint is the only clear method for the viewer to identify these objects.

Jailhouse Rock, 2018
Oil on Panel
Kelli Vance, Houston, TX

My works are investigations of psychological spaces where anxieties surrounding identity and states of consciousness are represented as moments in an unfolding narrative. These concepts are catalysts for creating paintings and drawings that raise more questions than give answers and never quite give the story whole, as the figures are caught in moments of being ‘in between’ or before and after. The women exist in a place where a sense of self is being lost or found, formed or deconstructed. They are enveloped in a journey where that loss and reconnection to the self and to nature propels an estranged relation of the figure to the environment she inhabits. These precarious and unstable moments propose an examination of our own cognizance surrounding the fear, release, engagement and submission in how we find and contemplate our place in the world.

Self Help, 2019
Oil on Canvas
I make these small-scale sculptures kind of as meditations on things I'm thinking about - political, historical, cultural, etc. To make them I collect and save discarded materials and found objects that resonate with me as I see them. For me there is a kind of private quality to these pieces; they are not grand gestures. I think of them more like quiet ruminations and reflections.
Rebecca Zweibel, St. Petersburg, FL

*My Heart (Front)*, 2019
Earthenware, Slip, Terra Sigillata, Wax
Sail Away (Front), 2019
Earthenware, Slip, Terra Sigillata, Wax
I’m never exactly sure what will happen when I start a piece. I use various methods of forming my vessels, always using clay slabs and sometimes adding a thrown foot. The surface of the pieces are used as an ever changing canvas for line and color, and I find that the use of dark clay beneath the applied tinted layers allows for a more intense expression of these qualities. I work instinctively, with no preplanned design in mind. Clay gives me infinite challenges, inspiration and the means of expressing my love of working with my hands.

Gray Sunday (Front), 2019
Earthenware, Slip, Terra Sigillata, Wax