

# Collage and Assemblage

# *COLLECTive Concerns: Collage and Assemblage*

Works by

Elaine Crivelli, Len Davis, Kristy Deetz,  
Virginia Derryberry, Reni Gower, Craig Hill, Errin Ironside, Sue Johnson,  
Axelle Kieffer, Edwin Shelton, and Michele Stutts

## ***COLLECTive Concerns: Collage and Assemblage***

Eleven artists explore collage and assemblage  
as a coping mechanism, siren call, or cautionary warning for collective concerns that impact our culture.

Their “collections” are focused on environmental, emotional, and societal stressors;  
collective concerns that address climate change, covid, grief, identity, and politics.

Whimsical to macabre; refined to raw, poetic to strident;  
these intimate works pack a hefty punch that belie their small scale.

Assembled from discarded but highly curated materials,  
each artist presents a unique collection of works  
that speak to the challenges posed by unprecedented times.

Presented in collective groupings or grids,  
the exhibition includes wall mounted and pedestal situated works.

Venue provides one way shipping to following venue.

Reasonable booking fee.

Affordable shipping in easy-to-manage boxes.

For more information

Contact: Reni Gower

[rgower53@Comcast.net](mailto:rgower53@Comcast.net)

(804) 550-2616



Sue Johnson / Richmond, VA



*Hall of Portraits from The  
History of Machines Series*  
Mixed Media Collage / Image  
Transfer / Acrylic on panel  
12" x 9" / Each  
42" x 57" / Grid  
2020-21



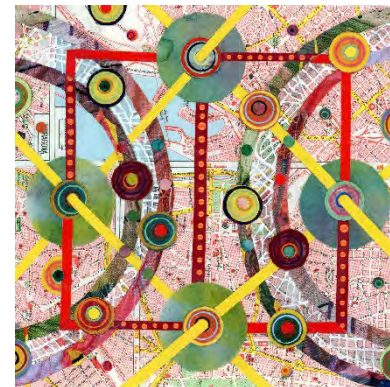
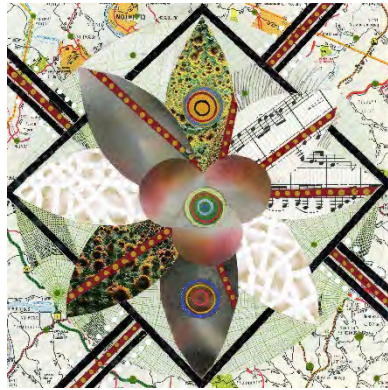
## Len Davis / Los Angeles, CA



*A Thousand Words Series*  
 8" x 5" / Each  
 20" x 41" / Grid  
 Collage / Graphite /  
 Newsprint on panel  
 2010 - 2013



## Reni Gower / Mechanicsville, VA



*Covid Collage Series*  
Collage / Acrylic paint on paper  
13¼" x 13¼" / each  
47¾" x 47¾" / Grid  
2020-2022



## Craig Hill / Gambier, OH



*Collage / De-Collage Series*  
Mixed Media / Collage on panel  
10" x 10" / Each  
36" x 52" / Grid  
2017



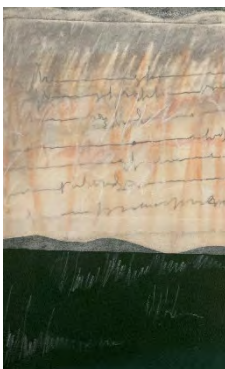
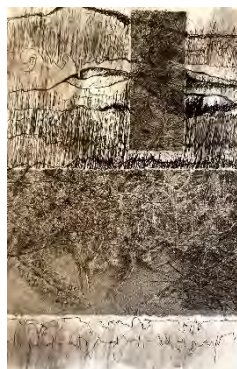
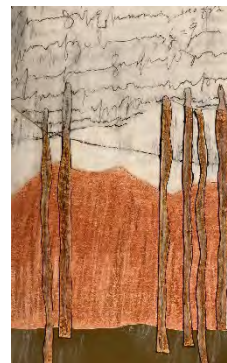
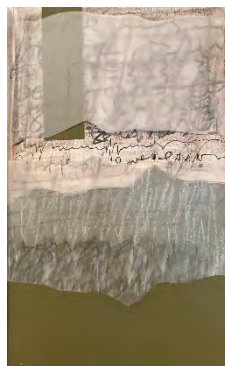
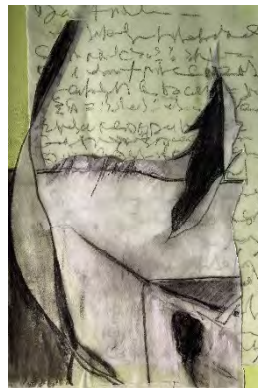
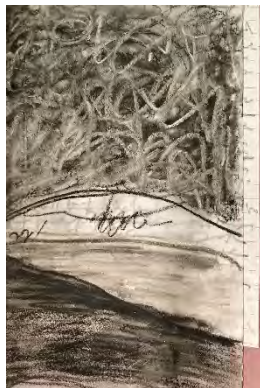
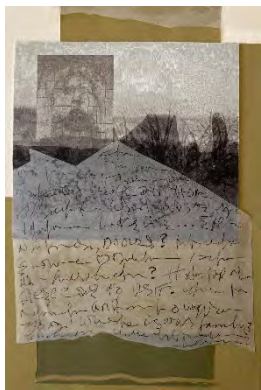
# Virginia Derryberry / Asheville, NC



*Truth to Tell Series*  
Dimensions Variable / Each  
46" x 43" / Grid  
Collage / Found Objects on  
canvas  
2017 - 2023

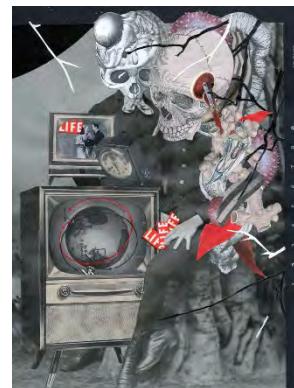
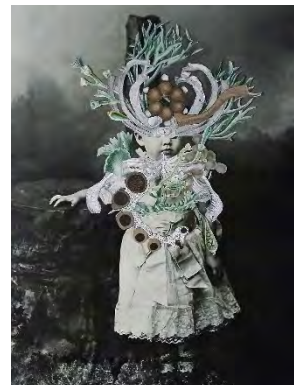


# Elaine Crivelli / Philadelphia, PA



*Letters to My Sister Series*  
Dimensions Variable / Each  
54" x 65" / Grid  
Collage / Mixed Media  
2021-2023

## Axelle Kieffer / Savannah, GA



*Portraits and Mechanism of Death Series*

15" x 12" / Each

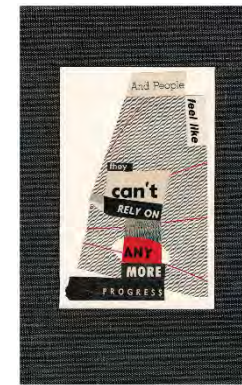
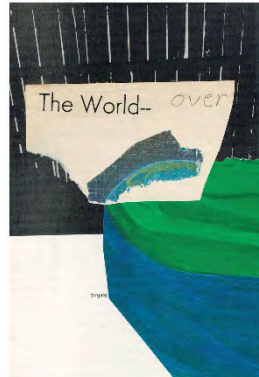
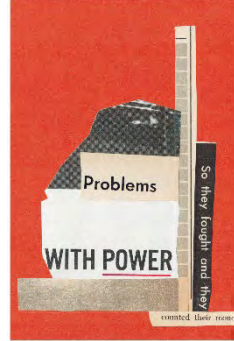
33" x 72" / Grid

Paper, photographs, book covers

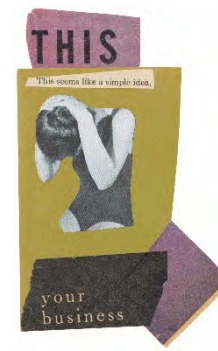
2017 - 2023



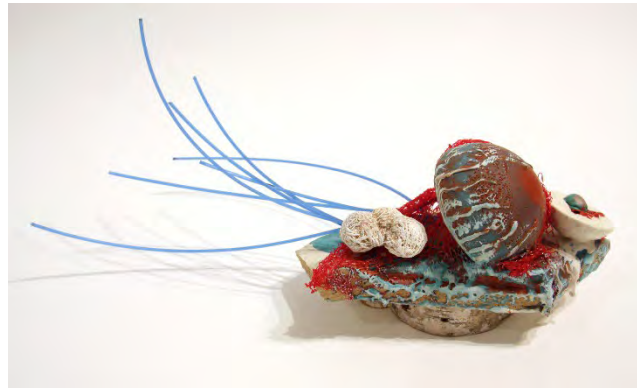
# Errin Ironside / Kalamazoo, MI



*Central Conversations Series*  
8" x 6" / 12" x 9" / each  
34" x 42" / Grid  
Found Paper / Book Covers on  
panel  
2020 - 2023



## Kristy Deetz / DePere, WI



*Specimens Series*  
Encaustic and found  
materials  
Dimensions Variable  
2022-2023

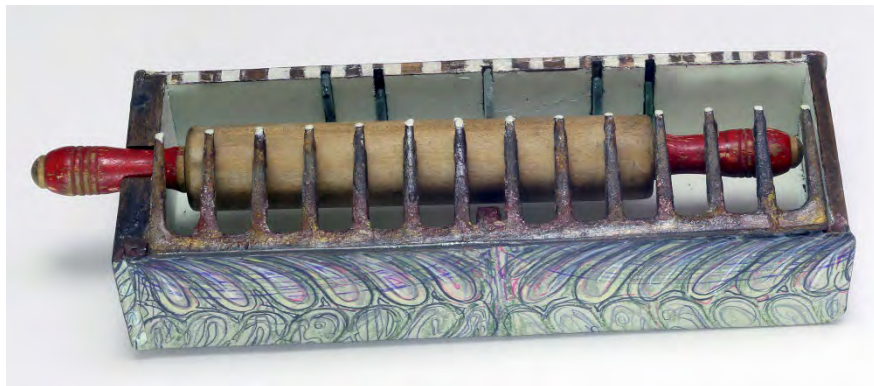
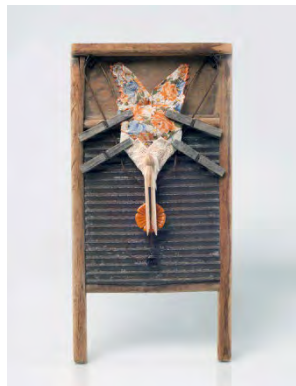




## Michele Stutts / Chicago, IL



*Assemblage Series*  
Found Objects  
Dimensions Variable  
2018 - 2023



## Edwin Shelton / Michigan City, IN



*Poupee Series*  
Discarded objects covered  
with fabric, upholstery  
thread, fluorescent paint,  
paper mâché, faux jewels,  
and glitter  
Dimensions Variable  
2023



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## **COLLECTIVE CONCERNS: COLLAGE AND ASSEMBLAGE**

### **FACT SHEET**

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Eleven artists explore collage and assemblage as a coping mechanism, siren call, or cautionary warning for collective concerns that impact culture. Their “collections” are focused on environmental, emotional, and societal stressors; collective concerns that address climate change, covid, grief, identity, and politics. Whimsical to macabre; refined to raw, poetic to strident; their intimate works pack a hefty punch that belie their small scale. Assembled from discarded but highly curated materials, each artist presents a unique collection of works that speak to the challenges posed by unprecedented times.

#### **SIZE OF EXHIBITION:**

Approximately 100 - 150 running feet (walls) + open areas for pedestal works.

Exhibition may be sized to suit your gallery specifications.

#### **NUMBER OF WORKS:**

93 small wall mounted works / 31 small works to be installed on pedestals, shelves or in cases.

- Pedestals, shelves, or cases provided by the venue. Pedestal bonnets preferred
- Condition Report with detailed installation instructions travels with exhibition
- Special installation hardware travels with exhibition
- Catalog (1) travels with exhibition

#### **ADDITIONAL SUPPORT MATERIAL PROVIDED BY VENUE:**

Signed contract, pedestals (with bonnets preferred), invitations, mailing, e-vite, gallery signage and labels, press material to appropriate media list, reception, installation / de-installation / repacking, security (guard/gallery attendants during the day - alarmed doors/windows at night), onsite insurance with transit insurance to next venue, and a non-refundable fee of \$2500 - paid at point of booking.

#### **TRANSPORT:**

Packed in reusable museum quality boxes

Each venue to provide one-way insured shipping to the next venue

- Free shipping estimates available through –
- Artisan, Inc / Contact Shlomo Ben-Yaacov: [artisansshipping10@gmail.com](mailto:artisansshipping10@gmail.com) / 917-613-0338
- TCI International / Contact India Crawford: [india@shippingmadesimple.com](mailto:india@shippingmadesimple.com) / 813-685-7399
- See prospectus for detailed box information
- Art Handler Preferred (may require a 53' cab / truck) / May ship FedEx upon approval
- If shipped FedEx Ground using Shipper's FedEx Account # (VA – WA) +/- \$1292 (6-days)
- If shipped FedEx LTL Freight using Shipper's FedEx Account # (VA – WA) +/- \$933 (6-days)
- Cost and transit time will vary – dependent upon distance

#### **AVAILABLE ON REQUEST:**

High Resolution Digital Image Files / Press Packet

Gallery Talk / Panel presentation / workshops by artist(s) when funding permits

Extra Catalogs / Available at venue expense (link pending)

#### **ITNERARY:**

***Available September 2023 and beyond***

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## **COLLECTIVE CONCERNS: COLLAGE AND ASSEMBLAGE**

### **BOX AND CARE SHEET / (L x W x D)**

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1 box @ 24" x 18" x 18" @ 30 pounds @ \$67	(Box 1 – Crivelli)
1 box 21" x 15" x 16" @ 15 pounds @ \$53	(Box 2 – Davis)
2 boxes @ 24" x 12" x 18" @ 15 pounds / each @ \$54 / each	(Boxes 3, 4 – Deetz)
2 boxes @ 24" x 18" x 18" @ 15 pounds / each @ \$67 / each	(Boxes 5, 6 – Deetz)
1 box @ 24" x 18" x 18" @ 30 pounds @ \$67	(Box 7 – Derryberry)
1 box @ 20" x 20" x 20" @ 35 pounds @ \$68	(Box 8 – Gower)
1 box @ 18" x 18" x 18" @ 30 pounds @ \$58	(Box 9 – Hill)
1 box @ 16" x 12" x 12" @ 10 pounds @ \$27	(Box 10 – Ironside)
2 boxes @ 21" x 15" x 16" @ 15 pounds @ \$53 / each	(Boxes 11, 12 – Johnson)
2 boxes @ 20" x 20" x 20" @ 9 pounds / each @ \$68 / each	(Boxes 13, 14 – Kieffer)
4 boxes @ 22" x 18" x 18" @ 15 pounds @ \$66 / each	(Boxes 15, 16, 17, 18 – Shelton)
3 boxes @ 17" x 11" x 11" / 10 pounds / each @ \$26 / each	(Boxes 19, 20, 21 – Stutts)
2 boxes @ 21" x 16" x 15" / 12 pounds / each @ \$53 / each	(Boxes 22, 23 – Stutts)
1 box @ 17" x 16" x 5" / 5 pounds @ \$20	(Box 24 – Support Materials)

**Total # Boxes:** 24 – **Total Weight (lbs):** 377

**Total Cubes / Volume of Boxes Stacked:** 81 cubic feet / Freight Shipping Class 70 / NMFC # 16180

**Total Value Artwork:** \$59,750.00 – Total Value

#### **SHIPPING BY ART HANDLER PREFERRED**

Free Shipping Estimates Available from Artisan, Inc

Contact: Shlomo Ben-Yaacov @ [artisanshipping10@gmail.com](mailto:artisanshipping10@gmail.com) / 917-613-0338  
or TCI, International

Contact: India Crawford @ [india@shippingmadesimple.com](mailto:india@shippingmadesimple.com) / 813-685-7399

#### **Shipping via FedEx Ground upon approval**

If shipped VA – WA using the Shipper's Fed Ex Account # (Total Estimate: +/- \$1292 @ 6 days)

#### **Shipping via FedEx LTL Freight**

If shipped VA – WA using the Shipper's Fed Ex Account # (Total Estimate: +/- \$933 @ 6 days)

Actual cost will vary by distance

**Shipping Insurance provided by Outbound Shipping Venue**

Estimate Updated June 2023

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### **Transport / Storage / Care of Works**

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- Wear white cotton gloves when handling unframed works. (Gloves provided)
- Use a climate-controlled van for shipping or FedEx Ground or FedEx LTL Freight
- Ask for an early-evening pickup to minimize the time work spends in transit
- Store away from direct heat, out of direct sunlight, in a climate-controlled storage room
- Save all packing materials for repacking
- Consult Condition Report / Installation Instructions for repacking guidelines



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**ELAINE CRIVELLI**

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Over the years, I have worked in various media that include sculpture, drawing and photography. My themes often focus on familial connections and influences derived from childhood memories, cultural links to the past, the remembrance of love ones lost, or present-day interactions. My newest series, *Letters To My Sister*, remembers a brilliant life cut tragically short by the debilitating mental disease, Frontotemporal Dementia. My sister died on December 27, 2019. Three months later, I was isolated from family because of COVID. While sheltering in place, I turned to journal writing. In

the solitude of my home, I focused on the grief I felt deeply as I tried to find solace and peace through writing. During the quiet days, I wrote letters to remember her love of the natural world, her brilliance as a scholar and writer in the field of public health, and her devotion to helping others navigate paths of their own well-being. I also recalled our connection as sisters, the bonds we shared, the secrets we kept, and her tragic end. In so doing, a more spiritual connection evolved between us.

The intimate collages in *Letters to my Sister* are visual documentations of the letters I wrote during that time. They are not literal interpretations, but rather conceptual imaginings of what our conversations would look like if two people could communicate between a spiritual and physical world. To simulate these realms of existence, I combined assorted drawing media with layers of photos from past work, translucent layers of vellum, and printed papers. By making these works, I am able to keep alive a vital link with a loved one who has passed.

**BIO:** Elaine Crivelli is an artist, educator, administrator, curator and writer. As an artist, her work has incorporated mixed media sculpture, installation, photography, drawing, collage and printmaking. Her artwork has been exhibited internationally in England and China and from coast to coast in the United States. Her work is included in numerous collections, including the Free Library of Philadelphia; Tasis, the American School in England; and The Addison Gallery of American Art. As an art educator / administrator, she has taught studio art, art history, interdisciplinary studies and curatorial practices at the Delaware Art Museum, University of Delaware, University of the Arts, Savannah College of Art and Design, and Kutztown University. She has also chaired two art departments (The American School in London and the Phillips Academy, Andover) and she launched the low-residency graduate program at Moore College of Art and Design. As an independent curator, she has co-curated exhibitions for Philadelphia Sculptors that include *Shelter*, at DaVinci Art Alliance – 2018, *Flow*, an international exhibition of floating sculptures, at Independence Seaport Museum - 2019, and *Voices and Visionaries*, at the Cherry Street Pier - 2021. Her current project *Seeing America: Visions for Tomorrow* is in collaboration with the National Liberty Museum, Philadelphia, PA and is scheduled to open in May, 2024. Crivelli holds an MFA from the University of Delaware and a BFA from West Chester University, PA.

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**LEN DAVIS** [www.lendavis.com](http://www.lendavis.com)

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I work in assemblage, collage, drawing, and works on paper. With the human figure present, my themes address everyday life issues and offer coping strategies for the human condition. My concepts vary from emotional expressions, responses and outcomes that include anger, chance, fear, happiness, hate, hurt, jealousy, love, regret, risk, or vulnerability, as well as identity and perception. I have an eclectic taste. My style incorporates illustration, mixed media and vibrant color with the human figure in an action-type, comic book, expressive pose and/or movie poster-like look and feel. My work is like a pizza with everything on it. Once you take that first bite, you're inundated with flavor. That's what I strive for in my work...because life hits you all at once. For relatability, I occasionally insert my past experiences into my art, as I believe some of my experience parallel others. My premise is to lure the viewer in. Once in, they are asked to reflect or question their ethics, whether they be disquieting or neutral.

My series, *A Thousand Words* explores the interplay between the figurative and the literal. It consists of 100 8" X 5" collages that incorporate drawings of peoples' faces drawn on text-filled newsprint pages. Looking at the portraits, viewers feel the emotion the facial expressions convey. In contrast, the text or identity markings surrounding the faces explain the emotion. Either way, viewers are provided a mental picture, one that illustrates the metaphor, *a picture is worth a thousand words* while literally being depicted on a thousand words.

**BIO:** Len Davis is an independent artist living in North Hollywood, CA. For over 20 years, he has exhibited his work nationally from coast to coast at museums, university galleries, and art centers, including solo exhibitions at Holter Museum of Art, Morris Grave Museum of Art, Hyde Art Gallery, Northwest Florida State College, and Kansas State University, to name a few. He has been a guest speaker and workshop presenter nationwide as well. He has also been a set decorator for numerous films and television shows that include Netflix's "The Lincoln Lawyer", "The Upshaws", and "Lucifer"; SHOWTIME's "The L Word; Generation Q" and "The Affair"; HBO's "Westworld" and "Insecure"; ABC's "Grey's Anatomy"; and WB's "Two and a Half Men" and "The Big Bang Theory". He has received numerous awards and his work is represented in many corporate / private collections. He earned a BFA from East Carolina University, Greenville, SC. As a child, he liked to draw and create stories inspired by cartoons and comic books. In 10<sup>th</sup> grade, his art teacher took his class to the Philadelphia Museum of Art to see the 1985 Marc Chagall exhibit. With hundreds of colorful works on display, he attributes that trip as the pivotal moment he knew he wanted to be an artist.



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**KRISTY DEETZ** <https://kristydeetz.com/>

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*Specimens* are three-dimensional paintings that combine encaustic (warm wax and pigment) with natural materials and trash I find on my daily walks. These hybrids are the physical byproducts of conceptual experiments on a post-apocalyptic environment, one where nature has evolved. By fusing the found materials with plants, fungi, rocks, and skeletal remains, *Specimens* are a unique way to synthesize and positively reshape environmental pollutants. I use encaustic to bind these materials together as it can be manipulated to mimic many surfaces and substances found in

nature. In the spirit of Fluxus, *Specimens* are political, experimental, playful, often humorous, and emphasize the practice and process over the product. Usually completed in an hour but no more than a day, the content of each piece unfolds during its making. The objects are intended to ask the viewer to determine the validity of the “artwork” and their response to an environmental statement. The objects invite the viewer to make their own existential DIY proposals.

During extraordinary times impacted by climate change, economic stressors, pandemics, and toxic politics we need to slow down and open-mindedly consider new perspectives to solve these problems and strengthen our fragile connection to each other and the environment. While artists can individually reveal alternative ways of making, thinking, and seeing that serve as catalyst for positive change for our planet; the question remains. How does what we practice individually impact everyone?

**BIO:** Kristy Deetz is a Professor Emerita at the University of Wisconsin-Green Bay. Her art has been exhibited internationally and from coast to coast. It has also been featured in *Encaustic Art in the Twenty-First Century*, *Encaustic Art: The Complete Guide to Creating Fine Art with Wax* and *Full-Range Color Painting for the Beginners*. She frequently serves as a visiting artist and has led many painting and drawing workshops at Haystack, Oxbow, Penland, Anderson Ranch, and Arrowmont. With Reni Gower, she co-curated the 4-year traveling exhibition *FABRICation*. Her awards include SECAC’s 2016 Award for Excellence in Teaching, 2015 Graphis Design’s Silver Award, and the 2011 University of Wisconsin-Green Bay’s Founders Award for Excellence in Scholarship. Recently she held an Erasmus Visiting Lectureship at the University of Kassel, Germany and attended a residency at The Burren College of Art in Ireland and the University of Florida- Gainesville. She has published two illustrated books with Elm Grove Publishing: *The Singular Adventures of Rabbit and Kitty Boy* and *Holidays Unfolding: The Continuing Adventures of Rabbit and Kitty Boy* with Edward Lewis (pen name for Edward Ridsen). Deetz holds an MFA from Ohio State University and a BFA from Bowling Green State University.

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**VIRGINIA DERRYBERRY** [www.virginiaderryberry.com](http://www.virginiaderryberry.com)

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In *Truth To Tell*, I construct small-scale, mixed media collages sewn on fabric and placed over wooden stretchers. In these hybrid constructions, I combine “remnants” of old paintings, sections of fabric, small found objects, thread and embroidery to address the theme of memory and its fleeting quality. Because of the collage-like placement of forms, there are disturbing and often humorous aspects within each composition. During the process of making these pieces, I have also found that collecting is a fundamental way of bringing order out of chaos—a fitting choice in these days of cultural divisiveness. I am literally trying to “put pieces together again”.

Each piece in the series involves creating a non-traditional narrative based on mythology and symbols from alchemy, the forerunner of modern science. For example, my use of contrasting elements such as male/female, dark/light and flat/volumetric space reflects the alchemical concept of “rebis” interpreted as dual or double matter. Because of the collage-like placement of forms, the viewer is drawn in to solve these puzzles placed in front of them and to seek resolution for the discovered conflicts. Each piece is designed to explore new approaches to narrative, fabrication and materiality and to move beyond a specific story line into the creation of a virtual, shifting world where nothing is quite what it seems.

**BIO:** Virginia Derryberry is a Professor Emerita at the University of North Carolina at Asheville where she has been recognized as the Distinguished Teacher of the Year and awarded the Feldman Professor Award for Scholarship. Additional awards include residencies at the American Academy in Rome and Moulin a’ Nef in Auvillar, France. She received artist grants from the state of Georgia and the 2013 SECAC Award of Excellence in Research and the 2005 SECAC Annual Artist Fellowship. Her work has been shown widely throughout the Mid-Atlantic, Mid West and Southeast regions and has been featured in an extensive list of publications, including *New American Painting* in 2009. Her drawings and paintings are in the collections of the Carnegie Museum of Art; the Morris Museum of Art; the Museum of Contemporary Art of Georgia; the Bank of America Southeast Collection; the Tennessee State Museum and a site-specific installation of 16 paintings at the Hartsfield-Atlanta International Airport. Derryberry holds an MFA from University of TN-Knoxville, a MA from Peabody College, and a BA from Vanderbilt University.



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**RENI GOWER** [www.renigower.com](http://www.renigower.com)

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During the pandemic, I was fortunate to have daily access to my studio. The *Covid Collage* series was initiated as a coping strategy while I sheltered in place. The daily collage practice helped me alleviate unprecedented levels of anxiety and to stay productive while isolated. Even though COVID numbers are down, my concerns have not completely abated. The playful concentration required to make the collages continues to bring me comfort. As such, my original and ongoing goal is to produce at least 100 works using only materials I have at hand. Constructed out of my large collection of recycled, vintage, and decorative papers, the collages are ultimately embellished with acrylic paint. Riffing on my ongoing research in Sacred Geometry, these pieces incorporate geometric shapes culled from patterns I invent for my large papercut works. Through materiality and dense details, an expansive plasticity defies the works' small scale. Viewers are encouraged to linger on, make associations, or go down the proverbial "rabbit hole."

**BIO:** Reni Gower received a 2023 Virginia Commission for the Arts Fellowship for Works on Paper. In 2020, she also received a Pollock-Krasner Foundation Grant. In 2017, she was awarded SECAC's Award for Outstanding Artistic Achievement. In 2014, she received the College Art Association's Distinguished Teacher of Art Award, as well as distinguished teaching awards from Virginia Commonwealth University and VCUarts. Her work has been exhibited at international and national venues for over 40 years. Her art work is represented in many prestigious collections such as the Global Centre for Drawing, Melbourne, Australia, the Library of Congress Print Collection, the Tweed Museum of Art, the American Embassies in Lima, Peru and Osaka Japan, the Encaustic Art Institute, Capital One, and the Federal Reserve Bank. In addition to her painting practice, she curates award winning traveling exhibitions that include *The Garden*, *FLASHPOINTS: Material / Intent / Fused*, *Geometric Aljamía: a Cultural Transliteration*, and *Pulped Under Pressure: The Art of Handmade Paper*. After 37 years, Professor Emerita Gower retired from Virginia Commonwealth University in December 2018. Gower is represented by Chroma Projects, Charlottesville, VA. Gower holds an MFA from Syracuse University, an MA from the University of MN-Duluth, and a BS from the University of WI-Madison.

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**CRAIG HILL** [www.craighillart.com](http://www.craighillart.com)

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I have always collected random objects. Some of my collections include, comic books, cheap plastic toys, vintage wallpaper, old magazines, unique scraps of wood, sewing patterns, and porcelain figurines. I am inspired by the object's history and how it informs modern urban life. My collage works examine everyday temptations; such as sex, power, escapism, violence, knowledge, and entertainment. For me, found objects and images become meaningful through new associations. As meaning is assigned and interrelations develop, the specific content of each work eventually emerges as a byproduct of process. I'm interested in visual tension, whether through chance, the use of humor, odd relationships, or the reexamining, rehashing, or reinterpretation of intimate encounters with the detritus of life.

**BIO:** Craig Hill's studio art practice spans painting, collage, and mixed media sculpture. His work has been exhibited in group and solo shows in Washington D.C., New Orleans, Minneapolis, Boston, Atlanta, Providence, Philadelphia, Brooklyn, and Columbus, Ohio. His work has been acquired by numerous collections and he has been a visiting artist at several universities. Currently, he teaches painting and drawing as an Assistant Professor at Kenyon College in Gambier, Ohio. He earned an MFA in Painting and Printmaking from the Rhode Island School of Design and BFA in Drawing from the Atlanta College of Art.

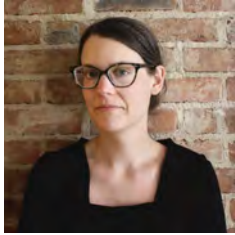


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**ERRIN IRONSIDE** [www.errinironside.com](http://www.errinironside.com)

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Collage is my art therapy. It provides me an intuitive process to examine fragments of my personal experience with grief, trauma, and anxiety. A large part of my art practice is to work with what I have on hand and to explore how the materials push the art in unexpected directions. When I do seek out supplies for my collages, I search secondhand shops and estate sales for items that can be reused and recycled. Old book covers get repurposed as surfaces to collage onto, and vintage magazines are cut and pasted into new compositions. Some

themes that emerge in my work address anxiety, loss, climate change, and memory. While I focus heavily on the composition and color, I enjoy incorporating typography for poetics or social commentary. The practice of making a collage by hand helps me focus and slow the rapid anxiety in my mind and body. I also see this haptic process as an important counterbalance to my digital graphic design work.

For my series *Central Conversations*, I draw from my experience as a graphic designer when choosing and combining the typographic elements. Working only with type I can find in old books and magazines makes each piece feel unique. My pieces in *Central Conversations* start with an intimate notion of something I am trying to work through. Nonetheless, I think of each completed piece as a universal sentiment or narrative anyone can understand even though the works begin on a personal note.

**BIO:** Errin Ironside is an artist, graphic designer, and gardener from Kalamazoo, Michigan. Her main art practice is focused on handmade collage, where she uses discarded books and magazines to create small scale pieces that inhabit concepts of mental health and commentary on societal concerns. She is deeply interested in the therapeutic quality of collage and sees it as an exceptionally accessible form of art. Ironside holds a BFA in Graphic Design from Western Michigan University and has enjoyed the opportunity to teach a variety of collage workshops. Her collage work is included in the book *The Dictionary of Obscure Sorrows*, by John Koenig and the limited-edition postcard collection *Cut & Post*, from the Edinburgh Collage Collective. She has also created an extensive series of collage pieces for textbooks and educational material for grades 6-12. Her work has been in the group exhibitions *Corporeal Gestures: Fragmentary Explorations in the Cultivation of the Human Body* in Portland, Oregon and *we talk about the weather, the weather talks about us* in Kalamazoo, Michigan. Additionally, her work has been showcased at the Kalamazoo Institute of Arts and Midtown Gallery in Kalamazoo, Michigan. She is also a member of the global Special Agent Collage Collective.

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**SUE JOHNSON** <https://www.suejohnson1.com/>

3401 Kenmore Road Richmond, VA 23225 301-481-2396 c srjohnson@smcm.edu

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The *Hall of Portraits from The History of Machines* imagines a future-past in which cyborgian women populate the event horizon – a point of no return. Works construct a disquieting satire that proposes an alternative pictorial history in which two objects of desire become one — the household convenience object and the modern New Woman. Seeking an origin story, the project looks back to 20<sup>th</sup> century consumer culture when women were openly idealized as sharing attributes with objects of domestic convenience, efficiency, and planned obsolescence. My research-based project mines the

archive of material culture from advertising to the manufactured objects themselves, creating surreal images for contemplation in which labor-saving domestic machines merge with the body – or vice-versa. Like artifacts from a cabinet of curiosities come alive, the painted and digitally stitched together hybrid women challenge the logic of rigid, outmoded classification systems that separated the realms of the artificial and natural. Taken together, these images complete an implied narrative arc in which women are and have been constructed to be both consumers and the consumed at the same time.

My artworks and multiple media installations are revisionist in method creating plausible fictions that run both parallel and counter to canonical histories. Projects focus on topics that include the origins of museums, cabinets of curiosities and “lost” collections, the picturing of nature and women, the domestic universe and consumer culture – and collectively, defy easy categorization.

**BIO:** Sue Johnson is an internationally exhibited artist whose works combine installation, painting, drawing, printmaking, photography, found objects and artist books. Her work has been the subject of over forty solo exhibitions at museum and gallery venues throughout the United States and abroad. She has been awarded grants and fellowships from the Pollock-Krasner Foundation, National Endowment for the Arts / Mid Atlantic Arts Foundation, New Jersey State Council on the Arts, Maryland State Arts Council, Virginia Commission for the Arts and the Virginia Museum of Fine Arts. Selected residencies include MacDowell, Millay Arts, Art Omi, Sam and Adele Golden Foundation, Studios at MASS MoCA, Arts/Industry - John Michael Kohler Art Center, City of Salzburg/Salzburg Kunstlerhaus, Scuola Internazionale di Grafica Venezia, I-Park Foundation, and the Jentel Foundation. She has held library research fellowships at the American Philosophical Society, American Antiquarian Society, and Winterthur Museum, Garden and Library. Johnson served as a yearlong Visiting Scholar-in-Residence at the Centre for Medieval & Renaissance Studies in Oxford, England, and has twice been in residence at the American Academy in Rome. Currently, Johnson is the Steven Muller Distinguished Professor of the Arts at St. Mary's College of Maryland where she was also awarded the Norton T. Dodge Award for Outstanding Creative and Scholarly Achievement. She currently lives and works in Richmond, VA and St. Mary's City, MD. She earned an MFA from Columbia University and a BFA in Painting from Syracuse University.



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**AXELLE KIEFFER** <https://axellekiefferart.com>

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After moving to the United States from France, I started wandering around flea markets and collecting all sorts of old books. Many of these books were filled with medical illustrations. I also collected vintage photos and other small treasures. Exploring this imagery helped me connect to my new home country. For me, the fragile ephemera and old papers spoke loudly and I started to experiment with these materials. Through a collage process, the appropriation of these objects became a palimpsest revealed through the cutting, covering, hiding, (re)assembling. The collages continue to evolve and change depending on what material is found and available. Selecting an image, cutting a piece of paper or using papercuts to create another image with a different meaning is my way of being in touch with the world around me. Collaging opens a new perspective on my identity that simultaneously conflates collective memories with individual interpretations. My trans-Atlantic move has definitely reshaped my creativity.

**BIO:** Born and raised in France, Axelle Kieffer currently lives and works in Savannah, GA. After obtaining a license in comparative literature at the University of Strasbourg, France, she began studying the Logogrammes poems of Christian Dotremont, founder of the artistic movement CoBrA. This research brought her closer to the world of the visual arts and awakened her artistic passion. Since then, she has embarked on a career as a visual artist. Her works have been exhibited extensively in Europe and the United States and can be found in numerous private collections in France, Belgium, Great Britain, New York and Los Angeles. Her artwork has appeared in several publications that includes MAAV (Mail Art Vienna), Kolaj Magazine, La tranchée Racine #40, and Page Rippers. In 2021, she received a grant from the Jerry Goldstein Foundation.

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**EDWIN SHELTON** <https://edwinshelton.com>

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To me, life is full of paradoxes. My art practice reflects contradictions that I see in the world around me. My eccentric assemblages are personal expressions that explore nonduality. Simply put, nonduality is a way of seeing that all that exists is part of a greater whole. My sculptures are poetic compositions reflecting my inquiry into this deep metaphysical way of looking at the universe. This artistic vision has been evolving for decades, as has my research into the mysteries of existence. The work is intuitive and continues to evolve as it mirrors my spiritual inquiries. Hilda af Klint, Howard Finster, Nancy Rubins, and other exceptional artists have inspired my work over the years.

I strive to engage the viewer with the formal yet unexpected qualities of these assemblages. The recombination of the discarded, unloved and broken are the building blocks of my innovative sculptures. These commonplace objects are assembled and camouflaged with layers of recycled fabric, fluorescent acrylic paint and glitter to create mysterious compositions of half recognizable leftovers of contemporary life. These new hybrid forms are then covered with upholstery thread, spray paint, faux gems, more glitter, paper mâché, fake fur, and other materials. The visual chaos I create is contrasted by my obsessive-compulsive attention to the distinctive surfaces.

**BIO:** Edwin Shelton has had a long career as an arts educator. He is currently the art teacher at Marquette Catholic High School, Michigan City, IN, where he also had the opportunity to be an exchange teacher in Zibo, China. Previously he taught at two Catholic elementary / middle schools and the John G. Blank Center for the Arts. At the art center, he designed and managed The Faux Fish Factory, a summer camp for children that focused on the creation of art from discarded materials. As a bellwether indication of our current climate crisis, the camp earned a 2003 Governor's Environmental Award. In that same year, the John G. Blank Center for the Arts was renamed the Lubeznik Center for the Arts. Shelton was promoted to a full-time position as the exhibitions and program director. He later focused on the programs and education. Concurrently in a collaborative business venture called Izwin, Shelton created ceramic objects, jewelry, ornaments, and whimsical dinnerware for almost twenty years with his wife Laurel Izard. Shelton earned an MFA in sculpture from the University of Wisconsin-Madison and a BFA in sculpture from Virginia Commonwealth University. Currently his studio is the St. Mary Studios in Michigan City, IN, which has allowed him to create large sculptures again.



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**MICHELE STUTTS** [www.michelestutts.com](http://www.michelestutts.com)

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My experience with picking up a found object in the streets of Chicago is as exciting as combining it with other ones previously discovered. These remnants obviously forgotten by time and seasoned by the phases of nature have a particular attraction to me. Their unique color, texture and warped form, cries out to me for a rediscovery. I see so much beauty in these abandoned objects that I don't paint them or do any intervention to change their patina. I attach commentary and sometimes humor to my titles to convey the newly assembled piece's conceptual underpinnings, which examine socio-political ethics, mental health, beauty and sexuality.

**BIO:** Michelle Stutts is a Chicago-based, Black, contemporary fine artist. Born in Liverpool, UK, Stutts relocated with her family to the United States at the age of 11. Though her home in Liverpool was in the poor working-class neighborhood of Toxteth, her new home on Chicago's Southside seemed more impoverished and extremely segregated. The culture shock this caused greatly influenced how Stutts sees the world and the socio-political themes behind much of her artwork. She received her BFA from Chicago State University and earned her MFA from Columbia College in Chicago. While a local and active member of ARC Gallery and Educational Foundation since 1991, Stutts has exhibited her work nationally and internationally. She's been teaching at the American Academy of Art College since 1990. Stutts has worked with multiple mediums across the visual art spectrum, but has spent the past decade creating assemblages with found objects. Though the items used in her work are worn, broken, rusted and warped, they often add humor to pieces meant to address issues concerning beauty, mental health, poverty and sexuality.

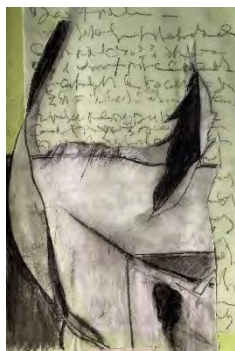
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**COLLECTIVE CONCERNS: COLLAGE AND ASSEMBLAGE**  
**CHECKLIST (H x W x D)**

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**ELAINE CRIVELLI**

**413 E. Front Street Media, PA 19063 978-337-8694 c elaine.crivelli@gmail.com**



*Letters to My Sister #4*

2021

Vellum, charcoal, graphite, color paper, collage

9" x 6" / unframed - 12½" x 10½" / framed

\$500



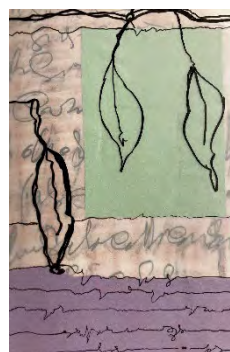
*Letters to My Sister #5*

2021

Vellum, charcoal, graphite, color paper, collage

9" x 6" / unframed - 12½" x 10½" / framed

\$500



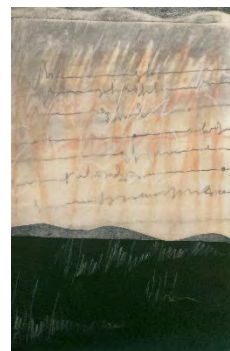
*Letters to My Sister #6*

2021

Vellum, charcoal, graphite, color paper, collage

8" x 5" / unframed - 11½" x 8½" / framed

\$500



*Letters to My Sister #8*

2021

Vellum, ink, pastel, graphite, color paper, collage

8" x 5" / unframed - 11½" x 8½" / framed

\$500



Elaine Crivelli, continued



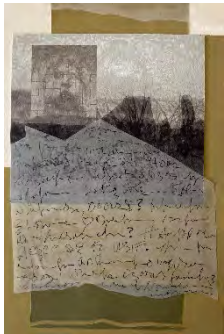
*Letters to My Sister #9*

2021

Vellum, ink, charcoal, graphite, color paper, collage

8" x 5" / unframed - 11½" x 8½" / framed

\$500



*Letters to My Sister #10*

2021

Photo, vellum, ink, color paper, collage

9" x 6" / unframed - 12½" x 10½" / framed

\$500



*Letters to My Sister #11*

2021

Vellum, ink, pastel, graphite, color paper, collage

8" x 5" / unframed - 11½" x 8½" / framed

\$500



*Letters to My Sister #12*

2021

Photo, cotton rag paper, ink, watercolor, collage

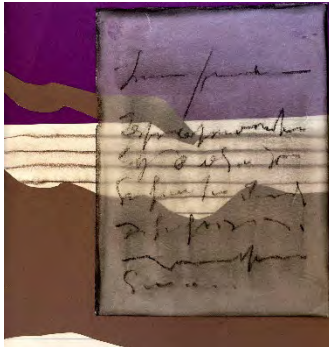
8" x 5" / unframed - 11½" x 8½" / framed

\$500

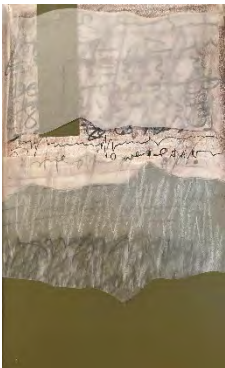
Elaine Crivelli, continued



*Letters to My Sister #14*  
2022  
Photo, vellum, charcoal, graphite,  
7" x 7" / unframed - 10½" x 10½" / framed  
\$500



*Letters to My Sister #16*  
2022  
Vellum, ink, graphite, charcoal, cotton rag paper, color paper, collage  
7" x 7" / unframed - 10½" x 10½" / framed  
\$500



*Letters to My Sister #17*  
2023  
Vellum, ink, graphite, charcoal, color paper, collage  
8" x 5" / unframed - 11½" x 8½" / framed  
\$500



*Letters to My Sister #18*  
2023  
Vellum, ink, photo on rice paper, surgical tape, color paper, collage  
8" x 5" / unframed - 11½" x 8½" / framed  
\$500

**LEN DAVIS** <https://www.lendavis.com>

4418 Ensign Avenue #5 North Hollywood, CA 91602 818-967-3157 c lendavis@gmail.com



*A Thousand Words #67*

2010

Collage, graphite, newsprint on panel

8" x 5"

\$300



*A Thousand Words #87*

2010

Collage, graphite, newsprint on panel

8" x 5"

\$300



*A Thousand Words #97*

2010

Collage, graphite, newsprint on panel

8" x 5"

\$300



*A Thousand Words #39*

2010

Collage, graphite, newsprint on panel

8" x 5"

\$300



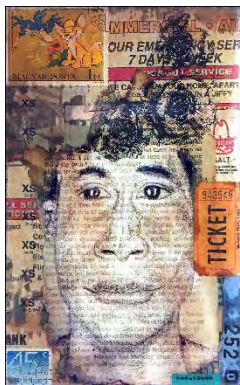
Len Davis, continued



*A Thousand Words #46*  
2010  
Collage, graphite, newsprint on panel  
8" x 5"  
\$300



*A Thousand Words #80*  
2010  
Collage, graphite, newsprint on panel  
8" x 5"  
\$300

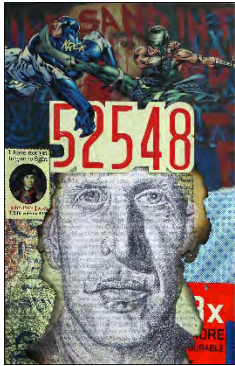


*A Thousand Words #35*  
2010  
Collage, graphite, newsprint on panel  
8" x 5"  
\$300



*A Thousand Words #53*  
2010  
Collage, graphite, newsprint on panel  
8" x 5"  
\$300

Len Davis, continued



*A Thousand Words #92*  
2010  
Collage, graphite, newsprint on panel  
8" x 5"  
\$300



*A Thousand Words #42*  
2010  
Collage, graphite, newsprint on panel  
8" x 5"  
\$300

KRISTY DEETZ <https://kristydeetz.com/>  
811 E Gile Circle DePere, WI 54115 920- 819-7334 c deetzk@uwgb.edu



*A-Tasket*

2023

Encaustic, found materials (burned electric wire, stones, pipe cleaners)

8" x 6½" x 6½"

\$500



*Brush Off*

2022

Encaustic, found materials (stack of tree branch slices, latex bladder from speed bag, wire, hair from bristle paint brush, burned wood, plastic seal)

10" x 7" x 5"

\$500



*Cyano-Hot-Tub*

2022

Encaustic, found materials (concrete scraps, recycled bottom of plant vase, electronic cord, used paper towel, tree branch slice)

9" x 11" x 10"

\$600



*Evolving Mycelium*

2022

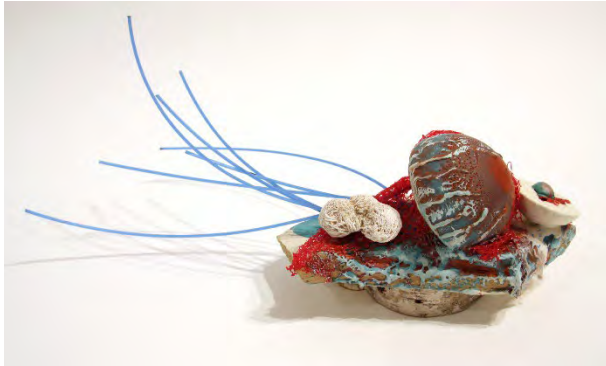
Encaustic, found materials (cheese cloth, section of tree branch, steel pipe, wire, weed trimmer line, blue satin cord found at burned down building)

15" x 7" x 10"

\$600



Kristy Deetz, continued



*Filament*

2022

Encaustic, found materials (piece of ceramic bird bath, plastic yard trimming line, tree branch slice, fossil)

9" x 11" x 4½"

\$400



*Five Pack*

2022

Encaustic, found materials (wooden drawer knob, dried seed cones, walnut, tree bark, computer USB cord, plastic milk carton pull tabs)

6" x 6" x 7"

\$500



*Glass Mushrooms*

2021

Encaustic, found materials (plastic, pottery shard, glass, branch sections)

7½" x 5½" x 4"

\$400



*Go-Round*

2023

Encaustic, found materials (tree slice, twigs, wasp's comb, seed pad, crocheted doily, lace)

11" x 11" x 11"

\$600

Kristy Deetz, continued



*Plug-in*

2023

Encaustic, found materials (birch branches, plastic wrap, miniature plastic icicles, tree slice, power cord)

13" x 11" x 11"

\$600



*Re-Flower*

2022

Encaustic, found materials (knee-high hose, stones, pebbles, ceiling tile from burned building, nails, guerrilla glue)

4" x 7" x 6"

\$500



*Tipping Point*

2022

Encaustic, found materials (brick from compost facility, coconut shell, rocks, melted plastic wrap)

11" x 5" x 4"

\$500



*Warning*

2021

Encaustic, found materials (rocks, sections of sticks, cigarette butts, cancer warning label)

7½" x 3½" x 3½"

\$400

**VIRGINIA DERRYBERRY** <https://www.viriniaderryberry.com>  
252 Hillside Street Asheville, NC 28801 828-273-7632 c vderryberry@gmail.com



*Abandoned*

2017

Embroidery, found objects, fabric remnants, sections of oil on canvas paintings, areas of acrylic paint wash stitched onto canvas on stretcher

10" x 8" oval

\$500



*Pathways*

2023

Embroidery, found objects, fabric remnants, scrap of oil on canvas painting, areas of acrylic paint wash stitched onto canvas on stretcher

10" x 8" oval

\$500



*All Tied Up*

2022

Embroidery, found objects, fabric remnants, sections of oil on canvas painting stitched onto canvas on wood panel

6" x 6"

\$350



*Best in Show I*

2023

Embroidery, found objects, fabric remnants, scrap of oil on canvas painting stitched onto canvas on stretcher

12" x 11"

\$500



Virginia Derryberry, continued



*Best in Show II*

2023

Embroidery, found objects, fabric remnants, scrap of oil on canvas  
painting stitched onto canvas on stretcher

12" x 11"

\$500



*Happy Valentine*

2022

Embroidery, found objects, fabric remnants, scrap of oil on canvas  
painting stitched onto canvas on stretcher

12" x 10"

\$750



*The Boys*

2017

Embroidery, found objects, fabric remnants, scrap of oil on canvas  
painting stitched onto canvas on stretcher

9" x 12"

\$750



*Vanitas II*

2023

Embroidery, found objects, fabric remnants on panel

8" x 8"

\$500

Virginia Derryberry, continued



*Nativity*

2017

Embroidery, found objects, fabric remnants, scrap of oil on canvas painting stitched onto canvas on stretcher

15" x 12"

\$750



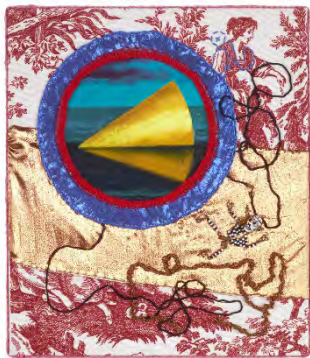
*Presentation*

2017

Embroidery, found objects, fabric remnants, scrap of oil on canvas painting stitched onto canvas on stretcher

12" x 12"

\$750



*Platonic Solid*

2017

Embroidery, found objects, fabric remnants, scrap of oil on canvas painting stitched onto canvas on stretcher

12" x 10¾"

\$750

**RENI GOWER** <https://www.renigower.com>

10407 Morning Dew Lane Mechanicsville, VA 23116 804-357-5442 c rgower53@comcast.net



*CC-60*

2021

Paper collage, acrylic paint on paper

8" x 8" / unframed - 13¼" x 13¼" / framed

\$450



*CC-20*

2020

Paper collage, acrylic paint on paper

8" x 8" / unframed - 13¼" x 13¼" / framed

\$450



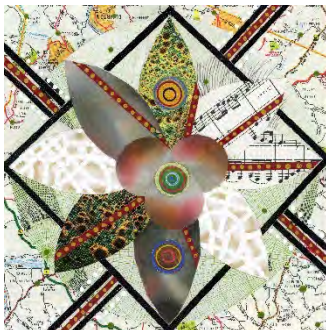
*CC-58*

2021

Paper collage, acrylic paint on paper

8" x 8" / unframed - 13¼" x 13¼" / framed

\$450



*CC-72*

2022

Paper collage, acrylic paint on paper

8" x 8" / unframed - 13¼" x 13¼" / framed

\$450



Reni Gower, continued



CC-52  
2021  
Paper collage, acrylic paint on paper  
8" x 8" / unframed - 13¼" x 13¼" / framed  
\$450



CC-55  
2021  
Paper collage, acrylic paint on paper  
8" x 8" / unframed - 13¼" x 13¼" / framed  
\$450



CC-70  
2022  
Paper collage, acrylic paint on paper  
8" x 8" / unframed - 13¼" x 13¼" / framed  
\$450



CC-27  
2021  
Paper collage, acrylic paint on paper  
8" x 8" / unframed - 13¼" x 13¼" / framed  
\$450



CC-61  
2022  
Paper collage, acrylic paint on paper  
8" x 8" / unframed - 13¼" x 13¼" / framed  
\$450

**CRAIG HILL** <https://www.craighillart.com>

206 Kokosing Drive Gambier, OH 43022 740-398-3539 c hillc@kenyon.edu



*Frog King*

2017

Paper Collage / De-Collage on panel

8" x 8" / unframed - 10" x 10" / framed

\$250



*My Alter Ego*

2017

Paper Collage / De-Collage on panel

8" x 8" / unframed - 10" x 10" / framed

\$250



*I Can Tame Lions*

2017

Paper Collage / De-Collage on panel

8" x 8" / unframed - 10" x 10" / framed

\$250



*Let's Get Entertainment*

2017

Paper Collage / De-Collage on panel

8" x 8" / unframed - 10" x 10" / framed

\$250

Craig Hill, continued



*I Won't Wait*

2017

Paper Collage / De-Collage on panel  
8" x 8" / unframed - 10" x 10" / framed  
\$250



*Pink Noise*

2017

Paper Collage / De-Collage on panel  
8" x 8" / unframed - 10" x 10" / framed  
\$250



*Wing Off a Plane*

2017

Paper Collage / De-Collage on panel  
8" x 8" / unframed - 10" x 10" / framed  
\$250



*Seventies Flick*

2017

Paper Collage / De-Collage on panel  
8" x 8" / unframed - 10" x 10" / framed  
\$250



Craig Hill, continued



*Ciao America*

2017

Paper Collage / De-Collage on panel  
8" x 8" / unframed - 10" x 10" / framed  
\$250



*Undermining*

2017

Paper Collage / De-Collage on panel  
8" x 8" / unframed - 10" x 10" / framed  
\$250



*I am a Pioneer*

2017

Paper Collage / De-Collage on panel  
8" x 8" / unframed - 10" x 10" / framed  
\$250

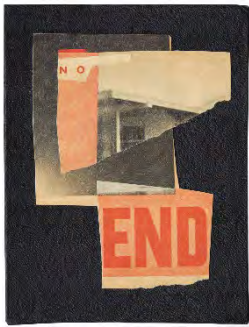


*Hair Style of a Smug Bastard*

2017

Paper Collage / De-Collage on panel  
8" x 8" / unframed - 10" x 10" / framed  
\$250

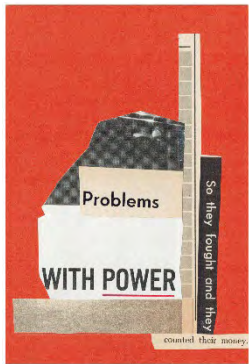
**ERRIN IRNSIDE** <https://www.errinironside.com>  
32268 29th Street Paw Paw, MI 49079 269-873-4365 c [errin.ironside@gmail.com](mailto:errin.ironside@gmail.com)



*Unending*  
2023  
Collage mounted on panel  
8" x 6"  
\$200



*Missing*  
2020  
Collage mounted on panel  
8" x 6"  
\$200



*Heart of It*  
2022  
Collage mounted on panel  
8" x 6"  
\$200



*Hypervigilant*  
2020  
Collage mounted on panel  
8" x 6"  
\$200

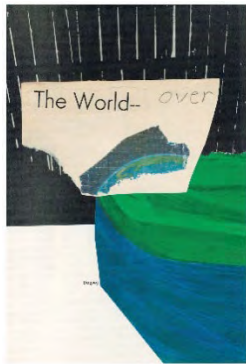
Errin Ironside, continued



*Secure*  
2020  
Collage mounted on panel  
8" x 6"  
\$200



*Accumulate*  
2021  
Collage mounted on panel  
12" x 9"  
\$300



*Upended*  
2020  
Collage mounted on panel  
12" x 9"  
\$300



*Low Down*  
2021  
Collage mounted on panel  
12" x 9"  
\$300



Errin Ironside, continued



*Crushing*

2022

Collage mounted on panel

12" x 9"

\$300



*Lose Sight*

2020

Collage mounted on panel

8" x 6"

\$200



*Your Business*

2022

Collage mounted on panel

8" x 6"

\$200



*Clench*

2023

Collage mounted on panel

8" x 6"

\$200

Errin Ironside, continued



*Unmistakable*  
2020  
Collage mounted on panel  
8" x 6"  
\$200



*Too Strange*  
2023  
Collage mounted on panel  
8" x 6"  
\$200

SUE JOHNSON <https://www.suejohnson1.com/>

3401 Kenmore Road Richmond, VA 23225 301-481-2396 c srjohnson@smcm.edu



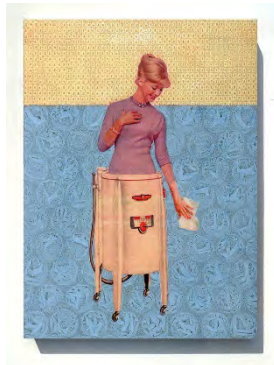
*Mixie*

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



*Queen for a Day*

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



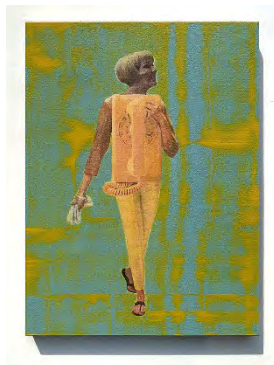
*Regina*

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



*Neo-Gradiva*

2020-2021

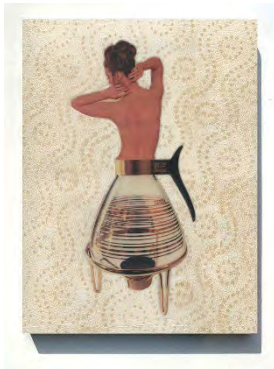
Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



Sue Johnson, continued



*Pyrexia, Sister of Ready-Maid*

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



*(I am) Not an Iron*

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



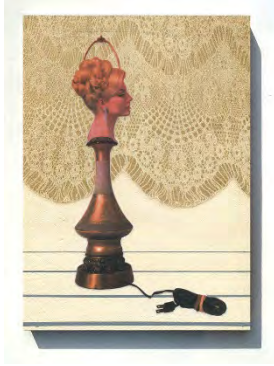
*Pour Me*

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



*Headlight*

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500

Sue Johnson, continued



*Blue Bambi*

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



*Ready Made*

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



*Briinng*

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



*Nyloona*

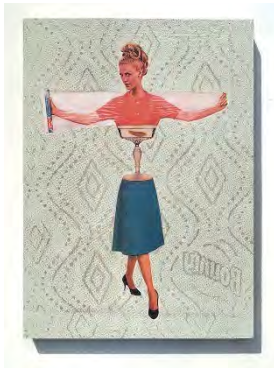
2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500

Sue Johnson, continued



*Visible Woman*

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



*Traveler*

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



*Neo-Hobble Skirt*

2020-2021

Mixed Media Collage, Image Transfer, Acrylic on panel

12" x 9"

\$500



**AXELLE KIEFFER** <https://axellekiefferart.com>

405 Cranman Drive Savannah, GA 31406 912-433-6297 c Axelle1334@yahoo.fr



*Mechanism of Death I*

2016

Hand cut Collage

10" x 8" / unframed - 15" x 12" / framed

\$500



*Mechanism of Death III*

2017

Hand cut Collage

11½" x 9¼" / unframed - 15" x 12" / framed

\$500



*Mechanism of Death IV*

2016

Hand cut Collage

10½" x 8½" / unframed - 15" x 12" / framed

\$500



*Mechanism of Death V*

2017

Hand cut Collage

9½" x 8½" / unframed - 15" x 12" / framed

\$500

Axelle Kieffer, continued



*Thea*

2016

Hand cut Collage

10" x 7½" / unframed - 15" x 12" / framed

\$500



*Cath Palug*

2016

Hand cut Collage

10" x 8" / unframed - 15" x 12" / framed

\$500



*Je ne vois rien*

2017

Hand cut Collage

10½" x 8" / unframed - 15" x 12" / framed

\$500



*Apophis*

2015

Hand cut Collage

10" x 7½" / unframed - 15" x 12" / framed

\$500

Axelle Kieffer, continued



*Makara*

2017

Hand cut Collage

10½" x 8" / unframed - 15" x 12" / framed

\$500



*Siren*

2017

Hand cut Collage

10½" x 8" / unframed - 15" x 12" / framed

\$500



EDWIN SHELTON <https://edwinshelton.com>

1115 Ohio Street Michigan City, IN 46350 219-561-6134 c edwinshelton@currently.com



*Nonduality Avatar*

2023

Found objects, recycled fabric, fluorescent acrylic paint, glitter

16" x 11" x 10"

\$800



*Nonduality Ascension*

2023

Found objects, recycled fabric, fluorescent acrylic paint, glitter

13" x 12" x 8"

\$800



*Nonduality Chariot*

2023

Found objects, recycled fabric, fluorescent acrylic paint, glitter

10" x 14" x 7"

\$800



*Nonduality Column*

2023

Found objects, recycled fabric, fluorescent acrylic paint, glitter

14" x 9" x 9"

\$800

Edwin Shelton, continued



*Nonduality Orrery*

2023

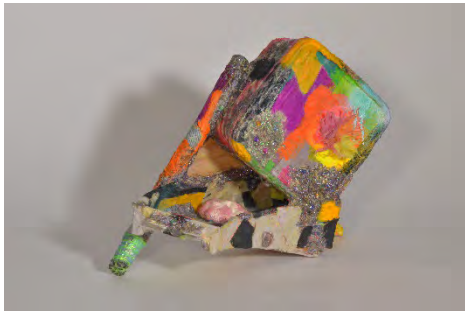
Found objects, recycled fabric, fluorescent acrylic paint, glitter  
13" x 16" x 16"  
\$800



*Nonduality Radar*

2020

Found objects, recycled fabric, fluorescent acrylic paint, glitter  
8" x 16" x 8"  
\$800



*Nonduality Ramp*

2023

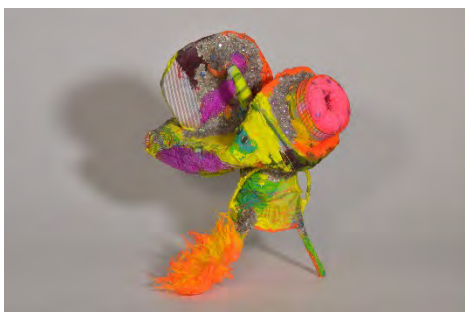
Found objects, recycled fabric, fluorescent acrylic paint, glitter  
13" x 16" x 7"  
\$800



*Two Spirits, Fire*

2020

Found objects, recycled fabric, fluorescent acrylic paint, glitter  
12" x 14" x 14"  
\$800



*Two Spirits, Mercy*

2020

Found objects, recycled fabric, fluorescent acrylic paint, glitter  
14" x 15" x 12"  
\$800

MICHELE STUTTS <https://www.michelstutts.com>

944 North Trumbull Avenue Chicago, IL 60651 773-501-5895 c mstutts7@yahoo.com



*Bikered*  
2020  
Found objects  
10" x 10" x 7"  
\$800



*Bike Blue*  
2020  
Found objects  
10" x 10" x 7"  
\$800



*Bikebone*  
2020  
Found objects  
10" x 10" x 7"  
\$800



*Death Weave*  
2018  
Found objects  
12" x 5" x 5"  
\$900



Michele Stutts, continued



*Dry Then Wash*  
2020  
Found objects  
16" x 6" x 3"  
\$1000



*Fibber*  
2020  
Found objects  
15" x 5" x 3"  
\$700



*Miss Blue*  
2022  
Found objects  
10" x 5" x 5"  
\$800

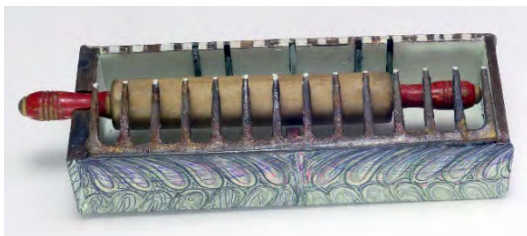


*Pipe Dream*  
2022  
Found objects  
12" x 4" x 5"  
\$900

Michele Stutts, continued



*Sweet Chariot*  
2018  
Found objects  
8" x 5" x 4"  
\$900



*Rake Then Bake*  
2020  
Found objects  
16" x 6" x 3"  
\$1000