

100

Mile

Celebrating Regional Art



**Sept 28th - Nov 5th at
the Coppell Arts Center**

The "100 Mile" exhibit is a collection of artwork from within a 100-mile radius of the 75019 area code. This diverse collection shows artists devoted to exploring a variety of topics and experiences across a variety of mediums. Through painting, drawing, sculpture, and textiles, these artists initiate dialogue about culture, family relationships, compassion, and religion.

The Artists

Darryl Stinson

"Polio Virus" - This painting is of a microscopic picture of the polio virus. I started doing these paintings when I was in college as a pre-med student. Admiring the beauty of microscopic images in one of my classes as if they were Abstract paintings helped me realize I had a passion for art instead of medicine. I focus on picking images of diseases to try and create a stronger impact with the viewer who at first might see a beautiful free flowing image only to feel the weight and impact of the subject and history behind each virus.

"Skeleton of Mexico" - This drawing was inspired by early 20th century Mexican printmaking that I was exposed to while working as a security guard at the Blanton Museum of Art, specifically the work of Jose Guadalupe Posada. Much like most traditional Mexican printmaking my drawing is filled with symbolism and iconography. The first printing press and prints made in Mexico was primarily used to indoctrinate and convert the native people to Christianity and was the primary source of inspiration behind my drawing.

Lindsay Brennan

I create mostly religious and inspirational works, and I enjoy experimenting with various media and symbols. I have traveled several times to Uganda and, consequently, I bring my love of Africa as well as interest in African American culture into my work. The submitted works are from a larger series created to honor black leaders and lead to increased reflection and understanding between persons of different racial and ethnic groups. The palette knife painting entitled "Mandela" was created after listening to the audio of his autobiography and the piece uses only the colors found in the South African flag. "More Precious than Gold" is stark in color and design but multi-dimensional in its meaning. It was inspired by a personal friend in order to affirm that, contrary to the messages he has received from society, his ultimate value and worth do not come from money, prestige, degrees or accomplishments, but in his humanity.

Paula Walker

"Forsaken" - This is one of two pieces created in an emotional response to the aftermath of COVID and personal struggles that followed. The hair was originally intended to consist of tears flowing back into the earth to nourish new life in the wake of death, thus representing the cycle of life and death. Later, I decided to design the hair to represent it hiding not only her sorrow, but her face from her fears and judgement of others. The ferns represent new life, the woman's body depicts beauty in its simplest form, and the lifted wings symbolize the strength of faith that can carry us through the hardest of times.

"Innocence"- This is a second piece inspired by an encounter during a long walk on a sheep ranch several years ago when my husband and I came upon an abandoned newborn lamb. After dusting off the ants, massaging it a bit and getting it to drink some water, it eventually stood up on its own. As we left in hopes of getting help from the owners, it followed us crying loudly. Within seconds, the mother ewe and sibling (along with the rest of the flock) were crying back loudly. Within no time, it was enjoying breakfast and we were delighted to have helped this precious, gentle, little soul. Since then, lambs have a very, very special place in my heart.

Jaimie Whitbread

I do most of my paintings en plein air – outdoors, on location – particularly of subjects near to home. The three painting in this exhibit were painted at Grapevine Springs Park, just a minute or two from my house. I find painting directly from life very engaging, because it forces me to be fully present in order to capture a particular place in a particular moment in time. I think it's easy to get into the mindset that sublime, art-worthy things are only happening elsewhere – painting near home reminds me that there are beautiful moments happening every day, all the time, and I need to stop and notice them.

Ashley Michelle Fox

Using broken brushstrokes and palette knives to create a sense of dynamic movement and depth, these two pieces are in acrylic on canvas. 'At the deli counter,' and 'Self-portrait,' are part of a series that centers around the way we relate to our environments in contemporary life. Conveying an emotive picture of our world and highlighting the stories we make.

Pam Wilkerson

I work from photographs that I take on location. I usually take multiple photos, then compile and arrange the composition. I look for sunlight and shadows and strive to create a full range of values and pure colors with oil paint. My goal is to paint in a loose, impressionist style that expresses movement and dramatic lighting. Beautiful scenery, street scenes, four legged friends, and children are my favorite subject matter.

Matthew Jones

Painting is a way of expressing a connection to the land that was fostered in me at childhood. I grew up in an old forest in central Ohio, and though I now spend my days in urban centers I have never forgotten my roots. I want viewers to become immersed in my landscapes, but I do not just celebrate the land. I focus on the structures and articles left behind in these places, questioning the relationship people have with the environment by drawing attention to how we engage with it. Undercrossing and Butterfly Gate are both done in encaustic, a method of painting with hot wax that has not been used extensively since antiquity. Wax is an incredible tactile medium that enables me to focus on textures. I endeavored to recreate how it "feels" to visit these places.

Vasfiie Abdurafyeyeva

My artwork narrates the Crimean Tatar's deep culture and traditions to which I belong (Crimea, Ukraine). Therefore, sgraffito and traditional shapes are integral parts of my work. Every element represents the soul of my people and studying them in detail helps me to reveal our culture. In my work you would see combinations of Ornek (Crimean Tatar pattern) and traditional elements that carry magic value. "Alleviation," "Unification," and "NarDream" have one incoming element - pomegranate (Nar in Crimean Tatar language). The pomegranate symbol is caring abundance and fertility meaning and vines keep them strong and rooted.

Daniel Pope

Daniel Manning Pope Jr is a MFA graduate candidate at the University of North Texas in Denton. A 9th generation Texan and multi medium artist, Pope specializes in photography, sculpture, and new media. His photographic work explores and critiques the apparatuses, hierarchies, and physical landscapes that make up our shared physical neoliberal American experience. Often requiring illegal access, the sites captured could be defined as "heterotopic" - those of undefined or of shifting utility - and which moreover represent the ever changing and perpetually growing and - yet diminishing / shifting - shared American landscape under late-stage capital.

Janie Stidham

"Puzzled 2" was the second in a series where I pieced textiles together in a systematic, organized design then sliced it into 48 separate pieces and reassembled to create this contemporary abstract textile design inspired by typography collage art. The context behind this piece is symbolic of experiencing major life changes and the need to reinvent myself and my work. Once being quite organized, deliberate, and predictable onto letting go of old habits or boundaries so as to meander off the beaten path in search of creating more meaningful artwork. My work explores contemporary color, pattern, line, shape, and texture. Through the use of reclaimed, organic, and hand-dyed textiles I explore patterns created by surface texture, weaves, faded colors, worn elements, and distressed materials. My subject is almost always about color and my work emerges through the engagement with the materials.

David Blow

"Big Duck / Little Pond"- Ducks are splashing and floating by. In my photography, it is not just looking. It's feeling. The graphic squares (pallet taken from the image) represent the vibrations/feelings that I found in the photograph. I have created a graphic world that opens for us to experience the splashing and beauty of nature close up.

"Crow Magic"- Crows are messengers calling to us about the creation and magic that is alive within our world everyday and available to us. I am using graphic patterns to capture the vibrations of magic.

"Chickasaw Buffalo"- Bison played a role in the Native Americans spiritual lives as well as their diets. The graphic squares represent these spiritual vibrations/feelings I feel in the image. Color is used to reflect an energy of another time.

Jennifer Pilon

"No Time For Dreaming Gotta Run!"- This piece results from my investigation into creating slab forms; I integrated indentations to accentuate movement throughout the form and added a stencil of llamas to illustrate a sense of whimsy, while also embracing the unconscious and dream state.

"A Dragonfly Arrives and Leaves Like a Change of Mind"- This sculpture was formed by rolling a thin sheet of porcelain using a slab roller and variety of rolling pins, followed by draping the clay on a large cone armature and gently tucking and folding the clay. I apply glaze and fire the bisqueware utilizing the American Raku technique. The title refers to the Dragonfly glaze and flashes of color that form during reduction.

"William's Basin for Respite"- This hand-built bowl was influenced by Celtic knotwork designs, glazed and raku fired with a Ferguson Blue glaze. The title refers to the color of an ancient Egyptian faience sculpture of a hippopotamus that is known as "William the Hippo" at the Metropolitan Museum of Art in New York.

Sharon Covington

My digital art suggests a search for identity, and generally includes the human element. I believe one's identity, humanity, & creativity are deeply tied to nature and one's environment. Many of us have come to be removed from nature for various reasons, but nature still impacts who we are and how we see ourselves.

My inspiration for this piece was my granddaughter, whom I took numerous photos of. Photoshop was used to simplify, stylize, and recolor the photograph. I also added, altered, and enhanced the background with other design elements such as lines shapes and textures.

Jyoti Tyagi

"CALI" - is inspired by the calligraphy style I used for writing English alphabets. Although the words mean nothing, the word "JOY" is written somewhere in between to express my emotion of joy I experienced while I was in the process of making this painting.

"WEAVES" - while using the knife to apply the colors on the canvas it creates a certain pattern and feels like that it has been weaved together, hence the name WEAVES.

My work is very intuitive and has very little planning. While I do perform some color studies, I don't pre-plan my paintings but rather see how they unfold during the process. I love that there is a stage of letting go and watching how the piece evolves each time I return to it. I view things that any other observer may miss. In the objects I see a balance in the patterns, streaks, swirls, blotches and colours which I put it on the canvas. The outcome of very artwork is always therapeutic & visceral. The aim of my artwork is to give the viewer a direct visual freedom to form their own personal connection with the image whether it reminds them of somewhere they have seen or invoke an emotion or a memory. The freedom that it transmits is reflected in the freedom of interpretation.

Amy Suttle

Clay is my medium of choice. I'm drawn to portraiture and the figure - it's a chance to capture human encounters. Anything close to life size allows engagement with the viewer and that, to me, seems more personal. Sometimes even conversational. My bust of John Lewis is to engage the viewer with his mouth slightly open and his direct gaze.

There were many compelling reasons I wanted to do a bust of John Lewis. One is that he would continue to be in our consciousness as a truly decent human being who worked on behalf of others in the midst of the Civil Rights Movement and beyond. Few people in this world are worthy of the term hero. He is one of mine. John Lewis lived a dedicated life of work and service in areas of desegregation and voting rights. He exemplifies what an ordinary person can do to make peaceful changes in a violent and hostile climate. And this gives me encouragement for our country's future.

Wen McIntyre

"GOOD MOURNING" - This acrylic painting is the result of an experimentation in creating a smooth ombre effect on a larger size canvas. One Sunday morning as I sat drinking coffee and watching television - a loud and relentless "COOooo" sound came from my fireplace chimney. After several minutes of non-stop cooing - I went outside to investigate. A large Mourning Dove was perched upon the chimney and turned to look directly at me continuing with its loud coo-ing. Mourning Doves hold a special place in my heart because in my childhood my father would mimic the sound of the Mourning Dove. When my father left this world, every time I heard the song of a Mourning Dove, I equate it to my father stopping by to say "Hi". In folklore and some religions, it is believed that the Mourning Dove is sent to those that are troubled or in sorrow as a reminder of those that have left this world are always with us and support us in spirit.

"BUTTERFLY BLUE" - The significance of the butterfly in Irish folklore attributes it as the soul and thus it has the ability to cross into the Otherworld. It is also a symbol of transformation and creation. This piece pays homage to an old Irish saying "Butterflies are the souls of the dead waiting to pass through Purgatory" on its way from this life to the next. This piece was created initially utilizing charcoal on canvas and then painted over the charcoal with acrylics creating the smokey shadowing.

"A CALL TO SPRING" - Inspired from both my weariness of what seemed to be a particularly long cold winter and a sketch I had created of this bird prior to the start of winter. My subject seemed to adequately emit my desire to be able to call warmer, less harsh weather of Spring into existence. This piece is acrylic on canvas board.

Gloria Drumm

"I approach the blank canvas with an open mind, freely applying paint with no preconceived plan. As I continue, the painting evolves into a display of bold color combinations and unusual shapes. Suddenly, an ethereal landscape appears. Nature plays an integral part in the art I create and often incorporates some of my earliest childhood memories: colorful autumn leaves in a NYC park when I was three years old; seeing for the first time all the vibrant colors and intricate details that abound in nature after donning my first pair of eyeglasses; and the opacity and translucent qualities of water in response to various degrees of sunlight.

Laura Haley

2 of the 3 pieces were inspired from my childhood. "In the Garden" is a tribute to my Mother who passed away when she was very young to cancer. She was the church organist and taught everyone in town piano lessons. Her favorite hymn was "In the Garden" and she would sing it while she was at home, doing chores around the house. Hearing her sing that song brought me such peace and is one of my fondest memories of her. "Across the Way" is an image I have seen all of my life. Anytime I have traveled and passed a lake or river and could see the trees and foliage on the other side I thought it looked so welcoming and beautiful. "Sublime" is one of my few attempt at abstract art. I was hoping to create a presence of dark and bright color against a stark white and subtle background to give a pleasing effect.

Alexandra Green

In my piece "Watermelon, Watermelon", I was largely inspired by the sounds that are made by large crowd. I was seated to watch a play and I noticed that when I half-listened to the murmuring people around me, it sounded like they were repeating the word "watermelon" in a fairly rhythmic cadence. As an artist, I felt compelled to translate this interesting experience into a visual language that was representative of my memory, hence the repetitive, overlapping figures and simplified mark making in the composition. Individuals lose their unique characteristics and the ability to easily define themselves separately from others when they are situated in a large group. The words and opinions of the individual are muddled and result in speech that doesn't reflect their initial intentions, becoming, in this case "Watermelon, Watermelon."

John Calabrese

"Delicate nuance of value and texture become tools in conveying powerful dramatic statements about earthly beings who are not afraid to wonder, think, dream, and take that one step beyond.

The inhabitants of the cosmic atmosphere appear at odds with their surroundings (many of which are actual, specifically named astronomical objects). This is the result when the merely earthly confronts its unavoidable connection to the awe, mystery, and majesty of the heavens. However, when fragile earthly beauty confronts sublime heavenly beauty, the earthly is reverently and silently humbled.

You can see more of the "Cosmic Series" on my website:
johncalabreseart.com

Anna Andriets

"The Power of the Roots"-

Our roots are in our cultural code and our ancestors. Even trees cannot live without roots, just like people. The power of family support is priceless. Made with high fired white stoneware clay with stains.

"Makosh - Slavic Goddess of Female Destiny"- The Slavic pagan religion is the forerunner of the Christian religion. We can see this connection in Christian traditions and rituals. Makosh for women, one of the most revered goddesses in the pagan pantheon, supports the life of women in the belief of the pagans. Made with mid fired white stoneware clay with stains and glazes.

Joshua Kight

The old masters used to start their paintings with a dark brown background and build their forms on that. Modern artists found that their colors were brighter and more saturated with a white ground at the start. Dark backgrounds invoke fear in many modern artists because they see a lot of "Elvis on Black Velvet" paintings in the lower tiers of public taste.

I have chosen to make night pictures because it is something I hadn't done much of until now. They are inspired by Van Gogh's much loved "Starry Night". He wasn't painting what he saw, he was painting what he felt about what he saw. He was describing an ecstatic experience he had under a night sky. While inspired by Van Gogh I also run the 'night pictures' through a prism of surrealism and an early love of comics. I too, feel a sense of awe under a night sky and want to express that feeling to an audience that may be staring at their phones as opposed to this glorious natural spectacle that occurs on clear evenings. I do have a bit of designerly fun with comets, stars and planets. Saturnine is a word that denotes melancholy and comes from the God Saturn. Saturn gets included in many of these paintings.

Alan Saldanha

Alan is a self-taught painter, though avoids using a brush while painting - but will use anything else including masonry and custom made tools, to develop an effect. He is inspired by the work of Gerhard Richter, and uses paints from the "oops" section of paints of big box stores.

This means that the colors are limited to what he finds there, which adds to the challenge of creating a captivating piece. He adapted what he learnt from Richter's technique to suit his own needs and limitations. The paints are built up in layers smeared on with various techniques - all of which produce random effects. He then chooses what he wants to keep and in some cases scrapes away layers to reveal layers below.

To pay the bills, he works as a Software Architect at a local Federal Credit Union.

Jessica Hills

"I've always had a soft spot for hearts and love exploring that imagery. With "Electric Heart" and "Toxic Heart", that came about from what happened in society in the last few years. There's a sense of sparking growth and toxicity. And then there is "I Mourn These September Leaves", which is inspired by music from the band Oceans of Slumber.

I make art with an intention to process and work through what is going on around or inside me. Maybe it's something beautiful or something tragic. Through the use of mixed media from dried leaves to tissue paper to the paint itself, I'm exploring and working through my own emotions. The works are my reflections, and I hope others can interpret their own reflection because art is a connection."

Diana Franco

"Transformation", flowing with life. This piece of ceramic clay symbolizes the permanent transformation process that everyone has daily. The process that allows each individual to adjust to the life circumstances. The spirals refer me to the constant movement. To the rhythm of life. To the growth process over time. In this case, they are the ones that give the piece its shape, just as life experiences give structure to each human being. The technique that I decided to use for its elaboration was the roll technique, an ancient technique, which requires that it be done in stages. The process for the realization of this piece was a meditative process, of being present, of letting oneself flow with the forms. That is why it is different in all its parts.

Ethan Mertz

Through my painting, I attempt to create a sort of architecture that connects the area between the material and immaterial lines of life. I am influenced by concepts such as Pareidolia and apophenia: where patterns, objects, ideas, and allusions can be found in all perceivable things. To me, portraiture and figure painting is the medium through which I can convey these ideas, as well as an outlet for me to express the various different emotions, memories, and experiences I have had throughout my life. These three paintings are representations of three different people I have known from my past. They are representations of the times and experiences we shared, and how they transformed both of us as people on our differing journeys through life.

Stefanie Held

My realistic work is often inspired by something I see in the world around me or something I imagined in a dream. That image then blossoms into a vision in my imagination. Most of the time I see the entire painting in my mind before I embark on the intense process of executing the painting. My abstract paintings are a freer process for me. I go with the flow of color and design and let the image guide me until my minds eye is satisfied as demonstrated in my work titled "Puzzling".



Artwork by Paula Walker.



Artwork by Pam Wilkerson.

