

## **Constructed Stories & Fabricated Forms - Artist Statements**

### **Schroeder Cherry**

My art works are open-ended narratives inspired by travel, music, literature, folklore, and everyday events. Mixed-media assemblage paintings on wood often incorporate discarded objects. Keys and locks represent tools of access. Watermelon slices refute negative stereotypes by representing positive aspects of the African diaspora. Glass shards, metal, buttons, playing cards—all become part of the materials telling a story.

The works are open ended because there is no one story; viewers bring their own experiences to each piece. I often make art in series. This allows me to explore an idea in depth and play with variations of a theme. Recent works are from the Future Voter Series and Barbershop Series.

Future Voter Series is inspired by the recent voter suppression efforts in the U.S.

The Barbershop series depicts those places men go to get a shave and their hair cut.

### **Linda Popp**

One of my pieces in this show is titled "A Jumble Of Small Things Priceless And Worthless" inspired by a Zora Neale Hurston essay....we are each "a jumble of small things priceless and worthless." I use these small things to convey stories about relationships with family, place, love, faith, nature, self, time, and other themes. I describe myself as a narrative found object assemblage sculptor.

During the process, I go beyond my personal stories and the narrative becomes universal as I feel our stories are all connected. Some objects/symbols are obvious; others may be interpreted by viewers differently as they bring their own experiences and engage the work. I enjoy the idea that something from my story may cause others to reflect on their own narrative.

Reflection on personal narratives in order to better understand self and others is a very powerful experience that continues to draw me to the studio and my work. I have come to trust my collecting and allow objects to come to me during the art-making process. Many of the titles of

my work come from music, books, and poetry that then guide my intention as I assemble my found objects.

## **Nic Galloro**

As a life-long environmentalist, I have been acutely aware of the quantity of waste produced by society. Within that refuse, I recognize the design qualities intended for practical function, but, taken our context, they become sculptural elements decoded differently by human perception. A narrative dialogue emerges from these juxtapositions. When a presence is achieved, the piece is finished. At the same time, the use of reclaimed materials makes the viewer aware of what is discarded.

The ravages of the Covid-19 virus is another motivation that drives my creativity. Though it may be unpleasant, I feel the need to express myself to reflect the anger and stark realization on how it has changed the world. Again, components are used that may have been relegated to a landfill.

## **Markus**

These works present an inversion of social values wherein the broken and discarded are elevated to objects of veneration. Here, representatives of our former possessions give testament to their use, misuse and abandonment, and rather than fade from sight and memory, take their new places as pseudo holy relics. A culture of disposable products is not simply one of actions and ideas - it is also the manufactured objects themselves, new and old. What we discard says as much about us as what we keep.

## **Mr. Neal**

My work explores the relationship between male gender politics, certified welding and the emotional memories of discarded objects. Ultimately where are we going to put all this stuff? New combinations are assembled from both simple and complex meanings many of which are now manufactured in China. (note: This artist statement was generated by AI and may not reflect all of the Artists concerns including the purchase of Wholesale Used Cars)

## Mary Opasik

1. OLD DELHI A trip to India inspired the making of my found object townscape assemblage. The aged forms, patinas and colors used have the feel of Old Delhi.
2. GREEN TOWN is a townscape made especially for an eco-exhibition embracing environmental issues touting conservation. This piece picks up the theme of reuse & art incorporating recycled materials with its overall green color suggesting sustainability. Exhibition was broadcast on VOICE of AMERICA.  
<http://www.voanews.com/english/Science/index.cfm>
3. SCORCHED FISH is a found object wall assemblage of a fish form using natural and repurposed materials to symbolize global warming and its deadly effect on ocean life. The head is a vintage iron holder and the interior is scorched bones, teeth & feathers. The rusted knives for fins suggest a violent & doomed end.
4. OFFishIAL is a found object wall assemblage of a fish form using a gifted wooden boat oar for its body. A vintage hole punch serves as the head with an eye and cut up pieces from an old green battered fishing tackle box are used for the fins & tail. A found metal form dangles with a chain seems to refer to being weighted down. It says an office working fish to me.
5. PHANTOM LIMBS began with a pair of vintage child's crutches as the outer body of the hanging fish form. The inside is a riot of cut off pieces of plastic & rubber doll legs to suggest the phantom limb syndrome after amputations. There are no fins reminding one of the horrific fisherman practices of cutting off fish fins and throwing the helpless creature back into the sea to die. The canvas head seems to say rehab & the hanging hook reminds one of immobility.
6. FREMONT is a horse head form named after an arabber stable in Baltimore. It is a repurposed object wall assemblage made primarily from donated horse wagon parts from Fremont Arabber Stables on Fremont Ave.  
I was invited to create an artwork based on the Arabbers for a fundraiser.

7. ARABBERbra & HEADPIECE is a 2 piece work I made from repurposed Arabber wagon parts. It is a self portrait finally realized after having shown just the bodice & the merkin (attached to headpiece) separately.

8. PLANTATION is an earthy freestanding found & repurposed object assemblage for indoors or outdoors. With rusty, broken garden tools I have collected over the years, I have formed a circular sculpture. A bird of prey assemblage sits atop the piece referencing death & rebirth or a master.

Chains hang around the middle of the upside down stool symbolizing imprisoned or life cycle. The base is a heavy faded white metal column support such as seen in the architecture of a plantation mansion.

The meaning of the piece is open to interpretation.

## **Jim Opasik**

Jim Opasik's sculptures are based on realistic creatures and objects. He researches each subject intensely before he begins construction. Repurposed kitchen utensils are the domestic objects he uses to create his whimsical, figurative sculptures. The assortment of implements used in every household for preparing meals is transformed so the viewer can experience them in a different way. Food for the eyes, one might say. Opasik collects used kitchen and metallic objects from flea markets, thrift, stores, sidewalk, sales, and donations from friends. Welding and riveting re-purposed utensils and metals are the primary means of joining the artwork.

## **Jordan Tierny**

Jordan's work begins by wandering daily in her immediate environment. An urban form of beach combing, the things she finds on the ground each have a story to tell. The crumbling alleyways of a 1990's socio-economically divided and struggling Washington DC. functioned as twilight zones of lives ignored and feared by the marble columned institutions looming a few blocks away. Baltimore's urban

streams and tangled forest buffers are designed to channel storm water out of sight, from all our impervious surface developments. The water transports all the trash it collects along the way, to the Jones Falls, then the Chesapeake Bay, and out to the Atlantic Ocean.

These zones are between-worlds. The marginalized, unwanted, forgotten, or unprofitable. Strung with invasive vines, they feel post-apocalyptic as industrial era machine parts rust away to join with mushrooms and bones. Her intimate knowledge and nurturing of the plants and animals trying to survive here and the resourceful use of her finds makes her indigenous to her place as our ancestors were.

Her works changes the valence of the trash she collects from negative to positive and conjures the magic of the universe that connects us all.