

The Iraq and American
Reconciliation Project Presents:

The Art of Conflict: Identity in War and Displacement
July 29, 2010- August 28, 2010

Tarnish and Gold Gallery
1511 Marshall Street NE
Minneapolis, MN 55413

A collection of works from American and Iraqi artists motivated by the themes of conflict, war and displacement. The opportunity to bring together, in one place, a diverse selection of uninhibited artistic expression, to find out how it interacts across cultures, and discover what dialogue it inspires.

This activity funded, in part, by the Minnesota arts and cultural heritage fund as appropriated by the Minnesota State Legislature with money from the vote of the people of Minnesota on November 4, 2008.

The Iraqi & American Reconciliation Project, including:

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The U.S. Selection Committee: Aldo Moroni, Luke Leonard, Corine Wegener, Adnan Shati, Susan Armington, Karen Ruskin, Joyce Lyon

Iraqi Artist Host Families: Sue and Bill Johnston, Patricia Owen, Joanna Lees, Sarah Martin, Mary & Ron Faulkner

Iraqi Artists and U.S. Artists for contributing their time and their works to this cause.

Ali Ghassan
Babylon (Hilla), Iraq

Works:

Loss

Oil on canvas
47.2 x 39.4 inches
2010

Artist Bio:

Ali was educated at the College of Fine Arts in Hilla, Babel Province, Iraq. He is a member of the Fine Arts Union in Babel Province as well as of the Iraqi Fine Arts Society. He was the first prize winner of the Talented Iraqi Young Artist's Competition for two years in a row, 2002 and 2003. Ali showed his work at the Babel Arts Exhibit in 2002, First Freedom Exhibit in 2003, First Spring Exhibit in 2003, and the Al-Wasiti (prominent Iraqi artist) show for Iraqi Youth Festival in 2005 & 2006. Ali has been sending his work to America to be shown by the Iraqi & American Reconciliation project for the past six years.

Sandra Barnhouse
Underwood, MN

Works:

Fashion

Image credit: photo by Johan Spanner/Polaris; Christopher Griffith

Oil on canvas

27.5 x 44 inches

Year

Price: \$1800

Artist Statement/Bio:

Collage artists have a way of startling us by juxtaposing images that ordinarily aren't seen together. One day five years ago, when the Iraq war was more horrific, I was paying attention to the many images that come to me through the mail in the form of home design magazines, as well as weekly news publications. Hundreds of images later I decided that one way I could call attention to the contrast of my current life—serene, uneventful and safe—with the news that comes from everywhere else, would be to juxtapose these images as though they were a collage.

Whenever I have considered whether these paintings represent my personal experience, I've come to realize that they do indeed. I have had a rare existence, having never been in the same room where any violence occurred. That is, I have never personally witnessed violence first-hand, not even a minor infraction between individuals. All the violence I've ever seen has been through the various media. This, I believe gives me an outsider's perspective and shows that we are all affected by violence and displacement, even in sheltered innocence. I'm the rare woman of North America, walking confidently without fear, as I've never been molested, I consider myself a most fortunate woman. I've never wanted for enough food, a warm bed, hot running water or soft toilet paper (only several small examples of myriad luxuries we take for granted) and I've always been able to drive down the road in a heated box that isolated me against the elements. I was educated, nourished, and allowed to develop my talents.

I have a bachelor's degree from the University of Northern Colorado and a master's in painting and printmaking from St. Cloud State University, where I also was employed for 20 years as the university publications editor. I am now retired and working full time as an artist and writer. I have published in two anthologies, *In the Footsteps of the Goddess*, and *The Rule of Mars*, Cristina Biaggi, compiler and editor of both, and an education fantasy, *It Takes the Whole Damn Village*, 2006.

Jim Boden
Hartsville, SC

Works:

Interrogate 42
15 x 11 inches
Oil on mylar
2009

Price: \$500

Artist Statement:

On one level, Jim Boden's recent series of paintings, titled *Interrogate*, reinforces what we already know about torture from numerous written accounts, photographs, and videos. On another level, these disturbing paintings are more visceral, immediate, and perhaps more personal than documentary evidence. Boden's paintings close a disconnect that exists between our knowledge and our experience. Our knowledge is the sum of factors such as the anguish we feel for the victims, the guilt we feel for not acting on their behalf, and our anger at the perpetrators. For most of us, anguish, guilt, and anger become, in our minds, an abstract representation of torture. We use this abstract construction to tell ourselves we are empathetic, that we understand, at the same time, this construct shields our psyches from the dread and fear that is the reality of torture.

Interrogate does not document a visit to a hospital, where victims are recovering, or to funerals for those who did not survive; instead, his paintings take us to the scene of the crime, as if we had opened the wrong door, where the victim is still bound — recently broken, mutilated, unconscious, or perhaps, dead. In these paintings, our point of view is from where the torturer stands, perhaps where we would be standing if we were being shown our own fate. Boden's paintings are small in scale, but large in their impact on the viewer. He uses concise vivid marks to create gestures that convey the victims' defeat and destruction. At the same time his choice of color and texture portrays flesh and bone that have been horrifically bruised, flayed, torn, and broken. Concurrently, his use of color, texture, and composition create claustrophobic hidden places that project the victim's experience of isolation, fear, and pain, while also creating a compelling contradiction. On the one hand, his paintings can be described as expressionistic abstractions of the human form and experience. On the other hand, they convert the viewer's intellectual abstraction of terror into a terrifying reality: what it might feel like to be next in line.

Statement by: Larry Merriman, Director of The Cecelia Coker Bell Gallery, Coker College

Faten Al Jumaily **Karabala, Iraq**

Works:

Iraqi Women Prayers

Oil on canvas

9.8 x 13.8 inches

2009

Iraqi Women

Oil on canvas

15.7 x 19.7 inches

Artist Bio:

Fatin graduated from the Fine Arts Academic College, Fine Arts Department, in Baghdad, Iraq. She is a fine arts critic for local Iraqi newspapers and teaches in Karbala. Fatin has seen her work exhibited in Sulaimaniya, Karbala, Baghdad, Babylon and at an exhibition focusing on woman artists in Jordan. She received the second prize in the Ministry of Culture and Information show in 2009. She participated in the Human Rights Exhibition of 2008; the faculty of Fine Arts shows in Babel in 2005; Freedom Gallery in 2003 and Gallery of Artists in Babylon in 2002. Fatin has been sending her work to Minnesota to be shown with the Iraqi & American Reconciliation Project for five years.

Hussein Al-Hilali
Nasiriyah, Iraq

Works:

Freedom

39.3 x 78.7 inches

oil on canvas

2004

Artist Statement:

Art should not be a tool of evil and aggression between peoples, but is best used as a tool of love and peace. For the people, art is a tool to provoke expression against the oppression and marginalization, which stifles the freedoms guaranteed by the constitutions of the civilized world.

Art has always raised an olive branch and at the same time defended the independence of the country. Hussein Al-Hilali is an activist and artist who believes in democracy and progress. He believes in dialogue with people for a world free of war.

Ghalib Al-Monsouri

Najaf, Iraq

Works:

War 1

39.4 x 47.2

Oil on canvas

2009

War 2

39.4 x 47.2

oil on canvas

2009

Artist Bio:

Ghalib graduated from the Academic of Fine Arts in Baghdad with a degree in painting. He has worked as a teacher of painting at the Baghdad University since 1978. Ghalib has participated in several collaborative art opportunities, including the project of Al-Qadessia Panorama, and a wall mural about war between Morroco and Portugual. The mural was gifted to Morroco to celebrate the passing of 400 years of peace. Ghalib participates in several Iraqi artist groups, including the Union of Arab Artists and the Association & Society of Iraqi Artists.

James A. Allen
Buffalo, NY

Works:

MidEast Madonna

Acrylic on canvas cutout

97 x 106.38 inches

2008

Price: \$2000

Artist Statement/Bio:

The MidEast Madonna invokes the traditional mother-and-child theme, and inescapably, by title, the many depictions of the Virgin Mary and Child (Mary herself having been one of the Middle East's most prominent mothers.) The looming military helicopter, bristling with deadly armaments, threatens to literally engulf the young mother and her infant in a kind of horrible embrace. The painting attempts to portray the fear and terror experienced by non-combatants living in an active war zone where death can rain from the sky at any moment.

James Allen received his BFA from the University of Notre Dame in 1964 and an MFA from Wayne State University in 1968. He served in the U.S. Army, stationed in Germany, in 1965-66. His work most often focuses on humanistic and societal issues. His larger paintings typically employ near-life-size cutout figures that utilize the blank walls as a universal and timeless field. Other series for which Allen is known are his ongoing "American Folk Tale" drawings and the small-scale "In The Woods" paintings that play with language and flirt with surrealism.

Mr. Allen has shown his work in many of the fifty states and in Canada and China. He currently resides in Buffalo, New York where he teaches part-time as *Professor Emeritus* at Daemen College. More of his work may be seen at the website: www.jallenart.com.

Bilal Bahir
Baghdad, Iraq

Works:

Protest

Oil on canvas
19.6 x 27.5 inches
2009

Anniversary

Oil on canvas
19.6 x 27.5 inches
2009

Artist Bio:

Bilal Bahir, a painter and sculptor, received his diploma in sculpture from of the Institute of Fine Arts in 2009. Bilal is a member of Iraqi plastic society and a voluntary civil society activist working towards a culture of non-violence and peace in Iraq. He is also on the Board of Directors for The Non-Violence Group in Iraq. Bilal participates regularly in exhibitions, with his most recent showings including in 2009, a personal exhibition entitled "Voices" and an exhibit of the works of the first Iraqi Non-Violence Forum in Kurdistan. Earlier in 2007, a joint exhibition with a group of Arab artists in Norway, and participation in an exhibition during the World Human Rights Week on the ground of the Foreign Ministry in Baghdad.

Marilee Switzer Collins
Shakopee, MN

Works:

Second Glance

Oil on transparent film

15 x 33 x 2 inches

2007

Not for sale

Artist Statement:

Things are rarely what they seem or appear to be, and art is no different. While the initial appearance may seem unassuming or inviting, there are many layers of social commentary underneath my art that strongly come out. Society influences the values and beliefs of the people within it, shaping their identity. It is therefore necessary to not only question outside information, but to question oneself as well, we are the products of our society. Rooted in concepts of surrealism, my art embraces questions of truth and reality. The use of space, movement and material allows my work to become intangible, just as individual perspective is unable to achieve an accurate certainty. Through repetition of gestural images, the blurring of individual pieces creates a whole. When one thing is brought to the surface, it pushes another back, distorting or hiding it from view, reinforcing the concept that one must look harder, and question everything to avoid simple answers that do not equal truth.

Ali Ghassan
Najaf, Iraq

Works:

Loss
Oil on canvas
47.2 x 39.4 inches
2010

Artist Bio:

Ali was educated at the College of Fine Arts in Hilla, Babel Province, Iraq. He is a member of the Fine Arts Union in Babel Province as well as of the Iraqi Fine Arts Society. He was the first prize winner of the Talented Iraqi Young Artist's Competition for two years in a row, 2002 and 2003. Ali showed his work at the Babel Arts Exhibit in 2002, First Freedom Exhibit in 2003, First Spring Exhibit in 2003, and the Al-Wasiti (prominent Iraqi artist) show for Iraqi Youth Festival in 2005 & 2006. Ali has been sending his work to America to be shown by the Iraqi & American Reconciliation project for the past six years.

Papo Valedon-Gomez
Minneapolis, MN

Works:

Collateral Damage

Mixed media

34 x 42 inches

2009

Price: \$800

Artist Statement:

Eight years ago or so, the Veterans Administration organized a juried competition for it's veteran patients. The competition guidelines included among others; being an in-patient, being a patient during that year, having been in a "war theater" in the last 3 years, and a few others. The jury was to select winners in numerous categories and first places were to advance to regionals for National Award. The first year of it's inception I won 1st place in painting and 3rd place in drawing. Advancing to regionals was thrilling of course. As years went by for one reason or another I missed the deadline although I've been a regular patient. This year I made a point to submit a painting, I needed to be heard. Overwhelmed by sharing war stories of old and new with this generation of "freedom fighters" in various clinics, I submitted my new piece. Every work was admitted and was to be exhibited, as they were "the voices of our nation's servicemen". My work was not only chastised, it was totally ignored and sent to a little corner in the exhibit. Why? It reflects that which I and many other veterans today want to forget: "shrink couch conversation," But the reality is that to old and new "war theater" veterans it hunts us all in our dreams and nightmares, in our lives, in the news, in our constant conversations with each other: "Collateral Damage".

Monica Haller
Minneapolis, MN

Works:

Riley and His Story
Book: digital offset
2009

Artist Statement/Bio:

Monica Haller's work involves long term collaborations with individuals and small groups, most often using photos, video and writing. Her work explores the way that people grapple, both psychologically and practically, with different transitions or traumatic situations, for example the transition from active military duty to civilian life or from the environment devastation before Katrina and after. Her aesthetic practice aims to reactivate and amplify the materials and technologies her collaborators have turned to along the way.

Haller's recent projects with war veterans include *Riley and His Story*, published by Onestar Press in 2009. Currently, she is conducting workshops for veterans and their families where digital photo "libraries" are made manageable and material via the graphic temporal and narrative framing of the book format.

Monica Haller has a BA in Peace and Conflict Studies, and MFA in Visual Studies and has received numerous grants and awards including the McKnight, Bush and Jerome Fellowships.

Responding to Riley and his story: Please use this object for your own device or attend to another archive in need of careful attention.

2 single-channel videos

Anthony re-writes his journals from combat.
Anthony Grant / Monica Haller
3minutes 30seconds
2010

Carnival of the Animals (Study No. 1 for "Re/reading Riley's Story")
Jennifer Cawley
4 minutes, 4 seconds
2010

(with audio tracks *Gretchenstr* by JMFH, *Deep Pulse 02* by Martian, and *Close Helicopter* by Nofeedbak of The Freesound Project and images and audio recordings by Monica Haller and Riley Sharbonno excerpted, altered, and remixed by Jennifer Cawley)

Ibraheem Hussein
Karbala, Iraq

Works:

Boy
Oil on canvas
23.6 x 27.6 inches
2007

Artist Statement/Bio:

Ibraheem received his diploma in fine arts from the Institute of Fine Arts in Baghdad in 1991, and he has been a member of the Baghdad Faculty of Fine Arts since 1999. He has exhibited his work in a personal art exhibit at the Alkravek College of Fine Arts, in Baghdad in 1997 and in a joint exhibition at the Hall of the Horizon in Baghdad in 2003. In 2006, he showed his work the Gallery Islamic Group of America. Ibraheem is currently a teacher of art education in Karbala.

I am pleased and happy to be part of this exhibition and thank you very much with respect for inviting me to participate. I hope you like these paintings that reflect the human suffering I have been close to in Iraq.

Angela Maki Jones
Minneapolis, MN

Works:

End Times

Watercolor on paper

3, 8 x 8 inch images

2008

Price: \$250

Artist Statement/Bio:

Angela is a Minneapolis based artist and has been painting and selling work since 1998. Besides working on her personal art she participates in community art projects with her eldest son as well as manages an adult foster care for people living with HIV/AIDS. End Times represents the crazed feeling that going to war can produce, the feelings of anger, fear and patriotic fervor. This painting was done at a time when the patriotic fervor for blood and hate was very high on both sides. End Times also represents the impending doom of the so called "End Times" and how many believe the different wars and conflicts in the world represent the beginning of the end.

Matthew Lawler
Minneapolis, MN

Works:

Arslan al-Basasiri, Abbasid Caliph Al-Nasir li-Din Allah, Nasir ad-Din Shah Qajar

Graphite, watercolor, acrylic on paper

70 x 52 inches

2008

Price: \$750

Al-Qaida and Sunni Arab Caliph

Graphite, watercolor, acrylic on paper

52 x 70 inches

2008

Price: \$750

Artist Statement:

Mathematically rendered paintings of fragmented architecture, which convey an illusion of architectural elements splintered and deconstructed as if through some external force. The paintings were made from reading a variety of newspaper articles about the bombing of the Askariya shrine in Samarra, Iraq in February 2006. Formal considerations address dualities of the subject, its history, Arabic design attributes, and how images are produced. The work is capturing less the political event than its mediation- in terms of how it is produced for the viewer precisely as an image.

Thomas McDonald

Chicago, IL

Works:

Kiddie Kalashnikov

Painted recycled plastic toys

40 x 14 inches

2008

Price: \$3000

Artist Statement/Bio:

Although I consider my work open for interpretation it is a reflection of my life's journey and a search for my true heritage. Not just a physical journey but an intellectual, emotional and spiritual journey, a life long voyage of trying to understand who I am, where I am from, and what my role is in our diverse society. My continuing investigation into military oriented toys, is my effort to open a discussion concerning war and weapons or to produce an anti-war statement. If children are introduced in a carefree manner, as I was, to the assumed glory of war they might not question the death and destruction generated by the exertion of military power when they are adults.

The assemblage structure "Kiddie Kalashnikov," forty inches in length, is basically produced through the incorporation of recycled plastic toys. The used toys are rounded up from the garbage by riding my bicycle through the neighborhood. The toys are disassembled/cut up and then re-assembled for my purpose. The pieces of toys are attached to each other employing whatever fastening technique seems necessary (screws, nails, glue, etc). After the initial assembly is complete the gaps and seams are then filled in with common painters latex chalk before the sculpture is painted and stenciled with acrylic paint and magic marker.

Born in Chicago and raised in unincorporated Cook County, Illinois I received my BFA from Northern Illinois University in 1985. Seven years later I received my MFA from the University of Illinois at Chicago. The staff at U.I.C. encouraged experimentation and soon my work changed from 2-D, technical painting and drawing to 3-D, conceptual sculpture and installation. My work has been highly influenced by the jobs I have had working in a heavy industrial atmosphere. Before my art training I was employed as an assembly line worker, making U-haul trailers, as a carpenter's laborer and the pump house operator at an oil refinery. Today I am employed as a studio arts instructor in the Chicago area at Moraine Valley Community College and Morton College. I have had the extreme privilege to have shown my art work in over one hundred group exhibitions across the United States. I am very proud of my thirteen solo exhibitions, my inclusion in the Chicago Public Art Collection and representation by the Packer Schopf Gallery in Chicago.

Aaron McLeod
Duluth, MN

Works:

Hearts & Minds, Scandia

Digital Photography

8 x 10 inches

2004

Price: \$200

Babylon Bazaar

Digital Photography

8 x 10 inches

2004

Price: \$200

Airport Village Diptych

Digital Photography

2, 8 x 10 inches

2004

Price: \$300

All images were shot in Iraq in 2004.

Artist Statement:

I was deployed with the 477th Medical Company out of Duluth, Minnesota in 2004. As a member of an ambulance company, I was always traveling around to different locations and participating in the Hearts and Minds community effort. People from all over Minnesota donated school supplies that we delivered to rural villages in southern Iraq. This gave me the chance to interact with them as a humanitarian, and I used these opportunities to learn about their culture. They always greeted us warmly, and it was obvious they were members of a strong community despite economic hardships. Many of them could speak enough English to get by, and the children were taught both languages in their classrooms. They were a smart, resourceful, and community driven people who had learned to survive outside of the chaos happening in other parts of their country. Photographing our experiences helped me retain a sense of my former life as a design student, and it had a lasting influence on my worldview and artistic sensibilities.

Ali Moshin
Baghdad, Iraq

Works:

Before the Change

47 x 39 inches

Oil on canvas

2010

Artist Statement:

This painting represents my vision of Iraqi people suffering before 2003. An Iraqi family is shown crushed under the feet of Saddam's soldiers & members of Baath party. The Iraqi citizen was forbidden from expressing his ideas freely, doing what he wanted, or at least, having the simplest rights as a human being. The previous regime killed anyone who objected and was ready to face even children with tanks. In spite of this, hope was there, represented by the fetus carried by the pregnant woman.

Veru Narula
North Haledon, New Jersey

Works:

Hamlet: To Be Or Not To Be in Iraq

Oil on canvas

40 x 40 inches

2008

Price:\$4700

Artist Statement:

Hamlet is the ultimate revenge tragedy, in which the prince of Denmark avenges his uncle for killing his father. Under the pretense of Weapons of Mass Destruction, the Bush Administration- led invasion to topple the regime of Saddam Hussein is a revenge tragedy in its own respect. This painting tells the story through the visions of an American Armed Service soldier.

I create paintings to increasing a greater dialogue about ideas of the broader 21st century debate. Recent examples include visual representations of comparing international conflicts, the intersection of technology in daily life, the role of religious tension and human rights in politics, and solutions of alternative energy. I generally let the idea, concept or debate influence the imagery, which I isolate from internet/newspaper clips and scientific research or live models. While we are generally more exposed to global media, I aim as an artist to give humanity to the debate through visual story telling.

Jane Powers
Minneapolis, MN

Works:

'Smoke'em' during an Iraq night

Mixed media

2010

Price: \$2400

Look into my heart: Am I only collateral damage?

Mixed media

2010

Price: \$2900

Artist Statement:

One thread of my work explores issues about our human propensity for violence that often leads to wars within a country, between countries and/or against an identified enemy group/organization. War seems to provide a "legitimate" arena for expressing violence. This expression takes its toll on our bodies and on our psyche. *"Smoke 'em" during an Iraq night* asks us to witness the detached killing by soldiers of their determined/proscribed enemy. This enemy has no face, feelings/thoughts or family, rather, is just a shadowy image on a scope or viewer. The alleged enemy is "smoked". Additionally, is there not a residual, though largely unspoken and buried, impact on the psyche of the persons who are doing the killing? Another very troubling aspect of current wars for me is the cost to the civilian population and how these men, women and children are, in affect, dehumanized and "erased" by the use of terms such as collateral damage. With *Look into my heart. Am I only collateral damage?*, I am trying to foreground, re-humanize and create compassion for these individuals and thus draw attention to this tragic cost of war. This work is concerned with raising questions about deeper psychological forces that drive and result from the violence of war, and about our perceptions that are influenced by the language of our socio-political commentaries and debates about it.

Clare Rosean
Chicago, IL

Works:

Take No Prisoners

Ballpoint pen and colored pencil on paper
20 x 25 inches
2009

Price: \$2500

Artist Bio/Statement:

I am a native of the Chicago area. I have been drawing and painting my whole life, and I am currently enrolled at the School of the Art Institute of Chicago, with an emphasis is in drawing and painting. I plan on graduating in May of 2010 with a BFA. In the near future I will develop and expand my small business selling cards and stationery through my etsy site, www.clareroasean.etsy.com, and retailers across the country. However, my greatest joy is creating elaborate imagery, and I hope to devote my life to the creation of beautiful picture books. I have written and illustrated a picture book, which I am trying to have published, and am currently creating work for a future book. You can see all of my work on my personal website, www.clareroasean.com

I am working on a series of drawings that illustrate certain fears that I have. Last Spring, shortly after the terror attack on the hotel in Mumbai, I created this drawing, entitled "Take No Prisoners." I have never been to the Middle East, and I am not of Middle Eastern descent. My drawing is a simple reflection on an American's fear of international terrorism, rendered in my own cartoon style to emphasize the comic villainy of Islamist terrorists and their tactics, in contrast to their very real threat.

Sean Russell

Las Vegas, NV

Works:

Roadmap to Withdrawal

Oil and marker on canvas

60 x 48 inches

2008

Price: \$1600

Artist Statement/Bio:

Sean Russell moved to Las Vegas in 2002 to attend UNLV as a MFA Painting candidate. After graduating in 2005, he received the prestigious Joan Mitchell Grant for Painters and Sculptors based on the work he completed for his thesis exhibition. Since graduating, Sean has contributed artwork to numerous exhibitions and public art projects around the Las Vegas area and beyond. In early 2010, Sean was hired as a tenure track Art Historian at the College of Southern Nevada.

My paintings create a dichotomy between dramatic, action-oriented mark making and the themes of war, conflict, and military involvement within our civilian existence. Our culture wants and needs a certain level of personal security in our lives. I reverse, and parody the old adage “the best offense is a good defense” with my expressive renderings of paired downed tanks and military vehicles engaging in playful and child-like combat with an unseen enemy; the goal, an iconic white shield representing the “homeland” security and safety that has become so prevalent within recent events. The theater of war and paint enacts on large canvases, representing raw and immediate action of strategic conflict.

Megan Rye
Minneapolis, MN

Works:

Alien, Study I

Oil on canvas

12 x 14 inches

2008

Alien, Study II and Alien, Study III

Both oil on canvas

Both 12 x 12 inches

2008

I Will Follow You Into the Dark

Oil on Canvas

42 x 58 inches

2006

Artist Bio/Statement:

My project, *Iraq : The Forgotten War*, consists of painting primarily from photographs my brother took during his deployment to Iraq as a US Marine from 2004 to 2005. When he returned to the United States, he entrusted me with his archive of over 2,000 images. Now in the eighth year of war, America's invasion of a sovereign country faces no tidy conclusion. Yet with the absence of a draft and the collective media having abdicated their responsibility to fully devote coverage to this war, it has been possible for the average American to remain complacent and disengaged. In reaction, it is my intent to visually return the war to the forefront - to create work that is commensurate with the scope of this unfolding tragedy, to portray a communal sense of loss, ambiguity, and sorrow. To implicate all of us in a war that is becoming more forgotten by the minute.

Megan Rye (born in Seoul, Korea 1975) is an American painter, living and working in Minneapolis, Minnesota. She received a BFA in Painting from the Rhode Island School of Design in 1998, and an MFA in Painting from the University of Minnesota in 2003. In 2005, Rye was a resident at the Skowhegan School of Painting and Sculpture in Maine. Rye is represented by Forum Gallery in New York City and Galeria Omar Alonso in Puerto Vallarta, Mexico. Her work is included in private collections across the country and has been the subject of two solo exhibitions. The first, *I Will Follow You Into the Dark*, opened at the Minneapolis Institute of Arts in 2007. This was followed by the 2008 exhibit, *Long Night's Journey Into Day*, at the Burnet Gallery, Chambers Hotel. Rye's work has received support from the Bush, McKnight, and Jerome Foundations, as well as the Minnesota State Arts Board.

Sean Smuda
Minneapolis, MN

Works:

Blown Derivatives

With: James Gladman, Ping Wang, Bram Renko, Janet Lobberecht, Daniel Kaniess, Jonathan Field, Margaret Coughlin

Mixed Media

2009-2010

Price available upon request

Artist Statement:

Blown Derivatives sends prayer flags, created by myself and other artists all over the world. The flags represent our views on and wishes for other cultures. The project is directed as a humanitarian dialog to the War on Terror. Its inspiration comes from collaging papers, which have blown out of the Twin Towers during 911. This scattering of ashes engages participants in reflecting on the events of 911, its consequences and ending the War on Terror. Its documentation by recipients shows the real conditions of our ideas about borders, national identity and local customs. The work has been sent, so far, to Antarctica, Iceland, China and Tibet.

Blown Derivatives Individual Piece Descriptions

Abraham Renko

Headdress- redress, found objects, 2010. (Iraq send)

In May 2010 an American flag was found discarded outside a firehouse in southern WI. Upon receiving the invitation to participate in the Iraqi leg of *Blown Derivatives*, I immediately considered the flag and its deconstruction. My intention was to cut the flag into ribbons and weave them together. It became clear that the desired effect was not possible. Upon gathering the cut ribbons in my hand I was struck by their appearance in this new arrangement. I found the surgical clamp in a drawer. I chose it to temporarily bind them while I prepared what was to be the permanent solution, but the juxtaposition of the clamp and the ribbons of the flag worked to this end.

James Gladman

Flag for China and Tibet, inkjet on canvas, 2010.

This painting uses a commercial as its model. It is a commercial for nasal strips to clear the sinuses.

As with most paintings in this series I find a point in the video that represents a "peak experience"; this could be perceived as nirvana, enlightenment, release from physical or mental bondage.

The use of commercial external devices to implement this liberation fascinates me. As corporate interests define the talismanic and redistribute it as a profit, I am compelled to send this evidence to a place that may 'short out' such perversions by virtue of its relatively timeless integrity of iconography.

Jonathan Field

W.A.S.T.E. [The Flag] (China send)

"Silence, you know, is something that can't be censored. And there are circumstances in which silence becomes subversive. That's why they fill it with noise all the while."

-John Berger, *Will it be a Likeness?* ["The Shape of a Pocket"] 2001

W.A.S.T.E. [We Await Silent Tristero's Empire] adopts its title from "The Crying of Lot 49" by Thomas Pynchon. The Tristero is a secret group of dissidents, countering a censorious public postal system with an underground network of communication. This flag is the Tristero's flag. It stands for muteness, deferral, refusal and resistance. (China and Tibet sends)

Margaret Coughlin

Viewing 2 Views (periphery not included), mixed media, 2009. (China send)

Constructed of things found to hand at home, my cloth was inspired by thoughts of Mt. Meru, Tibetan Buddhism's most revered mountain site. I imagined looking over a great distance at far off mountains. The cut out was inspired by a sewing error, but I liked the idea of viewing an actual site in the midst of a sewn site. (China and Tibet sends)

Daniel Kaniess

Contribute, mixed media, 2009.

This piece represents a message of "No grasshopper mentality", and is meant to promote and encourage involvement and teamwork. Inspired by the fable attributed to Aesop, the grasshopper represents a passive role to the ant's progress and personal investment. In my research, I have found that contemporary versions of the fable reward the grasshopper as fate or manipulation insure his shrewd gamble. The flag, in a reactive way, cheers DIY initiative, encourages cooperation, adapts the popular "Yes, We Can" slogan, and in the vernacular of a popular shoe advertisement suggests, "just do it". (Iceland send)

Memory Stain, flag for Iraq, mixed media, 2010.

The flag relates to the idea of a burial cloth or shroud for a former artwork. A stencil used for previous flags has now been covered in layers and left to the erosion of nature. Some simple marks decorate the rectangle and provide a foil for the obscured stencil, which still appears as a bleed image on the one side

Flags for China and Tibet, mixed media, 2010

Figures cut from the stencil were part of the flag which appeared in China. These figures were taken from an early drawing of the artist's, which now saw an extended life and application far from the artist's hand. A chain of human involvement took the original mark making to a different kind of transcendence.

Flag for Antarctica, mixed media, 2009

Another flag, which was made for Antarctica, also concerned itself with mark making in its simplicity of a cross and in perforations that permeated its cloth surface. This particular piece concerned itself with the elements and the stark nature of the region.

Ping Wang

Flag for Iraq, inkjet on silk, 2010

Photograph with poem of Tibetan Muslims in Lhasa.

Flags for China and Tibet, inkjet on silk, 2010

Appropriated photograph of sea turtle and poem.

Sean Smuda

Blown Derivatives, inkjet on silk, 2009-2010.

The pieces which have driven the Blown Derivatives project are surreal in nature and called the Blueprint series. They are about transportation, communication and the displacement and re-association of the body to its fragmented environment via the former. The juxtaposition of purposeful repetition (machine kinetics) and language(s) being attempts at a holding together of meaning through unexpected yet cohesive form. Each piece has a poetic text in a different language, titling and directing it towards the world. Papers which blew out of the Twin Towers during 911 have been collaged with them creating before-and-after diptychs, two sided flags. The performative element of the project literally scatters the ashes of 911.

I inflated my friends with helium filled peanut butter cookies to see the world (French) is the first piece to launch the project to Antarctica and is in the spirit of the early explorers of that continent.

Blink and the heart explodes to new maps that erase history (Norwegian) is the second piece chosen for Iceland. In it a giant auger hovers controlled and propelled by a common, old timey TV antennae. Inspired by the poet Tomas Tranströmer and the transformation of the analog into the digital age it also seemed a tribute to the unfortunate economics of Iceland, with a silver lining of revolutionary thinking that they embody in dealing with the crisis.

Obliterated self lets in control and fame, as it falls, the world blurs at the edges until it meets itself again (Japanese) is the third piece to be sent. I split the diptych in two: one for the source of the Yangtze in Tibet and the other for the mouth, just past Shanghai, China. The China/Tibet railroad is changing one of the greatest religious societies more through Capitalism's gew gaws than Communism's occupation and ideology. It is the continuation of the beginning of the end of a certain beauty and harmony with nature that will hopefully survive in a new form.

Sky Bivouac, Hubris Tour, Drop Ceiling (English) is a piece long intended for Iraq and suggests an overdue apology for a war entered into under false pretense.

Janet Lobberecht

2,650, silk and acrylic, 2010 (Iraq send)

The flag I created for Iraq is a simple calender with a mark for everyday of the US occupation. I found when thinking about making a flag for Iraq my thoughts were confused and my ideas muddled. So I did what I do well: count. Which brought a measure of clarity to the hard facts, but little resolve as to my own feelings.

Flags for Antarctica and Iceland, embroidery, 2009-2010.

Special thanks to Seth Dauphin, Anna-Marie Shogren and Ping Wang for couriering, placing and documenting the project.

Samantha Starbird
Minneapolis, MN

Works:

Mr. A and his Helicopter

Acrylic on canvas

36 x 24 inches

2010

Price: \$800

Artist Statement/Bio:

I am currently working on my bachelor's degree in Studio Art from the University of Minnesota. I am a Specialist with the 34th Combat Aviation Brigade, National Guard. I was on deployment in Iraq last year. I am on a mission to show the general public what it is that they don't see. They don't see the "people" involved in this conflict, they see a uniform, a keffiyeh (turban), a hijab (veil), but very often nothing beyond that. This conflict has become an afterthought for people who are not directly affected by it. The point of my work is for people to ask "why is there no skin?"

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