

Hand to Hand Artist and Director's Statement

Cecelia Kane

October 15, 2010



Since the beginning of the Iraq War in March 2003, I painted a news story almost daily on white cotton gloves. These gloves depict the newspaper headline, the date the story appeared and my reaction to the event. Each glove became a "rosary bead" in an ongoing meditation of war witnessing. I used gloves as my medium after finding several vintage pairs belonging to my mother after her death. Some of the leather ones still retained the shape of her hands. For me they became stand-ins for humanity.

Since January 2006, I expanded the project to include other artists in a variety of media as a living community dialog. Each artist signed up for a specific week. They chose a news story a day and created hand-related art works in response. The range of media and variety of creative approaches by these artists introduced fresh perspectives, beyond the original scope of my personal *Hand to Hand* project. There are 196 artists participating from eight countries and seventeen states, including two Iraqi refugee girls, a contractor with the U.S. Army Corps of Engineers stationed in Baghdad, and a Marine on the U.S.S. Boxer in the Gulf of Hormuz, who provided their own personal war news. There are approximately 2,000 artworks in media ranging from video and sound to glass, photography, painting, printmaking, digital media, metal, clay, sewing and embroidery.

Hand to Hand concludes on August 31, 2010 to coincide with the date President Barack Obama pledged to withdraw all combat troops from Iraq.

During the seven and one half years of touring this ever-growing work, I have been enriched by the reactions of its many viewers. It is my hope that visitors to this exhibition will take away a deeper understanding of the complexity of war and its layered effects on families, nations, and individual lives. I believe the artists' reflections on the Iraq War will continue to bring a personal perspective on a vital epoch in world history for years to come.

Deirdre Aims
Atlanta, Georgia
November 26-December 1, 2007



The news stories I selected spoke to me about post 911 American society . Financial advice to Wall Street Journal's "haves" on how to build fortunes on the backs of the "have-nots"; a young girl's suicide following cyber abuse; nostalgia for traditional American cuisine, nostalgia for good old American ingenuity: all refer to a sad awakening from the American dream. Our country was probably never as strong or as good as we thought it was. Still, 911 and the war that followed seemed to signal the decline of a country that I really do love.

-Deirdre Aims

Lisa Alembik
Atlanta, Georgia
February 23-February 28, 2009



The headline most present in my thoughts was the lifting of the ban on photographing coffins of dead soldiers. The arrival of the body from the war zone, enclosed in a casket for burial, then draped with a flag, is much to swallow. The photograph can act as witness, putting into perspective the scope of losses—the deaths of patriots and citizens, family and friends. There is such fear and shame in the potency of this image that the government worked to keep it at bay; censorship seemed the appropriate path to keep the vision from being impressed into the viewer's heart.

The scale in the photograph makes all seem so small, and the weight so heavy.

The crumbling forms of these miniature coffins can be held, dust to dust.

-Lisa Alembik

Rana and Rafal Alkeshali
Baghdad, Iraq
Refugee Sisters at the Global Village School
Decatur, Georgia
August 30-August 31, 2010



Glove #1: Rana Alkeshali

Side #1 About the war with all the fire and smoke, when the country was destroyed.

Side #2: Then we hope that everything is going back to normal life.



Glove #2: Rafal Alkeshali

These are 2 hands, one is crying and sad, the other is happy and powerful. The country, my country, was happy – then sad. The brown hand is the past. The red hand is now, there is so much sadness. So many people died-so their hearts are on the fingers.

Amazing Lizardo
Atlanta, Georgia
September 25-30, 2006



In the Iraq War, we see unprecedented coverage of a ground war. The amount of visual and sound information coming from past ground wars seems infinitesimal by comparison. Overwhelming amounts of information are the footprint of modern news coverage. My personal impression is that this creates an assault on the senses via sheer volume and through the intensity of highlight-style coverage. Though this simultaneously vicarious and remote experience cannot compare to the impact of a true combat experience on a soldier, I am intrigued by what this impact of mass information is on the psyche of people who experience such a major event in this way. Indeed, I am intrigued by the collective impact of saturation news coverage in the wider world as a whole and its impact on the individual psyche.

This piece, in the form of a mix tape of war sound bites if you will, combines a

mere sampling of the cacophony of sound bites that Iraq war reports have provided daily, and reflects this collective impact on the psyche of people who

experience the Iraq war in this way.

-Amazing Lizardo

Larry Jens Anderson
Atlanta, Georgia
November 17, 2007



Bush's war was about trading blood for oil. The hand has missing fingers, the black area is tar with glitter for blood. Glitter is shiny and pretty as the idea of shedding blood is beautiful to some.

-Larry Jens Anderson

Larry Jens Anderson
Atlanta, Georgia
October 26-October 31, 2009



These work gloves are intentionally red/white/blue. The bloodied red gloves mark the days five soldiers died of work related accidents while in Iraq. Each soldier's name, age, date they died, rank and cause of death are on tabs inside each of the gloves.

-Larry Jens Anderson

Anita Arliss
Atlanta, Georgia
January 11-January 16, 2010



The white glove in my six works is both a wish and an expression of helplessness. It is a wish that I could stop the war in Iraq as the policeman's white-gloved hand stops traffic. At the same time, it is an acknowledgment that I am unable to touch those who have brought the war and who perpetuate it. In the end, the artist's only weapon is the ambiguous emblem itself.

-Anita Arliss

Meg Aubrey
Alpharetta, Georgia
December 7-December 12, 2009



My work confronts the manufactured environment of suburbia with its recognizable elements-sidewalks, identical trash cans and brick mailboxes. Living within this “suburban bubble” enables its inhabitants to adopt an out of sight-out of mind mentality towards unpleasant realities such as the war in Iraq and the United States’ involvement in it.

I chose to use women’s gardening gloves as my canvas for this project. On each glove I painted an isolated, iconic element of suburbia and paired it with the Iraq headline of the day. There is a clear disconnect between the fractured reality in a war zone and the façade of normalcy that is desired in suburbia. There is the feeling that something so disruptive and violent cannot happen within such an idyllic environment.

-Meg Aubrey

Rose Barron
Atlanta, Georgia
June 3-June 9, 2007



When I first heard about the Hand-to-Hand project I thought, what a wonderful way to make the public as well as myself more aware of the war in Iraq that is still going on. Even I had pushed the war news to the side. The media was not publicizing it as much as it had when the war first began, nor did it seem to be the topic of conversation anymore. I guess some of us had started to become callused to it.

Living in a neighborhood full of old hippies and liberal thinking I see anti war and peace advocating signs, bumper stickers and displays daily. I spent days walking and riding my bike with my camera to try to capture some of this. I met some interesting people as well, people who were very much against the war and President Bush. I first photographed what I saw on my journeys as well as interviewing and documenting other artist's work that were making statements about the war. I finally decided by using the headlines and army men that I would make up little scenarios to depict the headline of that day. I had the help of my son and a younger child setting up the scenes using available outdoor settings along with the box of army men and some fireworks. My hope is that the images will let the viewers become more aware of the war that is still going on and hopefully make a stand for what they believe is good and right.

-Rose M. Barron

Vicki Bethel
Atlanta, Georgia
January 30-February 4, 2006



Making a week's worth of gloves was a bigger task than I had imagined. It felt like a sacred trust - like I owed something to all those people in the news stories. Paying close attention to the war-related articles and deciding which to use kept my head full of the Iraq war. It was uncomfortable, but I wish I could keep that focus and spread it to other people - it's way too easy to ignore the war and go on with normal living. I wish each of our government officials and each member of Congress would make a week of gloves.

-Vicki Bethel

Vicki Bethel
Atlanta, Georgia
May 1-May 6, 2006



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-Vicki Bethel

Casey Blanchard
Shelburne, Vermont
March 16-March 21, 2009



The Iraq situation involving the U.S. invasion that began in 2003 and continues with the U.S. occupation today has sent me running into my studio like no other international issue. My first series in 2003, *Unintended Consequences*, dealt with the fabricated reasons for invading Iraq. My second series in 2006, *Prayer Offerings*, struggled with the redoubling of the U.S. commitment to stay, just as we had all longed for it to end. I tried to re-imagine a different future that showed the joy and relief when the troops could go home.

When I was invited to participate in the *Hand to Hand* exhibit my special week ended on March 21, 2009, the 6th anniversary of the occupation. The newspaper Picture of the Day was of soldiers strolling past a defaced statue of Saddam Hussein. I became connected to the shadows they cast on the statue and thought about what shadows and fingerprints we will leave behind as memory. The shadow box on display became my vehicle. I wanted to leave behind things that nurtured, so I put seeds, rice, beans, shells, beads, mirrors, and treasures into the box. I pray for healing.

-Casey Blanchard

Barb Bondy
Opelika, AL
June 1- June 7, 2009



I used children's gloves so they may look small among the adult-sized gloves in the show. It is subtext intending to remind us that children have been impacted by the War in Iraq. They have their entire lives to carry the burden.

The headlines during my week were:

Glove #1-June 1, 2009- Abu Ghraib Prison Photos Not to be Published, President Obama decision to withhold from public

Glove #2-June 2, 2009-This is my job: "It isn't kicking in doors or training the Iraqi Army... We just drive down miles of road, waiting for someone to kill us."

Glove #3-June 3, 2009-Iraqis conflicted with wanting U.S. forces to leave or to stay.

Glove #4-June 4, 2009-President Obama makes a speech during his Mideast trip. About Iraq he said it was "a war of choice."

Glove #5-June 5, 2009-(In the stream of blood) Bombings/Killings reported in Iraq.

Glove #6-June 6, 2009-Response to a reported roadside car bomb, (Pain is blind, affecting everyone.)

Glove #7-June 7, 2009-Children Are Being used to Carry Out Attacks in Iraq (This glove uses chalkboard paint and white charcoal.)

-Barb Bondy

Megan Tiedeman Bowen
Milledgeville, Georgia
August 14 - August 19, 2006



As the war in Iraq continues on, the news stories that fill the Atlanta Journal Constitution, and other newspapers, have become monotonous. These stories of the war are stuffed in between articles of metro-Atlanta's first days of school and the capture of JonBenet Ramsey's alleged killer. They are easily over-looked, because there are simply so many more captivating stories or recipes for cheese grits in the Living section.

Yet however hidden they are, the war is still being fought, people are still being killed, and I am still able to sit safely at home with little awareness of what war really is. This apathy consumes me until something terrible happens and the war makes it back to the front page. I still do not know what war is, but my life is shaken by the atrocity and devastation that has occurred and for that brief moment I am part of this war. But, as quickly as the news hits the front page it vanishes along with my interest. The war stories will again be stuffed into the newspaper and quickly read over, and I will move onto more interesting and less consuming news.

-Megan Tiedeman Bowen

Hadley Breckenridge
Atlanta, Georgia
January 7-January 12, 2008

The 6 articles involved with my pieces involve: (written in random order)



Bush visits the Middle East - the first in 9 years to try to negotiate with other leaders. Some people think it is just for show, a PR Campaign to go out with a bang. 8 Xs resemble 8 days and 8 locations on a map. The center of the map is the destination. Text around the circle says, "Bush takes tourist route with Mid-East Issues". The glove is shaped for Bush as if he is holding the peace sign for the press.



...Post-Traumatic Stress Disorder and support groups for female soldiers after the war deal with issues for women in the war. A glove painted in a combination of colors resembling skin and a sandy camouflage pattern is shaped almost into a fist with a sort of vaginal opening, where pink army soldiers are escaping with a red thread and one appears to be on a telephone trying to communicate something.



We were stepping on someone else's turf and we should back off when Pakistan knew there were enemy targets in their land, but did not want others to invade without working with them first. A glove of army men stretching its limits with a little fence on the outside reading- Pakistan- No Trespassing- Joint Operations seemed appropriate to me.



Death knows no race, religion, nationality or anything. Three fingers are the bloodiest to represent the survey, stating that on average, 100 Iraqis have died since the US invaded Iraq.



Statistics can put one into perspective on the scale of war. 40,000 lbs of explosives were dropped in 10 minutes over Arab Jabour, targeting Al Qaida hideouts, supplies and prison camps. The glove is a dartboard/map with the statistics on the sides of the dart, which was painted red, white and blue.



There was a day abroad for soldiers to celebrate the fact that they were still alive. Some soldiers decided to go to a public area and hold guns in the air, feeling some sense of victory, yelling something like "where are they now?" Not long after, three soldiers risked their lives by throwing themselves on a suicide bomber who came to answer them.

-Hadley Breckenridge

Susan Brenner
Charlotte, NC
March 24-March 29, 2008



At the beginning of my week for this project, March 24th through 29th, the death count for the American military in Iraq topped the 4,000 mark. Iraqi deaths are more difficult to document; however, the Iraqi Body Count project currently cites between 82,772 and 90,305 civilian deaths from violent causes during and since the 2003 US invasion. (April 15, 2008)

In light of all these deaths, I decided to make my "glove" works an elegy. They are meant to express my sorrow for this great tragedy and for the loss that so many have suffered.

The news photos I used are drawn from the New York Times, and the headlines from the Times and the Charlotte Observer. I photographed the hands and the newspapers and then digitally combined multiple images to arrive at each final work.

Fran Bull
Brandon, Vermont
August 16-August 21, 2010



I saw the Iraq War as an act of willful vandalism, one that was sold to American citizens as a necessary war. People forgot its origin and the fact that its causes had been trumped up to suit the agenda of politicians whose motives are still being analyzed and disentangled from the jumble of rhetoric set forth to justify a kind of madness.

I chose to make seven sculptural gnarled and disfigured hands/gloves painted black to suggest charring or burning. Since the “war” is now over and troops are leaving Iraq, my gloves dispense information on some of the final (shocking) statistics regarding the Iraq War. Long tapes emanate from some of the fingers upon which these facts are imprinted in red. There are fourteen tapes, suggesting the Stations of the Cross.

My gloves are intended to conjure garments and the human hands these garments cover and protect. They are evidence, clue, remnant, relic—all of these things, as well as humble objects made by the artist’s hand. When they are hung alongside the works of other artists, they join an army, a battalion, even a mass uprising. They form a troop, and they march softly, or not so softly, without moving.

I join my Hands with the Hands of other artists as an act of solidarity, an act of remembrance, even as a prayer that the carnage called War will end forever.

-Fran Bull

Liz Bush
Atlanta, Georgia
May 5-May 10, 2008

As an elementary school student, I learned that the questions of journalism are Who, What, When, Where, How and Why. I took these questions and applied them to the project, exploring the headlines through new eyes. -Liz Bush



WHO

This glove represents all the people involved in the War. It is filled with letters from a computer keyboard representing all the headlines that have been written or will ever be written about this or any other war. question to you, the viewer is who will stop the war. Will it be you?



WHAT

The next glove is entitled What. It is filled with exposed film because oftentimes the public is left in the dark about what is going on. We may be told a simple reason like democracy, but the real reasons are left behind the Pentagon walls and

in top secret e-mails that the public can not access.



WHEN

The glove entitled When is concerned with the dates that war takes place. It is filled with the traditional media of a reporter-pencils and paper. Journalists report

the facts to the people such as when the war started and when major events happened. Unfortunately it seems no one can tell us when this war is going to end.



WHERE

In the glove entitled Where, I used rolled up newspapers to support the glove. The

idea of war's location fascinates me. War can be far away and affect us just as the Iraq war has done. It can also be as close as our own hearts and we can be at war with ourselves. The rolled up newspaper in this glove is significant because the journalists can answer for us the question of where does the war take place?



HOW

The glove How is filled with cassette tape remnants. Often when news of the war is reported to us it is in little sound bites. It appears disjointed and unrelated and then as a public we are left wondering how did this war happen. How could so many people be dead? How can we justify the killing of so many people?



WHY

The glove entitled Why is filled with dirt. The dirt represents the fact that we bury our dead soldiers. The question why makes me wonder, why do we fight? Why

do we engage in war when so many people die?

Clare Butler
Decatur, GA
December 22 - December 27, 2008



"Thanks to Cecelia Kane for asking me to be a part of this important artistic dialog. I've produced textile art since I was 6 years old and wanted to use that medium for this project. I selected the week of December 22 through 27, 2008 because of the powerful emotional attachments to family and tradition our culture reveals over the Christmas season. As a widow, I wanted to focus on the intense emotional turmoil the death of a loved one creates for those who mourn. I chose vintage ladies gloves to signify the maternal bond that each one of the deceased experienced during their lives. Death is the release of spirit from this mortal coil, and in response, crying is the release of emotion from those who survive. I used lyrics from songs about crying, embroidered teardrops and glass teardrop shaped beads to express the immense weight of sadness crying exposes. "

-Clare Butler

Brett Callero
Atlanta, Georgia
August 20, 2007 – August 25, 2007



We all love America for the liberty and opportunity it offers its citizens. The decision to form a democracy was sparked from within, and a revolution was needed in order to make it happen. Now imagine if that decision to form a democracy called the United States of America came from an outside force. What if it came in the form of an invasion and occupation by a larger power with different cultural ideals? If that was the case, the American Revolution would never have happened.

You cannot forcibly form a democratic government on a group of people. Their desire for a democracy must come from within themselves. I said this in 2003 and the unfortunate events that have occurred since then have caused me no reason to think otherwise.

-Brett Callero

Anthony Ciarlo
Los Angeles, California
February 16 – February 21, 2009



This represents how the innocent are abused by evil authority-
divorce, killings, beatings, language, sex, drugs and lack of freedom.

A world exists of freedom and purity.
You just have to find it.

-Anthony B. Ciarlo 2009

Susan A. Cipic
Atlanta, Georgia
April 10-April 16, 2006



Making use of symbols associated with the human hand:

X-marks-the-spot on the palm of the white glove where the Line of Fate meets that of Life on a map of Iraq. One need not be a fortuneteller to know that the war in Iraq remains an ill-advised campaign.

In place of a string tied around the forefinger as a reminder, a yellow ribbon serves as a daily marker with "The Names of the Dead" (United States Armed Forces casualties) taken from The New York Times.

-Susan A. Cipic

Holly Consol
Livermore, California
April 27- May 2, 2009



My preference is to work subtractively - a reflection of my life. With black & white art, I begin with a dark paper and slowly erase away the layers to allow the subject to walk out of the dark. When not working subtractively I prefer limited line work - breaking my subject down to its essence with as little distraction as possible. I lean toward symbolism along with figurative representation. For this work in particular I used a figure I created to represent myself. It was while I was listening to all the carnage about the war that this character came to me. I didn't know I'd be using it for this project.

-Holly Consol

Ann Cowperthwaite
Raleigh, North Carolina
Feb 4-February 9, 2008



For as long as I live, I will never come to understand the willful cruelty practiced so many times by one human being upon another, by hundreds of thousands of human beings upon hundreds of thousands of others. I see that our societies not only practice this violence, but teach this violence as a common way of life: violence in attitudes, in words, in actions. And this violence is always justified. We each come into this world, being pushed through our mother's womb. We cry first for air, and then at the stark reality of the cold that surrounds our naked bodies once outside the womb. Perhaps we never get over this moment of exit/entrance. Perhaps what is born in this moment, other than the body readied for the world, is internal conflict. The conflict of affection and disengagement; the conflict of darkness and light; the conflict of kindness and violence. Conflicts that once born, have never been resolved for the good by the human race.

- Ann Cowperthwaite

Sylvia Cross
Atlanta, Georgia
February 25-March 1, 2008



I took daily articles from the Atlanta Journal & Constitution and created the equivalent of a sculptural gesture sketch. I used the gloves, xeroxes of the articles, straight pins, firecrackers, sandwich bags, and a sharpie as my media. After reading the articles I worked almost immediately.

-Sylvia Cross

Sylvia Cross
Atlanta, Georgia
December 14-December 19, 2009



As this horrible, tedious war continues, news has decreased in the local media. I tried to find different sources and the responses are depicted in watercolor and knotted together with the fingers.

Marisol and the music of Peter Gabriel were inspirations for the execution of this work.

We are all connected.

-Sylvia Cross

Mary Crowley
Rutland, Vermont
December 28, 2009-January 2, 2010



My image shows how I have felt since the very first day of the Iraq war. I could not believe that George Bush and Congress were going to start a unilateral, imperialistic, and unnecessary war in Iraq, when Osama bin Laden and Al Qaeda were in Afghanistan.

Every Iraqi or American maimed or traumatized or killed reminds me of a war that did not need to be fought.

-Mary Crowley

Richard Curtis in Collaboration with Lori Curtis
Florence, Alabama
January 21-January 26, 2008



When I signed up to be one of the contributing artists for this exhibition all I knew is that I did not want to make a direct, one-sided, response to the war. My interest was in making gestures in proximity to my political and social biases against the war. I chose to collaborate with my wife, Lori, to come up with hand/glove poses that somehow referred to our individual responses to the war, and also allowed for our differences. I am, by most standards, a fairly liberal-minded person. Lori, however, is a staunch Christian conservative Republican. We have very different views on many social and political issues. How we negotiate this contested territory on a daily basis is reflected in our responses to this exercise.

For the series of photographs we chose a pair of gloves. I wore the left glove and she wore the right glove, obviously to indicate our political leanings. Then, we made hand gestures in response to both our feelings about the war, and our feelings for each other. The exercise was further complicated in that the media source we chose to use was the standard nightly newscast from NBC. Of course, most all that was covered during the week we were to respond was the economy and the presidential race. It was as if the war was being forgotten. We both thought this was significant, in and of itself.

-Richard Curtis

Jeff Dahlgren
Decatur, Georgia
February 22-February 27, 2010



Laced with wires and civilian crudeness as effective as is necessary. Harm's way is inevitable. Laced with an almost inappropriate sarcasm, this artistic reaction is as honest as an explosion itself is in the end. It just does.

Lack of understanding is not a deterrent, a fear of death that actually motivates, a love of what is truly felt is right. It is turned into militant deadly realities that are hard to fathom. The ultimate action is connected. Hands going to work to destroy, mothers and husbands and their children motivated from their very center. To improvise with what they have. To take a chance, risk their own lives in the manufacturing of deadly weapons.

The week I was assigned had recurring mentionings of a desire to curtail civilian casualties and an always elevating awareness of the continued shrewdness with which manufacturers were showing in creating IED's. I've taken these two issues and merged them into one.

-Jeff Dahlgren

Maggie Davis
Smyrna, Georgia
February 20-February 25, 2006



It was easy to volunteer to help Cecelia in her marathon undertaking to capture the Iraq War through daily headlines. It was less easy to confront the reality of the war in meeting that obligation. I didn't realize that giving my attention to the Iraq War would make me so utterly sad. I think my drawings convey the deep sadness that I have felt throughout the long years of this savagery. They feel tentative, unsure of how my hand could touch the stories generated daily by the media. In the end simplicity overcame my desire to deny the brutality of death in war, as if such events could ever be encompassed by this small act.

-Maggie Davis

David Dean
Atlanta, Georgia
October 16-October 21, 2006



The hand is a tool. It has a voice. It is expressive. Gloves gather evidence of where working hands have been. Worn leather gloves stained with oil and blood, strain against dainty kidskin gloves frozen in modern mudras of plea and protest while frayed bloodied cotton gloves fail to protect the innocent. These gloves are talking, fighting, working, struggling. They are mounted on a board pasted with photocopies of war news updates arranged to emphasize points of interest. The hegemony of western consumerist entitlement requires this war. This war depends on our complicit unconsciousness, unconscious complicity. America is not at war, America is at the mall. Who among us is ready to live without petroleum based products?

-David Dean

Christina Dill
Atlanta, Georgia
August 27-September 1, 2007



Just as days of weeks are held together by a calendar, my articles are bound in sequence creating a book. I kept the color scheme of my gloves simple: black, white, and red, thereby creating more of an impact. Red especially can have so many interpretations: blood, love, and emergency, for example. Each glove displays the title of the day's article, date, and summary upon the fingers. With the war going on for so long, and so much information being published about it, my goal was to make something viewers could experience almost without thinking, but not without heart.

-Christina Dill

Nancy Mizuno Elliott
Oakland, California
April 19-April 24, 2010



My father is a Vietnam Veteran and former Chief Master Sergeant in the Air Force. I cannot imagine him (nor our family) surviving extended multiple tours to a combat area.

This war has impacted military families more than any other. To end lengthy repeated tours, our government could institute a draft. Civilian parents would have to seriously examine their feelings about the war. I have a strong suspicion they wouldn't want their sons dying in Iraq. And that is why we don't have a draft. Public outcry and outrage can end wars.

Instead, a small group of people, usually from poor or lower class family backgrounds, are fighting our war. When they come home, they continue to suffer and do so mainly in silence and without support. They serve our country and in return we offer them prescription drugs.

This infuriates me.

Nancy Mizuno Elliott

Materials: Fused glass, watercolor, ink, paper

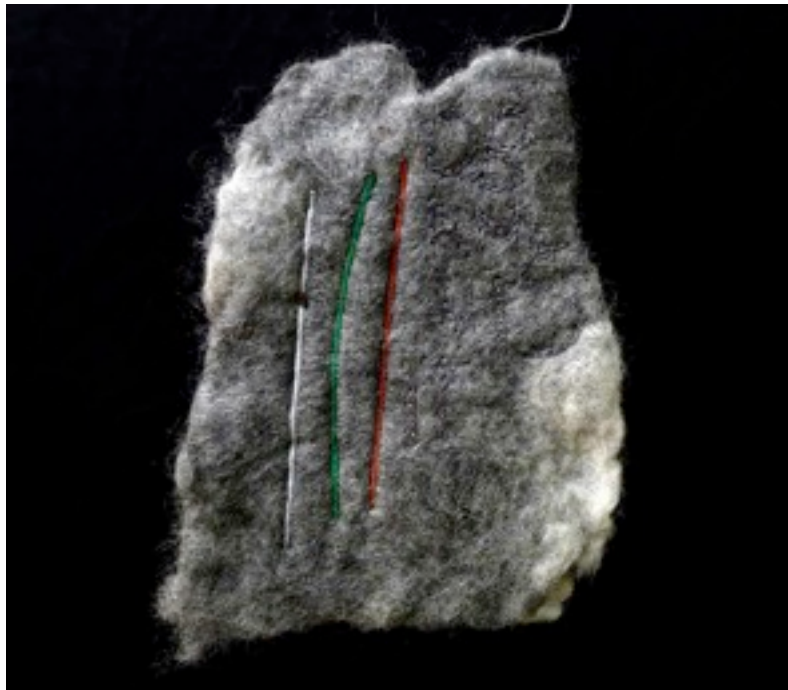
Ayla Ercin
Portland, Oregon
November 9-November 15, 2009



I was living in Brooklyn, NY at the time I made these gloves, and was an active member of the Brooklyn Diorama Club. I had a surplus of supplies that I used in transforming the Iraq news headlines into physical representation.

-Ayla Ercin

Ayla Ercin
Portland, Oregon
November 9-November 15, 2009



I gathered the Iraq-related headlines during my assigned *Hand to Hand* week. I felted and embroidered alpaca wool while I read the headlines. Here was my process, including visiting the alpaca that were the source of the wool:

“Iraq Passes New Election Law” (*I personally hugged the donor alpacas.*)

“Blackwater Said to Pursue Bribes to Iraq after 17 Died” (*I petted them.*)

“Parents of Iraq Veteran Receive Mistaken Notice From U.S. Government...not condolence letter they await from Obama” (*I felted up some alpaca here.*)

“Obama Makes Veterans’ Day Visit to Arlington”
(*-hot water, soap and agitation*)

“Inside Iraq: Improved Democracy” (*I gathered the headlines to embroider them.*)

“UK Probes New Iraq Abuse Claims” (*My mother taught me an embroidery stitch-*)

“The lies they told” (*-the chain stitch*).

-Ayla Ercin

A pair of gloves with a red, white, and blue American flag pattern. The gloves are covered in numerous pins and newspaper clippings, including headlines like "War News for Wednesday 2008" and "U.S. troops in Iraq". The gloves are displayed against a dark background.

-Andy Faith

Darcy Falk
Flagstaff, Arizona
March 6-March 11, 2007



The iconic images on these gloves come from “Loteria”, a Mexican bingo game. They are meant to invoke the Hispanic culture from which so many of the soldiers currently serving in Iraq come. Death, the boot, the devil, the hero, the crown, and the hand all illustrate some aspect of the daily news item I chose to use.

The stories that made the deepest impact on me were about specific people, like Spc. Alyssa Peterson, a young woman from my hometown of Flagstaff, Arizona, who committed suicide rather than participate in what she considered torture of Iraqi detainees, and Agustin Aguayo, who carried only an unloaded gun during his first deployment, lost his claim for conscientious objector status, and then went AWOL when his unit was redeployed to Iraq. Aguayo was born in Mexico, but is a naturalized U.S. citizen.

I’m proud of my father, a career army officer, who served 30 years in the military, including tours in both Korea and Vietnam. But the military is simply an arm of the government. When leaders’ reasoning is flawed and decisions arise from arrogance and ignorance, the military is no longer a tool for justice.

- Darcy Falk

Fereydoon Family
Atlanta, Georgia
June 16-June 21, 2008



At a simplistic level, war can be viewed as a mixture of bloodshed, mayhem and terror. Not surprisingly, most artists -- from Picasso and Kollwitz to contemporary artists like the Chapman Brothers and Thomas Hirschhorn -- respond to war using images commonly associated with atrocities and gore of war. The true nature of war, in my opinion, is far more complex and multidimensional. While certain facts are common to all wars, each war is also unique in its details.

For this reason, I am inspired more by works of artists such as Goya and On Kawara, who have created masterpieces of universal significance while effectively responding to a specific war. Goya's masterpiece, "The Third of May, 1808" is a stunning work that illuminates the tension between the usual atrocities of wars, as depicted by a row of executioners firing their guns at a group of peasants, and the tranquility and solemnity of the place, as shown by the image of the city at a distance, in cool, muted colors. Similarly, the contemporary artist, On Kawara, has responded to the Vietnam-war with a minimalist, zen-like work of utmost dignity and serenity. The work, simply entitled "One Thing, 1965, Vietnam", consists of 3 separate canvases, all in a monochrome, blood-red color. On the canvases, the artist has meticulously painted the words "One Thing", "1965", and "Vietnam", in a sharp, sans-serif typeface using white paint. This work, though simple and direct, suggests a profound and significant message. It

not only references the war, it also makes us conscious of the time and the place where the war took place. The work is a reminder of the horrors of a singularly unique war in human history, and ultimately about human fallibility and mortality. My work for the Hand to Hand project is my response not only to the events that took place during the six day period from June 16 to 21, 2008, but also the recognition that these events are intimately connected with the place and a multitude of other complex issues that surround the on-going wars in the Middle East.

-Fereydoon Family

Tom Ferguson
Atlanta, Georgia
February 18-February 23, 2008

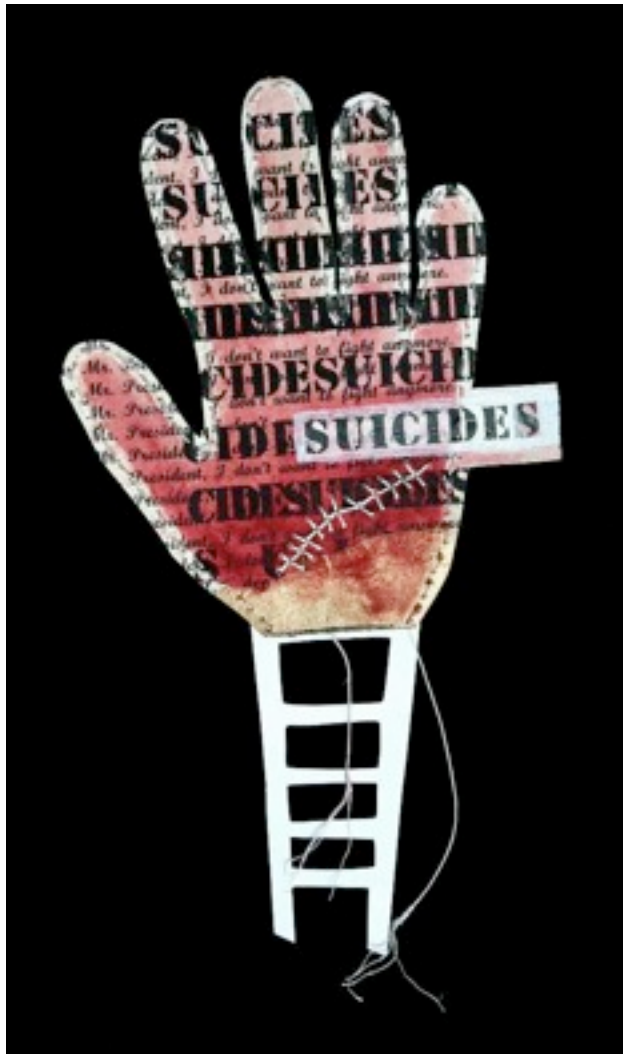


Dis truth is da trut so ever
Black & white tru
But shades of grey
Da truf

The mainstream media is owned by wealthy individuals who presume a pro capitalism stance, such that the opinions thus found there range from a near-fascist respectability to a near-demonized liberality. What is near-excluded is the inclusive values that offer an alternative to extinction.

-Tom Ferguson

Amy Freeman
Cordova, Tennessee
November 30-December 5, 2009



There are many steps that lead to an event, either in preparation or post climax. These hands with ladder-like wrists represent occurrences that were highlighted in my daily newspaper during the week of November 30-December 5th. Saturated with my morning coffee, each piece preserves the physical separation I have from all of the people who are actively defending our country. I read the words slowly and sip the hot black liquid in the comfort of my home. I attempt to empathize as I stitch each hand, bleeding from the force of the needle on my skin, reinforcing my awareness of how far removed I am from the weight of war.

-Amy Freeman

Rich Gere
Atlanta, Georgia
December 21-December 26, 2009



My time period for the Hand to Hand project was the week of Christmas 2009. I was back in my hometown, a small farming community with limited reporting resources outside of the Associated Press. There is, however, a nearby airbase that was welcoming home soldiers landing all week. The stories were upbeat, overwhelmingly positive and focused on the reuniting of families and community. After several versions I chose this material and layout in order to invoke the image of a medal won for simply making it home and everything that it means to a family. The universal hand shadow figure of the bird or dove is designed to mimic a pair of Air Force wings worn over the pocket with tabs hanging below. The first headline was, “Local Troops Home for the Holidays”. The following individual words represent the words that were repeated in every article that week about the returning troops. Families, prayers, peace and future

were all words repeated everyday in the paper in different stories about different families and soldiers. The copper is untreated and is designed to tarnish and patina overtime as do our families, and future while the war rages on. The piece is also framed and displayed in a traditional manner in keeping with the venerated display of service medals or retired flags.

-Rich Gere

Nike - 2010-engraved and punched copper, ink

Valerie Gilbert
Decatur, Georgia
March 2-March 7, 2009



What struck me during the week of March 2-7, 2009, was the number of random and senseless civilian deaths and our thoughtless disregard of the Iraqi suffering.

The ribbons are faded versions of red, white and blue: blue represents the bodies of dead men, pink, women, and white, the bodies of unidentified individuals where the sex was undetermined. A few were thought to be children. My intention was to make the ribbons appear to carelessly flap in the breeze.

-Valerie Gilbert

Patty Cole Gregory and the Students of the Global Village School
Decatur, Georgia
March 8-March 13, 2010

Walking the few blocks to the Global Village School, it occurred to me that this would be a good fit project to offer the young women students. The following is the result of an afternoon of working on the gloves. I arrived dutifully, with an article for each day, and quickly abandoned the notion of reading them US news of happenings in their country - as all of the young women are refugees from war ravaged countries. I asked them to respond to their own experience.

—Patty Cole Gregory

Glove #1: Rana Alkeshali, Iraq

I did the Iraqi flag. I am Iraqi. This shows my love for Iraq. I wrote part of a song in my language: Saleem, Peace for you and your river, there is no one above God. Translated more exactly it is, “God is the biggest”



Glove #2: Rafal Alkeshali, Iraq and Nazrin Safi, Afghanistan

This is about that there is blood everywhere at night. This is a red eye, when you look around you see blood. The heart is for peace (on the back of the glove).



Glove #3: Berthe Nibigari, Burundi

There are bombs on her fingers. There small and big bombs, all the time, there are bombs
This is the face of a person who is tired of war. She doesn't know what to do to stop the

War. In Iraq a lot of people die, this is their blood. NO WAR.



Glove #4: Twa Hay Dar, Burma

Lapia, that is butterfly in my language.

I remember, during the day I am walking, and see butterflies eating in a flower.



Glove #5: La Hi, Burma and Nigisti Gorado, Eritrea

I look at the moon and stars at night and it feels so good. I hate the gun. The red color is because people were fighting and killing each other. The guns should stop.



Glove #6: Nura Mohammed, Somalia

It is called peace. PEACE.

The chain is like when you are in jail

The blue is happiness.



Nura Mohammed, Somalia

Edilburga Gonzalez and Andy Imm
Atlanta, Georgia
August 3-August 8, 2009



Telling a simple story,
the truth is cut out.
The blazing BOOM's glints linger longer than the missing children
clouded breathless in viral smithereens
when dirty flags still stand
with our bloated soldiers.

-Edie Gonzalez + Andy Imm
E><3

Kristin Gorell
Atlanta, Georgia
February 19-February 24, 2007



I said yes to this show just before my first of many trips to the Middle East. The politics and issues of the region are no longer abstract concepts to me, but the sufferings of real people. People who want to be safe, to be with their families and prosper, who don't want to fight as much as they feel they must. I felt humbled before the destruction and loss.

I wanted to acknowledge the losses on all sides, to mourn. So I wrote the names of each American killed in faithful service to our country on my gloves, as well as the number of Iraqis killed on those same days. My Iraqi numbers are low estimates based on news reports; the actual numbers are probably much higher. There are no Iraqi systems in place for this task. I made tiny body bags to hold each glove, highlighting the fact that these are individuals dying, no single person more important than any other in the end. Each individual creates a visceral loss for those who loved them. As I made this work, I repeated the Buddhist mantra for compassion, *om mane padme hum*, in the hopes that my prayers might carry to the wind as tiny seeds of comfort or inspiration for peace. I hope we might find ways to create dialogue within angry or scared hearts. We all want to protect what we love and to be safe.

- Kristin Gorell

Rodney Grainger
Decatur, Georgia
April 30-May 5, 2007



I found the national media an unsatisfactory guide for the Hand to Hand project; its transformation of the horrendous into palatable short bits left me cold. Web searching international news sources confirmed what my heart already knew.

Overwhelmed with such sorrow, I edited like mad, softening the unthinkable with

little idea of what else to do.

Artists like poet/playwright Naomi Wallace would know, but I feared editorial overkill and finally settled upon the simple belief that "war is death of the imagination" (the name of the author I cannot recall).

I drew the hands in search of some deeper connection, trusting this would take me where I needed to be. The imagery of the last day came to me in a dream and I left it as such.

I continue to be haunted by a few short lines from an Anne Sexton poem: "...saved by his gift/like many of us-/little Eichmans/...I'd say"-
"The Wonderful Musician" by Anne Sexton in The Collected Poems.

-Rodney Grainger

Hattie Greene
Decatur, GA
November 24 – November 29, 2008



Since an image not understood is only half of the conversation, I am sending my words with my little paper hands to offer an explanation. I am one of the next generation. This is not my war. I was too young to understand or to choose. And so, when creating my week for Hand-2-Hand, I wanted to capture some sense of looking forward, hopeful, yet wary.

My hands are rough and small, a child's hands. The headlines reflect the importance of the event, but my little hands serve as a reminder that these moments cannot stand alone. Their consequences will be inherited by generations to come. Be conscious of what sort of world you are handing them. Each is in a vivid color reflecting the most basic emotional response: the dark red of violence and congealed blood, an explosive orange, a deep mournful navy, and the soft sky blue of hope to come. I chose Japanese characters for the dates both to reflect the medium of origami and out of appreciation for the layers of meaning in the characters. Saturday is the day of "earth," for finding a new home, a new verdant land away from conflict. The set is neatly arranged and labeled within a glass case, reminiscent of a museum's display case. This last is my hope that such remembrances of war may remain distant memories, that we may finally find peace and this project may become the last monument of a violent and barbarian time, looked upon with distant curiosity somewhere ages hence. Peace- Hattie Greene

Patty Cole Gregory
Atlanta, Georgia
April 7-April 12, 2008



Plaster made the gloves more like hands. I pre-plastered the gloves, and daily wondered about the weather in Iraq, and what color the sky was; the weather & sky as the backdrop for the massive destruction of peoples' lives & land. I started with the color of the Atlanta sky to try to connect, to make it living - more real.

After reading the newspaper article I responded to the general sensibility of what was written.

-Patty Cole Gregory

Patty Cole Gregory
Atlanta, Georgia
September 22-September 27, 2008



There were days where the war was hard to find in the newspaper. One fifty-word article reported the ongoing debate about "best practice" among the commanding generals. This article was squeezed among the advertisements for wine, jewelry and clothing - for me it made the agony of people in the grip of four plus years of war more ludicrous and abominable.

There was a story about "life returning to normal", with a statement from a young man about the fact that there was less than eight hours of electricity available a day in Baghdad...and how next to impossible it was to work, live and feed his family.

The gloves salute those who manage a life in the midst of this atrocity, and reflect an endless sadness that we have not evolved beyond the use of killing to get what we think we should have.

-Patty Cole Gregory

Patty Cole Gregory
Atlanta, GA
August 17- August 22, 2009



Hunting the newspaper for articles related to the Iraq war put me in a kind of daily contact that held me in a strangely suspended space. I became acutely aware of the human cost of living in a constant state of war. Where moment to moment one can be violently smashed apart and live or die in that state; where children go to school and don't come home, partners, husbands, brothers, sons, wives, daughters, sisters - ALL have lived or died for years and years in this way.

The suspended space is something about how different my life is, a worry about the cats flea- bitten ears.

Then, there is the day where the only newspaper article is related to blame; who blames who for what.

And the tragic absurdity of war is painfully clear.

-Patty Cole Gregory

Alicia Griswold
Atlanta, Georgia
June 28 – July 4, 2009



I was both flattered and intimidated when Cecilia invited me to participate in this project. Like most Americans, my early, more emotional reaction to the war in Iraq has been dulled by time and more immediate and personal events. In a way, the news stories published during the week I was assigned to follow, which included Independence Day, had a similar jaded quality. Stories of an Iraqi man's evolution from poor worker to very wealthy entrepreneur (thanks to US government contracts) and VP Biden's July 4th visit seemed quite dry. Because I'm a book artist, I stitched the gloves (which I'd imprinted with green vines and then dyed red) together in a kind of Coptic stitch, added a cover and proceeded to embellish with: a rabies vaccination tag from the VietNam era, the key to an American Tourister suitcase and several other bits. I smoothed lace-edged handkerchiefs given to me by my mother around the book's cover. I simply needed to keep adding. Because I am also a writer, I printed most of each day's headline on the front of the glove but added an ellipsis and forced the reader to turn the "page" to get the "last word" which I inscribed on the back.

-Alicia Griswold

Eric Hancock
Atlanta, Georgia
May 19-May 24, 2008



For me, the jumping off point for the glove project started with Vincent Bugliosi's book "The Prosecution of George W. Bush for Murder". In the book, Bugliosi relates a story about a family whose son had died in combat in Iraq. When the time came, the family received their son in a metal container, akin to a casket, that read 'contents unviewable'. The story prompted me to imagine the family's grief in looking into the casket at their son's now badly mutilated body, and the psycho-symbolic implications in the act of viewing. Symbolically, their son's inert presence had been transformed more effectively into a citizen and hero than he could have ever been as a living citizen, transmutating him into the ideal citizen.

Simultaneously, the family's identification with the son as an extension of themselves must have compounded this mediation on the government's relationship with their son and with themselves. Apropos, I placed mirrors on the outside and more importantly the inside of the bedaubed gloves, which function as metaphors for the body at work. The literal reflection acts not only as a visual analogy to the emotional complexity of the story above; it is also a meditation on the viewers complex role in viewing art, where they are always already implicated into the art.

-Erik Hancock

NO.		PAY END <u>06/20</u>	
Name _____			
BALANCE DUE SHOWN BELOW IS CORRECT AND RECEIPT IS ACKNOWLEDGED			
SIGNATURE _____		INTERNATIONAL TIME RECORDING	
C-3000		DAILY TOTALS H. T. HOURS Q. T.	
			
W. T. _____	STATE T. _____		
F.I.C.A. _____	CITY T. _____		
S.D.J. _____	BONDS _____	TOT. EARN. _____	
INS. _____	OTHER _____	TOT. DED. _____	
HOSP. _____		AMT. DUE. _____	

Time cards are pinned to the wall using red and blue alternating push pins. The hands spell the word “Silent” in American sign language, and deal with American’s desire to not talk about the war, as though not speaking about it would make it less real.

-Kate Hannon

Eamon Harrington
Malibu, California
May 31-June 5, 2010



It's been seven years since George Bush stood on the deck of the USS Abraham Lincoln in front of a huge banner declaring 'Mission Accomplished'. In retrospect, the mission he was bragging about had far more to do with beginning a war than ending one.

During the years since then, the United States has participated in two simultaneous wars, one in Iraq and one in Afghanistan...thousands of US soldiers have died...estimates suggest hundreds of thousands of Iraqis and Afghans have died....more than a trillion dollars has gone to the war effort...there is no end in sight.

This painting is both an homage to the idiocy of these wars and to our former president's supreme insolence, as well as a protest to the battles that continue to rage in Iraq and Afghanistan every day... six hands in six varying gestures...six hands turned green from the fungus of battle...six hands commemorating 6 major battles.

-Eamon Harrington

Jesse Harris
Atlanta, Georgia
January 29-February 3, 2007



The intention in this work is to respond to the mind numbing depersonalized barrage of numbers reported about the war...numbers of those killed, maimed, displaced, arrested, and detested. I want to dig up bodies and find people and histories we could connect to.

Reading the names of the dead had been seen by many in this country as unpatriotic. The government banned the media from showing images of soldiers' coffins arriving home. I created these containers to hold the truth about the profanity of war and reconstitute the humanity of those touched by it.

I choose to use small books because we can hold them in our hands...the children's stories underneath...Tales of Peter Rabbit, for example, colorful, familiar and innocent, then burned, cut, ripped, gouged and reshaped to become artifacts...to appear dug up from the grave, remains, fractured remnants of human lives, evocative but too fragile to comfortably touch.

I tracked soldiers names to their home town and high school newspapers, my

space pages, my death space pages, finding their mother's words, their fathers war
histories, the names and ages of their babies, the dreams for their future now
shattered, the last message on their cell phones.

-Jesse Harris

Helen Helwig
Villa Rica, Georgia
July 6-July 11, 2009



These mixed media mosaics were inspired by the news reports concerning Iraq during the week of July 6-11, 2009. I cut out images and text from the news reports and adhered them to glass pieces. The hands were sculpted from clay and glazed in vibrant colors to reflect the emotions of the events. These pieces were combined with other media to create the mosaics. The titles of the 6 art works are as follows: "Guns", "Oil", "History Has Not Judged Bush", "America's New Role: Friends?", "Baghdad Returns to Normal", and "History Whitewash". Mosaic techniques offer a process that enables me to see the possibilities for assembling disparate pieces into a pleasing and exciting composition.

Carol Henry
Agoura Hills, CA
February 2-February 7, 2009



The Back Burner Blues by Carol Henry

My six gloves represent the feeling of losing control of your life and the experiences of living it during the protracted Iraq War. There are thousands and thousands of disappointments collectively that grip a soldier's life. With my gloves I am not choosing to focus on the fear and horror of war but the personal effects one may feel from things outside of their control imploding in their life. I really don't understand how our government can ask so much sacrifice to be given of these soldiers. Each of my days I chose a common statement from the lives of these Iraq War soldiers and placed it in front of the public, so they may have empathy and not forget. We knew it would be like this. History tells us to enter wars cautiously. The U.S. led by

George W. Bush made the age long mistake of creating domestic crisis' by sending off people from their lives to do a thankless unending task. The stovetop represents the domestic crisis, the back burner reference is to the economic news just burying the war headlines, and the messages to us on each glove are clear. HELP!

Patricia Hetzler
Atlanta, Georgia
April 30-May 1, 2010



This work covers events in the Iraq/Afghanistan conflict during the week of April 26th – May 1st of 2010. The news stories considered here are primarily from the Afghanistan theater because of the shift of US troop activity from Iraq to Afghanistan, and the winding down of the Iraq conflict.

My inspiration for the imagery in this work is Meditation 17 from John Donne's "Devotions Upon Emergent Occasions". The meditation conveys the sense that all mankind has been interconnected throughout the ages. "Any man's death diminishes me, because I am involved in mankind..." Each person on this planet is part of a family, a village or town, a country, a continent. The death of anyone reverberates, even metaphorically, through the consciousness of all mankind. "No man is an island..." All things are related to one another, so that the smallest loss is a loss to all humanity, and is not just the single death of a single person.

-Patricia Hetzler

Christine L. Hogg
Atlanta, Georgia
December 3-December 8, 2007



Since March 2003, we have lost more American Soldiers than civilians that died on September 11th. These men and women volunteered to go into a war to defend the freedoms that we as Americans enjoy. Since the war began we have uncovered that our government had ulterior motives for sending us into a war.

For me, the war has always been something that seems so wrong. I never understood why violence should be countered with more violence.

I chose to place the images and text on dishwashing gloves to represent the homes, and families left behind by the soldiers. To show my sadness for the soldiers, and the Iraqis displaced since March 2007 I chose to use the Michelangelo's Pieta, the sculpture of Mary holding Jesus' body after his death.

The emotion in her face is a testament to the grief felt by all who have lost someone.

-Christine Hogg

Patrick Holbrook
Chicago, Illinois
March 13-March 18, 2006



I thought about the way we receive information (news as propaganda for instance) as a signal. I also was thinking of some ancient Islamic art where images were not allowed, but artists circumvented that rule by making images, especially of animals, out of text. How are we to circumvent the channels that have misinformed us?

I turned news photos from the specific days I was assigned into ascii text, and then inserted the news headlines and dates into it.

-Patrick Holbrook

Laurence Holden
Warwoman Creek, Rabun County, Georgia
January 25-January 30, 2010



WE ARE ALL

We are all vagabonds,
wanderers on this earth
with hungry hearts

looking for a home
we never had.

At night we gather
to distant fires
of scavenged wood and brush

stir the ashes there
and seek answers in the stars.

In ceremony
we mark our hands
with our dreams of want -

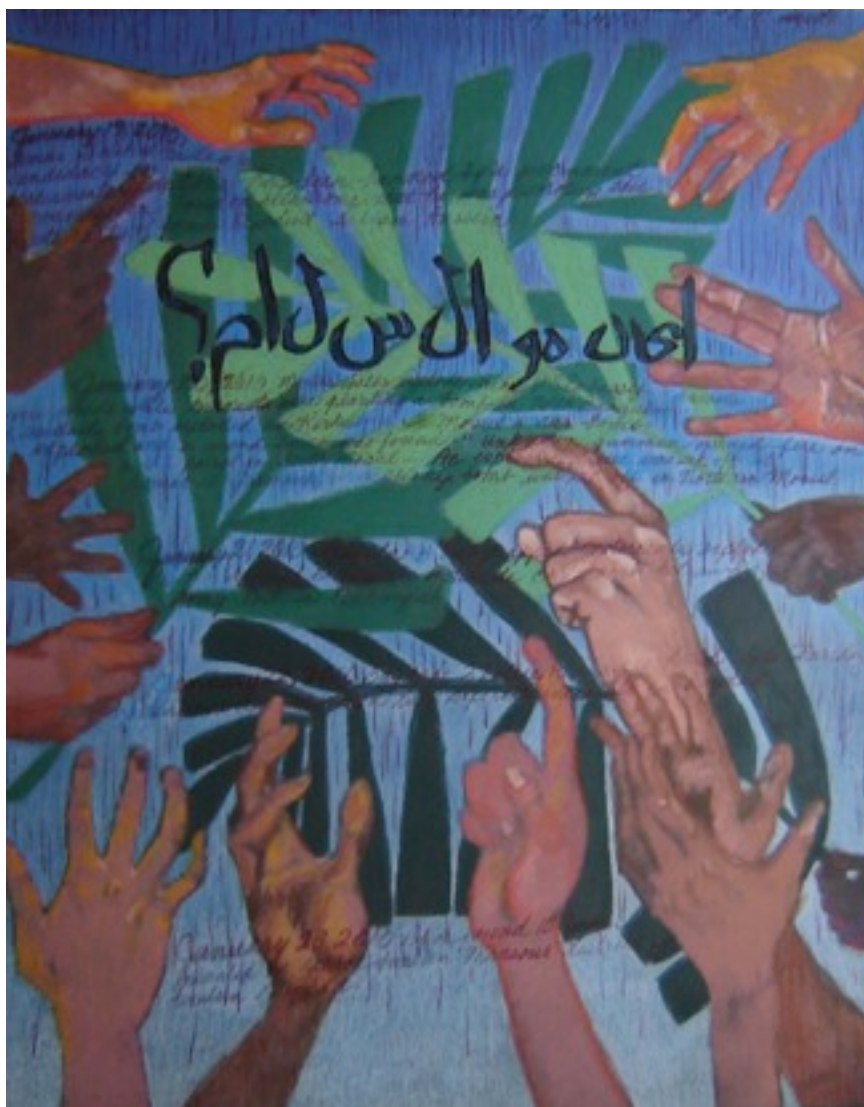
flames and crosses and circles,
loss and fear and hope.

And we carry these into all our days
even into the desert of our selves

dreaming
into each new country
our home again.

-Laurence Holden

Christine Holzschuh
Mendon, Vermont
January 18-January 23, 2010



The title of my piece is "Where is Peace?" This title is in the piece written in Arabic. The other writing consists of snippets of news items relating to the war. The multi-age, multi-cultural and ethnic hands are raised together and the palm fronds represent the hope for peace, for understanding, for love and community. There is a "shower" of bad news raining down represented by the purple streaks.

-Christine Holzschuh

Nancy Hunter
Atlanta, Georgia
October 6 - October 11, 2008



Under the banner of patriotism, six blue gloves delicately lift a heavy black cloth to reveal the vulnerabilities of war. As media attention shifted its focus toward Afghanistan and Pakistan, negotiations continued between the United States and Iraq about the course of the war. I think we are more aware of the psychological and emotional toll that war inflicts, and this was evident in the media coverage of Iraq for this week.

10.6.2008

Since many of Iraq's doctors left the country due to violence directed at them, the government of Iraq allowed doctors to carry guns for protection, which was counter intuitive to their Hippocratic Oath.

10.7.2008

Thousands demonstrate in Najaf holding pictures of their dead or missing relatives to garner government support for DNA identification of those buried in mass graves.

10.8.2008

A woman suicide bomber detonated explosives outside of a Bauquba courthouse killing nine people. This came the day after a woman believed responsible for organizing women suicide bombers was arrested.

10.9.2008

Roadside car bombings continue to disrupt the community near the Green Zone.

10.10.2008

The Chaldean archbishop of Iraq warns of the liquidation of Christians as many are forced to flee due to deadly attacks.

10.11.2008

Talks continue between the United States and Iraq about terms for continued troop deployment while the personal tragedies of Iraqi civilians and those fighting the war continue to mount.

-Nancy Hunter

Marjorie Jordan
Atlanta, Georgia
February 5-February 9, 2007



Before Cecelia Kane asked me to participate, I had heard about her Hand to Hand project where she was creating white gloves with images on them for every day of the Iraq War . . . I thought to myself what a poignant, non-violent way to bring awareness to the war, to silently protest and to pay homage to those who are suffering because of the war . . . through art . . .

At the same time that Cecelia was producing gloves for her Hand to Hand project, I had been working on a series of paintings of hands offering simple things from nature which I called "Offerings." Nature lavishly working in humility, vulnerability, openness and everyday grace had originally inspired these paintings . . . then, also by a book of Pablo Neruda's poems which I had inadvertently come across called *Odes to Common Things* . . . wherein he says "the planet is sublime . . . I love all things . . . many things have conspired to tell me the whole story . . ."

The gloves represent my small attempt to tell the other side of the story . . . the violent, destructive effects of the egos of a few powerful men who, by their decision to go to war with a country which had not attacked us and was not a threat to us, have brought untold suffering and destruction at huge human sacrifice and financial cost . . . and to what end?

Thank you Cecelia for your inspiring vision as an artist, having given birth to this idea . . . for your courage in taking it on . . . for your tireless work in continuing

this project through these many years. . . and for your generosity in bringing other artists in to share in it.

-Marjorie Jordan

Cecelia Kane
Decatur, Georgia
November 27-December 2, 2006



Inspired by the creativity and abstraction of many of the artists who joined this project in 2006 and later, I changed my glove art making style. I chose this time to use some of my mother's vintage gloves to depict the sanitized nature of this war, where the general U.S. citizenry is immune to its effects.

I embroidered key snippets of each headline-a subject and verb-and embroidered an abbreviated image to depict the event. It seems we are living in a world of media sound bites.

-Cecelia Kane

Cecelia Kane
Decatur, Georgia
May 14-May 19, 2007



I continued my practice of using only a subject and verb from each day's headline. I roughly stitched the words with my sewing machine, leaving the red and black threads to flow out like blood and fear.

I imagined myself a soldier under fire as I yanked the glove fabric out and back, around and through the moving sewing needle, dodging bullets, and screaming epithets, ripping threads with my teeth.

-Cecelia Kane

Dana S. Kemp and Donna Rutherford
Decatur, Georgia
August 25-August 30, 2008



The cowboy president's hubris took us on a joyride into an ill-conceived and ill managed war that enriched his friends and cronies at the expense of America and Iraq. The Hand to Hand Project offered us an opportunity for peaceful protest, a way to raise awareness, and a forum for adding our voices in opposition to the war. Most importantly, the project offered a means to express our sadness and anger for the senseless abuse of lives and resources.

Seeking photographs at the annual protest rally at The School of the Americas, we photographed protesting veterans juxtaposed against military helicopters flying overhead. To create our glove art, we stitched the photographs to the gloves with red thread. On the fingers of the gloves we copied headlines chronicling the Iraq War in the light of the Democratic National Convention that was in session at the time. Our gloves are going places and carrying our message!

-Dana Kemp and Donna Rutherford

George Kennedy
Atlanta, Georgia
March 12-March 17, 2007



I was in England for my week so the stories are from the British press. There was much more anger there at their leaders (Tony Blair was referred to as "Bush's poodle".)

The black glove with the brass knuckles expressed my disgust that the country I love would resort to torture. The pink gloves holding hands was an obvious reference to gays serving in the military and I just read this morning that congress is close to voting an end to the ban. Sometimes things do get better!

-George Kennedy

Julia Kjelgaard
Auburn, Alabama
April 12-April 16, 2010



On the week of April 12, 2010, I bought the New York Times each day and searched for articles about Iraq for my *Hand to Hand* project. I wanted to make my own gloves, so I printed texts and images on canvas then drew on top of the printed images using traditional patterns of henna as inspiration. Tuesday's glove was based on the number of service people killed to date; this information was gleaned from an Internet site because there was not an appropriate article in the paper that day. Friday's front page was dominated by news of the volcanic ash from Iceland. No news from Iraq that day, but the image reminded me of the early images of the "shock and awe" stage of the war. The hand drawn patterns, referencing traditional women's patterns, are intricate, beautiful and meant to bring luck. These decorative henna patterns are used throughout parts of Asia and the Middle East in traditional ceremonies. The contrast of the printed images and the drawn images reflect the on-going complexities of the war and the tragic disparities between what we think and wish for and the realities on the ground. I reversed the order of the Wednesday and Thursday articles for aesthetic reasons when I saw how all the gloves worked together to reflect my week.

-Julia Kjelgaard

Leslie Kneisel
Atlanta, Georgia
June 12-June 17, 2006



The imagery on the gloves is derived from the days' newspaper stories and rendered in hand stitched embroidery.

-Leslie Kneisel

Kate Kretz
Silver Spring, MD
April 2-April 7, 2007



-The piece with the veins was based on an article about the findings that there was no link between Al Qaeda and Saddam Hussein.

-The glove with the dollar sign was based on an article about the Democrats refusing to approve more \$\$ for the war.

-The glove with the camo jacket was based on an article about a specific army guy who made a point of visiting every wounded and dying man that he heard of.

-The piece with McCain was based on the story about him visiting a market in Iraq. I photoshopped 3 pictures together, printed them out, applied it to the glove, and then embroidered a TV set around the image.

-The piece with the black band was about the British soldiers who were captured, put against a wall and blindfolded... they thought they were going to die.

-The piece with the eyelashes and tear was based on a tragic story about a soldier who had a VERY difficult early life, joined the army, became blind, got PTSD, an amputation, has become violent, and is now in jail.

-Kate Kretz

Judy Kuniansky
Decatur, Georgia
August 7-August 12, 2006



The gloves with blood on their hands struck a chord with me as soon as I saw them. The imaginary Weapons of Mass Destruction and the use of General Colin Powell's stellar reputation to perpetrate a hoax on the international community to incite War on Iraq is immoral and unjustified.

As an artist, it is important to me to communicate the idea that THIS war is not "over there," out of my line of vision. WAR will not end quickly and the damage is greater than imagined. Who is making money off this war and how are they related to the Bush Administration? Who is taking care of our hurt, maimed and mentally anguished young soldiers and families when they return home? I am appalled once again at the similarities between this war and the Vietnam War. How better to visualize the toll of war, the endless days and nights, the counted dead and injured, the unspeakable "collateral damage," than to mark the days of war with blood on your hands? I am grateful for the opportunity to contribute to the Hand-to-Hand project.

-Judy Kuniansky

Marty Lane
Atlanta, Georgia
September 11- September 16, 2006



I am honored that I have been granted 2 weeks of gloves.

My main vision was to present the headlines in the form of Haiku~

Both as a dirge for the lives lost (I lost a dear friend & poet to the war)
and because haikus often represent the environment of the moment, however beautiful or bleak.

The first week held a powerful muse, the anniversary of 9/11.

I chose to mount the gloves on a picket fence piece as so many of us "sit on the fence" about ending war. The fish hooks symbolize how we are "hooked" into this war like fish on a line - those patriotic "lines" about terrorists, about democracy.....The rainbow colors of the "terror alert" highlight the collage of headlines that reveal too often when we meet the enemy, that enemy is US.

-Marty Renee

Marty Lane
Atlanta, Georgia
July 2-July 7, 2007



The second week also held an emotional date, the fourth of July.

I found this marvelous curb score ~ a bicentennial commemorative rocker, with this incredible embroidery on the seat! The embroidered fabric held 2 strong points of appeal ~ First, the thought of how so many are involved in war because it is woven into our family, a tradition; secondly, the fabric is unraveling, very much like our domestic infrastructure due to our country's involvement with endless international squabbles.....

(oh the cost! How many schools could we build instead of jetfighters? How many youth who could cure the world's ills cut down by a bullet?)

Embroidery needles pin the gloves like soldiers are "pinned" by war's tradition. I chose black felt for the embroidery background to represent a black armband of mourning for the countless lives lost. I embroidered the haikus to re-enforce the emotional pull of this deadly tradition, as well as to present certain points of the headlines in red~ like red flags pointing to where we're going wrong, like blood that continues to be spilt unless we seek peace.

-Marty Renee 2008

[illegible]

-Marty Lane

Marty Lane
Atlanta, Georgia
September 7-September 12, 2009



This war has kidnapped our society, dragging us into a hard-to-escape position, so I chose to present the query, "Is War Forever?" in ransom note format. Can we be ransomed and returned to our earlier time of peace?

The board was originally painted red with the caption "is war" when I found it. I secured the gloves like the hands of those lost, those who died in various headlined actions while holding onto the notion of war...forever? I had carved "is war forever?" into a painted corner of the canvas for the exhibit in Kentucky. Later, the brown storage wrapper erased that caution, allowing me to rethink what I wanted to say, but left a black oil-like stain on the canvas. How ironic that the dark stain highlights the red around the hands, just like a halo of blood in honor of those for whom war is forever...for the soldiers and families of all who are hostage to war's imperialism.

-Marty Renee Lane

Katherine Langlands
Portland, Oregon
October 29-November 3, 2007



These gloves have been cut, lashed, ripped, tied, wrapped, forgotten, suffocated, nailed, lost and stepped on. **These gloves** have been dipped in toxic chemicals, used, abused, destroyed, and starred at. **These gloves** have been hung to dry, exploited, attacked, pinned frozen, squeezed, stabbed and wound. **These gloves** have been burned and beaten and **these gloves** are for sale; each is priced at \$22 billion. May peace be with you.

-Katherine Langlands

Katherine Langlands is an artist in Portland, Oregon. She moved to the Northwest from Vermont after graduating from the University of Vermont. Katherine documented the Iraq War news from October 29, 2007 to November 3, 2007. To see more of Katherine's work, visit KatherineLanglands.com

Josephine Lazarus
Gilbert, Arizona
July 9-July 14, 2007



The act of creation is a process as is the act of destruction. Fused Glass is a medium of transformation. The process of fused glass requires the glass be transformed from solid to liquid and back again several times. Somehow, to me this is a metaphor for the destruction of war and the creation that has come out of it. I was touched by each day of my week and the days, weeks and months to create and refine the hands. The transparent quality of the glass and its fragile, ephemeral nature reminds me of the same qualities of life.

-Josephine Lazarus

Neha Luhar-Trice
Jacksonville, Florida
May 10-15, 2010



I don't usually make art about war. The war in Iraq has always been an uncomfortable subject for me, because the imagery I see in media reports often takes months, if not years, to dissipate from the fabric of my visual memory.

I learned of Cecelia Kane's work through a very talented friend who is also involved in this project. I was immediately inspired by the way Cecelia willingly surrounds herself with the horrific details of the war in order to create a daily artistic response. I took the challenge of participating in the project as a way to push myself outside my comfort zone.

My piece focuses on the first day of my assigned week — the terrible events of that Monday blurred out all other news reports I read that week. Multiple bombs killed over 100 people at a textile factory in the Iraqi city of Hillah — the most Iraqi deaths (in a single incident) in 2010. I can't comprehend how such violence could be a normal part of everyday life. The thought of burned, bombed-out buildings and streets filled with mangled body parts takes my breath away. I am saddened as I think of unidentifiable bodies carried away for the rituals of purification, shrouding, and finally — mass burial. We here in America will never

know the names of any of these victims. Their senseless deaths seem to have little impact on us during this time of war.

-Neha Luhar-Trice

Mary Beth Machenberg
New Orleans, Louisiana
February 1-February 6, 2010



The cotton gloves in this sculptural display were used to represent a juxtaposition of the driving forces of death and destruction with the hands that pray for positive change and uphold centuries-old religious customs in the war-torn country of Iraq.

The piece is a somewhat literal interpretation of the images that flashed through my mind as I read the news articles; a woman smuggling explosives underneath her abaya, scattered shoes and bloody banners of Shiite pilgrims following the bombing, a flaming hand representing a suicide bomber driving explosives into a crowd, prayer hands tattooed with faces of the Shiite pilgrims; one representing the controversy over banning of candidates in an upcoming election, and the other representing the unshakable faith of the Shiites during the culmination of their pilgrimage despite repeated attacks, and finally a hand holding remains of a vehicle used in another suicide bomb, which also represents the aftermath of war and the scattered fragments of normal lives that will be its result.

While working on the project forced me to more closely examine the war, magnifying feelings of anger, sadness, and helplessness, it also reminded me that there is no destruction without an equal measure of hope.

-Mary Beth Machenberg

Lynn Marshall-Linnemeier
Atlanta, Georgia
January 4-January 9, 2010



A Reuters article caught my eye on January 4. The headline read: ***U.N. experts Urge Iraq, U.S. to Pursue Blackwater Case.*** The article reminded us of the 2007 incident where 17 (some say 14) Iraqi civilians were gunned down by Blackwater security forces. Blackwater Security has always troubled me. I viewed the firm as a mercenary force and could not understand how they came to be involved in a war that soldiers would normally fight. The fact that they were given immunity from prosecution further troubled me. I questioned who was monitoring these forces. Briefly, in 2007 Blackwater mercenaries were escorting diplomats through Baghdad. A woman and her son approached a checkpoint and failed to stop according to Blackwater. Blackwater opened fire (Blackwater says in self-defense) on a crowd of people killing 17 and injuring 20 or more. The case was brought to court but charges against the 5 guards were dismissed. The January 4 article urged the Iraqi families to further prosecute.

Five guards were involved in the incident. In my sculpture, 5 hands, painted red are open palmed. Each hand has a white bird of peace tied to the palm with gauze that is tainted red. In the center of the composition sits a jar of petroleum, which

represents oil (the reason we are in Iraq in the first place). The hands are painted red, one for each guard. They each have the blood of civilians on their hands. The birds represent "innocent civilians" (so called by the US State Department) who were killed. The youngest victim was a nine year old boy. Shortly after the incident, Blackwater's license to operate was revoked. Blackwater has since been sold and renamed. An interesting article in The Nation dated August 4, 2010, states that Blackwater founder, Eric Prince has been implicated for murder. The article alleges that Prince "may have murdered or facilitated the murder of individuals who were cooperating with federal authorities investigating the company."

-Lynn Marshall-Linnemeier

Harold McNaron
Atlanta, Georgia
October 9-October 14, 2006



I've been thinking about comments I could add to your collection of artist statements. Mainly I'm thankful that you've shared this wonderful idea with folks & that you have given other artists a chance to make a week's events personal - allowing us to compose, touch & own them. I'm grateful that I need such a medium to make the war more personal, as far too many folks don't have that luxury.

-Harold McNaron

Harold McNaron
Atlanta, Georgia
July 19-July 24, 2010



Utilizing the language of the United States' waning military involvement, I picture Iraq as a waxing gibbous in the sky. With a satellite image of Iraq's sparse desert terrain in the background, the white glove of U.S. military action inches away in preparation for withdrawal. While much of the *Hand to Hand* series focuses on the human stories of our war, this week was about Iraq as place.

-Harold McNaron

Corrina Sephora Mensoff
Atlanta, Georgia
March 30-April 4, 2009



The war is broadcast. It is televised. The war goes on as the soldiers march-nameless, faceless people with identities listed in code on their dog tags while the white collar cuffs are turned up and clean, operating the war from desks far away. Names and dates become one, numbers and letters create a void. Each soldier has an identity, a name, a place of origin, good will, a dream, a goal. But in uniform they march as one entity, strength in numbers, until they fall, fall down and cry, cry why?

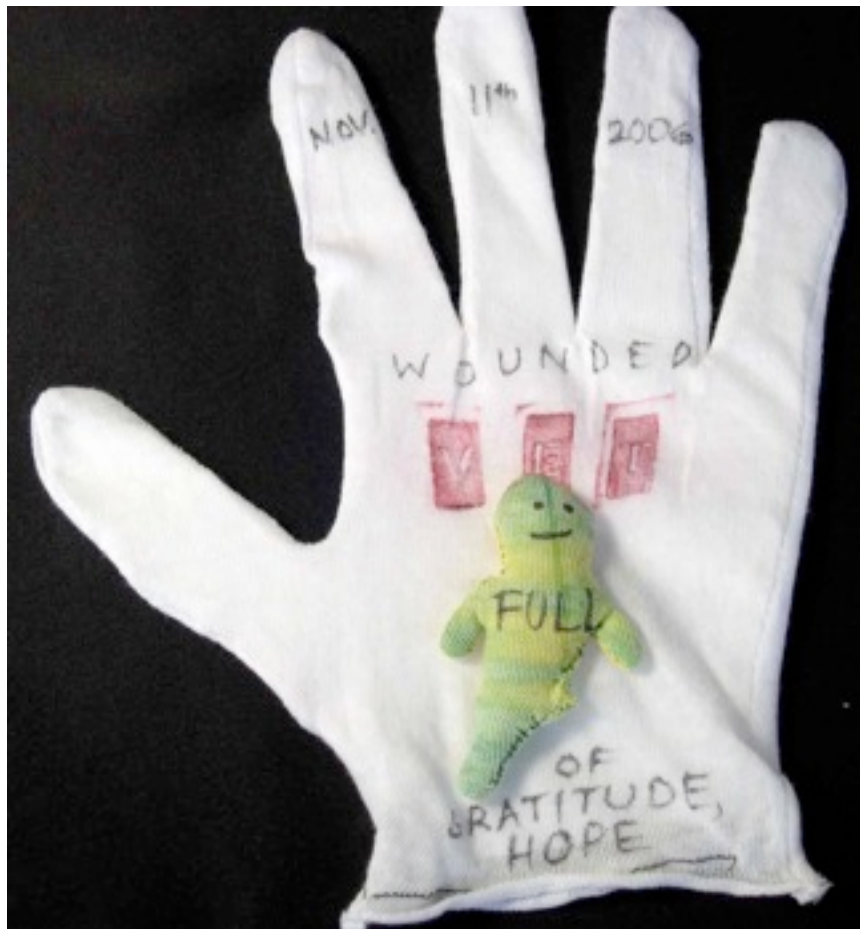
Throughout the day to day I find it disturbing to watch the news, so I often do not do so. During “my week” to respond to the news, I simply missed it. I chose to share that blankness in the images of the hands, the story that is endless, unreal to me and fictitious at times.

Death and destruction are disturbing, even in the name of glory. In the emptiness of being, we often simply find ourselves. Name tags, dog tags,

dates and cuffs all run together as one, surrounding the similarities and subtle differences of one and many.

-Corrina Sephora Mensoff

Linda Mitchell
Atlanta, Georgia
November 6 – November 11, 2006



I chose to interpret my headlines with text and fabric, creating simple iconic stuffed figures and objects to illustrate the headlines. The results are somewhere between voodoo dolls and toys. I think they give an honest emotional quality to the horror and disturbance that I felt. I used the glove in the “up” position as a signal for “stop” as well as a “wave” from afar. I chose some headlines of hope to counteract the constant negativity and provide a possibility of future relief to the situation.

-Linda Mitchell

Mary Anne Mitchell
Atlanta, Georgia
November 13-November 18, 2006



When asked to take a week, I said yes but was not expecting to be as outraged as I was by the headlines I would find, since I didn't always keep up with the war. Once my week came around, the headlines that were meaningful just jumped out at me. Finding the images and creating the gloves was an intense as well as cathartic experience.

-Mary Anne Mitchell

Lynne Moody
Atlanta, Georgia
February 15-February 20, 2010



As an American, non-Arabic speaking, non-Muslim artist, I have chosen Arabic script, shrouds, and quilting to honor those dying in this latest phase of the war. Writing in Arabic pays tribute to an Islamic artistic tradition that uses calligraphy in place of image, pays respect to the designated enemy, especially to civilians, and communicates the difficulty and mystery of engaging another culture with a different alphabet and language when we know so little about them—and then are enmeshed in so destructive and intimate a relationship as war.

An Elegy: A glove dyed in tea embodies a person in each hand-sewn shroud. According to Islamic tradition, I have washed each glove three times, then wrapped and sewn it into white cotton cloth. The Arabic text, beginning on the right for February 15, reads, respectively, “man”, “woman”, “child”, “girl”, “boy”, and ending on February 20, “beloved”.

-Lynne Moody

Lynne Moody
Atlanta, Georgia
April 4-April 9, 2010



Waste: For the week, there are six gloves in a mesh bag. Each glove is marked in Arabic with a signifier-Shia, Sunni, Christian, Kurd, Infidel, Traitor. On the bag itself are the words for “children of god” and “waste”. The backdrop for the waste bag is quilted cotton fabric bearing Arabic phrases and quilted with interlocking hands in its center. The Arabic phrases contain the word or syllable “hand” (see translation below)*. The quilt-a comforter-and the words express the ambiguities of optimism mixed with fear and culpability in Iraq today.

*Translation:

“Hand to hand. Hand me down. Hands off. Does the right hand know what the left hand is doing? Here is my hand. Put your hands in the air. It takes a steady hand. Don’t bite the hand that feeds you. I hand you the keys. Handle with care. Here is my heart in my hands. We are old hands. Wash your hands before eating. Hand me the gun. A bird in the hand is worth two in the bush. Will you lend me a hand? Hand it over. We have all had a hand in this.”

-Lynne Moody

Bill Orisich
Decatur, GA
April 6 - April 11, 2009



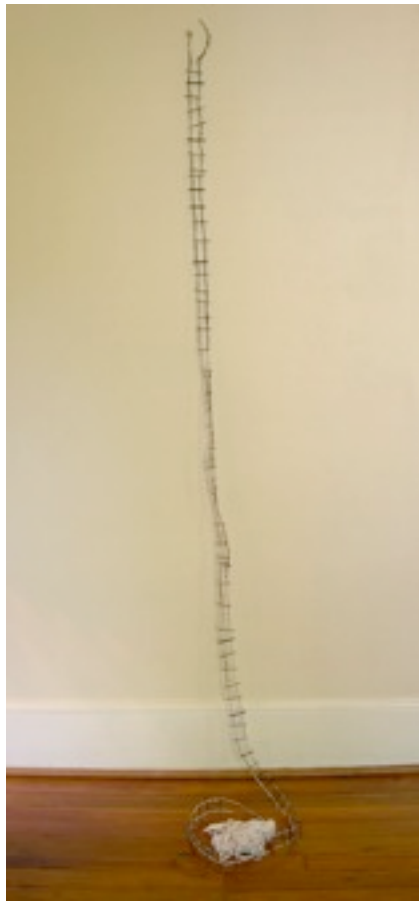
“dissonance”
sound/video 1:48

Bill Orisich: sound/video; Marymay Impastato: hands; Noah Orisich: percussion

My assigned week has what has become the regular mix of optimism, setbacks and deaths related to the war, but it is usually buried in other news. The related financial upheavals dominate.

This piece is inspired by our dissonance and disconnect from the events in Iraq, and in the world in general. We have more information than ever but less connection with the reality of issues affecting us. The general tone of fear numbs us, and many times we choose to put critical, complex issues out of our grasp emotionally and physically.

Io Palmer
Pullman, Washington
March 19-March 24, 2007



Media culture often disperses information in a skewed and biased way. Contemporary media, newspapers, television or internet, routinely use fear as a tactic to influence public perception. And the constant flow of information can be presented in a glaring, confusing and frenzied fashion, becoming difficult to decipher the world around us.

For Hand To Hand, I tore out newspaper articles chronicling the war in Iraq. My beliefs on the media then dictated the processes I used to build this piece. I twisted and tangled strips of newspaper clippings to construct a long and malleable paper ladder. The ladder acts as an instrument of escape or an instrument used for access to otherwise unattainable heights. The torn strips of cotton gloves that lie in a pile at the bottom of the ladder, reference the innumerable lives lost during this war.

-Io Palmer

Material: Newspaper, bobbypins, gel medium, cotton gloves

**Virginia Parker
Atlanta, Georgia
July 13-July 18, 2009**



Being asked to participate in the Hand to Hand Project sparked the painful process of opening myself up to the news of the Iraq war, to look at it without blinking. It was disheartening to contemplate, and at the same time satisfying to spend days absorbed in creating my response, free to interpret the material any way I wished, and know that it was part of a greater whole. It helped to know, during the time I spent reading each day's contribution to the war's relentless misery and mundane horror, that it had a purpose – to bear witness. That's one of the requirements and rewards of making art. To look closely, even when you'd rather close your eyes.

Roya Pazooki
Atlanta, Georgia
October 1-October 6, 2007



After centuries, we can still hear those innocent voices shouting,
“When can I take my hands back? I need them.”
“I want to hold my doll, to pad the animals, to touch you and to paint my entire dream, but I am not able to do any of these without them.”

And the other one legged voice who is asking, “where is the other leg that I used to have? I can’t go and play with the rest of the kids anymore, give me my foot back please.... “

The other wants her parents back and the other wants

It is hard to imagine the level of violence that human has imposed upon each other and specifically to the innocent children. But when we listen carefully to the voices of our time, every time we hear about an attack, a bombardment, the number of people who had been killed or injured, we will be able to hear all other voices so closely. We are also able to look at these innocent eyes asking for peace.

For centuries, all of these kids, through their eyes, with or without hands, with their different and sweet languages had been asking and are still asking:
“STOP THE VIOLENCE, STOP THE WAR.”

Here is specific information about my gloves. Each pair says Stop in English, and War in the language and alphabet of that country:

1. Spain and England war. (1585 – 1603)
2. Hungry and Serbia. (1914 – 1918)
3. Portugal and Germany. (1916 – 1918)
4. Germany and Poland. (Sep.1939 – Oct./06/1939)
5. France and Algeria. (1954 – 1962)
6. Iran and Iraq. (1980 – 1988)
7. Soviet Union and Afghanistan. (1979 – 1989)
8. Iraq and USA. (03/20/2003 -?)

-Roya Pazooki

Joe Peragine
Atlanta, Georgia
April 17-April 22, 2006



The week that I was assigned to cover was a *relatively* uneventful week in the course of the War in Iraq. The big news, the only event that still appears on official timelines of the war, Jawad al-Maliki was named the incumbent prime minister of Iraq. Major military operations had long ceased. Totemic events such as the toppling of the statue of Sadaam and President Bush declaring “Mission Accomplished” were in the distant past.

The headlines for April 17-22, 2006 were varied, but all seemed to tap into a general sense of nervousness about the progress of the war and the corrosive effect our leader’s political stance was having on the situation. Even the good news (the return of troops from Iraq) was tempered. Families that have been separated for many months look forward to their reunions with both excitement, and concern.

In my animation, the images and headlines are projected onto the glove and roll one into another dream-like. A foreboding soundscape is utilized to capture the general sense of uneasiness. The insistent dripping of blood from the finger-tips marks time and reminds one of the toll that continues to mount.

-Joe Peragine

G. Scott Raffield
Atlanta, Georgia
August 13-August 18, 2007



The hands are a representation of the men and women involved and affected by the War in Iraq. Each hand depicts a day from August 13th to August 18th, 2007. The news headlines are represented with origami. The headlines are depicted as marquee scroll, describing the way in which we see the news today. The articles were each tales of death, casualties, and destruction. The first hand (Aug. 13) was the only tale of survival and is represented by a dove. The hands are stark white for the dead.

-G. Scott Raffield

Kathleen Rapp
Atlanta, Georgia
April 16-April 21, 2007



“Stop Me” in American Sign Language evokes the initial momentum of the search for weapons of mass destruction. As the balloons deflate, the growing uncertainty of an American presence in the Middle East increases.

War is not simple nor is it expressed in visual or written terms seamlessly. The work created for this project is a metaphor for the zeal with which the United States entered the Iraq War, juxtaposed against present day repercussions, and the subsequent reduction of support by the American public. The low hum of destruction is the white noise of contemporary society.

-Kathleen Rapp

Kathleen Rapp
Atlanta, Georgia
September 15-September 20, 2008



“Vignettes”

Truth is perspective. The determination of right and wrong is established from the direction the observer is standing. Works created for this project are designed to draw the viewer into another person’s reality in order to question their own. What is this war about? How are foreign troops regarded by the Iraqi people? Without a separation of church and state, how is a war “won” when religious belief is involved? Define Victory.

-Kathleen Rapp

Teresa Bramlette Reeves
Atlanta, Georgia
December 24-December 29, 2007



Teresa Bramlette Reeves

These seven lace gloves are intended to reflect the beauty and fragility of life, as well as the loss of life noted between December 24 and December 30, 2007. Each rose signifies an American soldier's death in Iraq, information that can be found on icasualties.org. The beads refer to the reported deaths in each of the seven articles I chose from *The New York Times* each day.

<u>Date</u>	<u>icasualties.org</u>	<u>NY Times articles</u>
December 24	0 American deaths	2 Baghdad residents
December 25	2 American deaths	0
December 26	2 American deaths	150 Kurdish rebels
December 27	0 American deaths	4 Sunni Allies
December 28	0 American deaths	11 Shiite Militiamen
December 29	0 American deaths	0
December 30	1 American death	0

Leisa Rich
Atlanta, Georgia
December 15-December 20, 2008



The process of stitching has social, political, historical and feminine implications. It is, quite literally, a way of linking something fine- a precious, twined filament culled from nature or chemicals- together to create tensile strength. As stitching is my main medium of artistic expression, and plastics and vinyl the substances I have been using in my work most often of late, it seemed only natural to create my glove pieces of these methods and materials. Women have used stitching for centuries as a way to create items to protect those in war; they have also used stitching to protest it, give voice to their feelings as a whole and, of late, titillate, entice and intrigue in a variety of artistic ways.

My involvement in this project was eye-opening in more ways than I originally thought it would be. I am a Canadian, married to an American, with historical roots in the United States. However, I didn't feel much involvement with it. War, to me, is the very embodiment of all that is wrong with humans, and a direct statement about how little we really have evolved. Participating in this project forced the news on me in a more personal way and I used the red hearts in each piece to send out love to each and every one of those in service to this country and my hope that, at some point, we will just...stop.

Doing this project together brought her and I closer, while giving her new knowledge and insight into the war, and a sense of purpose in making something that would give viewers pause to reflect. Her ideas were inspiring and fresh! We brainstormed ideas, listened to one another, came to a decision and executed the piece as a unit.

-Leisa Rich

j. Madison Rink
Taos, New Mexico
December 10-December 15, 2007



I speak from personal experience when I say that in order to heal our deepest wounds, it is critical that we connect to the core of where it hurts. We need to become willing to go to that place and *see it*, recognize the source of our pain; *know it*, and especially *feel it* before we can understand, accept and remove our precious hands from the fire that is burning us. At these fertile depths we can transcend the issues that stand in the way of our personal, hence social progress because it's all connected. We're all connected. The challenges do persist until we face them, but the hope resides in the knowing-that which goes on without us can always be traced to that which goes on within us.

-j. Madison Rink

Jackie Robbins
Malibu, California
February 11-February 14, 2009



“Who are we as a nation? Who are they?”

My week of documentation of the War between the United States of America and Iraq/ Afghanistan, was a week that lingered and dragged along for the American public. Overshadowed by other news, the War has become small print in the lower left corners of our media publications.

I began by making the effort to find a news story each day and creating a glove to support it. As my gloves materialized, I was inspired to ask a question, based on the images I gathered and the stories that surrounded them. I feel unclear about what philosophy we follow in this endeavor. Our citizens sacrifice themselves to religious ideology that causes women to blow up other women and children because their beliefs and practices are different. We fight with unmanned “drones” placed in neighboring countries.

“Who are we as a nation? Who are they?”

We are all members of humanity, and what does that mean to us?

-Jackie Robbins

*The materials used in this piece are fabric, acetate, thread, paint, batting, cotton balls and newspaper.

Delia Robinson
Montpelier, Vermont
February 8-February 13, 2010



"I have opposed this war from word one, so was surprised how evenhanded, how egalitarian was my sadness for all participants, pro and con. If I had not painted these gloves during a slow news week when relatively insignificant events were the only ones reported, this insight might not have registered. However, from these tawdry stories I could see that our taxes have paid for destruction far beyond the mere ruin of nations and of armies. Small things also died, including many, many quiet intangibles, like our own sense of our innate decency. We might never recover."

Pam Rogers
Bethesda, Maryland
November 23-November 28, 2009



As the Iraq War is less visible in the news these days, I found that the articles I read during the week of 11/23-11/28 to be more about how the War has become part of our daily life. One day I found an article how the War had impacted soccer, another was how elections were anticipated to impact daily life in Baghdad. The articles all seem to be interwoven into daily life, as we have learned to accept this as just another part of our day. I also was struck by how so many aspects, so many nations, so many people were part of this War- I felt that the way the gloves are stitched together, woven together, intertwined conveyed this sense of being bound together by commonality of our humanness and by this War.

-Pam Rogers

Skip Rohde
US Dept. of State, Baghdad Iraq
November 17-November 21, 2008



Living and working at the Baghdad Embassy is a surreal experience. My organization is focused on reconstruction projects around the country. We live in a small, walled enclave of America, yet we are occasionally attacked with mortars or rockets. We do not fight violence with violence, but with construction and stability projects: water, sewer, electricity, schools, roads, markets, rule of law, and more. Peace will come from building Iraqi capability to live peacefully.

-Skip Rohde

Skip Rohde
US Army Corps of Engineers, Baghdad Iraq
September 28-October 2, 2009



Working for the Army Corps of Engineers in Iraq is an intense experience. There is constant pressure to make progress on our projects, to keep a sharp eye

on managing them, and to answer questions from the State Department, the military, any one of several Inspectors General, and even the press. A project

manager in Iraq will have anywhere from 10 to over 50 projects ongoing at any

one time. As if that wasn't enough, we are periodically shot at by insurgents. It is not for the faint of heart, but it can be very rewarding.

-Skip Rohde

Flora Rosefsky
Atlanta, Georgia
April 28 – May 3, 2008



The “Green Zone” in Sadr City, where the supposedly secure American Embassy and various Iraqi government buildings are located, becomes vulnerable this week when the war’s “signature weapon”, the roadside bomb, continues to kill and injure American servicemen as well as innocent Iraqi civilians and children. Modern body armor may reduce actual death, but survival comes at a steep cost with the loss of limbs. The fragments of textiles and trims, twisted wire, along with broken tree branches reminiscent of limbs, trunks and stubs reflect the fragility of what is considered to be a safe sanctuary within Sadr City.

-Flora Rosefsky

Judy Rushin
Hammond, Louisiana
February 27-March 4, 2006



In the spirit of Cecelia's original idea, I treated my six gloves as a meditation. For six days, I wore a glove on my right hand with a headline attached to the palm. I intended the headline to resemble a fortune from a fortune cookie – something we may or may not pay attention to. But by wearing the glove with the headline tentatively attached, I carefully held the war with me as a constant reminder of suffering.

-Judy Rushin

Donna Rutherford
Atlanta, Georgia
December 17-December 22, 2007



Title of my piece: "Soup"

The war in Iraq is a poison soup, bitter with blood, thick with greed,
and of course... there are too many hands in the pot!

-Donna Rutherford

Maria Lucia Sarmiento
Dunwoody, Georgia
December 4-December 10, 2006



My week was from December 4th through the 10th of 2006. I thought that instead of my interpretation of the news given by the media, it would be a good experience to communicate with someone who was living it.

I made contact with a 21 year old marine on the U.S.S. Boxer through one of my students. It gave me a glimpse for that week of what he could tell me about those days, and the people that experienced it with him. This opportunity opened my eyes about how the young people that volunteer to serve the country have the same dreams of education and for their future as any of the students that I have in the classroom. The difference is that they have been exposed to a situation that will be life changing.

On my artwork the intention was to represent these individuals standing on the boat, each with its inner light (spirit) common to all of us. Some of them probably knew what they were going to face and others probably never imagined it.

Who could, when you are in war?

-Maria Lucia Sarmiento

Gerry Sattelle
Atlanta, Georgia
July 3-July 8, 2008



I am a sculptor who attempts to address small truths from my experience of living as a female. My work is usually made of a fine gauge recycled wire. I feel I am making three dimensional “drawings” with this material. Often I incorporate found items from a feminine environment into the pieces: zippers, buttons, spools, “under wires” etc.

When I gathered the headlines for my contribution to the *Hand to Hand* glove project, I was attracted to a story that affected women. That week one of the news items was the indictment of the soldier who was alleged to have raped a young woman, and then killed her and her family. I felt a strong urge to memorialize her existence.

I printed her name, Abeerr Qussin Hamza, concretely across the top of the glove. As a symbol for her modesty as a Muslim girl, I cut a swatch of the glove fabric from a separate glove, and then sewed tiny buttons across the top of the glove to button it to and form a veil-like, skirt-like covering. Lifting the covering, and between two of the fingers of the glove, I sewed a tiny zipper, from front to the back, and left it unzipped as a symbol for her violation.

-Gerry Sattelle

Ruth Schowalter
Decatur, Georgia
September 10-September 15, 2007



For me the wooden hands became sculptures in which I could hammer my frustrations and grief. The nails represent mourning for lives lost, for the pain suffered by those who died, those of us living with remorse now, and for our future damaged communities that will need healing.

Chopping up the bodies of the toy soldiers sickened me with horror, for I was aware that they are only play things—not the human brothers and sisters, lovers, fathers and mothers, and friends who are being mutilated physically, mentally, and spiritually in this war. Out of more than 100 toy soldiers I purchased at yard sales, there were no female toy soldiers for me to use in this project.

This omission of women at the most basic level of our culture, children's toys, leads to more serious omissions such as forgetting the role women have played in this war. The religious symbols in this work speak of two things for me: 1) about the ramifications for fighting religious wars 2) for the solace that our faiths can bring us. The irreverence you see expressed towards my own current government

comes from a deep place of belief that our U.S. government should be able to withstand criticism from its citizens, becoming more just from all of our scrutiny.

-Ruth Schowalter
Georgia Folk Artist

[illegible]

-Ruth Schowalter
Georgia Folk Artist

Scott Schuldt
Seattle, Washington
June 25-June 30, 2007



My six gloves for the week of June 25 to June 30 of 2007 are created with Kevlar fabric, the main ingredient in modern body armor. Stamped and patina'd copper was used to up-armor the gloves. At this point in the war, I didn't feel that it was necessary to go out of ones way to make a point; the facts speak for themselves as to what a mess the whole situation has become. The headlines for the week (and for one day, the lack of any real news) were just sad. At this point in time, no one should have to be wearing armor.

-Scott Schuldt

Lisa Shinault
Decatur, Georgia
August 2-August 7, 2010



Hand To Hand immersed my thoughts deeper into the grim facts of the war with Iraq than I had ever allowed. I have not had to endure the pain of fear for a loved one at war, yet I come from a military family, and town, and have extreme reverence for everyone involved.

The artwork seen by my hand often features a painted feminine figure full of grace and beauty, playing on various Venus de Milo-type themes. For *Hand To Hand* I utilized some of the media that I typically use in making my art—sealed burlap, yarn, collage, and clear plastic vinyl. The headlines of the Iraq War became my subject.

The week I was assigned started off with a speech from President Obama pledging a “responsible end”. Although this was good news, it was followed by the ongoing realities of a horrible war which continued on as it always had throughout the remaining week, riddled with roadside bombs and countless injuries and death, death, death...

God Bless.

-Lisa Shinault aka LiShinault

Edna Lorri Shipp
Douglasville, Georgia
October 19-October 24, 2009



When I first heard about Cecelia's project, I was impressed by her motivation and dedication to the dead in the war in Iraq. First, I decided to use an older drawing of birch trees, so I cut out pictures of hands of birch trees. They looked scary, which was not at all the idea that I wanted to convey. So later I was riding home on the bus in a traffic jam...I decided to put all the hands on one piece of a satin pillowcase. I found a beautiful piece of yellow green satin, which I had kept for 30 years. I put on rubber gloves and painted my hands blue, and I pressed five hands counterclockwise on the pillowcase. Then I put red paint on my palm to press over five of the hands, and then left the lower hand totally red. The final day of my week was very bloody. I used buttons and copper wire to make hooks to hang up the piece. I heartily thank Cecelia for allowing me to participate in the "Hand Project."

-Edna Lorri Shipp

Teresa Sims
Atlanta, Georgia
May 28-June 2, 2007



Being a photographer born and raised in Mississippi and transplanted in Georgia, I have accumulated a lot of photography related to southern culture.

In times of war it seems Americans take more effort in patriotism by displaying their colors. For the *Hand to Hand* project I chose images that I had shot over the last decade that incorporate the image of the American flag with a Southern flair. The images I have are from such popular cities of the south as New Orleans and Nashville and my hometown of Hattiesburg, MS.

-Teresa Sims

Deanna Sirlin
Atlanta, Georgia
August 6-August 11, 2007



These are the gloves I wear to paint. They are my protectors in the studio. I would like to wear them all the time.

-Deanna Sirlin

Lake Sirmon
Atlanta, Georgia
February 12-February 17, 2007



Observing the disparity between what is popularly presented as "American" values in words and the actual beliefs represented by actions has been a fascination most of my life. So the opportunity to represent the schizophrenic nature of this conflict as it related to the war was in a way like opening a pressure release valve for my soul. I watched documentaries on Al Jazeera, watched the Home Town Iraq web broadcast until imminent danger made it shut down, watched the BBC news and our own network news and so forth. What stood out the most is how much the news is sanitized for our viewing pleasure. Not once in any form of our media did I hear one word about the 15,000 US deserters seeking asylum in Canada or the others in various places but the interviews with those soldiers were so distressing. When I made the gloves I chose glitter, flowers and ribbons and so forth because we love the pretty spectacle of stoic children receiving the folded flag from their father's casket and the parades but we have no stomach for the body parts in the street. Where else in the world would a president be impeached for a sexual misstep and reelected for starting an unnecessary war based on lies? With this in mind I present my shiny sparkly version of the horror of war.

-Lake Sirmon

Lake Sirmon
Atlanta, Georgia
September 29-October 4, 2008



When doing the second set of hands, a strange sense of deja vu came over me. It occurred to me people had been here too many times before. Each glove incorporates an Iraq war headline and a picture from the same day in a different war. I hope the answer to "When will we ever learn?" is soon.

-Lake Sirmon

Lake Sirmon
Atlanta, Georgia
November 2-November 9, 2009



After scouring the paper for any mention of the war in Iraq, it became apparent that the media had moved on as mentions were small and relegated to the back pages of the paper. In fact one day there was no mention at all.

The stories that did appear were how many were killed or how much we were spending. These gloves represent the blasé attitude the media has developed towards Iraq. It is almost as if we were not still there losing lives for a dubious cause.

-Lake Sirmon

Anita Stewart
Atlanta, Georgia
September 21-September 26, 2009



I looked for positive, encouraging information to depict in my work. I also found interest in the cultural impact of the war. I found that during my week via the internet religious groups were attended by high ranking officials within their order, a huge camp that had played a vital role in this war was closed, and lots of stress placed on women who serve, especially single women who care for their families. I was surprised to find that our TV show "Who Wants to be a Millionaire" was imitated by TV stations in Iraq; one of the many ways Americanism impacted their culture.

Artist Notes on her six glove artworks:

- 1. Shofa**-I used a horn of plenty and covered it with camouflage fabric to symbolize the abundance of attention the Jews received.
- 2. Packing**-Notes were placed inside a clear container arm to show the revering of notes from sweethearts.
- 3. Camp Closing**-The gates are finally open!
- 4. Iraqi TV**-Comically put together to imitate the amusing Iraqi imitation of our

TV show "Who Wants to be a Millionaire"

5. Dedicated Moms-the baking tin represents the extra strength they must muster to provide and protect their families and the families here in the USA.

6. Biden's Son-Done to emphasize his last name. War impacts families of all status...Son of the VP of the US.

I am glad to have participated in this special project that honors the families that have served our country. We are so protected from horrors that take place in other lands. I was given a new appreciation and an opportunity to grow as an artist. I hope my tiny portion of this impactful installation will serve to enlightened viewers. Thank you and blessings to all.

-Anita Stewart

Martha Stiles
Atlanta, GA
March 9 – March 14, 2009



During my week of reading about the Iraq war, there were several stories about the children of soldiers serving in Iraq and the bonds of love that sustained those serving. One soldier on his third tour told of focusing on his daughter at home in order to get through his tour. This reminded me of my father telling me how he mentally planned and re-planned orchards he would plant when he came home from France during WWII. His love for our farm helped him get through the war. Another story told of oral histories of the soldiers in Iraq being recorded for children at home, some of whom would never see their parents who were killed in the war. And in this war, women are in combat also....what happens to the soft, inner feelings of love and tenderness that must be abandoned to become fighters and killers? With my gloves I tried to create small, soft dolls to hold these feelings and create a small, inner, space for love and safety.

- Martha Stiles

Lucy Stovall and Jim Lawler
Clarkston, GA
July 20- July 25, 2009



With a belief that almost everyone in this world has a sense of humor, finding it in a war torn country has been the focus of this project.

In our research, black humor surfaced most prominently underneath the callous daily headlines of fatalities, and with deepening politics, headlines rarely mentioned that the most prominent Iraqi comedians were targeted casualties of war.

It's a redeeming human quality that all people can laugh in even the most dire circumstances.

Jim Lawler
Lucy Stovall

Dayle Ann Stratton
Brandon, Vermont
July 12-July 18, 2010



This project took me far deeper emotionally than I expected. Each story made me think profoundly about not only the direct implications of that event on people's lives, but also how each of the stories linked up to others to weave a web of cause and effect, position and consequences, abstract numbers and real lives.

Many of the news stories I read to prepare for this project included photos. Those photos are a montage in my mind, and some of them stimulated my artistic response. My mind is now populated with people I do not know, but who have become part of me—people looking for jobs, shopping for their families, going to work—people mourning, people who left families behind—children lost or left alone—people going on with lives with injuries, both mental and physical, both Iraqi and American.

I learned so much, both from the reading, and from the process of creating art from it. The photos of the exhibit deeply moved me. It is stunning to see all those hands, and all the ways in which artists incorporated the hand motif into their expressions of their stories. I am honored to be part of it.

-Dayle Ann Stratton

Robey Tapp
Atlanta, Georgia
October 10-October 17, 2009



My pieces for the Hand to Hand Project are dedicated to the Iraqi Refugee teenage girls I teach in Atlanta, Georgia. Iraq has dropped out of the headlines and our consciousness lately. These young women are my daily reminder of the wide-ranging implications of our involvement in their country.

I found the inspiration for my week's hands in Buddhist prayer flags. The gloves I used are dyed, distressed or painted to appear that they have been buried in the rubble of a home, hospital or school. The words are words we have become so used to reading and hearing in the media that we have stopped listening. My prayer through these pieces is that we stop, read and remember what we have done to so many lives.

-Robey Tapp

Karen Tauches
Atlanta, Georgia
May 22-May 27, 2006



I have a weekly ritual of clipping from newspapers, a habit I picked up when I worked my first job in the Kafkaesque corporation: the Georgia Lottery of the mid 90s.

It was my job to monitor 8 Georgia newspapers, looking for lottery coverage for the daily report to the CEO and her VP's. I ended up receiving an excellent education about my state, and the fine tradition of newspaper reporting, propaganda, and advertising.

Now, I keep a pair of special scissors in my bag at all times, and a glue stick as well, even if the physicality of newspapers are dying. I like to admire particular images printed so crudely on newsprint, out of the context of words. There's a certain divination which occurs when you look at the subconscious juxtaposition of imagery and or text printed haphazardly on the back.

I am honored to participate in this artistic documentation. I got really lucky to be on the beat for: "Hold the Applause in Iraq."

-K. Tauches

Randy Taylor
Atlanta, Georgia
March 15-March 20, 2010



When I started this, I had little idea about the day-to-day operations in Iraq. This certainly opened my eyes. I became attached to the numbers of dead that were mounting up on a daily basis, both civilian and military. I chose to represent them by stuffing the gloves with plastic figures representing the number of dead for each day. I represented the innocent in their store or at their home with simple drawn figures. I wanted to acknowledge these people.

When I read the speech that Rice presented, I was nearly in tears for the lack of sympathy for the innocents – that glove is stuffed with a large eyeball and babies. None of the figures can be seen. Only their shapes come through the hands.

-Randy Taylor

Salma Taylor
Raleigh, North Carolina
July 26-July 31, 2010



War, soldier, deployment were all words with no emotional attachment for me - that is until my sister enlisted in the military. Six months later she was deployed to Iraq. We were raised Muslim, and considering the sentiment toward Muslims and Islam after 9-11, my family was instantly worried and concerned about how my sister's experience in the military would be. While she was away for 18 months, we as a family learned how to Skype, to pack amazing care packages, and to be patient.

This piece is a representation of different things that remind me of my sister. The hands are mounted on her army combat uniform pants. Each hand has a special meaning. The geometric designs are reminiscent of the henna designs we applied on each other as children.

-Salma Taylor

Dayna Thacker
Atlanta, Georgia
June 11-June 16, 2007



Emphasized by the destruction of the Golden Mosque and the on-going retaliatory bombings, it seems that Iraqis are helping to destroy the best of themselves and their country. I don't pretend to understand the deep disagreements among the Iraqi peoples, but I am saddened to see the destruction of life, beauty and history.

The backgrounds of my hands are pages from Arabian Nights: folk tales that originated from ancient Arab storytelling traditions. Dating from the 9th century, the book has expanded over time to accommodate cultural and political changes. It is a literary work of poetry and magic, with many tales set in Baghdad. However, as a work of fiction, the Islamic faith demands it be considered a falsehood, and over the years the book has been banned in every Muslim country.

The cut paper layers follow Islamic patterns. Not merely decorative, all the designs are created using complex sacred geometry, each radiating from a central point. Used as meditation aids, one concentrates on following the pattern inwardly to the singular point of Allah himself. The red dismembered hand shape refers to the famous law of the Qur'an, which states that a thief's punishment is to lose a hand.

-Dayna Thacker

Constance Thalken
Atlanta, Georgia
May 8-May 13, 2006



My young nephew was serving in Iraq as a Marine Recon Specialist in 2006 and his job was to conduct night raids in residential areas to capture “the bad guys” in their homes. It was curious to think of him as a “jarhead” -- the mildly derogatory term for a Marine when used by outsiders but complimentary when used by Marines themselves -- likening the buzz cut head to a glass Mason jar.

I was compelled to personalize the jarhead image and so visited a local ROTC center and met a kind officer who had served in Iraq and who graciously accommodated my request for an iconic portrait.

It was a chilling task to find on the U. S. Department of Defense website the name, rank, age, place of residence, and cause of death of the soldiers who were killed between May 8–13, 2006.

And the prepositions in the NYT headlines struck a cord. I thought about how prepositions are words that express a relation to another word, such as: the woman *on* the platform, he arrived *after* dinner, a soldier *from* the war. I singled out the prepositions so they could relate to one another on their own terms -- about these soldiers, about this activity called war.

-Constance Thalken

Doug Thayer
Atlanta, Georgia
February 13-February 18, 2006



These gloves are made from very thin cotton and stuffed with thick, dark yarn.
They are lumpy, ugly and look deformed.
They are gross, cruel, they remind you how life can go wrong.
They are hard to look at.
Exactly what war is.

-Doug Thayer

Doug Thayer
Atlanta, Georgia
April 24-April 29, 2006



Metal can both protect you and hurt you. Metal armor can save you from bombs and bullets. At the same time, metal bullets and shrapnel can rip the life from you. These metal gloves, which I cut from about-to-be-recycled-aluminum, were pounded by a hammer in our driveway just before I delivered them for their first exhibition.

-Doug Thayer

Robert Thomas
Rabun Gap, GA
May 25 – May 30, 2009



Much of the news concerning the Iraq war this week centered around recent developments in previous news stories. It dealt with the torture and abuse questions concerning prisoner treatment at Abu-Ghraib prison and the renewed call for prosecution of former president Bush, his vice president - Dick Cheney - Defense Secretary - Donald Rumsfeld and various government legal staff. It is alleged that they all conspired to circumvent existing national and international laws in order to gain sole power over the government itself as well as the American people.

Various other articles during the week talked about the alarming and questionable use of Christian doctrine and scriptures to indicate that America is the “chosen” in this war and that we would be rewarded if we adhere to Old Testament direction. The term Christian Jihad has come into use and the Iraq war has been compared to the Crusades, the Christian holy war which sought to beat back the Moslem peoples of the Mid East.

How could any intelligent person on this planet who believes in world peace, whether or not they believe in God, assume that “someone else” is responsible for what

happens here on earth. In accepting membership in and responsibility for the human race how could any group, race or tribe issue prayers expecting to be elevated to preferred status. It's been said over and over again, until we all awaken to the fact that we are a global society and in this experiment together, how can we ever expect peace on the planet. No matter whether a person believes in a superior being, or a superior science, we are each responsible for generating peace and respect here on earth. We cannot consciously commit war and destruction of this planet and point toward the heavens and some higher power to absolve ourselves of responsibility.

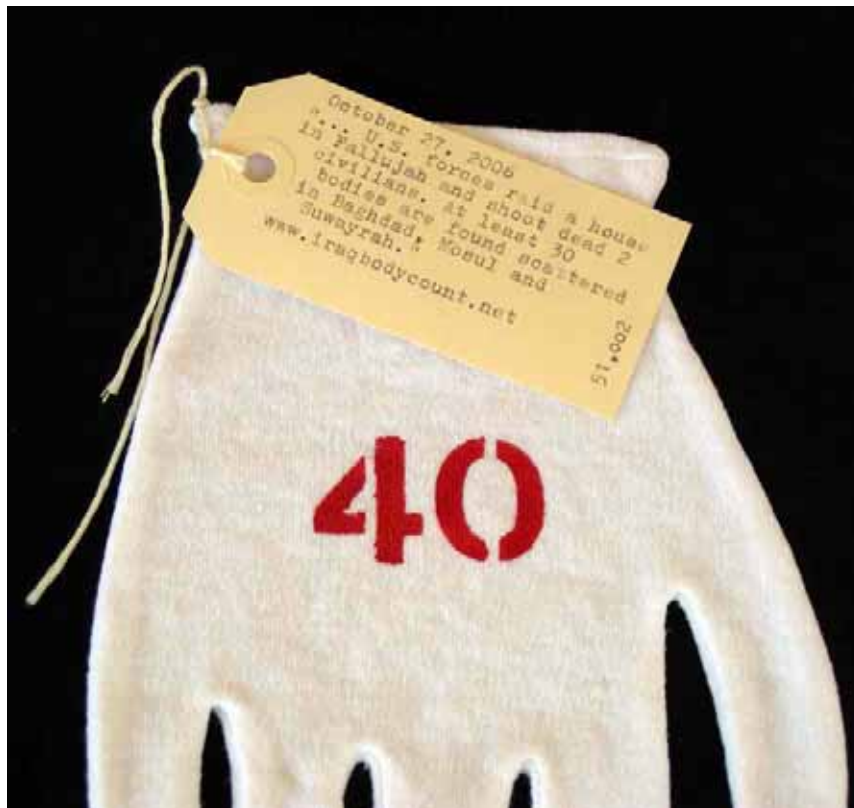
Peggy Tilley
Fairhope, Alabama
June 26-July 1, 2006



By using military dress gloves I hope to remind the viewer that a war fought on formal grounds-- the decision for it made by people whose own gloves will not be stained nor dirtied--is by default a decision and a war 'dressed up' for the civilians at home. Dress gloves belie the brutality of war, implying that it is precise, clean-cut and bloodless--like words and places on a map.

-Peggy Tilley

V. Elizabeth Turk
Atlanta, Georgia
October 23-October 29, 2006



After looking at the headlines of the New York Times for a week, I felt there was something missing. I know there are civilians dying in Iraq, but there was little or no mention of it in the paper. I contacted a friend at CNN to see if they could help me get a number for the civilian deaths. I researched it and was astounded at the number of deaths.

My piece is in reference to those numbers.

I stiffened the gloves and stenciled in red the number of deaths that occurred that day.

The tags include the date and the total number killed as of that date, and a blurb about the events of the day. I included seven gloves because people did not stop dying on the 7th day. I felt I needed to include it.

The figures on the gloves are pulled from many sources and I suspect are on the low side.

I heard on NPR this afternoon that the estimate for civilian deaths in Iraq for the month of October was over 3,700, an average of over 100 a day.

-V. Elizabeth Turk

Lisa Tuttle
Atlanta, GA
November 3 – November 8, 2008



The gloves are brown, to honor the election of our first American president with African-American heritage, but also to reference oil. I found myself following the stories of the massive dollars that underscore the Iraq war on a daily basis, and their contrast/interface with the human costs...I was so hopeful that Obama was elected, that peace might be in the offing...but thought the article was poignant which says that exit polls showed that Americans had let ending/continuing the Iraq War fall far behind as an pertinent voting issue when our own economy failed...

-Lisa Tuttle

Imren Tuzun
Antalya, Turkey
July 30-August 4, 2007



Front of gloves



Back of gloves

We Want Peace in Iraq, our Neighbour

Those first few days of delight in Iraq did not last long, and those Iraqis who became conscious of the fact that this was a military occupation gave themselves over to resistance. The price of this resistance was death, homelessness, hunger, or even being forced to flee from their country for hundreds of thousands of people.

Not a day passes without news of an explosion or a death.

On the other side, I think that there can be no one who feels the pain of American soldiers losing their lives hundreds of thousands of miles away from home than their families.

As an artist from a country very close to these events I wanted to participate in the “hand to hand” project of Cecelia Kane, who I met in Atlanta. We had a very hot summer from 30th July to 4th August 2007. I was deeply upset by the written and visual news coming from Iraq. It became part of everyday life to think for a moment about such news items as “Several people have been killed in an explosion in Iraq”, and then to forget, immediately. However, the events of those days left a deeper impression on me. I tried to get over the distress I felt by praying each day for a flower to open on the Hibiscus on my balcony for peace in Iraq.

I hope that the art gloves produced by all the artists participating in this exhibition, above all Cecelia Kane, will have a part in securing peace in Iraq. And I also wish that strong countries would take their hands off weak countries and allow them to determine their own fate. I want everyone in the world to live in peace, free from anxiety.

-Translation : Valerie Needham for İmren Tüzün

Virginia Tyler
Durham, NC
November 16-November 21, 2009



The title of the piece is "In Memory of Hasheem Wallace: His Fiance, Their First Child, and Their Unborn Baby." It is made up of 6 ceramic plaques of decreasing size.

Hasheem was a good friend of one of my best students. He called her 2 days before he killed himself, wanting to talk, and she told him she had to work on a paper and she could talk more on the weekend. He couldn't wait.

She'll always feel bad about it, no matter how many times we reassure her that she did nothing wrong.

-Virginia Tyler

Mike Vinette
Atlanta, GA
April 3-April 8, 2006



When Cecelia asked me in January 2006 to think about joining her Hand to Hand project I was flattered and pleased to be considered for what was up until then a one-woman endeavor. (Ordeal, crusade, you pick) We met one night at an opening and she described the new departure in her daily ritual of numbering, dating, affixing headlines from the news, and painting on the gloves that hang in testament to all of the carnage, lies and tragedy that is this Iraq/Afghan debacle. Having some friends and other artists take a week off her hands would give her a much needed break and who wouldn't need a break from this loop of misery.

The requirements were few; pick a week, use gloves in the piece and keep it small. Normally I do not spin up a solution quite as quickly but by the time I arrived home that night I had found my Idea.

It is hard to be up-beat with my little contribution. Death, dismemberment, loss, the artificial purity of white in the face of this dirty business of war, what's to like in any of that? Though there may be some other contributors who feel it possible to find some positive nature to the war I don't think I need to say how solidly I fall on the other side. Six days of gloves were all I was asked to do, but I could think of many more titles to give my hands than just the six. They will all start with; " I was....."

and it was so easy for me to come up with the rest of the title, you should feel free to create some of your own.

So far the 6 titles I have settled on are:

"I was... your sister"

"I was... your first love."

"I was... in the street with you one day."

"I was... a Grandfather."

"I was... supposed to go home yesterday."

"I was... frightened."

Pretty sad eh? And it will go on until we make the changes necessary to stop it.

Thanks Cecelia for doing your part.

-Mike Vinette

April, 2006

Mike Vinette
Atlanta, Georgia
March 29-April 3, 2010



In this piece, I have tried to maintain a separation between practical materials and their symbolism. The materials begin with the gloves – the white ceremonial gloves used in the military for honor guard duty, 21-gun salute, burial duty and the presentation of a triangular US flag to the grieving relatives of soldiers lost in service to their country.

Of course, the bullets at the fingertips of each glove are material as well, and the shell casings at the top are part of the delivery system for said bullets. Another delivery system is the daily “Names of the Dead” column featured in the *New York Times*. The box encasing all of this is very much like the box my mother was given to house my father’s triangular US flag at his funeral. American soldiers and their families may look at these things and feel a sense of “place” for their symbolism, whereas families and friends of innocents killed and wounded in this war will have a totally different relationship with these symbols.

Religions have their iconic symbols, and the military has theirs as well. Societies and cultures depend on these icons. This addition to *Hand To Hand* represents the reflections of those who may find new meaning in these materials, their juxtaposition, delivery or context.

-Mike Vinette

Delona Wardlaw
Decatur, Georgia
July 5-July 10, 2010



The war in Iraq is no longer a daily headline.
My gloves are samplers of news from the days of July 5-10, 2010.
I stained the white gloves, made iron-on transfers from bits of news,
and then embroidered free-hand in response to the stories.

-Delona Wardlaw

**Mona Waterhouse
Peachtree City, Georgia
August 11-August 16, 2008**



When asked to participate in the Hand to Hand project, I gladly accepted. Here was an opportunity to share my anti-war frustrations with other artists, and together bring our thoughts and opinions on the war in Iraq to the general public.

Due to a long, costly war, corruption and reckless financing, the cost to the United States is estimated to be over \$3 trillion so far. The war in Iraq has led to an increase in oil prices and the effect of it on our society and economy, will be felt for a long time. This unnecessary and unpopular war has increased global unrest and caused anti American sentiments throughout the world.

This cost is exceeded only by the overwhelming loss of human life. More than 4,328 American military men and women have been killed in Iraq, and the number of dead Iraqis is estimated at over 100 000. Many of the returning American soldiers are badly hurt and crippled, some are suffering from depression and post-traumatic stress disorder (PTSD) and not able to adapt into our society.

My wish is for Hand to Hand to make vivid the horror and futility of war in general, and the war in Iraq in particular.

-Mona Waterhouse
www.monawaterhouse.com

Marie Weaver
Atlanta, Georgia
May 18-23, 2009



This year, the Iraq war as we've known it is winding down while the war in Afghanistan is gaining energy. There have been some positive developments in Iraq, but destruction and turmoil, albeit on a smaller scale than in recent years, continue to wreak havoc in the lives of Iraqi women and men and American and coalition soldiers. I despair that we've done far more damage than good, and while hoping that Iraqi life is better than during Saddam's day and that our soldiers can recover from this ugly war, how can we know for sure when our cultures are so at odds, when acts of violence cause extreme harm, and the emotional toll lasts a lifetime.

The gloves are a canvas for woodblock prints and mixed media including Mexican milagros, the little metal body parts and possessions displayed as a visible prayer for deliverance from a specific problem. In addition to a week of witness, these gloves are a prayer for the end to and recovery from war.

-Marie Weaver

Marie Weaver
Atlanta, Georgia
May 17-22, 2010



News included the car bombing of Jabra Ibrahim Jabra's house on Princesses' Street in Baghdad. Although he died in 1994, Jabra was "among the most "Prominent of "artists who made Iraq a pioneer in Arab culture".¹ Jabra brought the Iraqi novel into the modern age, and his poetry, his Arabic translations of English books, his huge record collection, his friends' art, all were still housed on Princesses' Street and cared for by a relative who died in the bombing.

An Iraqi critic and friend of Jabra said "How do I describe it? The house was a gallery of Iraqi art."² Another said, "Mr. Jabra incarnated the ideal of his house—a dissident who drew determination from the dispossession of his people, a Christian who celebrated his identity as an Arab, a secular artist inspired to link the societies of his birth (Palestine) and his education (Harvard and Cambridge), and a thinker who found strength to be open to the world through faith in his own culture."³

I silkscreened part of a Jabra poem onto the gloves to stand for countless examples of destruction. If the on-line translator didn't translate English words into Arabic, I left them as a meeting of different cultures.

-Marie Weaver

1. *New York Times*, May 22, 2010

2. Ibid

3. Ibid

Tom Wegrzynowski
Northport, Alabama
January 28-February 2, 2008



In contemplating the glove I thought of the anatomy of the human hand, how the hand can be fundamentally dualistic as a symbol of both aggression and victimhood. The hand holds the tools of war, the weapons, the machinery, and yet the hand also heals and gives comfort. The hand is a reminder that as war has become more technological and mediated, it is still an expression of human choice.

-Tom Wegrzynowski

Tom Wegrzynowski
Tuscaloosa, Alabama
August 31-September 5, 2009



For this set of gloves I was interested in Mesopotamia as a crossroads of civilizations. Through faded figures and text, I hope to evoke ideas about ancient cultures and how violence and war seem to be such a recurring theme in our understanding of them. Although the rhetoric of the 21st century has changed, the desire to impose national and cultural will over this wealthy land seems eternal, as if written in stone.

-Tom Wegrzynowski

Linda Weiskoff
Atlanta, Georgia
February 11-February 16, 2008



Is this war being fought in the Garden of Eden? Without taking a step, we've moved far from the mythical garden of naiveté and bounty. Initially, I conceived of this piece as an embroidery, naming it "West of Eden", but found the work was too soft and life-filled to depict the current-day garden. Instead I used a tub of sand filled with flowers made of lotus skeletons, growing forcefully, out of control of the gardener.

I included the "Who's the Gardener?" spinner to question the seriousness of our leaders, and to help the viewers recognize our distance from this war.

-Linda Weiskoff

HP Wellborn
Atlanta, Georgia
December 31, 2007-January 5, 2008



When I asked my class where Iraq was they didn't know. I began with a map and searched for news about how children were managing in the war. This first headline was about the street cleaners in Baghdad who get paid \$8.00 extra for picking up body parts off the streets. Many of the small parts belong to children.

The contradiction between street cleaners picking up children's body parts and the New Year's celebration electrified me. One street cleaner in Baghdad stated that picking up the parts of children off the street is normal for me.

The first five days of my week seemed upside down; thus the upside down maps. The idea that the CIA had tortured Iraqi people and destroyed the film also appears to be one of the vagaries of this war.

When the Hamas said that Bush was going to the Middle East for a photo op, things in my mind tilted slightly back.

-HP Wellborn

Cordelia Williams
Charlotte, North Carolina
July 23-July 28, 2007



Photo on fabric, stitched, stuffed, sculpted and embellished

I am honored to be a part of Cecelia Kane's project documenting the Iraq war.

I tried to imagine what life must be like for my counterpart, a woman in Iraq. I concentrated on the constant horror as well as the daily news.

The US led invasion and occupation of Iraq is a war of aggression, based on false pretenses. This is an illegal war under the statutes of the Geneva Conventions. We have visited unfathomable horror and suffering on the people of Iraq. What we have done cannot be undone.

-Cordelia Williams

Pandra Williams
Atlanta, Georgia
June 18-June 23, 2007



Even if the Iraq war reduces all the buildings to rubble, the ground is Iraq. News clips show bombings and damage to cities, towns, vehicles, torn bodies, grieving and rioting people. Over and over, the pictures left an oppressive, dehumanizing impression of dust, blood, grays, dry and broken desert cities... there had to be more to Iraq than that. I wanted a different perspective than the one that the US media was feeding us daily. I wanted to see the ground that nurtured the culture of Iraq and Iraqis. When the fighting finally stops, the ground will still be there. The surviving Iraqis will rebuild their lives and culture on that ground. There is an inextricable tie between a people and their land.

Each day's event was selected from a Reuters news feed, from towns that were outside of Baghdad. Each glove has a satellite image of the town painted onto it, pictures of orchards, of farms, of the rivers that gave Iraq its ancient name of Mesopotamia "land between the rivers."

-PW

Rosemary Benavides Williams
Sugar Hill, Georgia
June 14-June 19, 2010



Due to the oil spill in Louisiana and the Afghanistan conflict being the lead stories during my assigned time period, I decided to concentrate on my interpretation of what had been ongoing in Iraq. The use of green military camouflage in other wars has been required for our soldiers to blend in. The white envelopes represent the writing of 'white papers' to convince the American public to continue to support the war effort as it changed to a dry and arid war front with its inherent dangers.

I outlined my hand to indicate the active presence of women in the battle zones and how that may have changed the way the U.S. military has approached its firepower response. I used cloth letters to spell out words that would symbolize the conflict and instead of painting blood and gun powder, I used a softer more feminine method of artisan crafting with the use of red beads and black glitter.

Folding black paper into a disc with brass nails signifies the use of IEDs and shows how insidious and damaging their use has proven to be to allied platoon patrols. Again, by hand sewing on the envelopes that have news articles enclosed in them, I was able to embody the presence of more women in military conflicts.

-Rosemary Benavides Williams

Susie Winton
Atlanta, Georgia
February 6-February 11, 2006



Stuffed with the newspapers that contain the days' headlines and holding bits of collected or found debris, my gloves are a meeting place for mundane realities and the distant and unfathomable horrors of war.

The hand of February 6, for instance, holds an article on *improvised explosive device* attacks while offering a flattened stick of gum tied with a fragment of caution tape—a reference to treats handed out to Iraqi children and the complex roles of the American troops. A battered Uno card marks the five American casualties of February 9; and Election Day, February 11, is wrapped in a tangled wad of thread.

-Susie Winton

Sally Wylde
Atlanta, Georgia
March 3-March 8, 2008



As a child I lived outdoors and learned how we are a small part of a mysterious cosmos. May these hands serve as prayers of remembrance and remorse for the violence we have wrought in Iraq and beyond.

-Sally Wylde

Helen Zughaib
Washington, DC
July 21- July 26, 2008



During this week, candidate Obama was promising to withdraw US troops from Iraq by 2010 if he were to be elected president. At the onset of this tragic war, then President Bush had assured Americans and the world that our US troops would be “greeted in the streets with flowers.” My take on this is that our troops will be “sent back home” with flowers instead.

-Helen Zughaib