

# Catalogue / Guide to **VIRAL INTEGRATION**

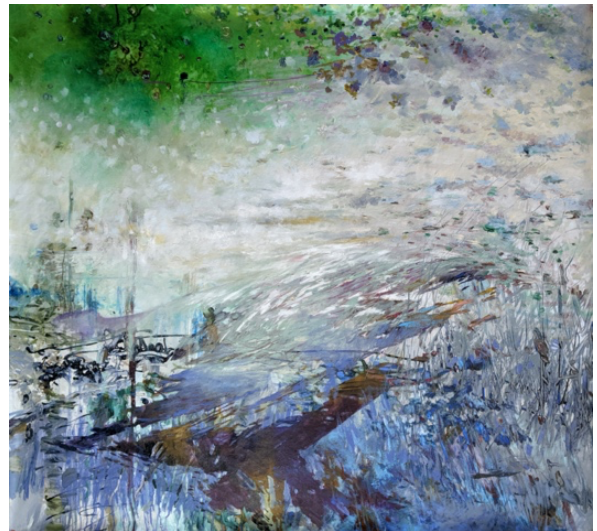
Curated by elin o'Hara slavick

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The exhibition is located on five floors of the Susan & Henry Samueli College of Health Sciences Hall and Sue & Bill Gross Nursing and Health Sciences Hall at UCI, Irvine, California through 2024.

## **First Floor**

*Hallway leading to Samueli Integrative Health*



**Margaret Lazzari**, *See Plainly*, acrylic painting

This painting is based on a retina tear in my right eye.

Lazzari is a painter, writer, and Professor Emerita of Art at the University of Southern California's Roski School of Art and Design. Lazzari established the design program, which greatly expanded offerings in the Roski school. She served in several administrative roles during her career, including Vice Dean of Faculty, Vice Dean of Art, and Chair of Painting and Drawing. Lazzari has had numerous museum and gallery exhibitions, including *Breathing Space* (2022) and *Vastness* (2020) at George Billis Gallery, LA and her 2015 solo exhibition at the Fresno Art Museum as Distinguished Woman Artist. Her works are included in several permanent collections, including Cathedral Collection of the Archdiocese of Los Angeles; Kaiser Hospitals, California; Huntsville Museum of Art, Alabama; Azusa Pacific University, California; Harrah's Casino, New Jersey; the Fresno Art Museum; Clark University, Iowa; and St. Louis University Museum of Art. [www.margaretlazzari.net](http://www.margaretlazzari.net)

*Between monitor screens*



**Raphaële Cohen-Bacry**, *Riddle*, acrylic painting

Collage is a symbol of psyche development. Collage appeals to different areas of the brain. As a healthcare professional having studied the mind-body connection and its influence on health, I am captivated by collage. A vibrant brain needs to be challenged. By putting the viewer in a surprising context, collage stimulates the mind. Removing imagery from its surroundings and placing it in a new context, collage allows for different readings. A psychotherapeutic technique, collage embodies the logic of psychological maturation and the acquisition of logic. <https://www.raphaelecohenbacry.com/>

*On opposite wall, with fire extinguisher*



**Abbey Hepner**, *Distant Feeling* and *Regeneration*, archival inkjet prints

*Distant Feeling* was created after my best friend passed away from an acute rejection of a double-lung transplant. The performative gesture represents attempting to heal through connection to nature and each other. It pays tribute to that action, even when the ritual ultimately fails. Exploring connection, loneliness, vulnerability, and failure, I am curious about magical thinking and the persistence of rituals. Tension between intimacy and solitude, loneliness, and togetherness, exist in a technological age. We have more connections but fewer conversations. *Regeneration* was created at White Sands National Monument, near the world's first atomic bomb detonation, the Trinity Test, 1945, Alamogordo, NM. It is regarded as dangerous and sacred, and the sand is believed to relieve tension and heal broken bones.

Hepner is an artist and educator based outside of St. Louis, Missouri. She holds an M.F.A. in Photography from the University of New Mexico and undergraduate degrees in Art and Psychology

from the University of Utah. She previously taught at the University of Colorado, Colorado Springs. She currently serves on the Board of Directors for the Society for Photographic Education and teaches at Southern Illinois University Edwardsville as an Assistant Professor of Art and Area Head of Photography. Her work has been exhibited widely in such venues as the Mt. Rokko International Photography Festival (Kobe, Japan), SITE Santa Fe, the Krannert Art Museum, the University of Buffalo Art Galleries, Noorderlicht Photofestival (Groningen, Netherlands), the University of Notre Dame, and the Lianzhou Foto Festival (Lianzhou, China). Her monograph, *The Light at the End of History*, about nuclear issues was published by Daylight Books in 2021.

<https://abbey-hepner.com/#/>

*To the right of the elevator*



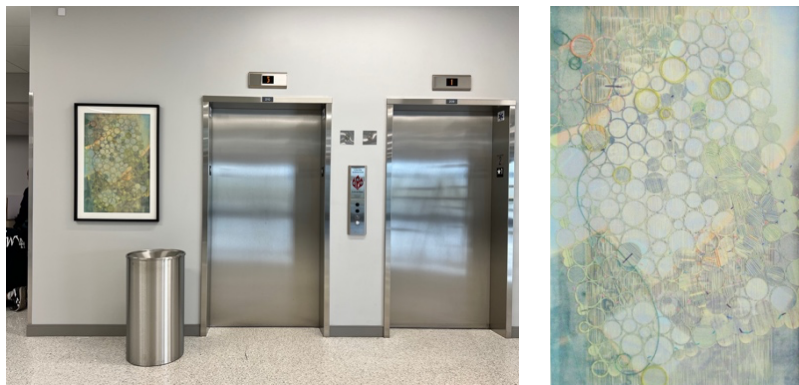
**Lauren Evans**, *Well-Ness Scope*, digital print on canvas

A focal point in my work is mental illness - the disease itself and the people inflicted. Mental illness does not discriminate. It affects all races, socio-economic backgrounds, men and women, young and old. The images I use are metaphors for mental illness, labeling, control, and how society and science perpetuate these stigmas.

Lauren Evans is a visual artist who works in a variety of techniques including sculpture and digital media. Reoccurring themes include metaphors that depict childhood labeling, and our human struggles with control. Her work frequently deals with the formation of childhood and the incredible difficulties that can be encountered in that process of growth. Her work combines the apparent innocent objects of youth with items of the everyday world and with text in ways that are evocative of that particularly vulnerable time.

Lauren received her BFA and MFA at the University of Southern California. She has exhibited nationally and has been included in several public art projects in Los Angeles and San Diego Counties. Lauren is an associate professor of art at Los Angeles Southwest College. <https://www.laurenevansvisualartist.com>

*To the left of elevator*



**Noriho Uriu**, *Cell Signal*, relief woodcut collage, mixed media

*Cell Signal* is from my *Signal and Noise Series* and expresses the networks between cells.

*Facing elevator, left hallway, right wall*



**Megan Bent**, *Quarantine Day 496*, *Quarantine Day 280*, archival pigment prints from scanned chlorophyll prints

My fear of Covid was palpable. “Don’t worry, only the sick and elderly will die,” an acquaintance assured me. I am chronically ill and immunocompromised. Through chlorophyll printing, using UV light to print photographic images directly onto leaves, I connect disability and nature to claim disability as valuable. Chlorophyll prints require a cooperative relationship with organic materials and the environment, celebrating care, interdependence, slowness, and adaptability - values in the disability community. Chlorophyll prints are impermanent, and will continue to decay, underscoring bodily impermanence.

Megan Bent is a lens-based artist interested in the malleability of photography and the ways image-making can happen beyond using a traditional camera. This interest started to occur after the diagnosis of a progressive chronic illness. She is drawn to image-making processes that reflect and embrace her disabled experience, especially interdependence, impermanence, care, and slowness. Her work has been exhibited at The Center for Fine Art Photography, Fort Collins, CO; The U.N. Headquarters, NY, NY; The Houston Center for Photography, Houston, TX; form and concept, Santa Fe, NM; The Halide Project, Philadelphia, PA, F1963, Busan, South Korea; Fotonostrum, Barcelona, Spain; and Festival Pil’Ours, St. Gilles Croix de Vie, France. <https://meganbent.com/>

*In lobby in front of elevator*



**Jesse Colin Jackson**, *Five Thousand Faces* and *UCI Face Shields*

An artist's abilities can prove useful. I have expertise with digital tools: 3D printers, laser cutters, and computer-controlled machines. I used these skills during Covid as the leader of the UCI Face Shield project. In the first 17 days, my team of over fifty faculty, staff, and students, designed, tested, fabricated, packaged, and delivered 5,000 shields to UCI Medical Center. These shields performed better and cost less than other options. We delivered an additional 15,000 face shields, operating our factory until supply chains normalized. *Twenty Thousand Faces*, permanently installed at UCI Beall Applied Innovation, where the shields were made, commemorates this collective effort; *Five Thousand Faces* is a portable prototype, both created from waste material generated by the production effort.

Jackson is Associate Professor of Electronic Art & Design in the Department of Art, the Associate Dean, Research and Innovation for the Claire Trevor School of the Arts, and the Executive Director of the Beall Center for Art and Technology at the University of California, Irvine. He is a Canadian artist. He explores the architectures we construct—from buildings to landscapes to virtual worlds—through objects and images made with digital visualization and fabrication technologies. Originally trained as an architect and engineer, he works across disciplines and has pursued intensive collaborations with urbanists, designers, humanists, poets, anthropologists, and neuroscientists, among others. <https://jessecolinjackson.com/>

*Against column in lobby*

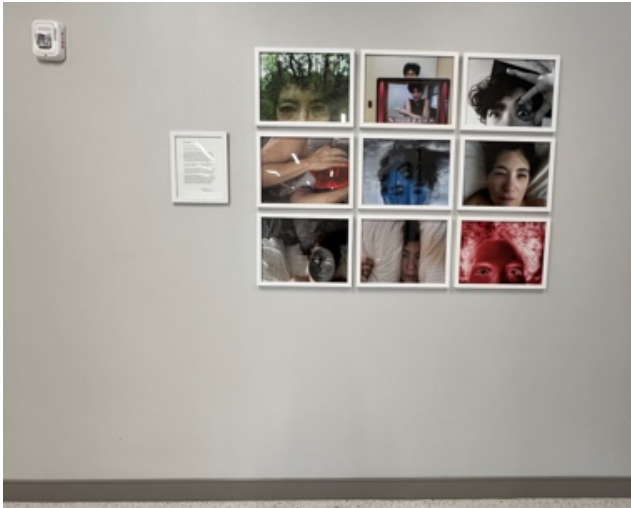


**Natalie Yu, *To the World. Love, Science*, assemblage and sculpture**

This piece celebrates medical advancements through scientific research and technology. The clay bottles model the popular brands Tylenol (acetaminophen) and Advil (ibuprofen), used everyday life for analgesic (pain relieving) properties. Other daily medications include insulin, for type 1 diabetes, and Adderall, for ADHD. There is a shortage of these medications and a need for improved access. Medicine is not the only daily health treatment. Kidney failure (which can be caused by taking too much Tylenol or Advil) is commonly treated by dialysis. Peritoneal dialysis is performed daily at home by the patient. This treatment modality is represented by an UltraSet Y-set and part of a 3-prong cassette. The 3-prong cassette is used daily to deliver special solutions, containing sugars that attract toxins, into the peritoneal cavity. After a period, toxins and excess solution are drained out of the body. The UltraSet Y-set is used in emergency cases to drain fluid from a patient. Medication and treatment modalities are medical advancements that contribute to healthier futures and that save lives.

Natalie Yu is a multidisciplinary undergraduate artist majoring in Art and minoring in Digital Arts at the University of California, Irvine. In addition, she serves as a graphic design manager for the New University and the *AntReader* publications. Addressing issues or channeling personal struggles, Natalie aims to understand the world and herself by depicting cheerful imagery, trippy patterns, vivid colors, and turbulent emotions. Her desire to spark joy and inspire led her to be featured in numerous university exhibitions, prominent events, and publications. Notably, she was featured in UCI's *Art of Healing Showcase* and the health humanities exhibition *Aurora*, with artwork focused on well-being, mental health, and empowering others. Experimenting with various mediums, Natalie wishes to continue uplifting her community while exploring new methods of achieving it. <https://natalieyu.netlify.app/>

*To left of room 1010*



**Lorie Novak, *Migraine Register***

My body is not all mine. I am one of the more than 39 million Americans and 1 billion people worldwide who suffer from migraine, a neurological disease that affects 1 in 5 women; 1 in 16 men; 1 in 11 children. According to the American Brain Foundation it is the third most common disease in the world. I was given the diagnosis of migraine at age 8. Living with migraine most of my life has had a double impact – days/hours lost to the disease and the price I have paid for not acknowledging how it affects my life. Repeated attempts at long-term record keeping of the frequency of my attacks failed until 2009, when I began photographing myself each time that I had a migraine attack. As an artist who has used my self image in many of my art projects, the challenge of visualizing my invisible illness become an obsession. The cameras in my laptop and phone became the mirrors in which I could witness my pain and visualize a more complete me – the one who lives with migraine.

I am a member of what the writer Meghan O'Rourke calls the "Invisible Kingdom" of chronic illness. I think about the long history of women who suffered in silence from migraine, chronic pain, and other invisible illnesses and were not believed, were told they were too emotional, who were committed to institutions, or in the worst cases killed themselves. For way too many women, unacknowledged illnesses have stopped them from leading full lives.

Novak's photo-based works, installations, and web projects use various technologies of representation to explore issues of memory and transmission, identity and loss, presence and absence, shifting cultural meanings of photographs, and the relationship between the intimate and the public. Novak has been the recipient of a Guggenheim Fellowship, two New York Foundation for the Arts Fellowships, a NEA Fellowship, Louis Comfort Tiffany Foundation Grant, and residencies at the Rockefeller Foundation's Bellagio Center (Italy), Bogliasco Foundation, (Italy); ArtSway (England), MacDowell, Yaddo, and the Djerassi Foundation.

Novak is Professor Emerita of Photography and Imaging at NYU Tisch School of the Arts, and the founder and former director of Future Imagemakers, a social practice project in the Department of Photography & Imaging that offers a free digital photography workshop to NYC area high school projects. Novak received her MFA from The School of The Art Institute of Chicago and BA from Stanford University after two years at UCLA. Born in Los Angeles, she lives in Brooklyn, New York.

<https://lorienovak.com/>

*To the right of room 1010*



**Nancy Jo Haselbacher**, *Bone Glitch Series*, archival inkjet prints

This represents a long recovery from surgery. Surgery changed my practice from very physical large-scale printmaking to smaller paintings and inkjet prints. I began a daily practice of painting to visualize my bone, muscles and tendons healing. I combine paintings with screenshots of glitches on my failing computer, sifting through digital reams of healthcare forms, and doctor's notes. I almost lost important files due to viruses in the "ether". But these errors of technology were also beautiful. The process offers a way to process the physical chaos I was experiencing in my body.

Nancy Jo Haselbacher is an interdisciplinary artist, educator and curator based in Los Angeles. Her work explores issues of mystery, movement, and presence within the body and the land. She owns Indelible Press, an art studio in Los Angeles and her work has been exhibited at The Getty Center, The Institute of Contemporary Art in Boston, Temple University in Rome, Craft Contemporary in Los Angeles, The Center for Contemporary Printmaking in Norwalk, CT and The Scuola Internazionale di Grafica Venezia in Venice, Italy. <https://www.indeliblepress.com/>



*To right of room 1007*



**Sarana Mehra**, *Intubation Torso*, resin and clay

This work developed during Covid and represents my experiences as a sick person and the collective experience of living through an unprecedented medical event. As a disabled person, my survival has relied upon constant medical interventions. Utilizing the ritual of the *anatomical votive*, this crosses the line between science and belief.

Sarana Mehra is a multidisciplinary artist whose work stems from research into historic and extant systems of language, technology, and institutions for medicine and belief. The knowledge that existence at an earlier time in history (even by a year) would have been untenable has led to research into medical history of which she sees herself a part, but also the cyclical nature of human progress. Drawing on the imaging and stories of Eastern and Western mythologies of her heritage, and the artifacts of past civilizations gathering dust in our museums, Sarana uses her practice to examine a “future relic”. These relics explore contemporary language - symbols like emoji or our use of technology to record the everyday.

Sarana Mehra is a bi-racial British-American artist, born in London to an English mother and immigrant South Asian father. She has lived between the US and UK for much of her life.  
<https://www.saranamehra.com/>

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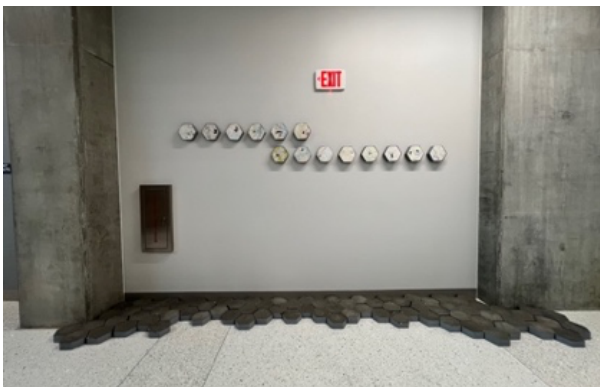


**Sally Ann McKinsey**, *Scrub Quilt*, quilt made of hospital scrubs

Existing alongside the biomedical industrial complex are vernacular customs in caring for persons in times of illness, which include the giving of handmade objects like quilts. Quilting circles are groups of (usually women) who make gifts for community members, carrying out rituals of care through making objects to hold and cover the body. This supports the spirit as biomedicine supports the body. In both modalities, material and labor produce functional solutions for the fragile experience of being human. As I take render medical textiles functionless, I endow them with time and handiwork, transforming them into functional objects of social meaning.

Sally Ann McKinsey is an interdisciplinary artist and teacher working in sculptural installation, video, performance, fibers, and ceramics. She received a Bachelor of Arts in Art from Furman University in 2010 and a Master of Divinity from Columbia Theological Seminary in 2013, and a Master of Fine Arts at the University of North Carolina-Chapel Hill in 2020. Sally Ann currently works in Cookeville, TN and teaches at Tennessee Tech University in the School of Art, Craft, & Design. <https://sallyannmckinsey.com/>

*To left of room 1001*



**Caroline Rutledge Armijo**, *Sandbar and Coal Ash Ponds Map*, 14 collage maps on and 80 slices of encapsulated North Carolina coal ash

*Sandbar* represents the 70-mile sandbar of coal ash that spilled into the Dan River after a pipe failed at the Duke Energy site on February 2nd, 2014. The 80 hexagon-shaped slices of represent the 80 million tons of

coal ash to be excavated across NC as a result of statewide advocacy. Following the Dan River Spill, after mounting pressure from the statewide coalition Alliance of Carolinians Together Against Coal Ash, former NC Secretary of the Department of Environmental Quality, Michael Regan (now EPA Secretary) and Governor Roy Cooper demanded that Duke Energy clean up all of its coal ash deposits in NC, including the 12 million tons of coal ash in the storage lagoon at Belews Creek.

This collection of NC maps highlights the intentional practice of utility companies to build power plants adjacent to small creeks, rivers or waterways to act as natural drainage for their coal ash storage systems. The first set of six are Duke Energy's active coal ash plants, as of 2021. The second set of eight are the retired coal ash plants.

Rutledge Armijo seeks coal ash and climate change solutions through collaboration with communities, universities, organizations and artists by engaging in creative placemaking and community building. She is the founder and director of The Lilies Project and a founding member of Alliance of Carolinians Together (ACT) against Coal Ash. She received her BA from UNC, Chapel Hill, and her MA from NC State University. <https://theliliesproject.org/caroline-rutledge-armijo>

## **Second Floor**

*In lobby from street entrance on left wall*

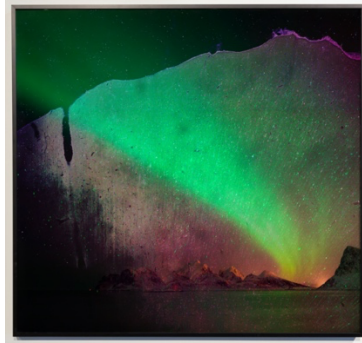
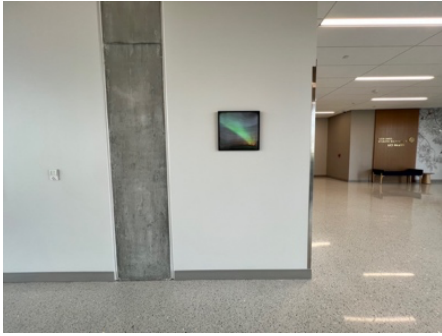


**Margaret Lazzari, *Eons*, acrylic painting**

I consider this painting to be a space for breathing.

Lazzari is a painter, writer, and Professor Emerita of Art at the University of Southern California's Roski School of Art and Design. Lazzari established the design program, which greatly expanded offerings in the Roski school. She served in several administrative roles during her career, including Vice Dean of Faculty, Vice Dean of Art, and Chair of Painting and Drawing. Lazzari has had numerous museum and gallery exhibitions, including *Breathing Space* (2022) and *Vastness* (2020) at George Billis Gallery, LA and her 2015 solo exhibition at the Fresno Art Museum as Distinguished Woman Artist. Her works are included in several permanent collections, including Cathedral Collection of the Archdiocese of Los Angeles; Kaiser Hospitals, California; Huntsville Museum of Art, Alabama; Azusa Pacific University, California; Harrah's Casino, New Jersey; the Fresno Art Museum; Clark University, Iowa; and St. Louis University Museum of Art. <https://www.margaretlazzari.net/>

*In lobby from street entrance on left wall*



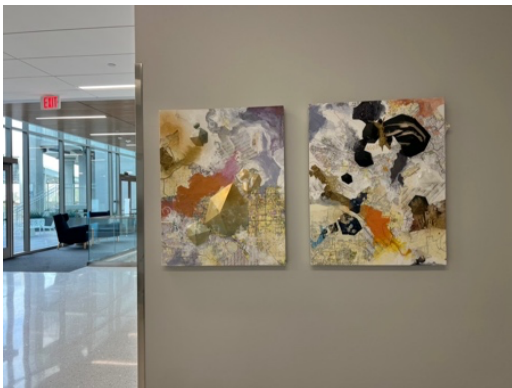
**Abbey Hepner and Mike Avery, *Optogenetic Cybernetic Translations: Atmosphere*, computer vision translated lenticular print**

Using computer vision software and Google Image Search, primate brain scans from Mike's lab at the Salk Institute for Biological Studies at UCSD, were analyzed. The software believed that the scans were an aurora or fireflies. Each scan was paired with its corresponding AI translation, resulting in metaphors between cognition and a world full of phenomenon.

Hepner is an artist and educator based outside of St. Louis, Missouri. She holds an M.F.A. in Photography from the University of New Mexico and undergraduate degrees in Art and Psychology from the University of Utah. She previously taught at the University of Colorado, Colorado Springs. She currently serves on the Board of Directors for the Society for Photographic Education and teaches at Southern Illinois University Edwardsville as an Assistant Professor of Art and Area Head of Photography. Her work has been exhibited widely in such venues as the Mt. Rokko International Photography Festival (Kobe, Japan), SITE Santa Fe, the Krannert Art Museum, the University of Buffalo Art Galleries, Noorderlicht Photofestival (Groningen, Netherlands), the University of Notre Dame, and the Lianzhou Foto Festival (Lianzhou, China). Her monograph, *The Light at the End of History*, about nuclear issues was published by Daylight Books in 2021.

<https://abbey-hepner.com/#/>

*Across from elevator*



**Jocelyn Mathewes, *Sickness is a Place: Do I want to be made well?* and *Side effects likely (Did I remember to take my medicine?)*, vintage road maps, cyanotype origami, acrylic, glitter, spray paint, gel pens, cotton, medical wrap, prescription sheets on canvas**

My work is centered around chronic illness and how day-to-day experiences and the patient's psyche are affected. A variety of mediums intermingle in the way that medication, physical symptoms, and mental health do.

Jocelyn Mathewes is a mixed-media interdisciplinary artist, living with her family in rural Appalachia in East Tennessee, USA. She earned her B.A. in Studio Art and English Literature from Messiah College. Her work has been exhibited in galleries, museums, and community spaces all over the United States. She has participated in residencies with the Artist Residency in Motherhood (ARiM), Makers Circle, and Stay Home Gallery. In 2020, she founded EAT?ART space, an alternative pop-up gallery, where she curates exhibits. <https://www.jocelynmathewes.com/>

*Facing the elevator to left*



**Jeremiah Johnson**, *Eternal*, Prescription pills, vitamins, hot glue, plexiglas and wood vitrine

This work represents my own personal struggle with the healthcare system in America, a struggle experienced by many US citizens, one that involves unchecked pricing of prescription drugs, medical expenses and living with an incurable and sometimes debilitating disease that prevents one from making money to pay for care. My struggle is not only my own personal health but of the issue itself which continues to be ignored in this country while many continue to die from the lack of inadequate care. My hope was that after the pandemic, this would change, that the people and politicians would push for universal healthcare. Instead, we've gone back to the way things were as quickly as we could.

Jeremiah Johnson was raised on a fruit and flower farm in the mountains of central Pennsylvania. He received his BFA from Tyler School of Art of Temple University and MFA from Syracuse University. Johnson's work is in several public and private collections including The State Museum of Pennsylvania, The Taubman Museum of Art, Roanoke VA, and the Servais Family Collection, Brussels, Belgium. Johnson makes art in his studio in Thibodaux Louisiana. Johnson is also the Director of a makerspace at Nicholls State University. His work was most recently featured in the Louisiana Contemporary Exhibition at the Ogden Museum of Southern Art. <https://jeremiahjohnsonart.com/>

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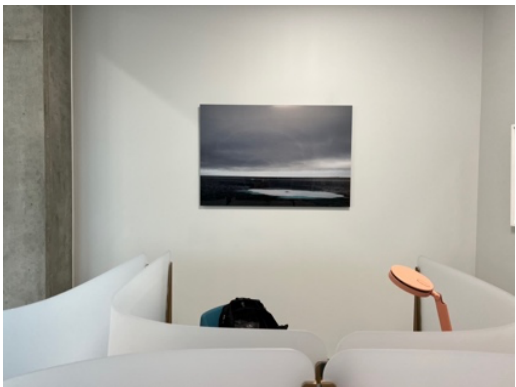


**Sally Ann McKinsey**, *Code Blue, Second Attempt*, Emergency department thermal blanket, hospital gowns, socks, operating room sheets

This is a knotted rug of hospital gowns, socks, and operating room sheets. Hanging, it becomes a memorial, inviting viewers to see the knots that hold it together and consider the process of its making. Transforming hospital textiles used to hold, dress, and tend to the body into tactile elements, I seek to make sense of clinical space.

Sally Ann McKinsey is an interdisciplinary artist and teacher working in sculptural installation, video, performance, fibers, and ceramics. She received a Bachelor of Arts in Art from Furman University in 2010 and a Master of Divinity from Columbia Theological Seminary in 2013, and a Master of Fine Arts at the University of North Carolina-Chapel Hill in 2020. Sally Ann currently works in Cookeville, TN and teaches at Tennessee Tech University in the School of Art, Craft, & Design. <https://sallyannmckinsey.com/>

*Above study cubicles*



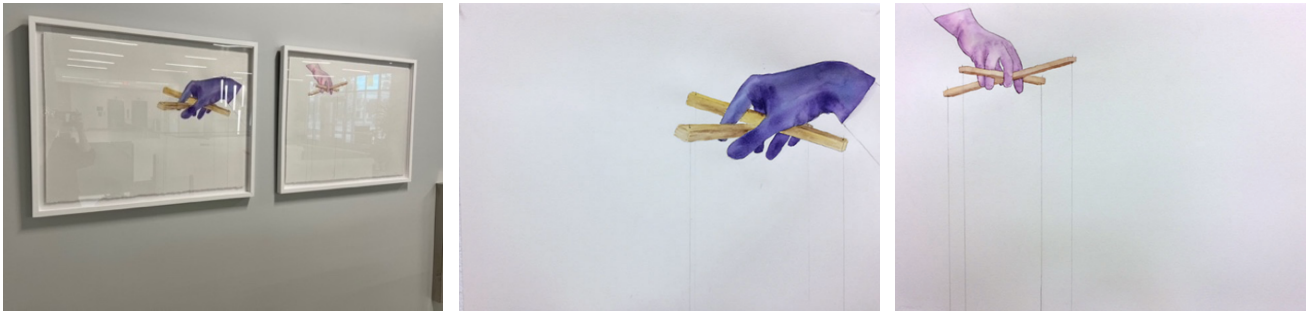
**Heidi Kumao**, *Patient*, Acrylic mounted color photograph

This photograph is from the Arctic Circle Summer Solstice Expedition, an artists' residency in the Arctic. This is a self-portrait on an iceberg - two years of medical trauma summed up in one image. This is not photoshopped. I packed a hospital gown.

Generating artistic spectacle through the intersection of cinema, sculpture, theater and technology, Heidi Kumao reframes ordinary gestures to explore their psychological

underside. Kumao has received fellowships from the Guggenheim Foundation, the Creative Capital Foundation, New York Foundation for the Arts, AAUW (American Assn. of University Women), the National Endowment for the Arts, and the Mid-Atlantic Arts Foundation. She has exhibited her work nationally and internationally including one-person exhibitions at the Museo de Arte Moderno, Buenos Aires, Fundació Joan Miró, Barcelona, Arizona State University Art Museum, and Center for the Arts, Yerba Buena Gardens, San Francisco. She is a Professor at the Stamps School of Art & Design at the University of Michigan, Ann Arbor. <https://heidikumao.net/>

*To right of study cubicles*



**Michele Jaquis**, *Paul's Brain: they touch something and you laugh, cry, stop breathing*, Watercolor and pencil on paper

*Paul's Brain* is a body of work made in collaboration with and inspired by Paul Pattison, a friend who suffered from epilepsy. Paul and I met in 1996 while we were students at Burren College of Art in Ireland. We began collaborating in 2007 by recording a conversation about his experiences with epilepsy and memory loss, depression, and addiction. The intention was to develop a two-person exhibition. For various reasons this was put on hold and several years later, Paul asked if I'd like to make a documentary about his epilepsy. Paul died in 2015, and I resolved to complete the work in his honor. The watercolors of hands wearing surgical gloves while maneuvering marionette strings symbolize Paul's loss of control during his seizures and brain surgeries.

Michele Jaquis is an interdisciplinary artist, educator and academic administrator based in Los Angeles. Her work has been exhibited in alternative spaces, galleries, museums and film/video festivals across the US and in Australia, Canada, Ireland, England, New Zealand, and South Korea. Jaquis holds an MFA in sculpture from Rhode Island School of Design, a BFA in sculpture and experimental studio with a minor in psychology from Hartford Art School, University of Hartford and also studied at Brown University and Burren College of Art. Currently Professor and Director of Interdisciplinary Studies at Otis College of Art and Design, Jaquis oversees all undergraduate minors while engaging students in collaborating with each other and various community partners. <https://www.michelejaquis.com/>

*To right of room 2105*



**Megan Bent**, *Quarantine Day 450, Quarantine Day 527, Untitled (180,000 Lost and Counting)*  
August 26, 2020, Archival prints from scanned chlorophyll prints

My fear of Covid was palpable. “Don’t worry, only the sick and elderly will die,” an acquaintance assured me. I am chronically ill and immunocompromised. Through chlorophyll printing, using UV light to print photographic images directly onto leaves, I connect disability and nature to claim disability as valuable. Chlorophyll prints require a cooperative relationship with organic materials and the environment, celebrating care, interdependence, slowness, and adaptability - values in the disability community. Chlorophyll prints are impermanent, and will continue to decay, underscoring bodily impermanence.

Megan Bent is a lens-based artist interested in the malleability of photography and the ways image-making can happen beyond using a traditional camera. This interest started to occur after the diagnosis of a progressive chronic illness. She is drawn to image-making processes that reflect and embrace her disabled experience, especially interdependence, impermanence, care, and slowness. Her work has been exhibited at The Center for Fine Art Photography, Fort Collins, CO; The U.N. Headquarters, NY, NY; The Houston Center for Photography, Houston, TX; form and concept, Santa Fe, NM; The Halide Project, Philadelphia, PA, F1963, Busan, South Korea; Fotonostrum, Barcelona, Spain; and Festival Pil’Ours, St. Gilles Croix de Vie, France. <https://meganbent.com/>



## **Third Floor**

*To the right of EXIT stairs*

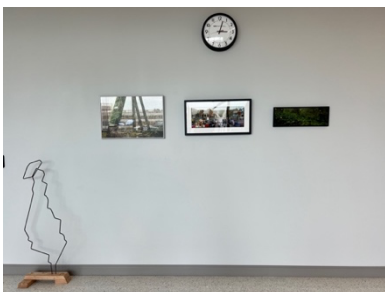


**Frederick Wright Jones, *Run-West*, steel and wood**

As a result of the Covid Pandemic I began to walk as a form of art practice. I mapped these walks in steel.

Frederick Wright Jones is a multimedia artist and educator. Continuously and restlessly on-route, Frederick spends time traveling between Allentown, PA and Hamburg, Germany. Growing up a light-skinned African American and living as a foreigner in Germany, motivates his work. He has found a home in the identity of the eternal outsider, from there exploring how notions of power, guilt, duty, and entitlement define citizenship. Frederick Wright Jones is currently an assistant professor of sculpture at Muhlenberg College in Allentown, PA. Having studied at Rhode Island School of Design and the University of Pennsylvania, he received his MFA from SUNY Buffalo. On his way to teaching, alongside raising a family, and continuing his artistic research, Frederick Wright Jones has 13 years of experience working as a rope-supported arborist. The inherent risks, team-oriented dynamic, exposure to the elements, and intensity with material connected to urban forestry, all feed into his sculptural practice. <http://www.fwrightjones.com/>

*To right of room 3016*



From left to right:

**Frederick Wright Jones, *Run-East***

**Abbey Hepner, *Petrichor***

**Tessa Windt, *Documentation of Care***

**Abbey Hepner and Mike Avery, *Optogenetic Cybernetic Translations: Fireflies***

*To right of room 3016 (far left, on floor)*



**Frederick Wright Jones**, *Run-East*, steel and wood

As a result of the Covid pandemic I began to walk as a form of art practice. I mapped these walks in steel. <http://www.fwrightjones.com/>

*To right of room 3016 (left on wall)*



**Abbey Hepner**, *Pertrichor*, archival inkjet print

This was created after my best friend passed away from an acute rejection of a double-lung transplant. The photograph represents the act of attempting to heal ourselves through a connection to nature. I am curious about magical thinking and the persistence of rituals.

Hepner is an artist and educator based outside of St. Louis, Missouri. She holds an M.F.A. in Photography from the University of New Mexico and undergraduate degrees in Art and Psychology from the University of Utah. She previously taught at the University of Colorado, Colorado Springs. She currently serves on the Board of Directors for the Society for Photographic Education and teaches at Southern Illinois University Edwardsville as an Assistant Professor of Art and Area Head of Photography. Her work has been exhibited widely in such venues as the Mt. Rokko International Photography Festival (Kobe, Japan), SITE Santa Fe, the Krannert Art Museum, the University of Buffalo Art Galleries, Noorderlicht Photofestival (Groningen, Netherlands), the University of Notre Dame, and the Lianzhou Foto Festival (Lianzhou, China). Her monograph, *The Light at the End of History*, about nuclear issues was published by Daylight Books in 2021. <https://abbey-hepner.com/#/>

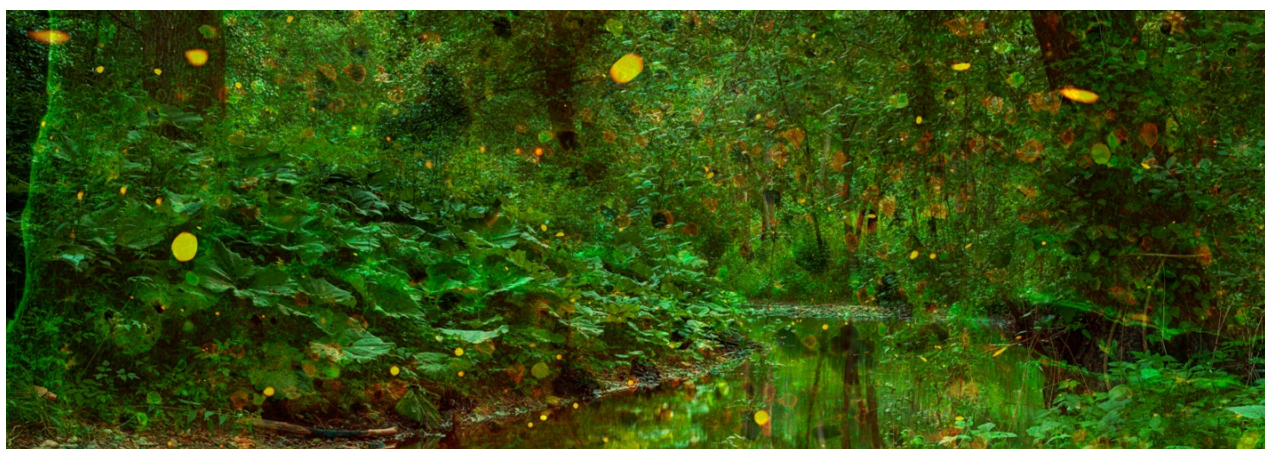
To right of room 3016 (center)



Tessa Windt, *Documentation of Care*, inkjet print

*The Care Project* began after facilitating community-based work with older adults living with memory loss and family caregivers. The longer I used creative practice to dismantle isolation, the more I practiced care as a creative act. I stepped in as collaborator rather than facilitator. I began with *Care Duets* in collaboration with family caregivers. I worked with Banner Alzheimer's Institute to circulate a questionnaire among family to build a poetic language of care. As Covid began, I adjusted to an online format, and began *Care Ensemble* in collaboration with caregivers. Care is a tender and fraught experience in North America. Caregivers provide underpaid labor at the expense of the unpaid care they give in their own homes. Those receiving care must allow others into their sphere when they are at their most vulnerable, seeing their own agency diminish. <https://tessawindt.com/>

To right of room 3016 (right on wall)



Abbey Hepner and Mike Avery, *Optogenetic Cybernetic Translations: Fireflies*, computer vision translated lenticular print

Using computer vision software and Google Image Search, primate brain scans from Mike's lab at the Salk Institute for Biological Studies at UCSD, were analyzed. The software believed that the scans were an aurora or fireflies. Each scan was paired with its corresponding AI translation, resulting in metaphors between cognition and a world full of phenomenon.

To right of room 3016



**Penny Mateer and Martha Wasik, *The Influenza Blues #16 Protest Series: A Collaboration with Martha Wasik, quilt***

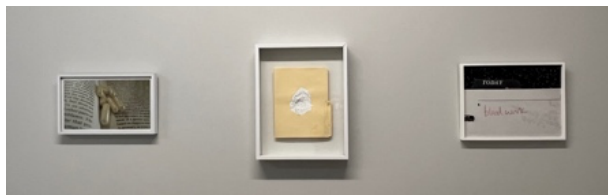
In 2016, the National Security Council developed the *Playbook for Early Response to High-Consequence Emerging Infectious Disease Threats and Biological Incidents*. “Each section of this book includes specific questions that should be asked and decisions that should be made at multiple levels. The playbook urges officials to question the numbers on viral spread, ensure appropriate diagnostic capacity and check on the U.S. stockpile of emergency resources.” – Politico (2020).

To illustrate Trump’s response to the Covid pandemic we chose the keystone quilt block. It is the official quilt pattern for our state, Pennsylvania. The keystone represents the “central principle or part of a policy, system, on which all else depends,” and highlights that the key functions of the playbook were abandoned.

Penny Mateer, artist/activist, works with textiles and recycled materials. Mateer’s art is rooted in quilting and embroidery traditionally thought of as “women’s work.” Drawing from this rich history of creating functional objects intended to provide warmth and comfort, she uses fabric as her primary material because it is both recognizable and relatable. Her work centers on social and economic issues with the goal to spark thought and discussion. Mateer has received numerous awards including Best of Show Fiberart International 2016 and was an artist-in-residence at MASS MoCA. Her work is in the Pittsburgh Public School System collection. She was co-director of Knit the Bridge, a community-made public art project installed on the Andy Warhol Bridge in Pittsburgh. Mateer lives in Pittsburgh, Pennsylvania. <https://pennymateer.com/home.html>

Martha Wasik is an artist and independent graphic designer working primarily for arts organizations, galleries, and artists. Wasik received a BA from the California College of Arts and Crafts in 1974. She lives in Pittsburgh, Pennsylvania.

Stepping out of elevator, sitting area on right, left wall



From left to right

**Amy White**, *Untitled [Self-Portrait] (Text +Amino Acids 9-27-14)*

**Suzanne Broughel**, *Nom/Name II*

**Becca Albee**, *May 21 No Reading. Just take care of yourselves. May 26 No Class. Memorial Day.*

*Continue to care (add others by now...)*

Stepping out of elevator, sitting area on right, left wall, left



**Amy White**, *Untitled [Self-Portrait] (Text +Amino Acids 9-27-14)*, inkjet print

The description of this piece as a “self-portrait” raises questions about the very nature of the self. In *Untitled [Self-Portrait]*, capsules filled with white powder and a passage from a book displace the titular “self” and fulfill the role of the subject in the portrait space. The foregrounding of the capsules, which contain amino acids, the precursors of neurotransmitters, signals issues of somatics and lived experience. The idea of text-as-self suggests a relationship to language and reading so central to the self as to subsume the actual image of the person purportedly being portrayed. In the depicted text, which is from Gilles Deleuze and Félix Guattari’s *A Thousand Plateaus: Capitalism and Schizophrenia* (1987), the viewer can identify key words that offer insight into core concerns such as “body,” “making,” “anthro,” “order,” “decoded,” “abstract,” “parts,” “my eyes, my mouth,” “evolution,” “genetic,” “in relation,” and “text.” *Untitled [Self-Portrait]* serves as an entry point into an ongoing life/work process that deals with subjective, embodied experience and the nature of knowledge and knowing.

Amy White is an artist and writer who currently lives in Carrboro, North Carolina.

<https://parallelarts.net/home.html>

*Stepping out of elevator, sitting area on right, left wall, center*



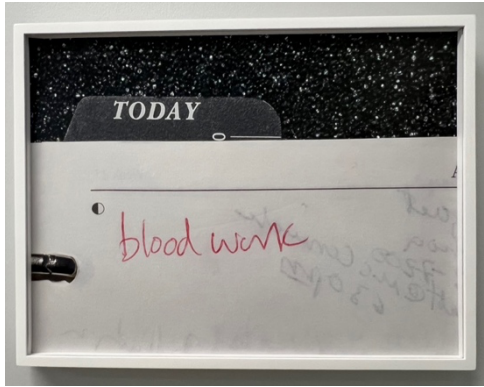
**Suzanne Broughel, *Nom/Name II*, File folders, White-Out**

I made this piece while looking at whiteness in relation to my French - Canadian ancestry.

Suzanne Broughel is a white artist who addresses whiteness and structural racism. Her work is grounded in autobiography, having grown up in Yonkers, New York - a city that was sued by the federal government in the 1980s to undo a pattern of intentional segregation in schools and housing. Broughel grew up on a street that was the border between a predominantly Black school district and a predominantly white school district. Being a white student in a predominantly Black elementary school was a blessing that anchored her antiracist worldview.

Broughel has exhibited at MoMA PS1, Marlborough Gallery, Columbia University, The University of Memphis, Dorsky Gallery, and Longwood Art Gallery, among other spaces. Broughel is the recipient of fellowships from the New York Foundation for the Arts and A.I.R. Gallery and was a resident artist in the Triangle Artists Workshop. <https://www.suzannebroughel.net/>

*Stepping out of elevator, sitting area on right, left wall, right*



**Becca Albee**, *May 21 No Reading. Just take care of yourselves. May 26 No Class. Memorial Day. Continue to care (add others by now...)*, Archival pigment print

This photograph of a page from artist Robert Blanchon's 1998 day-planner, from the Fales Library, NYU was initiated as an MIT List Visual Arts Center commission—to consider Blanchon's influence on my work. I met Robert when he was my professor, and we corresponded until his death from AIDS-related illness in 1999. Coincidentally, the title is Blanchon's words from a course syllabus when he taught at UC Irvine. Courtesy of the artist with permission from the Estate of Robert Blanchon.

Becca Albee is a visual artist based in Brooklyn, New York. She is an Associate Professor of Photography at the City College of New York. Becca Albee's work includes photography, sculpture, video, and performance. She received her MFA from the University of North Carolina at Chapel Hill, a BA from The Evergreen State College in Olympia, Washington, and attended Fellowships and residencies at The MacDowell Colony, Yaddo, Irish Museum of Modern Art, Blue Mountain Center, Artlink Ireland, and Skowhegan School of Painting and Sculpture. <https://www.beccaalbee.com/>

*Stepping out of elevator, sitting area on right, back wall*



From left to right

**Jeremiah Johnson**, *Colon*

**Lena Chen**, *We Lived in the Gaps Between the Stories*

**Frances Bukovsky**, *Small Fiber Biopsy*

*Stepping out of elevator, sitting area on right, back wall, left*



**Jeremiah Johnson** *Colon*, snakeskin, prescription drug papers

I felt that this snakeskin represents my deteriorating colon, if only the colon could be shed to form anew.

Jeremiah Johnson was raised on a fruit and flower farm in the mountains of central Pennsylvania. He received his BFA from Tyler School of Art of Temple University and MFA from Syracuse University. Johnson's work is in several public and private collections including The State Museum of Pennsylvania, The Taubman Museum of Art, Roanoke VA, and the Servais Family Collection, Brussels, Belgium. Johnson makes art in his studio in Thibodaux Louisiana. Johnson is also the Director of a makerspace at Nicholls State University. His work was most recently featured in the Louisiana Contemporary Exhibition at the Ogden Museum of Southern Art. <https://jeremiahjohnsonart.com/>

*Stepping out of elevator, sitting area on right, back wall, center*



**Lena Chen**, *We Lived in the Gaps Between the Stories*, wreath of grapevine, florals, twine, mixed media

Conceived in 2021 amidst abortion bans in sanctuary cities, this celebrated the labor of abortion providers, midwives, healers, herbalists, doulas, and clinic escorts. I presented public programs using abortifacients and emmenagogues (plants with contraceptive properties), including letter-writing and



wreath-making and a plant medicine tour of an urban farm. Visitors contributed by writing thank you letters and adding to the wreath. Abortion workers were honored with a wreath in a ceremony.

Lena Chen is a Chinese American artist creating performances and socially engaged art in live and virtual contexts. Awarded Mozilla Foundation's 2022 Creative Media Award and Best Emerging Talent at the 2019 B3 Biennial of the Moving Image, her work has appeared at Transmediale (Berlin), Haus der Kulturen der Welt (Berlin), Baltimore Museum of Art, Museum of Contemporary Art Jacksonville, Kunsthalle Düsseldorf, Museum of Modern Art (Antwerp), Times Art Center (Berlin), among others. A founding member of the artist collective, Maternal Fantasies, she has spoken widely on feminist art and activism at venues such as Oxford, Yale, Stanford, Ars Electronica, SXSW, and re:publica. She is the founder of Heal Her, an expressive arts initiative that has convened storytelling circles, festivals, and events in seven countries for survivors of sexual and gender-based violence.

Chen earned a BA in sociology from Harvard University and an MFA at Carnegie Mellon University's School of Art. She is currently pursuing a PhD in Performance Studies at UC Berkeley. <https://www.lenachen.com/about/>

*Stepping out of elevator, sitting area on right, back wall, right*



**Frances Bukovsky**, *Small Fiber Biopsy*, archival inkjet print

I make images about bodies, environments, and identities within the context of chronic illness, disability, and queerness. This is me undergoing a small fiber biopsy. *Small Fiber Biopsy* is part of *Upheaval* – a nonlinear narrative of home-seeking following trauma. My body is a place – a nexus of generations with genetic illness, traditions, memories, and relationships to place.

Frances Bukovsky (they/them) applies interdisciplinary research to self-portraiture, documentary photography, and camera-less photography to make projects that connect intimate personal experience to broader systemic issues. Raised in rural New York, Bukovsky earned a BFA in Photography and Imaging from Ringling College of Art and Design in 2018. Bukovsky has shown their work in venues such as the United Nations Headquarters in New York City, The Bascom: A Center for the Arts, TILT Institute for the Contemporary Image, and Circle Gallery at University of Georgia in Athens. In 2020 Bukovsky published their debut monograph “Vessel,” and became a co-founding member of the Kinship Photography Collective. Bukovsky currently lives in Marshall, NC. <https://www.francesbukovsky.com/>

*Stepping out of elevator, sitting area on right, right wall*

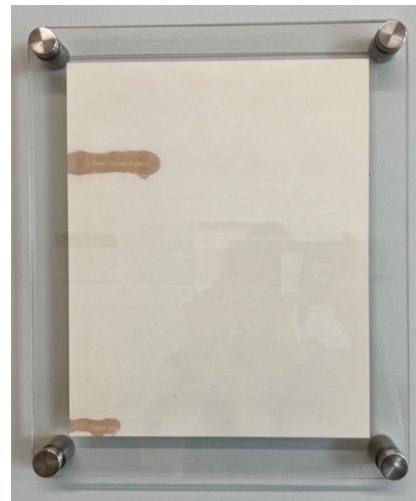
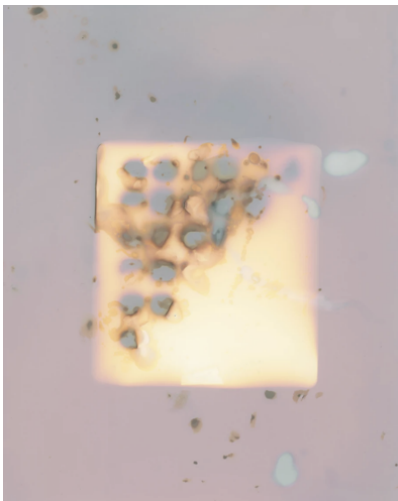


Left to right

**Frances Bukovsky**, *Sick Calendar*, *Plasmalyte*, *Dear Valued Patient*

**Dominic Quagliozi**, *Bodies Are Not Archival*

*Stepping out of elevator, sitting area on right, right wall, left*



**Frances Bukovsky**, *Sick Calendar*, *Plasmalyte*, *Dear Valued Patient*, archival inkjet prints from scanned lumen prints

I make images about bodies, environments, and identities within the context of chronic illness, disability, and queerness. This satisfies a request for information, a justification for care, a social curiosity, yet it points to the inability of a diagnosis to articulate a patient's experience. The lumen printing process involves direct placement of medical materials on silver gelatin paper, exposing it to the sun, fixing it in photographic fixer. (Please see piece above for information about Bukovsky.)

*Stepping out of elevator, sitting area on right, right wall, right*



**Dominic Quagliozi**, *Bodies Are Not Archival*, inkjet print

*Bodies Are Not Archival* is a series of non-archival prints made from a graphite drawing on archival paper. I made this work in the midst of lung failure and facing the need for a lung transplant for survival. This work speaks to our bodies' material struggle for longevity. It pokes fun at the artworld's and art market's obsession with so called archivalness - the ability for art object not to degrade and how that is tied into value/capital and ableism.

Quagliozi received an MFA in Studio Arts from Cal State University, Los Angeles, and a BA in Sociology from Providence College. His work is in the permanent collection at the Rhode Island School of Design Museum and he has exhibited work in Los Angeles, New York, Boston, Providence, Denmark, and Australia. In 2018, he was on the Keynote patient panel at the Nexus Summit for interprofessional care and education at the University of Minnesota. He is on the Arts Council for Creative Healing for Youth in Pain and has given workshops and lectures at the UCLA Geffen School of Medicine, USC Keck School of Medicine, Chapman University, Cal State Los Angeles, and Cal State Long Beach. Parallel to his art practice, Dominic uses art as a method of teaching for medical students and health workers. <https://www.artistdominic.com/>

*To right of room 3042*



**Noriho Uriu**, *Chain Reaction*, relief linocut color reduction

*Chain Reaction* expresses my anxiety over the nuclear plant explosion disaster at Fukushima.  
To left of room 3020



**Robert Del Tredici**, *Maids of Muslyumovo, Village of Muslyumovo, Chelyabinsk, Russia, 17 March 1991* and *Karl Z. Morgan, Father of Health Physics, Atlanta, Georgia, 8 August 1983*, archival metallic prints

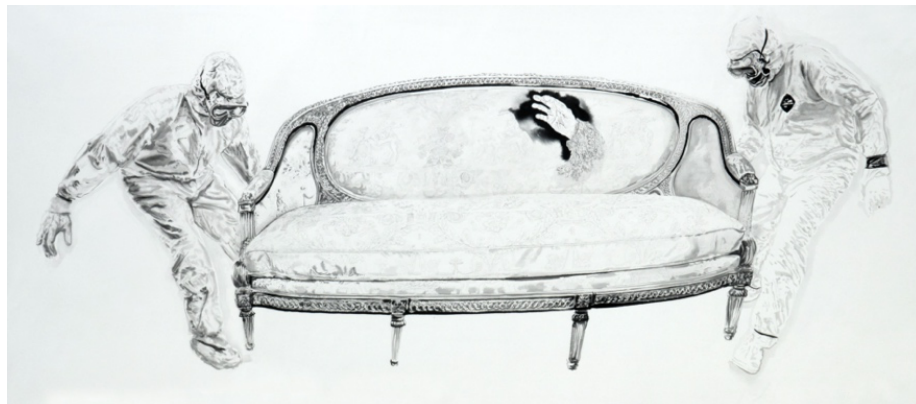
Tartar women in the Bakshir village watch Western scientists measure radiation levels in the Techa River flowing past their town. The Chelyabinsk reactor, 35 kilometers upstream, made plutonium for the first Soviet atomic bombs. From 1949 until 1953 the plant dumped liquid high-level radioactive waste into the river. The waters turned black and villagers fell ill. Forty years later, these women learn that illnesses were due to radioactivity in the water.

Dr. Morgan was head of Health Physics at the Oak Ridge nuclear weapons lab. He set radiation exposure limits for workers who produced the first atomic bombs. He determined that “there is no safe level of radiation.” This was not welcomed by the nuclear establishment who created the field of Health Physics to ensure that health effects of radiation would be regulated by nuclear physicists – not medical practitioners. Dr. Morgan resigned in 1972 to testify on behalf of those suffering from the effects of atomic radiation.

Robert Del Tredici is a Canadian artist, teacher, and photographer with a BA in Philosophy, and an MA in Comparative Literature. His first book, *The People of Three Mile Island* (Sierra Club Books, 1980) was a social critique of nuclear power. His second book, *At Work in the Fields of the Bomb* (Harper & Row, 1987) examined the U.S. nuclear weapons industry and won the 1987 Olive Branch Book Award for its contribution to world peace. In 1991 he began documenting the nuclear weapons industry in the former Soviet Union. During the Clinton administration, Del Tredici became principal photographer and designer for three government reports on the present, past, and future of the radioactive cleanup of the US nuclear weapons complex. In 1987, Robert Del Tredici founded the Atomic Photographers Guild,

an international collective of independent photographers dedicated to making visible all facets of the nuclear age.

*To right of room 3020*



**Andrew Ellis Johnson, *Carrier*, ink in paper**

*The ghost of patriarchy is going away, reclining and ensconced  
in high culture – as is his want.*

*He absently gestures to no one in particular.*

*The sovereign sway of cherubs and camels give way  
to another sanitized history: our own.*

*First responders in bleached personal protective equipment  
take their haul to the burial trench.*

Johnson was born in Cortland, New York to a jazz guitarist, civil war historian father and science major mother who, together, won many bowling tournaments. He made his first film cycle on the battle of Gettysburg at 9, miniature marzipan figurines of Fats Waller at 11, and first life-size faux bronze sculpture of Baron Manfred von Richtoven at the age of 13. Pursuing film and painting, he studied at SUNY Buffalo and completed his BFA at the School of the Art Institute of Chicago. He earned an MFA in Art at Carnegie Mellon while serving as an artist-in-residence at the Pennsylvania Department of Corrections and curating an exhibition of inmate art.

In 2004, he joined the faculty at Carnegie Mellon University where he is now Associate Professor of Art. Across a variety of media and tactics, Johnson explores social and political issues and injustices, treating representation — not as a hermetic mimetic pictorial tradition —but to awaken and combat torpor. Exhibition topics have included: the Haitian grass roots movement; homelessness; predatory economics; hemispheric hegemonies; unabated sowing of land mines; crises in the Middle East; cultural eclipses; the visibility and invisibility of communication; consequences of war and violence; meditations on labor and myth; our response to refugees and immigrants; allegorical interrogations of American history; and contending with climate change. Venues for his work have included museums, galleries, electronic arts and video festivals, public collaborations, conferences, books ,and journals in North and South America, Europe, Asia, and the Middle East. <https://www.andrewellisjohnson.com/>

*To left of room 3042*

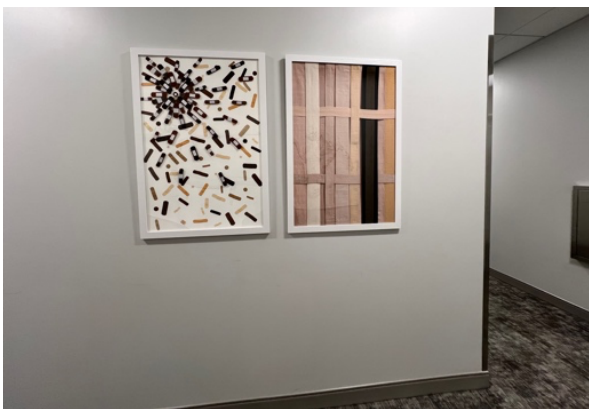


**Andrew Ellis Johnson, *Sweep*, wax, charcoal, graphite and ink on paper**

*The clocks differ; the time now.  
The geography varies; the chamber here.  
The light unstable, flat, or harsh.  
The air is stifling and noxious.  
The trunk open; the chair empty.  
The desk deserted; the lessons left.  
The consequences dire.  
The gesture is ever wanton, remeasured.  
Our first responder, giver of care  
least recognized, and last to leave.  
Until, at a moment's notice,  
the dust settles.*

(See previous piece for information about Johnson.)

*To right of room 3062*



**Suzanne Broughel, *Global Majority #1*, Band-Aids and *Medical Industrial Complex #1*, fabric bandages**

These works address health inequity in the United States. I use health and beauty products as art materials. Everyday objects reflect the structural racism of our society. Almost all Band-Aids and bandages were made to match light-skinned people only. Post – Black Lives Matter, there are now Band-

Aids of various skin tones. However, I question if institutional structures are making real change or is it just cosmetic?

Suzanne Broughel is a white artist who addresses whiteness and structural racism. Her work is grounded in autobiography, having grown up in Yonkers, New York – a city that was sued by the federal government in the 1980s to undo a pattern of intentional segregation in schools and housing. Broughel grew up on a street that was the border between a predominantly Black school district and a predominantly white school district. Being a white student in a predominantly Black elementary school was a blessing that anchored her antiracist worldview.

Broughel has exhibited at MoMA PS1, Marlborough Gallery, Columbia University, The University of Memphis, Dorsky Gallery, and Longwood Art Gallery, among other spaces. Broughel is the recipient of fellowships from the New York Foundation for the Arts and A.I.R. Gallery and was a resident artist in the Triangle Artists Workshop. <https://www.suzannebroughel.net/>

## **Fourth Floor**

*Facing elevator, to left*



**Susanne Slavick, *Kiss*, archival inkjet print**

*Kiss* was created in 2009 for the last show at Overtones Gallery in LA. Entitled *Pandemic*, the show was to “celebrate life, embrace change, and utilize our creativity to fight off the biggest and most damaging pandemic of all: fear.” Little did we know that we would be facing an actual infectious pandemic one decade later, one in which proximity and intimacy made us all vulnerable.

Susanne Slavick is an artist and curator and Andrew W. Mellon/University Professor of Art Emerita at Carnegie Mellon University. She has exhibited internationally, most recently at the Erie Art Museum, Godwin-Ternbach Museum, Accola Griefen and Empty Circle in New York, and FILE Festival in Sao Paulo. She studied at Yale University, Jagiellonian University in Krakow, and Tyler School of Art in Rome and Philadelphia. Her work has been recognized by the National Endowment for the Arts and through four awards from the Pennsylvania Council on the Arts. In 2019, she was awarded the College Art Association Distinguished Teaching of Art Award.

Slavick’s curatorial projects include *When the Bough Breaks; Marx@200*, commemorating the legacy of Marx and his critique of capitalism; *Unloaded*, a traveling multimedia group show exploring the impact of guns in our culture; and *Out of Rubble*, a book and traveling exhibit featuring international artists who respond to the aftermath of war.

Her essays and articles have appeared in: *Art, Advocacy, and Sexual Violence*, University of Washington Press, *Journal of Visual Culture; Technology and Culture; Formations of Identity: Society, Politics, and Landscape; Cairo: Images of Transition; Hyperallergic, Cultural Heritage and*

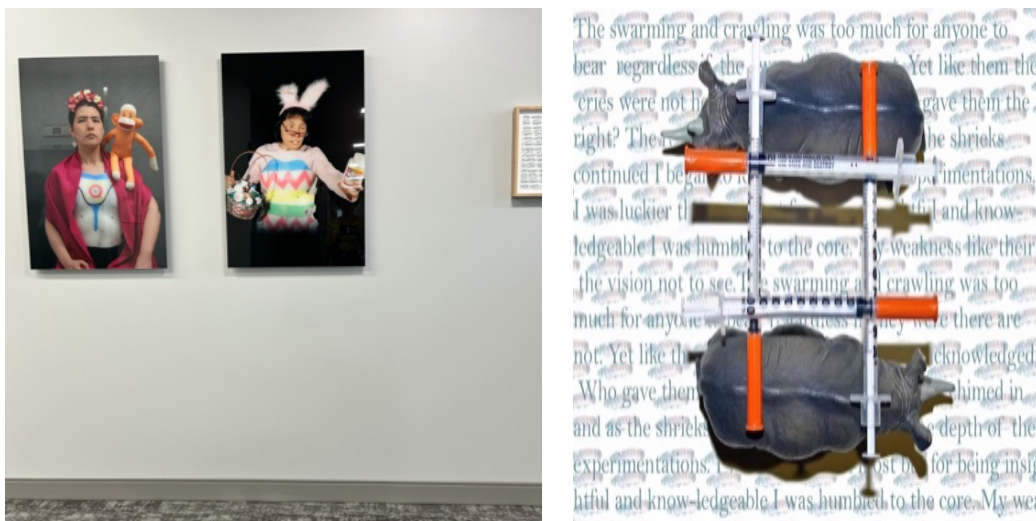
Arts Review; Cultural Politics; and Guernica: A Magazine of Art & Politics.  
<https://www.susanneslavick.com/>  
*To right of EXIT stairs*



**Juanita Holley**, *Knee Bone*, acrylic painting

After retiring as a Ruling Elder from the Presbyterian Church (PCUSA), Holley moved to Newport Beach, California. Because she has always been fascinated by color and style, she tried working with art glass and discovered she loves art. She was invited to participate in her first art show by the Newport Beach Art Exhibition in 2015.

*Opposite elevator*



**Heidi Kumao**, *Self-Portrait with Monkey* and *Easter Bunny Basket Case*, acrylic mounted photographs

**Lauren Evans**, *Use Once*, digital print



*Opposite elevator, left*

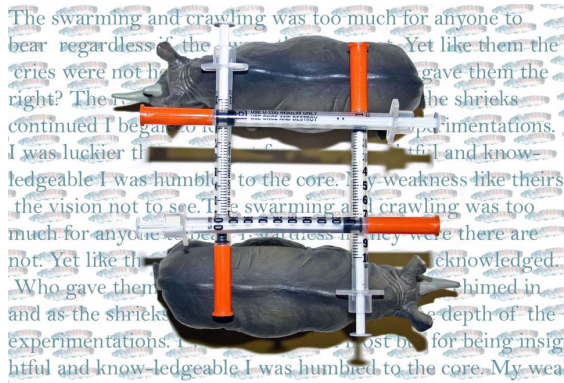


**Heidi Kumao**, *Self-Portrait with Monkey and Easter Bunny Basket Case*, acrylic mounted photographs

I broke my back in a sledding mishap. The cure is to immobilize the spine for 12-14 weeks with a custom-made, clam shell plastic brace. The hard white plastic was a terrific blank canvas, white board, or stage. It's uncomfortable to sit or sleep in it. I spent of 3.5 months on the couch. To entertain myself, I made photos decorating the brace. It was raw material, a shell, a costume and a partner. With it, I was Venus, Frida, Miss America, an Easter egg, Humpty Dumpty, and Mr. Peanut.

Generating artistic spectacle through the intersection of cinema, sculpture, theater and technology, Heidi Kumao reframes ordinary gestures to explore their psychological underside. Kumao has received fellowships from the Guggenheim Foundation, the Creative Capital Foundation, New York Foundation for the Arts, AAUW (American Assn. of University Women), the National Endowment for the Arts, and the Mid-Atlantic Arts Foundation. She has exhibited her work nationally and internationally including one-person exhibitions at the Museo de Arte Moderno, Buenos Aires, Fundació Joan Miró, Barcelona, Arizona State University Art Museum, and Center for the Arts, Yerba Buena Gardens, San Francisco. She is a Professor at the Stamps School of Art & Design at the University of Michigan, Ann Arbor.  
<https://heidikumao.net/>

*Opposite elevator, right*



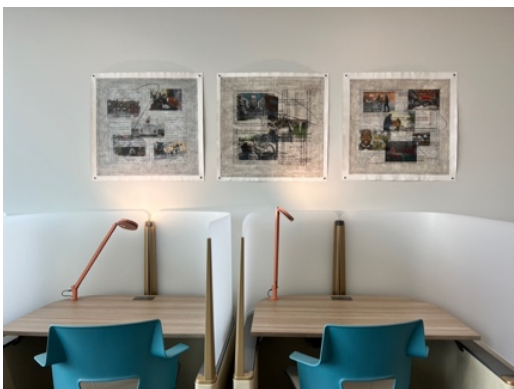
**Lauren Evans, *Use Once*, digital print**

A focal point in my work is mental illness - the disease itself and the people inflicted. Mental illness does not discriminate. It affects all races, socio-economic backgrounds, men and women, young and old. The images I use are metaphors for mental illness, labeling, control, and how society and science perpetuate these stigmas.

Lauren Evans is a visual artist who works in a variety of techniques including sculpture and digital media. Reoccurring themes include metaphors that depict childhood labeling, and our human struggles with control. Her work frequently deals with the formation of childhood and the incredible difficulties that can be encountered in that process of growth. Her work combines the apparent innocent objects of youth with items of the everyday world and with text in ways that are evocative of that particularly vulnerable time.

Lauren received her BFA and MFA, with an emphasis in sculpture, at the University of Southern California. She has exhibited nationally and has been included in several public art projects in Los Angeles and San Diego Counties. Lauren is an associate professor of art at Los Angeles Southwest College. <https://www.laurenevansvisualartist.com>

*Facing elevator, on left, above study cubicles*

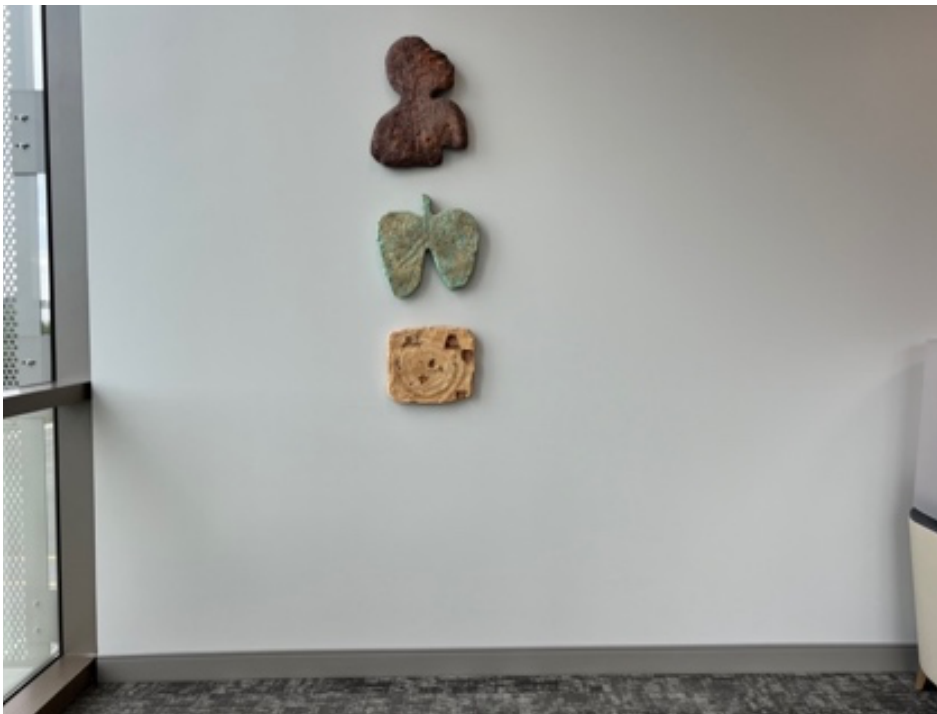


**Sam Marroquin, *Headlines March 29 - April 4, 2020; Headlines May 3-9, 2020; Headlines June 7-13, 2020*, acrylic, charcoal, hand-colored image transfers collaged on canvas**

I investigate the truth in current issues that face our society. Portraying our collective experience of fact and fiction, I explore inclusivity, common experience, science, and human and environmental systems and the dissemination of information. We are subject to the manipulation of reality and exclusion of significant topics by the news media. Using their influence, they control whose voices are heard. I uncover narratives of the marginalized and underrepresented. The ways that we integrate or separate ourselves from our communities will determine our quality of health and life.

Sam Marroquin is interested in investigating and exposing the truth in current and historic events. She has shown her artwork in many venues including The Jason McCoy Gallery, NY, Washington State University, Southern Oregon University, and Spokane Falls Community College. Her artwork was featured on smART stART, a live global Facebook broadcast, curated by Cheryl McGinnis Projects, NY. Her artwork is in the Washington State Public State Art Collection at Tacoma Community College and in the Collections at the Central Library in Spokane, Washington. In addition, she was the 2019 Artist in Residence at TreeSong Nature Awareness Center in Washougal, WA. Marroquin earned her BA in visual art from The University of Washington in Seattle and her MA in visual art and graphic communication from Eastern Washington University. Born and raised outside of Cheney, Washington, she currently lives and teaches art in Southwestern Washington State. <https://www.smarroquin.com/>

*Beyond cubicles, on right, near window*



**Sarana Mehra**, *Bad Breath*, resin, hydrocol, sand and clay

This work developed during Covid and represents my experiences as a sick person, and the collective experience of living through an unprecedented medical event. As a disabled person, my survival has relied upon constant medical interventions. Utilizing the ritual of the *anatomical votive*, this crosses the line between science and belief.

Sarana Mehra is a multidisciplinary artist whose work stems from research into historic and extant systems of language, technology, and institutions for medicine and belief. The knowledge that

existence at an earlier time in history (even by a year) would have been untenable has led to research into medical history of which she sees herself a part, but also the cyclical nature of human progress. Drawing on the imaging and stories of Eastern and Western mythologies of her heritage, and the artifacts of past civilizations gathering dust in our museums, Sarana uses her practice to examine a “future relic”. These relics explore contemporary language - symbols like emoji or our use of technology to record the everyday.

Sarana Mehra is a bi-racial British-American artist born in London to an English mother and immigrant South Asian father and has lived between the US and UK for much of her life. <https://www.saranamehra.com/>

*Facing window on back wall, on left*



**Cherie Sampson**, *Uphold (from Below)*, archival inkjet print

This performance-for-the-camera was created at the site of a large, half-alive cottonwood tree near the Mississippi River in the Midwest. The tree had been struck by lightning. When this was shot, I had completed my last round of chemotherapy after a diagnosis of breast cancer and days before my body was forever altered by surgery. It was the last opportunity to create a piece with my body as I had known it throughout my life.

Sampson has worked for over 25 years as an interdisciplinary artist in environmental performance, sculpture and video art. She has exhibited internationally in live performances, art-in-nature symposia, video/film screenings and installations in the US, Finland, Norway, Holland, Cuba, France, Greece, Italy, India, Spain, Argentina, South Korea, Hong Kong and other countries. Sampson is the recipient of several fellowships & grants including two Fulbright Fellowships to Finland, a Finnish Cultural Foundation Grant, three Finlandia Foundation Grants and multiple research grants for artistic projects from the University of Missouri. She divides her time between the University of Missouri, where she is an Associate Professor of Art, and her organic farm in Northeast Missouri where she creates her art works in the cultivated and wooded environments. She is the current President of *Artists in Nature*

*International Network (AiNIN)*. Sampson received her Master of Fine Art Degree in Intermedia & Video Art from the University of Iowa in 1997 with a minor in Sculpture. <https://cheriesampson.net/>  
*Facing window on back wall, on right*



**Allison Strauss**, *Doom Scroll: Anni Mirabiles*, February 2020 - February 2022, calligraphy on paper scroll

*Doom Scroll: Anni Mirabiles February 2020-February 2022* reflects on the events and language that characterized the first two years of the COVID-19 pandemic. *Anni Mirabiles* means "years of wonders," referencing *Annus Mirabilis: The Year of Wonders 1666*, an epic poem by John Dryden accounting of England's year wracked by the bubonic plague, war with Holland, and the Great Fire of London. The *Doom Scroll* lists 100 alphabetical entries related to our own time of intersecting plague, politics, and general upheaval. The length of the scroll is marked in 6-foot increments (the once-familiar social distancing allotment) along the left edge, and the months from February 2020-February 2022 are marked per foot along the right. The length of the scroll is both a comical and sympathetic visual for how excessively long Covid has raged, how much we've been through. "Doom scroll," of course, is a dual play on Medievalism and "doom scrolling," the addiction to keeping up with the online news cycle.

Allison Strauss lives and works in her hometown of Los Angeles. She earned a BA in Art from Colorado College in 2012 with thesis work in book art. She attended the MFA Visual Studies program at Pacific Northwest College of Art in Portland, Oregon in 2017 on a merit scholarship. She interned at Peter Fetterman Gallery at the Bergamot Station art complex in Santa Monica, California, which holds one of the largest collections of twentieth century fine art photography in the U.S. She also assisted at the former Offramp Gallery in Pasadena, California. Her work has appeared in *Exposition Review*, L.A. Photo Curator, *Los Angeles Review of Books*, and *The Museum of Americana*. She has written art reviews for *The Portland Mercury* and *Artillery* art magazine. She is a writer as well as an artist. <https://www.allisonstraussart.com/>

*Across from study cubicles*

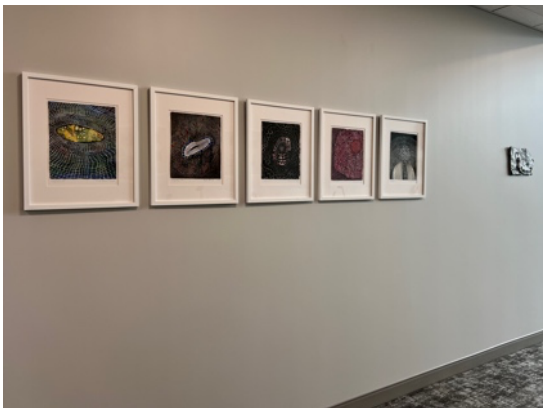


**Sarana Mehra, *Canula*, resin and paint**

This work developed during Covid and represents my experiences as a sick person, and the collective experience of living through an unprecedented medical event. As a disabled person, my survival has relied upon constant medical interventions. Utilizing the ritual of the *anatomical votive*, this crosses the line between science and belief.

(See previous work by Mehra for information about her.)

*Across from study cubicles*



**Sarah Slavick, *Omphalus 32, Omphalus 63, Omphalus 67, Omphalus 68, Omphalus 69*, mixed media on paper**

Omphalus is also called the umbilicus or navel. The *Omphalus* series imagines the tiniest fruits of the earth, as well as the celestial infinity of the stars or the heavens. While the world is more connected than ever before, during Covid, we all struggled with fear, isolation, anxiety, and disconnection while longing for connection and contact. Often using weblike forms or nets, with the vision of awe, I invite the viewer to contemplate our place in the universe. A professor at Lesley University College of Art and Design in Boston, Sarah Slavick received the Massachusetts Cultural Council grant in Painting and was awarded artist residencies that include the Millay Colony and The Baer Art Center in Iceland. Exhibition highlights include *Big Bang! Abstract Painting for the 21st Century* at the DeCordova Museum and

Sculpture Park and *Dix Artistes Americaines* in Strasbourg, France. *Family Tree*, an exhibition of her and her three artist sisters' work premiered at the Aratoi Wairarapa Museum of Art and History in New Zealand and traveled to several venues in the US, including the Erie Art Museum in 2023. Her work was featured in: *Interalia* magazine, an online publication dedicated to the intersection between the arts, the sciences, and consciousness; *The Boston Globe*; *Hyperallergic*, an online publication of contemporary perspectives on art in society; *Diacritics*, a journal of literature and art; *Posit 9*, and more. While exhibiting internationally, she has participated in the larger regional community through open studio events, charity auctions and benefits while acting as union leader, activist, artist, curator, critic, juror, and teacher. Her studio is in the Bates Art Center in the South End, Boston and she lives in Jamaica Plain, Boston. <https://www.sarahslavick.com/>

*Facing elevator, left hallway on left wall*

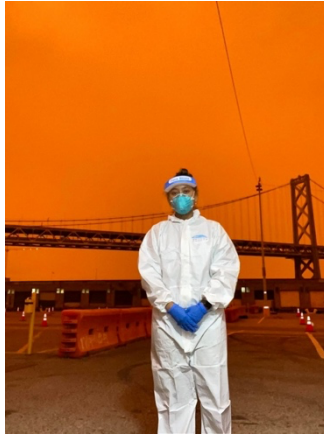


**Adrian Baker**, *The Midwife*, acrylic on canvas

This painting represents my investigations around childbirth and women's mental health issues. The natural childbirth painting depicts taking control of one's health and having a voice in determining best outcomes.

Born in Montreal, Quebec, Adrian earned a BFA in Toronto, Ontario, and her MFA at Emily Carr University in Vancouver, B.C. Adrian's work has been featured in solo exhibitions as well as in multiple juried shows both nationally & internationally. She was the artist-in-residence for the Bermuda Masterworks Museum and has received numerous commissions to create public art installations. Her work has been featured in Canadian and international publications, and she was recently short-listed for the Berlin Social Arts Award. Adrian's art can be found in public and private collections across Canada, the USA and abroad. Besides making art, Adrian has conducted adult art classes & workshops throughout her career. She lives and works in a village in eastern Ontario. <https://adrianbakerart.squarespace.com/paintings>

*Facing elevator, left hallway, on right wall*

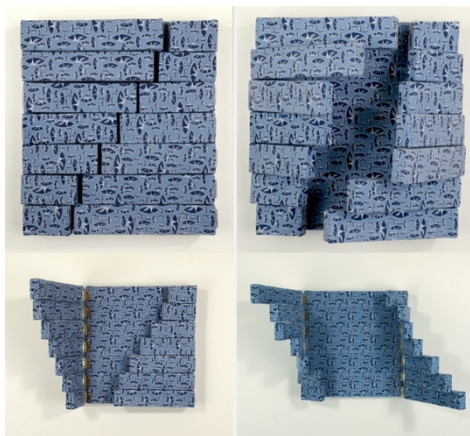
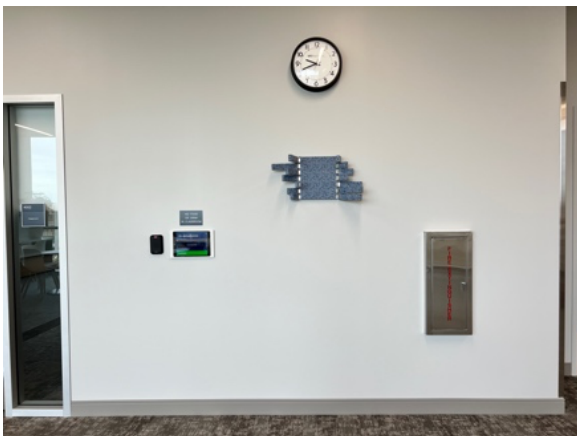


**Katie Hartley**, *In Our Eyes*, 25 inkjet prints

As a registered nurse pursuing my MFA during Covid, I reflected on the collision of my identities as a nurse and artist. Buried in texts on my phone, I found photos of myself, covered in PPE, like portraits of my mental health decline. After gathering more photographs from family and coworkers, I posted a call on social media, and selfies poured in from around the world. As people shared their stories, we bonded over shared trauma and an unexpected community was born.

Katie Hartley is a multidisciplinary artist living in Baltimore, MD. Her work addresses mental health, burnout, and anxiety. Earning her Master of Fine Arts in 2022 from American University, Hartley's thesis work culminated in *In Our Eyes*. Each image is displayed with approval. Have a selfie to add? Email [katiehartleyart@gmail.com](mailto:katiehartleyart@gmail.com).

*To right of room 4002*



**Dominic Quagliozi**, *Transformer (blue cyclops)*, hospital gown and hinges on wood

In the *Transformer* series, I offer interactive works to be accessed with multiple senses. The viewer can rearrange each *Transformer*. I am thinking of the care for - and action on - patients during

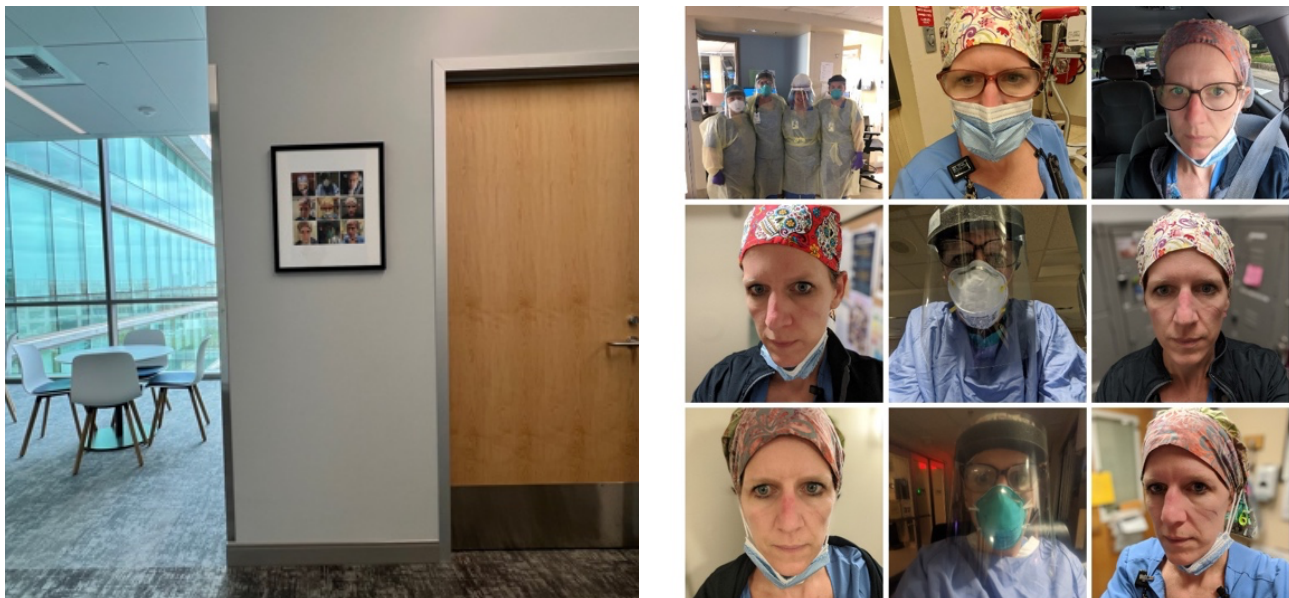


hospitalizations, like I've experienced hundreds of times. What I find most interesting about these works is how the viewer's interaction and manipulation of the artwork leaves it looking differently for the next viewer.

Please feel free to touch this work.

Quagliozzi received an MFA in Studio Arts from Cal State University, Los Angeles, and a BA in Sociology from Providence College. His work is in the permanent collection at the Rhode Island School of Design Museum and he has exhibited work in Los Angeles, New York, Boston, Providence, Denmark, and Australia. In 2018, he was on the Keynote patient panel at the Nexus Summit for interprofessional care and education at the University of Minnesota. He is on the Arts Council for Creative Healing for Youth in Pain and has given workshops and lectures at the UCLA Geffen School of Medicine, USC Keck School of Medicine, Chapman University, Cal State Los Angeles, and Cal State Long Beach. Parallel to his art practice, Dominic uses art as a method of teaching for medical students and health workers. <https://www.artistdominic.com/>

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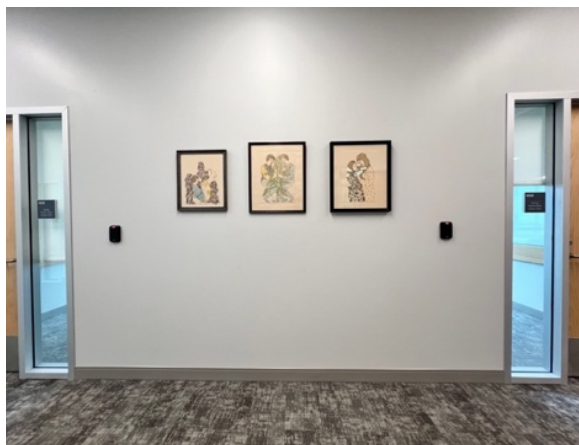


**Anneka Huegerich**, *Self-Portraits during Covid*, inkjet print

Night shift COVID nurse. Beep, beep, beep, beep, beep. Medication pump alarms, emergency alerts, monitors. Sounds as I work, play, and sleep. The alarm shrills as the patient spirals. Death infiltrates. Sheer fatigue. My body. My heart. My mind. My soul. Fear. Sadness. Anger. Defeat. Exhaustion. Broken.

Anneka Huegerich is a nurse in Chapel Hill, North Carolina. This is her first art exhibition.

To right of room 4008



**Allyson Mellberg Taylor**, *From the Endogenous Series: It Grows Around You, Neverending War, Don't Be So Sweet that They Eat You Up*, watercolor and gouache on paper

Using equal measures of naturalist observation and science fiction themes, I address the experience of invisible chronic disease. I focus on Endometriosis, though the observations made could apply to other invisible diseases - the insidious feeling of being overwhelmed, grappling with an internal experience that feels abstract and isolating. Endometriosis is a disease unique to people who have a uterus. 1 in 10 women have this disease yet, most of the population is unaware of it. These are made with homemade, grown, foraged and non-toxic pigments.

Allyson Mellberg Taylor is an Associate Professor of Art and Foundations Coordinator at James Madison University. She is also a working artist, avid community organic gardener. Based in Charlottesville, Virginia since 2004, Allyson is also a mama, zine/artist book maker, science-fiction lover. Allyson's work is rooted in dystopic sci-fi and the lovely/uncomfortable space we humans attempt to occupy in nature. Allyson frequently collaborates with her husband Jeremy Seth Taylor (her favorite artist). Allyson is represented by Galerie LJ in Paris. She has exhibited her work extensively all over the world.

<https://www.allysonmellbergtaylor.com/>

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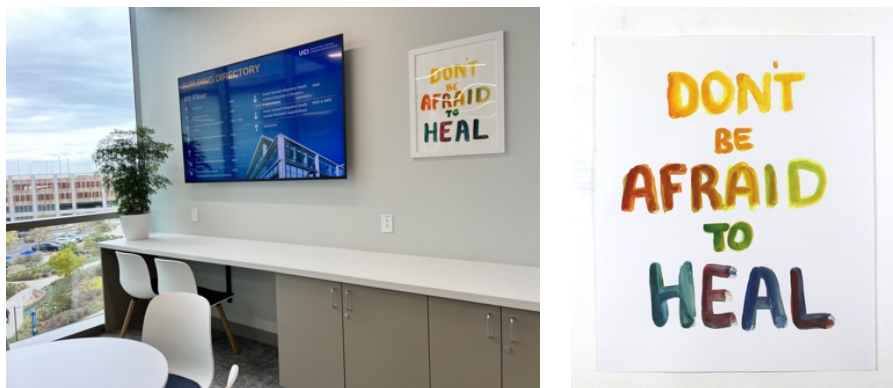


**Julie Harrison, *Bodies 4256, Bodies 6215, Bodies 8049*, graphite and paper on paper**

Harrison probes science and technology to contrast nature and artifice. Her work is guided by experimentation and curiosity rather than by style or medium. She has explored the same issue from a multitude of perspectives: what does it mean to live in a human body. Currently, she makes visceral abstract drawings on paper with edges of the recognizable; she paints, cuts, draws and combines re-purposed images inspired by biology - including microbes, neuronal activity, and chance-mutated shapes. Most of the images represent a variety of life-forms and contain only the essence and energy behind them. It's as if the biological phenomena of her brain have been transported through her body and hands onto paper to represent the wake of life.

Julie Harrison, a New York City-based visual artist, received an MA from New York University and a BA from the University of New Mexico. Awards include an NEA, NY State Council on the Arts, NY Foundation for the Arts, and others. Harrison has exhibited widely, including group shows at the Museum of Modern Art in NYC, Museum of Arts & Design in NYC, The Neuberger Museum/Purchase, among others. Harrison's work has been reviewed in publications such as *Hyperallergic*, *The New York Times*, *The Albuquerque Tribune*, and *The Village Voice*. Two books by Harrison were published by Granary Books, and her work was included in *A Book About Colab (And Related Activities)* and *M/E/A/N/I/N/G: A Journal of Contemporary Art Issues*. Artist residencies include Nordisk Kunstnarsenter Dale in Norway, Cold Spring Harbor Lab, Tides Institute & Museum of Art, Visual Studies Workshop, and others. Her work resides in special collections at The Getty, the Library of Congress, Harvard University, Columbia University, Yale University, and others. For 18

years, Harrison was a professor of art at Stevens Institute of Technology where she founded the Art & Technology B.A. program. <https://www.julie-harrison.com/>  
*Next to monitor screen*

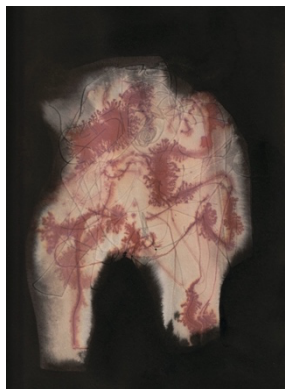


**Dominic Quagliozi**, *Don't Be Afraid to Heal*, Gouache on paper

The *Don't Be Afraid to Heal* works are a series of drawings and paintings made during recovery from a double lung transplant in 2015. I see these works as a repetition of a mantra, being a self-guided constant in a time full of tremendous unknowns. While getting a life-saving double lung transplant was a monumental high, I was still left with the difficulty of learning to live a new life with newfound expectations and responsibilities to rebuild my identity.

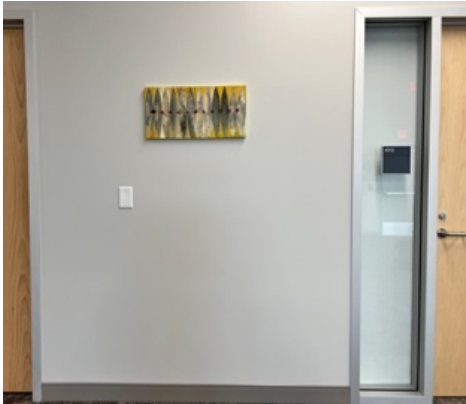
Quagliozi received an MFA in Studio Arts from Cal State University, Los Angeles, and a BA in Sociology from Providence College. His work is in the permanent collection at the Rhode Island School of Design Museum and he has exhibited work in Los Angeles, New York, Boston, Providence, Denmark, and Australia. In 2018, he was on the Keynote patient panel at the Nexus Summit for interprofessional care and education at the University of Minnesota. He is on the Arts Council for Creative Healing for Youth in Pain and has given workshops and lectures at the UCLA Geffen School of Medicine, USC Keck School of Medicine, Chapman University, Cal State Los Angeles, and Cal State Long Beach. Parallel to his art practice, Dominic uses art as a method of teaching for medical students and health workers. <https://www.artistdominic.com/>

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**Sarana Mehra**, *Blood I*, gouache and sumi ink on archival cotton paper

This work developed during Covid and represents my experiences as a sick person, and the collective experience of living through an unprecedented medical event. As a disabled person, my survival has relied upon constant medical interventions. Utilizing the ritual of the *anatomical votive*, this crosses the line between science and belief. (Please see previous work by Mehra for information about her.)  
*To left of room 4012*



**Susanne Slavick**, *Contagion*, oil on wood

Twelve gores of the globe float in uneasy connection to each other, offering a carnal and spiritual cartography. Like disciples wounded and beatified, they couple and decouple, infecting each other with disease and desire, apathy, and ecstasy. Vacillating between the corporeal and the ethereal, transmission, remission, submission, and passion, they are a world body, the body as world, the world as body.

Susanne Slavick is an artist and curator and Andrew W. Mellon/University Professor of Art Emerita at Carnegie Mellon University. She has exhibited internationally, most recently at the Erie Art Museum, Godwin-Ternbach Museum, Accola Griefen and Empty Circle in New York, and FILE Festival in Sao Paulo. She studied at Yale University, Jagiellonian University in Krakow, and Tyler School of Art in Rome and Philadelphia. Her work has been recognized by the National Endowment for the Arts and through four awards from the Pennsylvania Council on the Arts. In 2019, she was awarded the College Art Association Distinguished Teaching of Art Award.

Slavick's curatorial projects include *When the Bough Breaks*; *Marx@200*, commemorating the legacy of Marx and his critique of capitalism; *Unloaded*, a traveling multimedia group show exploring the impact of guns in our culture; and *Out of Rubble*, a book and traveling exhibit featuring international artists who respond to the aftermath of war.

Her essays and articles have appeared in: *Art, Advocacy, and Sexual Violence*, University of Washington Press, *Journal of Visual Culture*; *Technology and Culture*; *Formations of Identity: Society, Politics, and Landscape*; *Cairo: Images of Transition*; *Hyperallergic*, *Cultural Heritage and Arts Review*; *Cultural Politics*; and *Guernica: A Magazine of Art & Politics*.  
<https://www.susanneslavick.com/>

*To left of room 4014*



**Luke Firle, IVs #3, #4, #5, #7, #8, #9, *What's In this Bag?*** various paint and markers on hand-cut drawing paper

These pieces are from the Covid pandemic and represent my simultaneous diagnosis of stage 4 cancer. As I look back at photographs and sketches during the period in which I had two surgeries and chemo treatments, I notice what repeats - IV's and other bags of liquid drugs.

Luke Firle is a multi-disciplinary artist hailing from Hematite, Missouri. In his early career he was primarily a painter with interests in the history of painting and mark making. As a painter he works in a variety of paint mediums and uses a multitude of application techniques. As a sculptor he is interested in systems that interact and compete with one another. As a craftsman Luke is interested in the reuse of materials that others are throwing out. He is constantly in the pursuit of learning new skills, old as well as new and using new technologies to further his knowledge of making. <https://www.lukefirle.com/>

## **Fifth Floor Lobby**



**Juanita Holley, *Biorhythm*** (on left), acrylic painting

**Noriho Uriu, *Rejuvenation*** (on right), *Rejuvenation*, color reduction silk aquatint monotype

*Rejuvenation* relates to coping with the complexity of consciousness of peace and health, using the motifs of diagrams, and different types of cellular images. Several years ago, artists and medical scientists at UCI collaborated and this is what I made.