

Oklahoma Exhibit Showcases Artists from Seven States

By John Brandenburg



The 2017 Seven-State Biennial Exhibit is being shown at the University of Science and Arts of Oklahoma in Chickasha. [Photo by Steve Sisney, The Oklahoman Archives]

CHICKASHA — A dark, powerful, frontal acrylic of a woman’s head won the top cash prize in the 2017 Seven-State Biennial Exhibit.

William Stoehr won the \$2,500 first-place award for his portrait of “Thea,” done in shades of silver-gray, gold, black and red.

The show, with Colorado artist Stoehr’s work, is at the Nesbitt Gallery of the University of Science and Arts of Oklahoma in Chickasha.

It was jurored by William Cannings, an English-born sculptor who is an art professor at Texas Tech University in Lubbock, Texas.

Winning the \$1,500 second-place prize was **Mayumi Makino Kiefer**, a Norman artist whose glazes are a

little reminiscent of vintage Frankoma pottery.

Kiefer won for a perhaps ironic work portraying “Three Soldiers Repurposed” as funky and ornate yet functional stoneware handbags.

The \$500 third-place recognition went to Irving, Texas, artist **Dan R. Hammett**.

Hammett won for a large, handsome, rich-hued, loosely striped sculptural stoneware “Tripodal Flagon” with a “Blue Green Overhead Handle.”

Stillwater artist **Liz Roth** won one of five \$100 Juror’s Choice Awards for a series of prints which make a strong ecological statement.

Liz Roth depicts the “Oklahoma Landscape,” in three excellent screen prints, “Before,” “During” and “After” oil development.

Winning the other juror’s choice awards were **Traci Martin**, of Ardmore; **Anh-Thuy Nguyen**, of Tulsa; **Stephanie O’Donnell**, of Moore; and **Jordan Vinyard**, of Mustang.

Martin won for a quietly convincing charcoal head-and-shoulders portrait of “Matt,” wearing a salt-and-pepper beard, mustache and light-colored sweater or T-shirt.

Nguyen engages us with civics questions, screen printed in silver on dark blue or black paper, in a work from the artist’s “Citizenship Project.”

O’Donnell makes us think about our “Cerebral Nature” by creating a brain-like mass of pit fired ceramics and cut crape myrtle branches, partly laced up with copper wire.

Birdlike pink-gray bills are magnified, seen through clear plastic, and contained by silvery metal structures, in Vinyard’s “Proletariat,” which also makes a loud electronic noise.

Open to Texas, New Mexico, Colorado, Kansas, Arkansas and Missouri, as well as Oklahoma, the show is highly recommended in its run through Oct. 22 at USAO.

It also will be available from Oct. 31 through Nov. 22 at the Charles B. Goddard Center in Ardmore; and from Jan. 23 through March 25 at the Museum of the Red River in Idabel.