



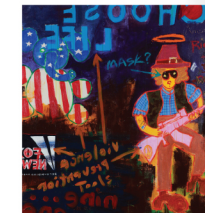
PINKNEY HERBERT
Duet, 2011

Ten years does not seem that long ago to me when I think back on the events of 9/11. In *Duet*, I have attempted to corral my thoughts, memories, and emotions of that day and its aftermath. This painting deals with the interplay of the elements (earth, water, fire, and sky) and with the dual nature of reality (darkness/light, destruction/creation). Ultimately, *Duet* is about the confrontation between the rational and the irrational.



VICTOR JUHASZ
Sgt. Jason M. Ross, 2011

These drawings and painting are part of the visual documentation for the Joe Bonham Project, started by former Marine and combat artist, Michael D. Fay. I approach these drawings of the wounded warriors with nothing but a desire to tell their stories with lines, brushwork and written notes of the encounters. I choose to keep politics and editorializing out of the image making. These stories of heroism and resiliency are not manufactured stories. This is the real deal. Probably the most consistently striking observation taken away from these encounters is the stoicism and determination to get on with life regardless of the nature of the wounds and the degree of disability. More often than not it is the wounded warrior making me comfortable during the drawing process because of their matter-of-factness. I have yet to encounter any self-pity. It's very humbling.



JEFFREY KENT
Refounding America Now, 2009

Refounding America Now was inspired by watching Fox News during the 2008 election season and addresses the constant fear mongering from the political right. There are visual references to the Constitution, specifically the Second Amendment: the reasons it was written then versus how it is used now. It also addresses the right's hypocrisy of supporting the death penalty but not a woman's right to choose. I began the Media Hype Series in May 2009, driven to action from observing the vast differences in "truth" across cable news networks, the election spin-doctors, and the use of September 11th to invoke fear for political gain. I never flinched from controversy; to the contrary, I choose to challenge controversial views, employing large vibrant paintings to announce such topics at the highest possible volume.



MICHAEL PESTEL
Litany, 2011

In total 3,497 people died in the attacks on September 11, 2001. In this sound work, I contemplate and commemorate the name of each person through a process of translating letters into musical pitches and playing them on a prepared piano. Extending the idea of Maya Lin's "Vietnam Memorial" into the realm of music, I seek to create a sonic wall of remembrance, a litany of names - audible rubbings transformed and set free.



MICHAEL B. PLATT
The Journey, 2011

Some survive; others do not. It is hard for me to think about 9/11 without thinking about all the other similar events that have happened around the world in recent history. I try resisting prioritizing such events. *The Journey* references circumstances and a period of time in American history when some survived and others did not.



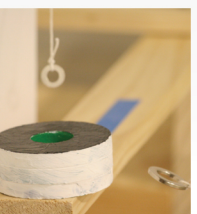
ANNETTE POLAN
Memory 3, 2010

People everywhere held their breath as planes flew into the World Trade Center and the Pentagon 10 years ago. I turned to art when I found no words to express the sadness and pain shared by many. Much has happened in the past 10 years. Two wars have taken their toll on the Great American Story. I now turn to nature to record memories of times past and of the brevity and fragility of life. My new self-portraits taken from photographic images, attempt to portray an inner self that is both vulnerable and powerful. They are burned into maple leaves by the sun over a period of many months.



BRIDGET LAMBERT
I won't tell if you won't, 2011

This piece touches on the feeling you have in the pit of your stomach when dating someone and feeling that things may not go the way you prefer. You hold the hope that things will get better and you have to just keep moving on. This is how I think of 9/11. One day it will get better but it will never be the same. The title of this piece comes from the only words in a Budweiser beer commercial that aired on the first anniversary of 9/11.



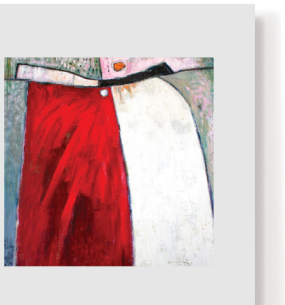
ADAM LISTER
Silent Manipulation, 2011

This work is a healing reaction to the tragic events of September 11, 2001. On that day, from my rooftop in the East Village, I witnessed the World Trade Center towers burning and then collapsing. Around me on neighboring rooftops I watched thousands of people stare in fear and disbelief. The simple feeling of security was broken that morning. My work for this exhibit treads a fine line at the edge of failure and function, existing in a gap between gravity and time.



RAOUL MIDDLEMAN
Manhattan Bridge, 2001

In the spring of 2001 I was invited by The Lower Manhattan Cultural Council to paint from the top of the World Trade Center. The awesome view with its giddy expanse of towers, winding thoroughfares, bridges, barges navigating along the East River and the industrial fringes of the Brooklyn waterfront - all vanishing into the smog along the horizon - seemed to awaken my brush to a new dimension and nervous excitement. It was all reversed by the tragedy of that first plane crashing through the very window I looked out of.



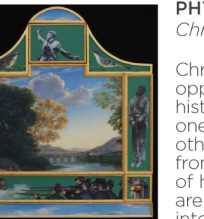
DAVID RICHARDSON
Hector - Stripped of His Weapons, 2010

I began painting the Trojan War Series in 2002 while teaching a class on warfare at the George Washington University. The pieces in the series such as the one exhibited here, *Hector - Stripped of His Weapons*, are monuments to the characters in Iliad; they are also intended to be read as an allegory for his own generations' engagement in the wars following the events of 11 September 2001. In the past ten years as a Marine, I have served in three theaters of war, Africa, Iraq and Afghanistan.



MATT PINNEY
Afghanistan/ "Holy Shit" 2011

When given the opportunity to present artwork in the Ten Years After 9/11 show, I searched Google for images from countries I most associated with the terrorists: Palestine, Saudi Arabia, Yemen and Afghanistan. Many of the results confirmed stereotypical images I expected to find: deserts, horses, and men and women wearing foreign clothing. My paintings are about how difficult it is to disassociate images related to these places from the stereotypes and memories related to 9/11.



PHYLLIS PLATTNER
Chronicles of War/Saints /Moments, 2007

Chronicles of War deals with two equally powerful and completely opposing forces which have been prevalent throughout human history: the ubiquitous drive toward warfare and violence on the one hand and the powerful desire for harmony and peace on the other. The warfare imagery in these paintings is entirely quoted from multicultural world art history and photojournalism. Images of harmony and peace are quoted from areas of art history, and are also communicated by the formal arrangement of the panels into shapes that echo altarpieces with their decorated gold leaf borders and spiritual calm.

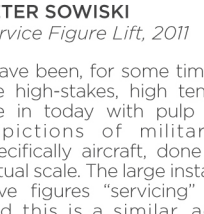


BRIAN SENTMAN
Untitled, 2011

I have created an interactive sculpture consisting of a large wheel that has a woodcut of loose crosshatching around its circumference. When the wheel is rolled a tub filled with ink and lined with rollers will transfer a crosshatch pattern to be printed upon paper. The crosshatching pattern represents a societal fabric, a weave loose but connected, at the same time the pattern represents the bent rectangular structures of the melted buildings and debris. The wheel has the potential to print unending lengths, and provides the making of comments/memories of infinite existence.

LEONID TISHKOV
Solitude Years of The Lost Man With The Moon That Hits His Broken Heart, Private Moon, 2003-2011

Has it ever seemed like the moon was so close you could touch it? My series of artwork titled *Private Moon* (2003 until now), gives life to a man and his moon. Each image is a poetic tale and an accompanying verse. The idea for this project came from a painting of a crescent moon in a tree by Rene Magritte. I created an open-air installation in 2003, and after I traveled around the world with this 2 meter long, light-object in the shape of the moon.



PETER SOWISKI
Service Figure Lift, 2011

I have been, for some time, investigating the high-stakes, high tension times we live in today with pulp painted paper depictions of military hardware: specifically aircraft, done as mosaics in actual scale. The large installations usually have figures "servicing" the hardware, and this is a similar, accompanying service figure.



SEAN WATKINS
Round Trip, 7/10/2011

Planes flew into three important buildings on September 11th, 2001. The American psyche was changed through endless days and weeks of video, photographs, and documentary accounts of aircraft flying into the World Trade Center, creating a rationale for a never-ending siege. Over the last ten years, we have made our peace with our sense of security. The cycle of planes flying through people is calming, not fearful. Roundtrip continuously documents people's moods as they continue their lives Post-9/11. As the policy makers become irrelevant following the simulacra of planes flying into buildings in New York and Virginia, the drumbeat of fear appears to be fading with them.



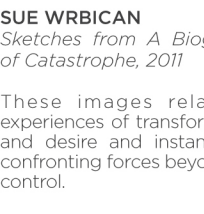
WILLIAM DUNLAP
Repeat After Me, "They hate our freedoms!" 2011

The arrangement of objects and images, their closeness to and distance from one another, the order in which they are seen, can make as concise and articulate a statement as can words on a page. I've always found compelling the adage, "The total is greater than the sum of its parts." In the days following 9/11, pundits powerless to understand or contextualize, seized upon and repeated ad infinitum this empty and meaningless mantra - "They hate our freedoms! They hate our freedoms!" Over the past decade, in a classic case of cause and effect, countless words, images and actions have followed. Everything here relates to that. Everything matters and is of equal importance. The objects are charged, the images relevant and no more difficult to make sense of than the events that occurred on 9/11.



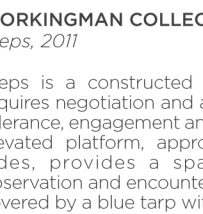
KURT STEGER
BURDEN BOAT (Project.) Washington DC, 2011

On September 11th, the Washington DC Burden Boat will be carried from The Pepco Edison Place Gallery from the Ten Years After 9/11 exhibition to the Kogod Courtyard, shared by the Smithsonian American Art Museum and the National Portrait Gallery. Messages will be added into the boat throughout the exhibition, and the day of 9/11, and at the appointed time a ritual of water cleansing and release will be performed to facilitate healing. Together in ceremony all attendees will let go of collective burdens and this has the power to bring us together in fellowship.



SUE WRBICANI
Sketches from A Biography of Catastrophe, 2011

These images relate to experiences of transformation and desire and instances of confronting forces beyond our control.



WORKINGMAN COLLECTIVE
Steps, 2011

Steps is a constructed environment that requires negotiation and addresses ideas of tolerance, engagement and perspective. An elevated platform, approached from two sides, provides a space for speech, observation and encounter. The structure is covered by a blue tarp with the circumpolar constellation, Cassiopeia, defined by grommets, form either a "W" or "M" depending which entrance is taken onto the platform.



DESPINA MEIMAROGLU
Remembrance of Things Past/ A La Recherche Du Temps Perdu, 2011

In an attempt to reset memories related to the overwhelming events of what today is being described by the collective perception as 9/11, I decided to simulate an archaeological excavation; digging backwards, in search of "Lost Time." I am trying to look back into a disaster of the past, in order to recognize and comprehend the gathered facts based on the flow of the historical events. Every major occurrence, which forces the public to synchronize a story into history, starts by trying a research in Time, in a metaphorical gesture, by reeling "the film" backward...

* A humble dedication to Marcel Proust

THE PEPCO EDISON PLACE GALLERY IS A PROUD PARTNER OF THE 9/11 ARTS PROJECT - A COLLABORATION OF ARTISTS, SOCIAL ACTIVISTS, NON-PROFITS AND INTERFAITH GROUPS IN THE GREATER WASHINGTON METROPOLITAN COMMUNITY THAT EXPLORES INDIVIDUAL, COMMUNITY AND GLOBAL HEALING 10 YEARS AFTER 9/11. INITIATED BY SMITH CENTER FOR HEALING AND THE ARTS, A DC NONPROFIT ARTS, HEALTH, AND EDUCATION ORGANIZATION, THE 9/11 ARTS PROJECT USES THE POWER OF THE ARTS TO SPARK COMMUNITY ENGAGEMENT AND INSPIRE A HEALING DISCOURSE ON THE 10TH ANNIVERSARY OF 9/11. IN PARTNERSHIP WITH THE 9/11 ARTS PROJECT, WE WOULD LIKE TO ACKNOWLEDGE THE ARTS AND INTERFAITH LEADERS, SOCIAL ACTIVISTS, HEALERS, AND TRAUMA EXPERTS WHO HAVE MADE THE PROJECT POSSIBLE: SARAH BARZMERHI, ROBERT BETTMANN, ELLEN BALLOCK, DR. TARA BRACH, RICHARD DANA, COUNCILMEMBER JACK EVANS, CAPTAIN FRED FOOTE, HELEN FREDERICK, JUDY A. GREENBERG, DR. GEORGE HALASZ, IMAM YAHYA HENDI, PHILIPPA HUGHES, DELEGATE ELEANOR HOLMES NORTON, MADELEINE KEESING, MICHELINE KLAGSBURN, SUSAN LEY, REVEREND DR. CLARK LOBENSTINE, CASSIE MEADOR, RABBI TAMARA MILLER, ANNETTE POLAN, JACK RASMUSSEN, DON RUSSELL, DR. SIDDHARTH ASHVIN SHAH, ANDY SHALLAL, SAM SIMON, MANJIT SINGH, SHULA STRASSFELD, BRIGADIER GENERAL WILMA VAUGHT, AND ELLYN WEISS. ADDITIONALLY WE WOULD LIKE TO RECOGNIZE THE PROJECT'S INCREDIBLY GENEROUS SPONSORS AND DONORS: BRANDPLANET, CROSSCURRENTS FOUNDATION, CONNECTIONS MEDIA, THE D.C. COMMISSION ON ARTS AND HUMANITIES, GEORGE MASON UNIVERSITY, KITESTRING, EXHIBIT9, JAMES KIMSEY, ANNETTE POLAN, JOSEPH ROBERT AND ELLYN WEISS. AND, LASTLY, WE WOULD ESPECIALLY LIKE TO RECOGNIZE AND THANK THE PROJECT'S LEADERS AND STAFF AT SMITH CENTER FOR HEALING AND THE ARTS: SHANTI NORRIS, BROOKE SEIDLMANN, IDIL PERIARD, JILLIAN KRAUSS, AND ANTHONY PALLIPARAMBIL.



EXHIBITION/EVENTS:

TEN YEARS AFTER 9/11
AUG 23- SEPT 30, 2011

The Pepco Edison Place Gallery
702 8th Street NW

THURSDAY | SEPT 8 | 7-9 PM

Opening Reception

SUNDAY | SEPT 11 | 4 PM

Kurt Steger's Burden Boat Project
Water-cleansing ceremony
in the Kogod Courtyard
750 9th Street, NW.
(Between the National Portrait Gallery
and the Smithsonian American Art Museum)

TUESDAY | SEPT 13 | 6-8PM

The DC Commission on the Arts and Humanities presents
**Blend: Recording / Responding to
Loss and Recovery**
Live music by Wytold | Spoken word performance by
Regie Cabico & Gowrie K. | Panel Discussion moderated
by curator Helen Frederick (Panelists | Brian Counihan,
Mike Fay, Jeffrey Kent, Phyllis Plattner, and Matt Pinney)
Please RSVP to Mary Beth Brown,
marybeth.brown@dc.gov



"Ten Years After 9/11" is a proud project partner of The 9/11 Arts Project, an initiative of **Smith Center for Healing and the Arts**. The 9/11 Arts Project is a collaboration of artists, social activists, non-profits and interfaith groups in the greater Washington metropolitan area that explores individual, community and global healing 10 years after 9/11. The citywide project catalyzes a full year of events spanning creative genres, from performing arts to community dialogues, film screenings to art exhibitions, and more. For a full list of collaborators and other project events visit:
www.911artsproject.com



TEN YEARS AFTER 9/11

"TEN YEARS AFTER 9/11" CO-CURATED BY HELEN FREDERICK AND BILL DUNLAP, GIVES VOICES TO ARTISTS FROM IRAN, IRAQ, LEBANON, RUSSIA, IRELAND, GERMANY, GREECE AND THE UNITED STATES - EACH BRINGING THEIR PERSONAL PERSPECTIVES AND UNIQUE VIEWPOINTS TO THE CULTURAL CONVERSATION THROUGH WORKS CREATED OVER THE TEN YEAR PERIOD SINCE SEPTEMBER 11, 2001. THESE INVITED ARTISTS INCLUDE INTER-GENERATIONAL AND ESTABLISHED ARTISTS WHO HAVE GIVEN GENEROUSLY TO THE GREATER WASHINGTON METROPOLITAN AND INTERNATIONAL COMMUNITY. THE EXHIBITION GATHERS TOGETHER THESE ARTISTS WHOSE WORK EXPLORES THE HUMAN CONDITION WITH ALL ITS VARIOUS TENSIONS, UNITING DIRECT EXPERIENCES, CULTURAL PATHS, SOCIAL AND POLITICAL CONCERNS, AND PENETRATING UNIVERSAL MEANINGS AND QUESTIONS THAT OUR WORLD(S) ASK US TO CONSIDER SINCE THE CATAclySMIC EVENT KNOWN AS 9/11.



SAADI AL KAABI
Pride Of The Of Spirit: Presented To The Humane Physician Abdul Hadi Al Khalili, 2004

This painting is the outcome of the terrorists' kidnapping of my dear friend, the surgeon Dr. Abdul Hadi Al Khalili. The naturalistic vision intermingled with virtuality, mixed with spiritual and sensational fear and entering the cloud of alerted coma fulfilled the making of this spontaneous art. I deeply felt the provocation of all my humane senses together with the feeling of strangeness, fear and pain inflicted by this ordeal, and from all that feeling this painting was created.



AHMED ALKARKHI
Birds of Peace, 2011

Birds of Peace shows birds in different colors representing all the people of the world in their different colors joining together in peace.



KEN ASHTON
The State of the District through the eyes of a Homie, 2011

As tragic and horrifying 9/11 was, the people who live day to day cannot become consumed by those events after time passes. People in the urban areas of our region have a daily battle with everyday life. The images I have assembled try to reflect those never-ending struggles.



BRIAN COUNIHAN
Ordinance, 2011 and Monday-Sunday, 2008

Ten years after 9/11 we can only hope to find healing by recognizing the latency in ambiguity, and by searching for reconciliation through nuance rather than hoping for definitive solutions. The Ordinance Series explores the uncomfortable semantic play created by the euphemistic term "ordinance." Perhaps most disconcerting is the way the word - which could mean a prescribed religious rite, a piece of legislation, or an explosive device - also describes the obsessions of our contemporary society.

SHAHLA ARBABI
Fly Zone #7 (from the series of Pigeon Houses), 2007

I have been engaged since 2001 in a series of constructions that have a variety of creative sources. They look back to my adolescence in Iran, when I learned to fly an airplane. They also take inspiration from my understanding of certain primal universal dreams; in this, they are intended to be ambiguous and, in some cases, bizarre. Finally, they constitute a kind of diary, filtering contemporary reality (war and the fears of war).



COMBAT PAPERMAKERS /DREW CAMERON
Ecology, 2008

Ecology speaks to the myriad ways that warfare impacts collective associations surrounding the American Service member's roles and identities particularly in the context of 21st century warfare. This paper is handmade from the uniforms that I wore during my years of service in the post 9/11 military and some of the thousands of parade flags donated to me that represent fallen U.S. Soldiers in Iraq and Afghanistan.



BILLY COLBERT
Untitled, 2011

I am on a merry-go-round that is spinning in and out of control. As I spin, I hear sales pitches and slogans being spoken with the cadence of an auctioneer. I see things I am not supposed to see entangled with things I want to see again. When I am off the merry-go-round, I am a composer, using my episodic memory to piece together the fragments from my journey. My creations are an isolation of popular culture's blur.



ALEXANDER DJIKIA
I Wish I Could, 2008

I don't know anything about the symbolism of the twin towers nor about the reasons why they were chosen as targets for a terrorist attack. I do know that they were the face of Manhattan. I lived near by and I saw them every day. I was taking the Path train to the World Trade Center Station when I saw them burning and falling down. After the catastrophe, I had a dream that the twin towers weren't destroyed completely, but as a memorial sign of the attack, the holes where the planes hit the buildings were preserved.



JOAN DANZIGER
Changing to the Seer, 2007

My sculptures have always been involved with fantastical and mysterious worlds. After 9/11, my new series of sculptures called Mythic Landscapes became embodied with my feelings about the tragic events and I created my own inner universe. The sculpture Charging To The Seer is an important work in this series, as the women warriors are riding through a tangle of roots towards winged creatures symbolizing freedom and hope.



HELEN FREDERICK
Loss of Innocence, 2011

Loss of Innocence is one of the series called "Hungry Ghosts" created to mitigate darkness. By hand forming materials that are fragile, fugitive, translucent or layered, fusions of visual experience are constructed in the works, all of which are guided by a noted Tibetan invocation. In Loss of Innocence the words "it is the darkness that makes us look for the light," taken from a sutra, are intended to awaken the viewer to the irreversible changes that have happened to us since the 9/11 events, yet allow us to see light - opening our consciousness and our paths of responsibility.

FRANK HALLAM DAY
Pulaski Skyway with Twin Towers and Jersey Meadows, 2011



The Twin Towers are visible, faint and ghostly, behind the pillars of the Pulaski Skyway just right of the shimmering thread of water leading into the distance. The photograph has a tranquil, elegiac quality. The hum and clamor of the mundane world is stilled; everything is serene and at rest, as though time itself stopped at that moment. This image was made with a 12 x 20 inch camera during an artistic survey of our relationship to water along the East Coast.



MICHAEL D. FAY
Grenadier, 2007

Ex Bellum Ars. From war art. A war artist is simply this: an artist who goes to war. War, the resolution of political questions through a test of arms, is as old as pain in childbirth. It will continue to inform all aspects of human experience, to include the making of art. As visual source, few things can match the richness of people and places immersed in conflict. It is pure source for observing the full range of human emotion and action. At the very center of art lies a desire to not only forge compelling imagery, but to loosen the hold of stereotype on our perceptions. ...



ANN GLOVER
Memory 3, 2010

The lunchbox and thermos, as cultural artifacts, have historically served as a tableau for popular TV characters or movie heroes. In this case, the characters are a doll family from the fifties, whom I've featured in a series of paintings to show stages of domestic disturbance and drama. Additional characters were introduced and the story shifted its focus. The giant lunchbox represents this stage in their awareness as they are forced to participate in the collective concerns bought about by 9/11. The characters respond to the news and of televised images of the twin towers on fire, hear the broadcast commentary, and register the sense of shock and horror that we felt collectively. The lunchbox also includes a constellation of images and facts, with questions voiced by citizens' groups by professional affiliation, demanding that the 9/11 Commission be reopened.



ALISON HALL
Diving Board with Cannon Ball for Icarus, 2010

My current work is about the phenomena of the landscape. Landscape forms become symbols of my life events. Observed events, however commonplace they may be, mutate into myth. Rain clouds transform in the hands of the gods, a tangle of branches feels like the tumbling body of Icarus falling into the sea. My most recent works use the landscape to tell about sudden disruptive events. They are stories about disaster, glorified by my narrative imagination. Diving Board with Cannon Ball for Icarus recalls my fear of diving into unknown waters and for me a similar fear abides around the events of 9/11. As a child I would conquer my fear of swimming in the deep dark green waters with the sheer joy of propelling myself with great speed and height off a rickety diving board. My splash was the call to ward off all fears and all evils.

CHAWKY FRENNE
Clash of Civilizations, 2010



September 11, Iraq, Afghanistan, Pakistan, Iran ... Tunisia, Egypt, Libya, Yemen, Bahrain, Syria, Palestine, Lebanon, Israel ... Ivory Coast, Sudan, Nigeria, Zimbabwe... Tibet, Myanmar, Thailand, Sri Lanka, Kashmir... Bolivia, Venezuela, Columbia, Argentina... The references differ. For some it is politics, for some it is religion, for some it is madness. Is the inhumanity of war "only human?" Art can erase human boundaries and create human solidarity. The war machine tramples the dignity of being human. I paint to maintain a sense of social responsibility as I avoid feelings of helplessness...