



**Op-Ed Exhibit**  
Juried by Dave Bellard  
October 3 – November 6, 2016

**Awards:**

**Oerth Kirstein for Best in Show**

*Lizzy Lunday*

*Cake*

**Sid Platt Best in Show for Watercolor**

*Catherine Hillis*

*The Renegade*

**Honorable Mentions**

*Shelia Harrington*  
*Patricia Whitehead*  
*Kristen Harner*

*Those Pesky Immigrants*  
*Through the Doorway*  
*The Keeper's Kill*

*Diane McDonald*

*Heroine*

*Kelly Burke*

*Reimagined American Flag Series "Don't Lives Matter?"*

Entered: 258 Accepted: 76

\*The Art League's policy is to provide a complete exhibition for the duration of the month. We request that purchased work remain on display through the course of the exhibit. Removal of purchased work is at the director's discretion.

*Programming is made possible in part by the Virginia Commission for the Arts, National Endowment for the Arts, Alexandria Commission for the Arts, and the United Way/CFC. The Art League is a non-profit 501(c)(3) organization and all contributions are tax-deductible to the extent allowed by law.*



**Op-Ed**  
**October 2-November 6, 2016**  
**Juried by Dave Bellard**

*Juror's Statement*

An "Op-Ed" ("Opposite the Editorial page" in a newspaper) is a response to a current event or social issue from one person's point of view, published or broadcast in an established news outlet. Op-Ed pieces are written by people unaffiliated with the publisher, but selected by the editorial staff of that publication or channel. The function of the Op-Ed is to give a platform to different voices in our society that don't usually get a media platform. These voices are sometimes pedestrian and popular, other times unconventional, dissenting, or provocative, but they are not required to be objective (and usually aren't). In many ways, the Op-Ed is a manifestation of creative expression in journalism - a field predicated on recording and relaying factual information - due to its completely subjective nature.

As I was considering the theme and reviewing the submissions for the "Op-Ed" show at The Art League, I kept thinking about an overarching question about the role of an Op-Ed in our rapidly changing world. Namely, what does the basic function of an Op-Ed serve in the wake of the global communication potentially available to individuals in the 21<sup>st</sup> century, and does that availability make the notion of an editorial gatekeeper obsolete and irrelevant? The internet has already democratized a gigantic media platform for almost anyone in the world with access to a computer or smart phone, which challenges every traditional practice of controlling or curating opinions.

I was very excited when The Art League invited me to juror this show, because I knew this theme would bring out a wide spectrum of artistic opinions and statements. But I also felt very much like an editorial gatekeeper, making subjective judgements about many talented artists' creations. As those in society who revel in the subjective nature of life, artists have been creating OpEd pieces 24/7, from the beginning of humanity's awakening. Art is inherently an editorial wrapped in an opinion, as almost all artists internalize the world around them, uniquely process it, and recommunicate their perspective in a creative, subjective product. The artist is often the first person whose commentary on an issue can influence and shape the greater opinion of society, and I am amazed at the variety of opinions and expressions from the artists in this show. They are calm, observant, loud, provocative, pained and optimistic, and I want to thank them all for participating in this curatorial vision.

ALFUTH, D.	THE LORD LOOKED DOWN AND HE WAS NOT PLEASED!	COLLAGE		\$500
BAKER, R.	9/11 GROUND ZERO	PHOTOGRAPHY		\$225
BELL, G.	I WAS A STRANGER (SYRIAN REFUGEE CHILD)	OIL	CANVAS	\$2000
BRIONES, V.	THE END OF AN ERA	OIL		\$600
BROWNE, A.	TRUMP L'OEIL, THE DREAM TEAM - A TRIPTYCH	OIL		\$750
BRYANT, M.	HER LAST GASP	CERAMIC	STONEWARE	\$150
BURKE, M.	REIMAGINED AMERICAN FLAG SERIES: "DON'T LIVES MATTER?"	OIL		\$50000
CANTRELL, C.	THE FINE PRINT	COLLAGE		\$200
CANZONERI, S.	APRIL 1968 & 2016	PHOTOGRAPHY	COLLAGE	\$600
CARR, G.	THE FIRST PRESIDENT CLINTON	SCULPTURE - PLASTER	PLASTER	\$350
CLAGETT, P.	SACRIFICE	PASTEL		\$500
COHEN, K.	AMERICAN GIRL	PHOTOGRAPHY		\$400
COLBROTH, R.	LINCOLN MEMORIAL	PHOTOGRAPHY		\$425
DAFEIYAN, M.	PASSION OF THE KID WITH HIS NEW FRIEND IN PUBLIC	PHOTOGRAPHY		\$200
DAVIES, S.	MY TRANSGENDER TEEN- ALMOST 16	ACRYLIC	CANVAS	\$5700
DZIKIEWICZ	LISTEN	ENCAUSTIC		\$3500
ELATRA, M.	CÉLINE, 2016	OIL		\$3000
ESTABROOK, B.	REMEMBER THIS	ACRYLIC		\$890
FAIRBROTHER, K.	POLITICIAN (WOLF IN SHEEP'S CLOTHING)	CERAMIC	CLAY AND GLAZE	\$200
FRIEDMAN, R.	CARING	PHOTOGRAPHY		\$200
GALAGAN, S.	PRISON SHOWER, EASTERN STATE PENITENTIARY	PHOTOGRAPHY		\$200
GALLO, D.	ENCOURAGE	MIXED MEDIA		\$450
GETTER, A.	MY GARDEN, MY RULES	ACRYLIC	MIXED MEDIA	\$200
GHERARDI, S.	BLACK WATCH PLAID	PHOTOGRAPHY	METALLIC	\$225
GOODRUM, H.	THE BREADMAKER	PHOTOGRAPHY		\$250
GORDON, S.	THE STREETS ARE PAVED WITH GOLD(CARDS)	MIXED MEDIA	CANS SCREEN ACRYLIC WC AMEX GOLD ON WOOD	\$250
GUENTHER, J.	LITTLE SOLDIER	PHOTOGRAPHY		\$225
GUENTHER, W.	THE ACCOUNTANT'S HELPERS	PHOTOGRAPHY		\$245
HANFF, M.	PARTIES AT WAR	WATERCOLOR		\$450
HARNER, A.	SCRATCH	PHOTOGRAPHY		\$500
HARNER, K.	THE KEEPER'S KILL	PHOTOGRAPHY		\$500
HARRINGTON, S.	THOSE PESKY IMMIGRANTS	WATERCOLOR		\$350

HILLIS, C.	THE RENEGADE	WATERCOLOR		\$1500
HONARVAR, R.	WASSIFI - ART OF HEALING	ACRYLIC		\$1800
ISSEROW, J	MOTHER EMANUEL	ACRYLIC		\$270
LEWIS, C.	REALLY? (YOU EXPECT ME TO BELIEVE THAT?)	DRAWING	CHARCOAL	\$300
LUNDAY, E.	CAKE	OIL		\$2500
MANN, D.	PREMIUM	PHOTOGRAPHY		\$250
MANN, J.	THE LAST MIGRATION	PHOTOGRAPHY		\$275
MANSER, W.	UNKNOWN AND ALONE	PHOTOGRAPHY		\$75
MARTIN, M.	TRIAD	PHOTOGRAPHY	PHOTOGRAPHIC MANIPULATION	\$750
MCBURNEY, C.	DAUGHTER OF OBSIDIAN	CERAMIC		\$475
MCCUTCHEN, P.	GINA'S WHITE POWER RIDE	PHOTOGRAPHY		\$600
MCDONALD, D.	HEROINE	PHOTOGRAPHY		\$200
MCNEELY, R.	DEEPENING DROUGHT	ACRYLIC		\$750
MCQUILLEN, M.	MY BROTHER WAS MURDERED WITH AN ILLEGAL HANDGUN	PASTEL		\$100
MOHRMAN, K.	BORDER FENCE AT NOGALES	PHOTOGRAPHY		\$150
MONTGOMERY, D.	SUBURB	PHOTOGRAPHY		\$200
MORGAN, M.	MY RESPONSE TO THE NIGHTLY NEWS	ACRYLIC		\$235
NIELD, C.	AIN'T LOVE GRAND	ENCAUSTIC		\$550
O'DONNELL, R.	SYRIAN REFUGEES	ACRYLIC	MIXED MEDIA	\$500
PALASIK, T.	FINDING COMMON GROUND	SCULPTURE	TERRA COTTA	\$1200
REDAY COOK, M.	CLIMATE CHANGE	ACRYLIC		\$550
RICHARDSON, B.	THE SCHOOL WITH A VIEW	PHOTOGRAPHY		\$700
ROSENTHAL, K.	BUY MORE...FEAR	ACRYLIC	COLLAGE	\$150
ROWE, T.	HOMELESS MEDITATION	PHOTOGRAPHY		\$250
RUPPERT, A.	VICTORY AT LAST	SCULPTURE	HICKORY WOOD	\$1600
RYAN, B.	FLEECE	OIL		\$600
SANTIAGO, N.	THE NINE OF US	ACRYLIC		\$3000
SHELTON, S	WATCHING YOU #2	PRINTMAKING	MONOPRINT	\$150
SHERWIN, S.	THE TOWERS OF BABEL	SCULPTURE	GLASS, LEAD, ZINC	\$4200
SOMOGYI, J.	DEFIANCE	MIXED MEDIA		\$400
SONIA, F.	MAKING CHANGE	PRINTMAKING	PHOTOGRAPHIC PRINT ON METAL	\$500
SULLIVAN, K.	BITTER PILL	WATERCOLOR		\$175

TAYLOR, D.	TERROR	ENCAUSTIC		\$350
THOMAS, J.	ENGINEERS ON A BOAT	WATERCOLOR		\$250
TOLSTOY, A.	DC IN THE GLOW	WATERCOLOR		\$525
VALLE-RIESTRA, M.	UPWARD MOBILITY?	DRAWING	INK	\$350
VERA, R.	SANTO Y MACHO	WATERCOLOR	ACRYLIC	\$1600
WALLACE, A.	FAMILY	PASTEL		\$800
WALLAR, G.	COLUMBUS MEMORIAL REVISITED	DRAWING	PEN AND INK	\$400
WHITEHEAD, P.	THROUGH THE DOORWAY	OIL		\$2300
WIEDENHAEFER, T.	FORGOTTEN	WATERCOLOR		\$375
WILLIAMS, P.	WE DESERVE BETTER THAN THIS	WATERCOLOR		\$500
WOODILL, J.	MESSAGE	PHOTOGRAPHY	FOTOSKETCHED TO WATERCOLOR PRINTED	\$200