

More

IS *Visual Richness
in Contemporary Art*

MORE

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Through rich patterning, ornate surfaces, and curious details, this exhibition aims to delight visitors and reward those who observe closely and look again.

The artists in this show add unexpected twists to historical styles and techniques. Even the way the art is displayed draws on the past—works are hung floor to ceiling, a three-hundred-year-old installation technique known as ‘salon style.’

The artists’ approaches, however, are thoroughly of our time. Gain insight into their ideas through the quotes included on the labels. Try taking your time to look, read the quote, and then look again.

After you explore the exhibition, decide for yourself if more is indeed more, or if you can never get enough.



Scan this QR code with your phone to read about these artists and to ask questions about their works.

More is More: Visual Richness in Contemporary Art is organized by the Akron Art Museum and supported by funding from the John S. and James L. Knight Foundation, the Ohio Arts Council, Mary and Dr. George L. Demetrios Charitable Trust, Katie and Mark Smucker, and the Kenneth L. Calhoun Charitable Trust, KeyBank, Trustee.



Mark Howard

American, born 1963, Newark, New Jersey

Untitled 1–30

2021

Acrylic on burlap

Courtesy of the artist

Cleveland artist Mark Howard starts with paper cutouts to develop his forms. He uses these paper forms as the sources for his painted compositions.

In the artist's words:

I want to make something that is unapologetically beautiful. I think beauty can be its own message. Every decision I made in this work. The burlap, the edges, the shapes, all of those parts play into the sensation of beauty.



Ryan W. Kelly

American, born 1979, Grand Rapids, Michigan

Highfalutin'

2021

Glazed ceramic, painted canvas, shelves, and found chair
Courtesy of the artist

Ohio State University alum Ryan W. Kelly was trained in ceramics but often employs painting to create his theatrical installations.

In the artist's words:

This body of work comes, in part, from my study of and appreciation for historic and contemporary kitsch ceramic objects, and vernacular art forms. Just as much, it is informed by a childhood spent exploring the cramped, overstuffed homes of elderly relatives, filled with books, curios, and artifacts from their long lives. You can see this in the oversized, fever-dream recreations of my grandmother's Doulton Hunting Jug, or her Martha Washington Toby Mug. I return to these domestic spaces in my dreams to interrogate these secret objects for their stories.



Emily Sullivan Smith

American, born 1980, Cleveland, Ohio

Passive Taxidermy

2017-2018

Guinea hen feathers, crimps, jump rings, and screening



Thousands and Thousands

2015

Fish scales, gold leaf, clear lacquer, and tulle



Preen

2014

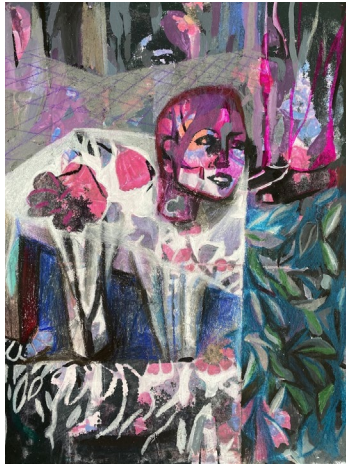
Screen printed paper and gold leaf

All works courtesy of the artist

Emily Sullivan Smith's labor-intensive process involves thousands of small pieces, placed by hand. This is by design. The artist considers the actions and materials to be metaphors for the human-driven decline of once-abundant natural resources.

In the artist's words:

My work explores the push and pull between the natural world and human behavior. Implicit in the pieces is a balance, harmony, and disharmony between the self-sustaining actions found in both the natural and human worlds.



Elham Bayati

American, born 1980, Tehran, Iran

Pink Lady

2021

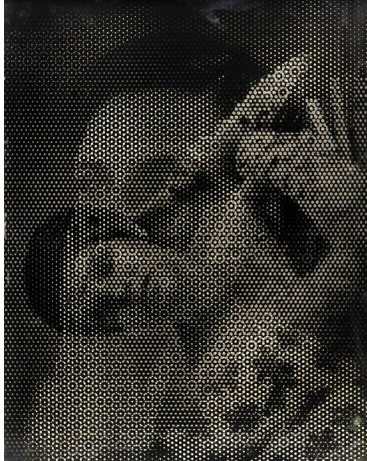
Watercolor on paper

Courtesy of the artist

Columbus-based artist Elham Bayati's deeply personal works use the geometric patterns of traditional Persian crafts to offer an antidote to the patriarchal turmoil of her native Iran.

In the Artist's Words:

My works are episodic, and my mind is layered. My works are about a woman living in different times and paradoxical worlds at the same time. I visually narrate thousands of years of Persian women's souls—tired souls, conveying the pressures of hegemonic masculinity and a society that tries to ignore them. I narrate their love, anger, silence, sadness, and happiness.



Greg Martin

American, born 1966, Cleveland, Ohio

all I want is to breathe

2018

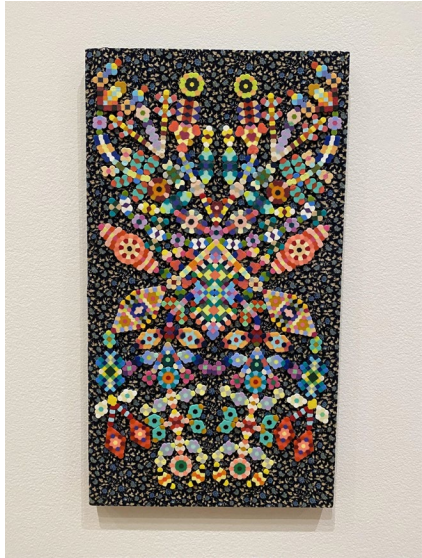
Collodion on acrylic and collodion on aluminum

Courtesy of the artist

Greg Martin uses historic photographic processes and mixed media to explore social media and its distorted reflection of reality.

In the artist's words:

Referencing the history of portraiture-as-social-mirror, I am fascinated with the connection between early photographic portraits and modern selfies. This work functions on multiple levels, at once both revealing and concealing information, dependent upon viewing angle and distance. The mobile phone, the primary tool of social platforms, provides yet another way to engage with my work. As social media has the effect of compressing and distorting experience, viewing my work through the cell phone camera compresses and distorts what we see, giving the viewer the illusion of clarity and a new, yet familiar, way of engaging with my art.



Samantha Giesege

American, born 1984, Celina, Ohio

Seed 1

2021

Beads on fabric

Courtesy of the artist

Columbus-based artist Samantha Giesege trained in traditional artistic techniques, like painting, but now works in a variety of media, including craft-store Perler beads.

In the artist's words:

The classical concept of acrylic painting as pigment mixed with plastic and put to fabric is contorted through precise use of Perler beads and printed corduroy. Copious marks of color build symmetrical botanicals clashing and meshing with their background to form a kaleidoscope of Post-Pointillism peculiarity.



Torey Akers

American, born 1989, New York, New York

Louise

2018

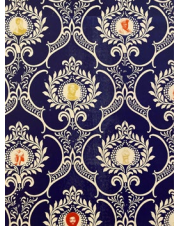
Pins, fabric, and sealant with painted plexiglass

Courtesy of the artist

Torey Akers' work updates the Victorian tradition of lover's eyes—achingly intimate depictions of a loved one's face worn as brooches or hat ornaments—into ornate, textured, contemporary sculptures.

In the artist's words:

I am invested in the questions of what it means to miss somebody in 2021, which procedures count as devotional, what reinterpretation looks like in the endless stream of visual flotsam we consume on a daily basis, and how all of those concerns square with the legacy of colonialism embedded in Romantic luxury items.



Terence Hammonds

American, born 1976, Cincinnati, Ohio

The Funk Within You

2019

Printed vinyl

Courtesy of the artist



New Moon Version 2

2019

Screenprint on paper

Private collection



Atlas

2019

Screenprint and acrylic on paper

Private collection

Hammonds' is informed and inspired by the struggles and determination of African Americans seeking equality during the civil rights movement of the 1960s. He uses imagery from that era, along with stylistic influences associated with soul, funk, rap, and punk music to create his elaborate, intricate designs.

In the artist's words:

I think a lot of the work is just monuments to my personal heroes. A lot of them are brown, but not all of them. A lot of it is fighting for change for the greater good, even when that means personal sacrifice.



Jenniffer Omaitz

American, born 1979, Cleveland, Ohio

Human After All

2020

Acrylic on Canvas

Courtesy of the artist

Through both two- and three-dimensional work, Jenniffer Omaitz explores the space between order and chaos. Her paintings vibrate with color and movement, making for a dynamic visual experience as the viewer's eye jumps between the solid, opaque areas and layers of transparent, flowing lines.

In the artist's words:

Painting can be an explosive practice: sensitive yet violent, temporal, contemplative, bold and transformative. In my work, layers of paint are exposed so the viewer can see a delicate unraveling of documentation and process. These layers look gestural, geometric, and graphic. They are a collection of influences, passages and intersections.



Ronald Jackson

American, born 1970, Elaine, Arkansas

Blond in Pink Dress

2021

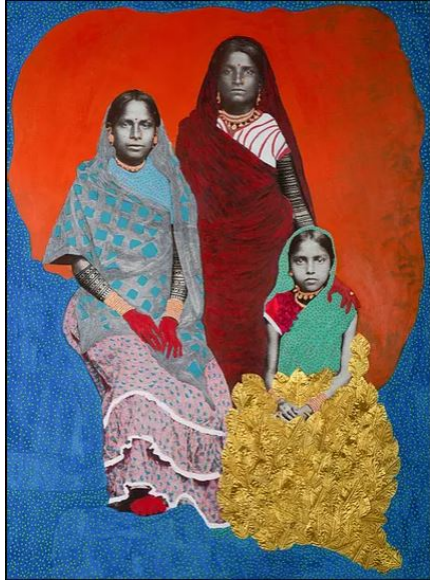
Oil on canvas

Courtesy of the Wallace Williams Collection

Now a full-time painter, Ronald Jackson previously served as an Army Ranger. While Jackson's paintings feature stylized patterns, there is often a story behind his works.

In the artist's words:

This painting references one of my older sisters who died in her late twenties... when I was a little kid. My prominent memory of her was her blonde afro in the seventies. I would occasionally see black women with blonde hair growing up and it would remind me of my sister. I would not consider the likelihood of women dying their hair, I figured they were special or unique women as I considered my big sister special and unique. This painting contrasts the light hair with the dark skin of the woman, just as the little girl's dress gives contrast to the wearer that is beyond the age of such attire... suggesting that Black girls for various reasons often had to quickly transition into adulthood, without enjoying a full childhood of just being a little girl.



Renluka Maharaj

American, born 1976, Trinidad and Tobago

Susie, Sero, Bebe

2020

Mixed media on canvas

Courtesy of the artist

Renluka Maharaj's artistic practice draws on her Indian and Trinidadian roots, giving voice to those often silenced and traumatized by colonialism.

In the artist's words:

I wish for the viewer to learn something or at least be open to learning about a history that has affected millions of people and has caused generational trauma. I want the viewer to see beyond their eyes and trust themselves to know that the beauty that is so profound in the work is also very complex. I want them to be curious and go out on their own to find out more and to really learn to appreciate brown skin on white walls



Kristen Cliffler

American, born 1967, Akron, Ohio

Homework

2020

Ceramic and cast glass

Courtesy of the artist

Here, Kristen Cliffler uses glass to form a hammer that represents the difficult yet often invisible work of creating and maintaining a home. For her, the title “homemaker” is beautiful and honorable.

In the artist’s words:

For me, “Homework” is about the delicate yet difficult work of building and keeping a home. And about the moments that are repeated over and over: the layers of tasks and the moments of intimacy. The entanglement we find ourselves in building a home. All of that is embodied by the almost suffocating density of the cherry blossoms. The cherry blossoms serve as symbols of the beautiful and fleeting moments in life.

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Hannah Zimmerman

American, born 1992, Cincinnati, Ohio

Keeper of Half Thoughts

2021

Gouache on paper

Courtesy of the artist

Hannah Zimmerman's paintings bring a sense of balance to a wide variety of elements and bright patterns.

In the artist's words:

My paintings use vintage and contemporary source material to bring together disparate time periods and explore the intersection of femininity and domesticity. Working with a variety of objects and found images, the paintings engage with internalized expectations of traditional feminine roles as I navigate generational history alongside my own lived experiences.



Quinn A. Hunter

American, born 1994, Charlotte, North Carolina

What a Paradise

2021

Cloth, glass, beads, and jacquard woven images
Courtesy of the artist

A recent Ohio University graduate, Quinn Hunter's textile works document the past while also celebrating and bringing to light marginalized figures otherwise lost in mainstream culture.

In the artist's words:

This work seeks to contextualize the cause and effect relationship to the myth that brought Black southerners to the north by the hundreds of thousands. Laying the promise of "The Garden of the West," next to the 1950s destruction of Black infrastructure, and the contemporary resilience of Black Detroiters creating the community to find a way through. Seeking, finding, and making a Paradise in the liminal space of a displaced people.



April D. Felipe

American, born 1981, New York, New York

In the Flood We Hope Not to Drown

2018

Porcelain, underglaze, pastels, cotton thread, fabric, acrylic, and paper

Courtesy of the artist

April Felipe teaches at the Dairy Barn Arts Center in Athens, Ohio. She uses patterns and color to punctuate her monochromatic relief sculptures.

In the artist's words:

Through collaging I create an abundance of varied textures and collected marks. The layering aspect allows me to hide and reveal information, much like real history. The imagery of hair relates to our personal histories and those of our immediate family. Patterned drips flow across the tile. These patterns reference historical faux tile floors from the Caribbean. These faux tiles are a powerful symbol of colonialism. In this sea of hair, I think about how belonging to a mixed-race culture, we are still trapped by anti-black and indigenous colonial ideals. The hands are reaching out, trying not to be lost.



Gavin Benjamin

American, born 1971, Georgetown, Guyana

Head of State, #14

2020

Analog photography, appropriated images, and mixed media on panel

Courtesy of the artist

Gavin Benjamin repurposes visual strategies that have been used to depict powerful people, turning them towards more personal imagery.

In the artist's words:

Head of State takes inspiration from my family and friends, honoring their lives and ancestry while marrying today's culture with the past. It's a colorful world, conjuring an intersection of media, fashion, politics, pop culture, and design.



Amber D. Kempthorn

American, born 1978, Akron, Ohio

No Ordinary Blue (after Guston)

2019

Acrylic, gouache, watercolor, and graphite on paper

Courtesy of the Bonfoey Gallery

Cleveland Institute of Art drawing professor Amber Kempthorn's works feature seemingly unrelated objects together, inviting the viewer to try to make their own meaning.

In the artist's words:

"Stationary Figure" by Philip Guston inspired this drawing. In Guston's painting, a giant one-eyed figure lays smoking and staring at the ceiling. Black night shows through a window and a clock tells the time, somewhere



near 1:30 a.m. The clock in my drawing is ticking toward 3:00 a.m. An insomniac myself, this is most often the hour I am abruptly awakened by an active mind; my thoughts turning over the worries many of us share like work (tools), loved ones (a flannel shirt), and the unknown. Imagine the drawing's edges are like the

borders of the mind. Each a workspace, a harbor, a bedroom, whose "wall" (in this case) is depicted with fading floral wallpaper, an allusion to Bruce Springsteen's "Darkness on the Edge of Town" album cover. Night and the mind are spaces for contemplation, where, as Springsteen sings, "... in the darkness, there'll be hidden worlds that shine."

Philip Guston. *Stationary Figure*, 1973. The Metropolitan Museum of Art 1992.321.2



Courtesy of

Adrienne Slane

American, born 1985, Chesterland, Ohio

Connections

2021

Collage on paper
the artist

Adrienne Slane gathers inspiration from many sources, including the natural environment, which she explores through hiking and combing the beach near her home in rural Ohio. The materials for her hand-cut collages come from antique illustrations and decorative papers.

In the artist's words:

"Connections" is inspired by traditional women's crafts such as paper silhouettes, folk quilts, and scrapbooks. It honors this history of craft practiced by women who were largely denied the opportunity to seriously pursue the recognized fine arts. These women cut and gathered scraps of fabric and paper to create images that reflected their daily lives, their environment, and their folk histories. This collage reflects the beauty and interconnectivity of nature in a time when our environment is in crisis. The paper was sourced from old books, letters, and ledgers.



Mahwish Chishty

Pakistani and American, born 1980, Lahore, Pakistan

Untitled

2013

Gouache, tea stain, and photo-transfers on masonite

Courtesy of the artist

Mahwish Chishty teaches at the University of Massachusetts in Amherst. She uses her training in historic South Asian painting to share the challenges of today's complicated geopolitical affairs.

In the artist's words:

My artistic research combines my interest in Pakistani traditional folk art/culture and contemporary politics as it relates to the US/Pakistan relationship. The drone series is inspired by my visit to Pakistan in 2011. I am creating formal paintings that depict contradictions and irony within their pictorial coding. Starting from a silhouette of an Unmanned Aerial Vehicle, I paint colorful folk "truck art" imagery on these war machines to give them a second skin that opens a dialogue about Pakistani culture.



Nick Stull

American, born 1984, Iowa City, Iowa

Liz Morrison

American, born 1986, Ann Arbor, Michigan

Vessel vs Air 7

2020

Oil and aerosol on canvas

Private Collection of Angela Smith

Vessel vs Air 5

2020

Oil and aerosol on canvas

Private Collection of The Hebdo Family

Vessel vs Air 3

2020

Oil and aerosol on canvas

Private Collection of Angela Smith

Vessel vs Air 16

2020

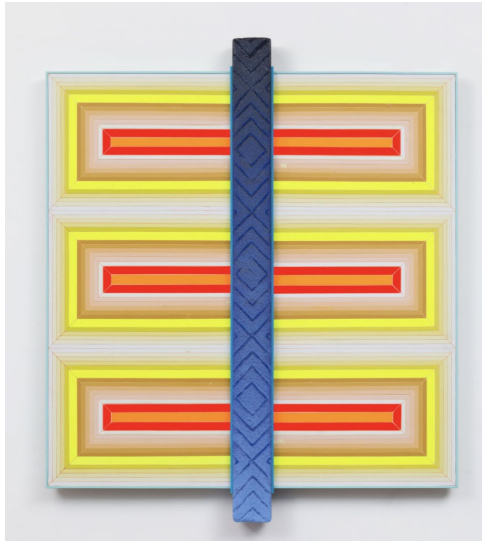
Oil and aerosol on canvas

Courtesy of the artists

Columbus-area painters Nick Stull and Liz Morrison collaborated on a series of images of hooded figures.

In the artists' words:

These paintings, originally created for a larger body of artwork titled "Vessel Verses," are an exploration of vessels and the stories they carry. In these works, both figures and objects serve as vessels: the hooded coats are physical vessels that hold the person, whereas the individual is a conceptual vessel that holds the self, mind, and spirit. Weaving multiple styles emphasizes the separation of the vessel's interior from its exterior environment. Together, they narrate the traveler's physical and philosophical journeys through life.



Jason Revok

American, born 1977, Riverside, CA

_01_3R_3/21

2021

Oil enamel and synthetic polymer on wood mounted to a steel frame

Private collection, courtesy of Jon D. Croel

Self-taught Detroit-based artist Jason Revok creates precise works from found materials.

In the artist's words:

The assemblage works have held an ongoing presence in my practice since 2012 when I first lived in Detroit and utilized found wood and metal scraps to create layered groupings of raw material and paint. The works developed further in 2014 when they shifted from collages of found materials to concentric patterns made from precise cuts of wood created entirely in the studio. I recognize a sentiment that seems to merge the human hand—and as an extension, the body and mind—with technology, existing at a place where the organic and the algorithm meet. When I first started working on the assemblages, I wanted to take the chance to reimagine myself as a person and not be defined by my past.



Dalena Tran

American, born 1992, Salt Lake City, Utah

All Things Found

2012

Single-channel video (HD, color, sound), 3:51 runtime

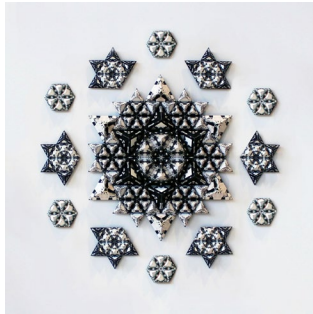
Music by Clément Fortin

Courtesy of the artist

Dalena Tran is a multimedia artist and filmmaker whose immersive works activate the senses with combinations of sound and imagery.

In the artist's words:

This work is a study of motion, form, and materiality. How might their relationships emerge when dealing with what is digital: amorphous, non-physical, and “dematerialization” of the material? How could the technology behind the moving, digital image be made visible?



Nicki Crock

American, born 1986, Pittsburgh, Pennsylvania

Sphaera

2018

Digitally altered found photographs

Courtesy of the artist

Columbus-based artist Nicki Crock makes work that explores place and transformation through a variety of media including sculpture, installation, and performance.

In the artist's words:

All of the photos that make up this sculpture came out of antique malls from all over the midwest and east coast, from Ohio to Georgia. I'm obsessed with these old photos. How did they end up in an antique store? What are these peoples' stories? I want to know what their lives were like but it's a complete mystery. I like to imagine that when I make my sculptures, I'm giving them a new home and community.



Liz Maugans

American, born 1967, Lakewood, Ohio

Cushion BLOWS

2020

Acrylic, spray paint, fabric, and wallpaper on canvas
Courtesy of HEDGE Gallery

Northeast Ohio artist Liz Maugans' paintings are multilayered compositions, often connected to lived experiences.

In the artist's words:

"Cushion the blow" is a phrase that has always been strange to me. It suggests that there is an alternative landing for coping with tragedy, difficult change, or upsetting news. It is arrogant to say that we can feel someone's pain. It is something quite different to recognize that, no matter how sympathetic we are, we will never actually know what a person has felt. It reminds us of what we have collectively and individually endured, not only during this past year but in our past histories and those that are to come.



Josie Love Roebuck

American, born 1995, Dalton, Georgia

*I Am Biracial: 49% England, Wales, and
Northwestern Europe*

2020

I Am Biracial, 2020,

*(24% Nigeria, 10% Cameroon, Congo & Southern Bantu People, 6% Mali,
and 3% Ghana)*

2020

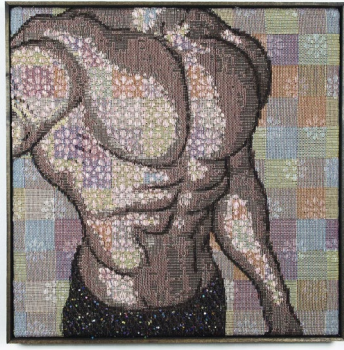
All works acrylic, oil pastel, charcoal, fabric, and yarn on unstretched canvas

All works courtesy private collection, Vienna, Austria

University of Cincinnati alum Josie Love Roebuck creates compositions that blend realism, materiality, and decoration. These visually compelling works draw on Roebuck's lived experiences.

In the artist's words:

The "I Am Biracial" series was created in search of my racial identity. Using the results of my DNA tests, the portraits allow me to take control through patchwork, fiber, colorful oil pastel, and acrylic. These works reveal that I am more than my skin color, that I deserve more than assumptions, and I will not be put under a microscope without my permission.



Trey D. Gehring

American, born 1990, Baton Rouge, Louisiana

#tbt

2017

Jacquard tapestry in cotton, polyester, and rayon

Courtesy of the artist

Textile artist and Kent State University faculty member Trey D. Gehring employs materials and techniques that have been used for generations to explore very contemporary issues.

In the artists' words:

The "Musclebound" series presents the male body as a decorative object, appropriating images that individuals share of themselves on the social media outlet Instagram. The works explore themes of identity, gender, masculinity, and queerness.



Jay Constantine

American, born 1953, Cleveland, Ohio

Memorial Portrait: Elizabeth Cady Stanton

2019



Memorial Portrait: Langston Hughes

2019

All works oil on panel

All works courtesy of the artist

Jay Constantine uses thin layers of oil paint on wood panels in the style of European painters from the 1500s.

His themes encourage reconsideration of the past and how it is remembered.

In the artist's words:

[On "Elizabeth Cady Stanton"] The painting presented here memorializes Elizabeth Stanton, a pioneer in fighting for the equality of women, who endured discrimination not only because of gender but also due to anti-atheist bias in America.

[On "Langston Hughes"] The painting presented here memorializes an individual who endured discrimination not only because of racial prejudice but also due to anti-atheist bias in America. Langston Hughes was not only questioned about communism but also his views on atheism during the McCarthy Trials.



Caitlin Keogh

American, born 1982, Anchorage, Alaska

Blank Melody: Pearls

2018

Acrylic on canvas

Courtesy of Pizzuti Collection, Columbus

Brooklyn-based artist Caitlin Keogh's paintings use the language of commercial illustration with bold matte colors to explore issues of gender and representation.

In the artist's words:

I think looking at historical painting influences my interest in gender. There's a sense of absence as a woman painter. That absence is not accurate—there were, of course, women painters—but the woman painter was outside the historical frame. I identify with a slightly nebulous art-historical or artistic figure.



Loraine Lynn

American, born 1987, Toledo, Ohio

Stutter (run on)

2021

Acrylic yarn on cloth

Courtesy of the artist

Baldwin Wallace professor Loraine Lynn's textile works are riotous with color and texture. While she purposefully creates playful artworks to entice and delight the viewer, they also have a deeper meaning.

In the artist's words:

A stutter can be considered a hiccup or clumsy pause in speech. These interruptions happen in all facets of life. This work visually considers the concept of awkward pauses. Within this pause, a sense of joy can be felt by the viewer through materiality, color, and tactility. The bold and tactile materiality gives the viewer a sense that they are touching it. They can feel it in their mind, visualizing the texture, and the feel of it and imagine the feel of running their hands over the surface. A simple moment of giving in to the senses can be a moment spent in joy.



April Sunami

American, born 1980, Cincinnati, Ohio

In the Beginning...

2021

Cowrie shells, metallics, paper, and textured acrylics

Courtesy of the artist

Columbus area mixed-media artist April Sunami has depicted strong marginalized female figures throughout her career.

In the artist's words:

This is a part of a larger series of paintings that I started in 2020 called the Power Series. The work in the Power Series features a black gesso background and plays with textures, patterns, and materials meant to signify the figure's power and strength. Many works in this series include materials such as gold leaf and Swarovski crystals to further underscore the wealth of resources. Years ago I had the pleasure of sitting on a panel with Willis Bing Davis. He said something that changed how I thought about art forever. Sometime in his career, he started gessoing his canvases black as a way to undermine the narrative that all art starts from a blank white canvas. In this work, I also use black as my starting point. You are the dream baby features cowries shells and gold patterns interwoven throughout the figures' hair and dress. She looks out—returning her gaze at the viewer in an act of reclaiming her power.



Kyla Zoe Rafert

American, born 1980, Newark, Delaware

Pastoral Reverie

2020

Acryla-gouache and serigraphy on cradled panel
Private collection

Kyla Zoe Rafert screenprints the patterned wallpaper after carefully drafting the figures in gouache. The themes come from her interest in historic paintings.

In the artist's words:

Perhaps this girl is an idle shepherdess who, rather than being seduced by a scheming country boy and losing her sheep, as a result, has exacted revenge on the wolves and sequestered her sheep safely inside. The painting within the painting references the moral signaling seen in many lover's scenes in eighteenth-century pastoral paintings and is likewise a commentary on the general psychological minefield that characterizes female adolescence. It is inspired by several kitschy François Boucher paintings, whose squishy love scenes of rosy-lipped enchanted lovers are utterly barfworthy, but whose rendering of foliage is commendable.



François Boucher. *Washerwomen*, 1768. The Metropolitan Museum of Art, Gift of Julia A. Berwind, 1953,225.2



Joann Quiñones

American, born 1973, New York, New York

Vejigante: Mulatto

2021

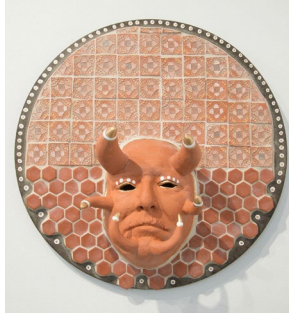
Terra cotta, underglaze, decals, wood, and paint

Vejigante: Mestizo

2020

Terra cotta, colored terra sigillata, grout, wood, gilding, and paint

All works courtesy of the artist



Joann Quiñones draws on a long tradition of ceramic tile work and relief sculptures, like those made in Italy in the 1400s, but she imbues them with the very contemporary concerns of racial politics and identity.

In the artist's words:

These masks are based on the masks worn by Vejigante, folkloric figures in Puerto Rico's version of Carnival. I use lifecasting as a way to bring humanity back to the racial "other," the outcast, the one who is required to wear a mask to function in society at large. Mulatto and Mestizo are terms associated with a Spanish racial classification system. The masks remind me of the way cultures clash and individual bodies are expected to hold these conflicts.



Katy Richards

American, born 1989, Cleveland, OH

Bloom

2019

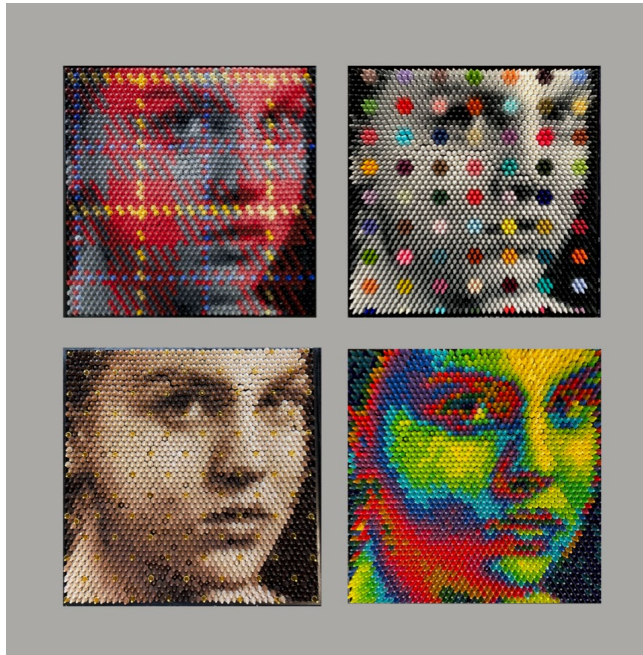
Oil on panel

Courtesy of HEDGE Gallery

Northeast Ohio painter Katy Richards creates jewel-like paintings, each an intimate detail of a person, rendered in exquisite detail.

In the artist's words:

My paintings create an intimate space where the viewer can closely look upon the body. The vulnerability of the body is laid bare. The work speaks to our shared corporeality and desire for connection with one another. With the lace, I was thinking about ornamentation, how we decorate our bodies with tattoos or piercings and what that can say about ourselves. Lace is viewed as something so delicate and feminine and tattoos are typically seen as something tough. I liked the juxtaposition of how the materials are read, but also their similarities in imagery.



Christian Faur

American, born 1968, New York, New York

Melodie 86 (Solarized)

2021

Melodie 85 (Gold dot grid)

2021

Melodie 79 (Colored dots)

2019

Melodie 73 (Plaid)

2017

All works hand-cast encaustic crayons

All works courtesy of the artist

Denison University professor Christian Faur studied mathematics before focusing on visual art.

In the artist's words:

Taking a cue from the modern Pop artists, [like Andy Warhol], I have set out to create one hundred individual crayon portraits of my daughter "Melodie" with the intention to push the boundaries of the crayon technique that I have developed. I started by deconstructing the original photograph into a numerical "map" which formed the foundation for all subsequent works. I utilized techniques from weaving and digital effect filtering to create a system for each work that explored a different pattern and color scheme. Holding the image constant has allowed me to explore many different visual possibilities and see how they compare to one another.



Andy Warhol. *Jackie*, 1964. Gift of Monroe Meyerson 1972.4



Emily Moores

American, born 1984, Cincinnati, Ohio

Camp Out

2021

Paint and paper



Sunset

2021

Paint, plastic, and paper

All works courtesy of the artist

Emily Moores manipulates and layers paper to create complex compositions. While abstract, her works draw on moments and experiences.

In the artist's words:

[On "Camp Out"] Ants crawl across my hand, small and delicate. Laughter and the smell of food fill the air. Lay back and watch the sky. Relaxing. Day-to-day life is far away. Conversations and stillness join together.

[On "Sunset"] I am here, while evening is around the corner. Night-time chirping slowly progresses. Stillness sets in as glow bugs dance in the distance. The world is ending. The world is beginning. I am calm, but life is all around me.



Rufai Zakari

Ghanaian, born 1990, Nima (Greater Accra), Ghana

Haske

2021

Single-use plastic and embroidery

Courtesy of the Artist and Ross-Sutton Gallery

Trained at the Ghanatta College of Art and Design in Accra, Rufai Zakari has exhibited in Accra, Dubai, and London. Zakari works with single-use plastic to create portraits of women in contemporary Ghana.

In the artist's words

"Haske" is a borrowed word from the Hausa tribe in Nigeria and West Africa. It means light, bright, or shine...I am a child of my community and I use art to change the perception of it, but also to fight for my country and continent. Art contributes to positive change. Art can be a tool to change and also transform society.

My work examines consumerism, environmental pollution, trade, and labor. The material I use in my work is single-use plastic bags...I'm trying to find the beauty in what people see as trash.