

# PINNACLE: National Juried Art Competition



Foster Tanner Fine Arts Gallery  
September 06-27, 2013

FIFTY  
Annual



**Kristen T. Woodward**  
**Lucky Foot (Except for the Rabbit)**  
 Encaustic on wood panel, 21 x 25 x 3 in.,  
 2012



**Kristen T. Woodward (Left)**  
**Twins**  
 Encaustic on wood panel, 21 x 25 x 3 in.,  
 2013

Many years ago I began researching relationships between gender and the Judeo-Christian tradition. This investigation evolved into several bodies of work; addressing such diverse issues as reproduction, transformation, temptation and greed. These themes have remained the conceptual underpinnings for my mixed media paintings.

My encaustic paintings in the series Small Truths call attention to divergent societal beliefs. The related works in my series titled Dominion refer to man's relationship with his 'true nature', in the larger physical and spiritual sense. These works are intended to be evocative of a state of being, and less didactic in their storytelling. Animal forms

sometimes stand in for the human figure to represent unequal relationships. The abstracted imagery is intended to evoke age old tensions between the sacred & profane, as fruits and figures intermingle with ancient weapons and technological wonders.



**Jane Zich**  
**Balancing Coyote- Earth & Fire**  
 Colored pencil, gouache and acrylic  
 on paper, 13 x 19 in., 2012

In 2004, a midnight blue panther began haunting my dreams and waking images. Because I am intrigued by images from the unconscious, I began painting my way into a conversation with Panther in hopes of finding out what he wanted from me. Some 300 mixed media paintings resulted from this dialogue. The paintings were filled with strange and insistent animals and

personifications of muses, myths, and inner guides that seemed to be offering forms of wisdom and healing for the world to consider afresh at this time. Balancing Coyote: Earth and Fire is one of these Vision Journey paintings.

# JUROR'S STATEMENT:



I have never found it easy to make a selection from a group of images simply because I know how much passion, vision, resource and labor artists invest in their creative expressions. What I can try to do is identify pieces that are unpredictable, that demonstrate a combination of: an engaging concept, strong technical ability and a unique point of view.

The rich movement with energetic textures and markings in *Moonflowers*, *Scuba* and *Sleeping Through the Fall* are notably vibrant. I was struck by the thought provoking societal commentary and admirable execution in the woodblock print *Soup* and impressed with the photograph *Left*

*Out, Costa Rica*. It seems to reflect a sense of alienation, frustration and aloneness that is prevalent in our society today.

There is a powerful graphic presence in *Kokeshi Doll Summer*, *Detour Detroit*, *It Came From Beyond*, and *Sleeping Through The Fall* and I found it pleasing to experience the beautiful subtle rendering of *Twins*. In this digital, remote online era we have dwindling venues where the public, students, artists, the culturally engaged and supporters of the arts can experience actual works of art in person. I applaud the activity of FAMU's annual national exhibition!

-Robin Holder

## Acknowledgments

This year marks the fifth anniversary of PINNACLE: National Juried Art Competition, which is nothing short of amazing. My how time flies! It is appropriate that we have accomplished artist Robin Holder as this year's juror to signify how important this exhibition is to the Visual Arts department at Florida A&M University. As a

teaching gallery, PINNACLE has brought artists from various parts of the country to serve as a training ground for future artists to see how the creative force works. Of course this show could not be possible without the leadership of Professor Aja Roache, graphic designer and former alum Ms. Leitoya Snelling along with select students who help

install the exhibition. Again, kudos to the many moving parts that make PINNACLE a solid exhibition every year.

-Harris Wiltsher  
Facilitator & Associate Professor  
FAMU Visual Arts Department

It has been a pleasure to organize the PINNACLE National Juried Art Exhibition for the past five years. PINNACLE's well-rounded and unique annual exhibitions reveal the distinct aesthetic taste of each of our diverse distinguished jurors. This year, we were very fortunate to have renowned artist, Robin Holder contribute to this endeavor

by selecting the participants and winners of the exhibition. However distinct the jurors, the PINNACLE Exhibition consistently attracts an impressive and exciting group of artists from across the country. From announcing the exhibiting artist, to sharing the artwork with our gallery visitors, organizing PINNACLE is always a highlight

of my year. Congratulations to the exhibiting artist of the 5th Annual PINNACLE National Juried Art Exhibition.

-Aja Roache  
Gallery Director & Assistant Professor  
FAMU Foster Tanner Fine Arts Gallery



**Amelia Spinney**  
**In Memory Of Reverend Falwell**  
 Screenprint, 17x23(3), 2012

My work focuses primarily on vividly colored drawing-based screenprints that explore issues related to personal identity management and the metaphorical closet. More specifically, my research examines the concept of the metaphorical “closet” as a social device deployed by individuals or communities who have something they feel they need

to hide. I am especially interested in making art exploring what it means to keep or reveal secrets, the mentality of concealment, what it means to be “closeted” or “un-closeted” about facets of one’s identity, and what it means to use a “closet” to attempt to escape social or internalized censure.



**Mike Stephens (Above)**  
**It Came From Beyond**  
 Woodblock painting, 30 x 24 in., 2012

**Mike Stephens**  
**Soup**  
 Woodcut print, 30 x 36 in., 2012



The main content of my woodblock prints makes a social commentary by utilizing traditional woodcut techniques combined with current images from popular culture. By means of an alter-ego figure based upon a graphic comic book style that I have developed since childhood, I explore my place within the chaotic scenarios that often occur in today’s society. Through my work I will investigate my own self-identity and what my place is within that world through a working process of printmaking



**Kyle Walker Atkins**  
**Listening to Paula Cavums**  
 Felt, 39 x 15 x 1.5 in., 2013

Who is Paula Cavums?

Paula Cavums is Latin that roughly translates to, “little by little, a hollow.”

This piece is about approaching our memories and expectations in a different manner using these tiny excavations. Each one of the marks made in this work is a small offering to the people in my life and yours.

Thought. Word. Action.

Past. Present. Future.

Light. Color. Sound. Relation.

Tense vs. Tenseless.

Macro versions of micro moments.

Eleven.

Eleven.



**Inger Avant (Far left)**

**Left Out**

Costa Rica, Photography, 23 x 15 in-1., 2011

**Inger Avant (left)**

**New Book**

Costa Rica, Photography, 23 x 15 in-1., 2011

I am a lens through which the world can be seen in a way others might miss. I want to be an advocate for those who can not speak. I view hope in the tragic, beauty in the despair and appreciation for the planet on which we live. I select images for their strong compositions, color and textures.



**Kathryn Jill Johnson**  
**Princess of the Canibal Island**  
Mixed media on paper,  
19 x 25 in(2)., 2011



**Kathryn Jill Johnson**  
**Texas Tea**  
Mixed media on paper, 20 x 22 in., 2011



**Kathryn Jill Johnson**  
**Peep**  
Mixed media on paper, 22 x 30 in., 2011

My drawings express idiosyncratic humor and absurdist pathos. Fragmented narratives drive these pieces. Figures try on different personas, as I experiment with marks and materials. What is the

agent that gives weight to experience? Remoteness in time, proximity in space, the possibility of intervention—this is what I parse out.



**Larry Jones**  
**St. George Island**  
Paper collage, 23 x 48 in., 2011

Larry Jones is a multimedia artist and oil painter living and working in Tallahassee, FL. His work asks the viewer if a close observation of thier culture and living space is present in thier thoughts. Recurring natural themes of common birds and plant life

are often depicted in the work bearing dominant characteristics familiar to the viewer as the state of vague recall where the lesser remembered elements are dissolved. His work is available for view at [LarryJDesign.com](http://LarryJDesign.com)



**Terrie Corbett**

**Moonflowers**

Vitreous enamels and sandblast etching in kiln-fired glass, 8 x 11.5 x 1 in., 2011

My canvas is glass. I paint with vitreous enamels and use traditional painting and drawing techniques to attain the imagery in my work. The glass is fired multiple times. Sandblast etching is also used. The enamels (comprised of metal oxides, silica, and pigment) become part of the substrate of the glass. The paintings are expressive and abstract. I hope the viewer experiences the emotion and energy used to create the piece; there is an element of surprise when you combine the act of painting with the capricious nature of kiln-fired glass. This is both the challenge and the reward!

My passion is my pastel painting. There is nothing more satisfying and exciting than putting color onto a background and pulling out a landscape that has tripped a little trigger in my brain. It is even more fun when the results come together like pieces in a puzzle. I love the fact that the pastel medium is dry; no waiting. The colors are vibrant and immediately visible. I love what I do and hope that you, the viewer, find pleasure in my work.

“It is never too late to live happily ever after. Life is a journey, not a destination.”



**Wendy Devarieux**

**Top of the Hill**

Pastel, 9 x 12 in., 2013



**Kathleen Durdin**

**Waiting for the Sale**

Watercolor, 29 x 12in., 2011

I have always loved watercolor as a medium while it is very unforgiving, its freshness cannot be replicated. My style is loose, to take advantage of the characteristics of the medium. I am always looking for inspiration around me. I find interesting people, situations and images all the time. This individual was an artist at the Gasparilla Art Festival. When I paint portraits and people, I try to find as many colors as possible in the skin and hair. I particularly like glasses because you can find color both in the distortion of the face behind the glasses and the images reflected in them. Also, I try to use what I see in the photo I take as a starting point for the abstract design in the background.



**Justyne Fischer**  
**Sleeping Through the Fall**  
 Woodcut on canvas, 30 x 30 in., 2012



**Justyne Fischer**  
**Empty Threats- Code Red**  
 Woodcut on linen, 44 x 32in., 2013



**Justyne Fischer**  
**Worldwide Web**  
 Woodcut on voile, 30 x 30 in., 2013

My work examines the consequences of human excess and the decline of human civilization through consumerism, the deterioration of knowledge and morality. These works are communicated in jest through the eyes of Barbie dolls. Barbie is an icon of beauty and naivety devoid of intellectual complexity. Her physical form serves as a symbol of desire and lost innocence while her locks of hair absorb and wreak all encompassing havoc. These works attempt to examine personal and universal fears while maintaining a level of whimsical aesthetic beauty through the use of repetitive lines, layering, and selective color.



**Carlos Inocente Gonzalez**  
**Idea**  
 Acrylic on wood, 48 x 24.5 in., 2011

Reality and Fantasy blend in my mind - my paintings reflect the merging point where the two become one. Painting gives me the freedom to fabricate fantastic mechanisms to process my thought, because the human mind is a massive factory of ideas. My pallet is primarily Black, and White;

But also every shade of gray in between. Figures and portrait hide behind what apparently are mechanical parts. Acrylic paint has been thinned down to achieve washes and vary the tones. This process also allows me to create the surrealistic atmosphere of the composition.



**Megan Hays**

Scuba

Acrylic on canvas, 18 x 24 in., 2013

I am inspired by bright colors and interesting perspectives. This painting was painted with acrylics and influenced greatly by scuba divers in local springs. I know a painting is finished when I can look at it and feel accomplishment instead of looking for ways to improve it. I feel a sense of calm and intrigue when I paint, and I feel that this is conveyed in the finished product.



**Christopher Hickey**

Mona

Black and white charcoal, 18.5 x 15 in., 2012

Christopher Hickey is a professor of art at Clark Atlanta University in Atlanta, Georgia where he teaches printmaking, drawing and illustration. He earned the M.F.A. degree in printmaking from the University of Nebraska and the B.F.A. degree from Miami University of Ohio. His works have been

exhibited in numerous national and regional juried exhibitions. Hickey is a contemporary realist documenting objects, individuals, and places. His desire is that the viewer will form a connection to the images through a shared understanding of tactile and perceptual experiences.



**Christopher Hickey**

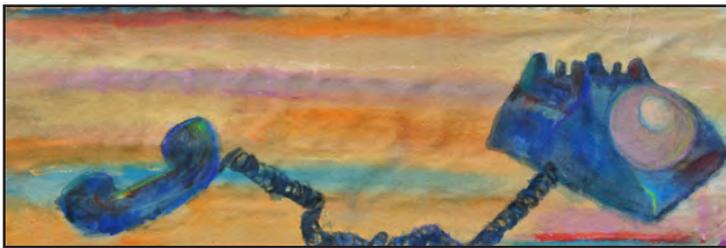
Reggie

Black and white charcoal, 18 x 12.5 in., 2012



**Lawrence Baker**  
**Continuum III**  
Graphite, 40 x 60 in., 2013

While my drawings are a close examination of nature; I am careful not to overwhelm the drawings with surface detail. I am striving to leave room for the viewer to enter, and to keep his or her way clear of obstruction. Another way of saying this “ I like to give a drawing some air.”



**Dominique Bass-Terpstra**  
**Habitually on Hold**  
Acrylic on canvas, 38 x 13 in., 2013

The act of painting has always been about the personal connection I have with the canvas and the brush. I recently decided that I needed to broaden my take on acrylics and use them in a non-traditional manner. I didn't prep the canvas there for allowing the canvas and the acrylics to become one. The process of thinning the acrylics almost to a point of watercolor and staining the canvas has been a fun and exciting twist to my studio practice.



**Denise Berlingeri**  
**From the Heart of My Home**  
Ceramic Sculpture with glass mosaic, 28.5 x 10.5 x 1.5 in., 2011

I'm a ceramic sculpture artist. I create very eye-catching artwork, which expresses joy and positive energy. Distinguished by its bright colors, richly textured surfaces and the incorporation of glass mosaic into it. That creates a unique effect that gives me unlimited possibilities for exploring. The result is an intriguing expression of my love and passion for what I do.

**Denise Berlingeri (Left)**  
**Mother Nature Guides Me Home**  
Ceramic Sculpture with glass mosaic, 21.5 x 17 x 10.5 in., 2013



**Ann Kawamoto**  
**Kokeshi Doll-Summer**  
Digital illustration, 8 x 8 in.,  
2013

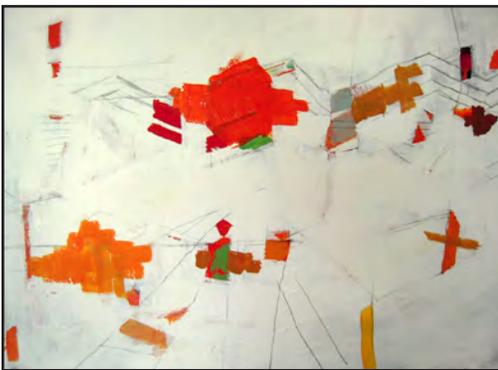


**Ann Kawamoto**  
**Kokeshi Doll-Fall**  
Digital illustration, 8 x 8 in.,  
2013

As a graphic designer for nearly 30 years, I communicate through both words and images. However, my artistic vision has been expressed through the mediums of both glass and computer illustration and I have been exhibiting this work since

2001 in galleries and shows around North Florida. My illustration style distills scenes into clean, graphic imagery highlighted by a rich, vibrant color palette that I then embellish with patterns, and stylized textures to

transcend the realism of the core imagery. I am inspired by natural geometries but especially the often unnoticed symmetry and textural patterns in the natural world



**Damon McArthur**  
**Quandry**  
Acrylic on board, 16 x 20 in., 2012

With this work I am trying to create a story or drama through the use of a non-objective visual language of shapes, colors, and their relationships. The stories

are meant to be more abstract like ones that might be found in orchestral/instrumental music.



**Judith Miller**  
**Eyes to the Soul**  
Graphite, 18 x 14 in., 2012



**Judith-Miller (Left)**  
**Tibetan Gum Girl**  
Graphite, 14 x18 in., 2013

Judith Miller is an award-winning artist who currently resides in a small fishing village on the Eastern Shore of the Chesapeake Bay. A lifelong love of travel has fostered a love and concern for the rapidly

disappearing ethnic minorities. The loss of habitat, resources and often basic human rights have rapidly encroached upon indigenous peoples throughout the globe. By seeing one face at a time comes

the realization that all people need, want and deserve the same things. The right to be, work, love and be loved. How greatly improved is the fabric of mankind with the tapestry intact.

# CATALOG OF ARTWORK

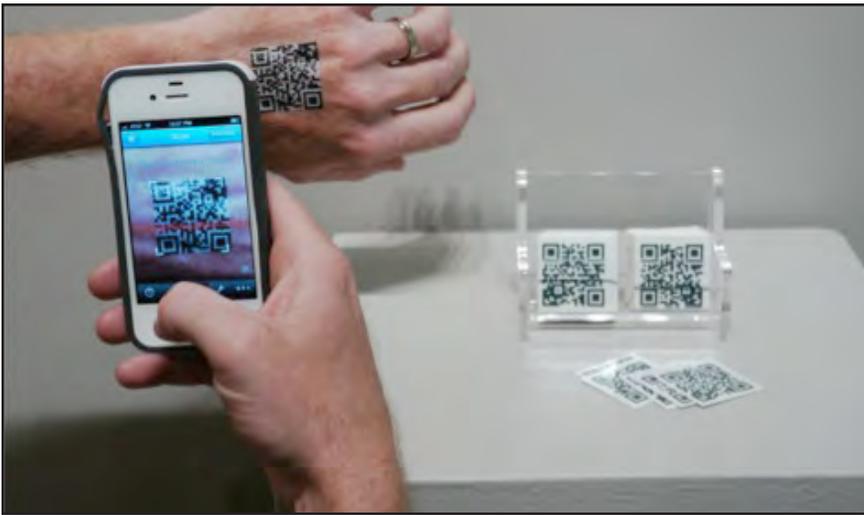
Nishiki Taqui  
Gratitude IV

Watercolor, ink, acrylic on paper, 11.25 x 7.5 in., 2012



KYLE AKINS  
INGER AVANT  
LAWRENCE BAKER  
DOMINIQUE BASS-TERPSTRA  
DENISSE BERLINGERI  
TERRIE CORBETT  
WENDY DEVARIUEX  
KATHLEEN DURDIN  
JUSTYNE FISCHER  
CARLOS INOCENTE GONZALEZ  
MEGAN HAYS  
CHRISTOPHER HICKEY

KATHRYN JILL JOHNSON  
LARRY JONES  
ANN M. KAWAMOTO  
DAMON MCARTHUR  
JUDITH MILLER  
AMELIA SPINNEY  
MIKE STEPHENS  
NISHIKI TAYUI  
PETER TUCKER  
MARGI WEIR  
KRISTEN WOODWARD  
JANE ZICH



**Peter Tucker**  
**QR Tattoo**

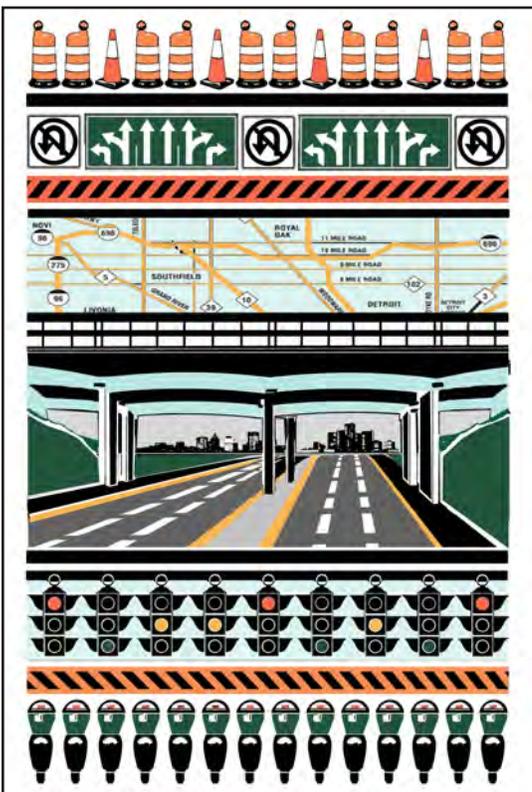
Temporary Tattoo, 3 x 4.25 x 25 in., 2013

Nicolas Bourriaud in his book *Relational Aesthetics* states, “the role of artworks is no longer to form imaginary and utopian realities, but to actually be ways of living and models of action within the existing real”.

I believe that art can expand a viewer’s awareness of beauty and creativity and that this shifted awareness can empower individuals to think and act creatively within their lives and communities.

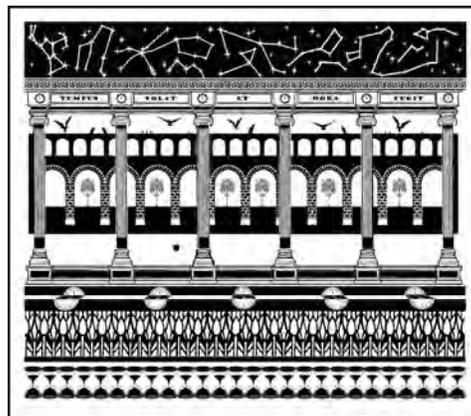
I hope to provide reminders of the beauty around us, the wonderful quirkiness of our world, and to create for the viewer a moment, however

brief, to pause, wonder, question and participate.



**Margi Weir**  
**Detour Detroit**

Digital ink print on rag paper,  
26 x 20 in., 2013

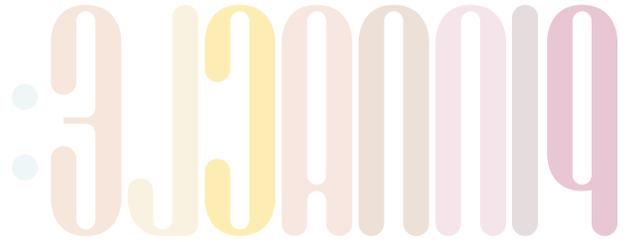


**Margi Weir (Left)**  
**Time and Timeless**

Digital ink print on rag paper,  
20 x 22 in., 2013

In my studio practice, I use a computer to repeat images that I stitch together visually in order to make an appealing pattern, often resulting in tapestry-like, spatially flattened compositions. Through decorative patterning, the work of art draws the viewer into a slowly unfurling narrative that invites a discussion about ecology and/or sociopolitical realities of the contemporary world around us. Meaning is implied by the juxtaposition of images. Conclusions are left to the viewer in the hope that a continued questioning will be inspired by the work of art.

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**Nishiki Taqui**

**Tomodachix2**

Watercolor, ink, acrylic on paper, 22 x 30 in., 2012

**[Cover Art]**

I use my artistic foundation, Japanese calligraphy and Sumi-e, as a basis for exploring the relationship between written language and visual images in both virtual and physical spaces. I start by searching for characters that embody a phrase or word expressing a particular theme. I draw the

phrase in one layer and add another layer that explores possible nuances of the phrase, which creates a sense of space. Finally, I add other elements that travel through the space, introducing more nuance, supporting the ideas, and making the space more complex or contradictory.





THINK ART.  
THINK FAMU.

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