


DUALITY



This Exhibition explores the positive and negative spaces in life, between line and in lived experiences. It is a subjective look at balance or lack thereof existing in dualities such as love and hate, peace and violence, life and death, black and white, courageous and complicit, visible and invisibility. As with the dual nature of every story and the simple and complex decisions that define their vantage points, the artists shares theirs.

RONDELL CRIER  
RONTHERIN RATLIFF  
MONICA TYRAN

# RONDELL CRIER

is based in Chattanooga, Tennessee. His life revolves around creativity, not just in practicing visual art forms, but also by using creative energy as a means to support and inspire communities. He approaches art-making completely open to working with various methods, processes, and materials, understanding that with more skills and knowledge he can better imagine, design, and fabricate unique artworks. As important as it is for him to practice art, it is equally important to discover how to engage communities in the art-making process, and identify how his creativity can investigate solutions towards combatting social injustices. His hybrid-creative role includes art-making, arts advocacy, mentorship, community arts, and cultural leadership, all identified as a social art practice. Embracing his culture of weaving together practice and engagement for social change creates artwork that speaks its own language.

BIO

# RON THERIN RATLIFF

is a mixed media sculptor. His work focuses on ideas of balance and the human condition. He blends functionality, aesthetics, context, and associations to address subjects of loneliness, loss, homesickness, memory, and the burdens we carry. For Ratliff, it's steps of a journey in search of the equilibrium existing or nonexistent amidst life and art. Ratliff examines the metaphor of the body as a house where the mind dwells. Feeling at home or in harmony within including home as one's origin or domestic place. The work questions the sociocultural constructed concepts of self. With it, he contemplates reservations regarding home as a safe-haven where one experiences positive qualities such as security and comfort. Using architectural materials and domestic objects, his work explores the notion of internal versus external balance.

BIO

# MONICA TYRAN

is a screenprinter/printmaker and arts administrator who was born and raised in New Orleans. She creates illustrations and printed goods that reflect her imagination and formative imagery connected to her upbringing and family memories. She studied screenprinting and printmaking at Penland School of Arts & Crafts and letterpress & bookmaking at San Francisco Center for the Book. Her work has been exhibited at the New Orleans Community Printshop, Contemporary Arts Center, and Stella Jones Gallery in New Orleans. Tyran earned a BA in Visual Arts from Dillard University and a MA in Arts Administration from the University of New Orleans.

BIO

ARTWORKS

# MONICA TYRAN

This is a small series of prints about remembering through the perspective of adolescence. Remembering the places and time of first loves and formative experiences that are now distance memories, no longer clear or present in its current state. Each print is collaged imagery of old love notes, structures, childhood snacks and candy connecting a times that holds both visible and invisible histories within the environments and places we grew up in and to how memories and remembrance can be episodic in nature.





“North Dorgenios” 2021

15x22(in)

3 color layer hand-pulled screen print.

Edition of 1



“South Claiborne” 2021

15x22(in)

3 color layer hand-pulled screen print.

Edition of 1



“Gilbert” - 2021

15x22(in)

3 color layer hand-pulled screen print.

Edition of 1



"North Galvez" 2021

15x22(in)

3 color layer hand-pulled screen print.

Edition of 1



"Cannes" 2021

15x22(in)

3 color layer hand-pulled screen print.

Edition of 1



"Olive" 2021

15x22(in)

3 color layer hand-pulled screen print.

Edition of 1



“Aubry” 2021

15x22(in)

4 color layer hand-pulled screen print.

Edition of 1



"Red Maple" 2021

15x22(in)

4 color layer hand-pulled screen print.

Edition of 1



# RON THERIN    RATLIFF

## Freedom / Captivity 2019

Freedom and Captivity are questions of perspective. The front and rear of the horse crossing the fence is meant to show movement into and out of a space. In these pieces the horse is moving towards and away from the viewer. The question is, does the viewer's perspective represent freedom or Captivity. How I think and what I believe often act as a cage from or keys to my desired life. It is my belief that home is defined by comfort and security. These pieces also act as a question of how are those two things defined in my life today.

## Captivity 2019

It seems as though the fear instilled by racial tensions has become a dominant trait in a large percentage of Americans DNA. This unpleasant emotion caused by the belief that someone or something is dangerous, likely to cause pain, or a threat, continues to govern our existence. When we allow speculation to jump the gun, it all too often results in deadly solutions. Which leads me to ask, how long will we continue living with this fear and dying as a result of it?

## Triggering Fear 2016

Recovered chairs from my Grandmother's house in New Orleans post Katrina. The chairs were a gift to my Grandmother from my mother and restored by my Uncle in 2021. After sixteen years of working to restore her house my grandmother returned to her house that was no longer home for her. For me, these chairs hold memories of being seated in them as a child as my Grandmother recalled her childhood experiences of racial violence and how much those stories shaped my view of the world around me.

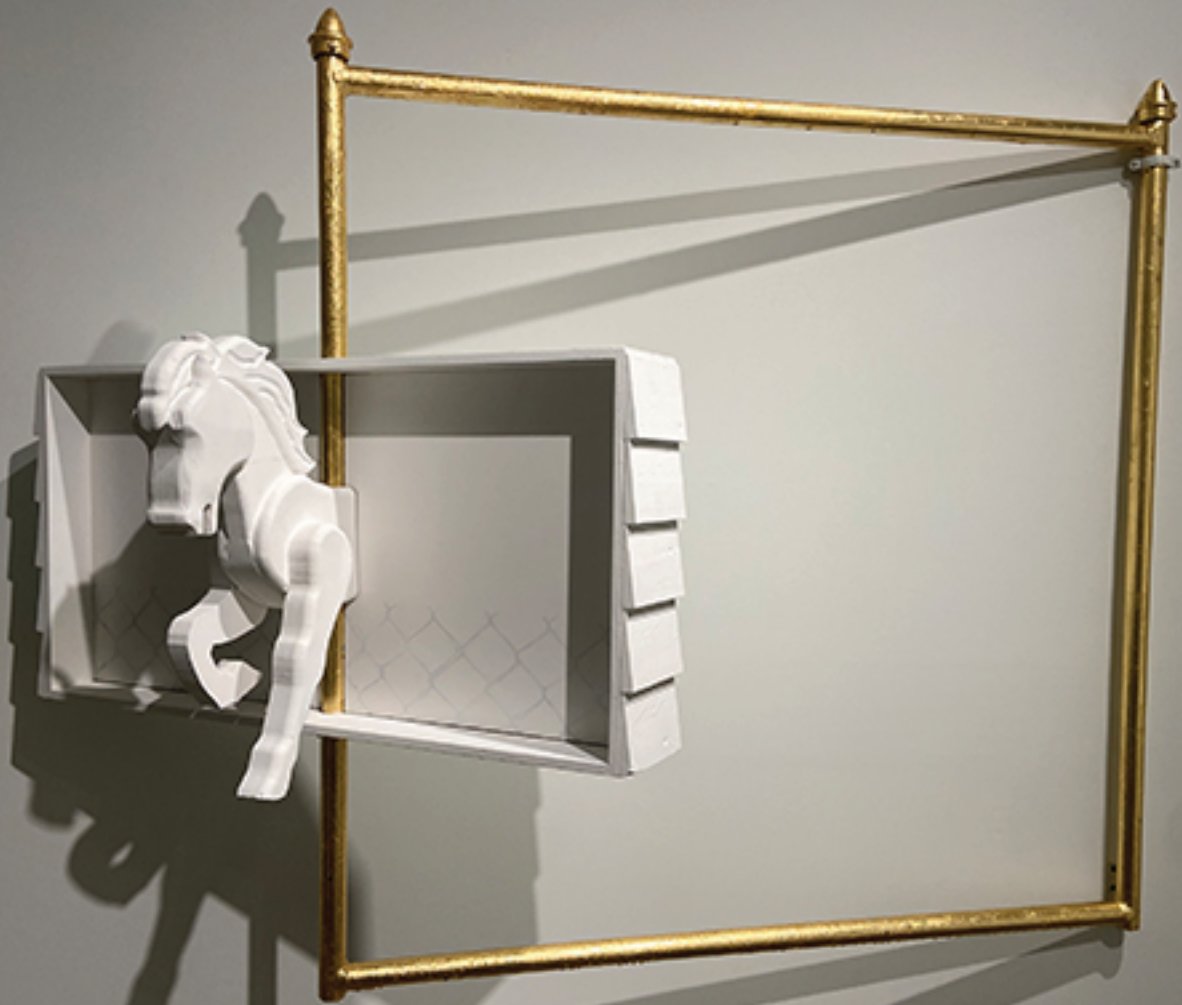


"Freedom" 2019

36"x48"x11"

Fence, wood, alphabet blocks, paint.

“Captivity” 2019  
64”x48”x11”  
Fence, wood, paint.





“Deep-Seated Belief” 2021  
50”X28”X24” (each)  
2 Reupholstered Queen Anne Chairs

“Triggering Fear” 2016

86”X20”X16”

*Wood dowels, alphabet blocks, Colt Police Positive Special gun, found end table, spray paint.*



# RONDELL CRIER

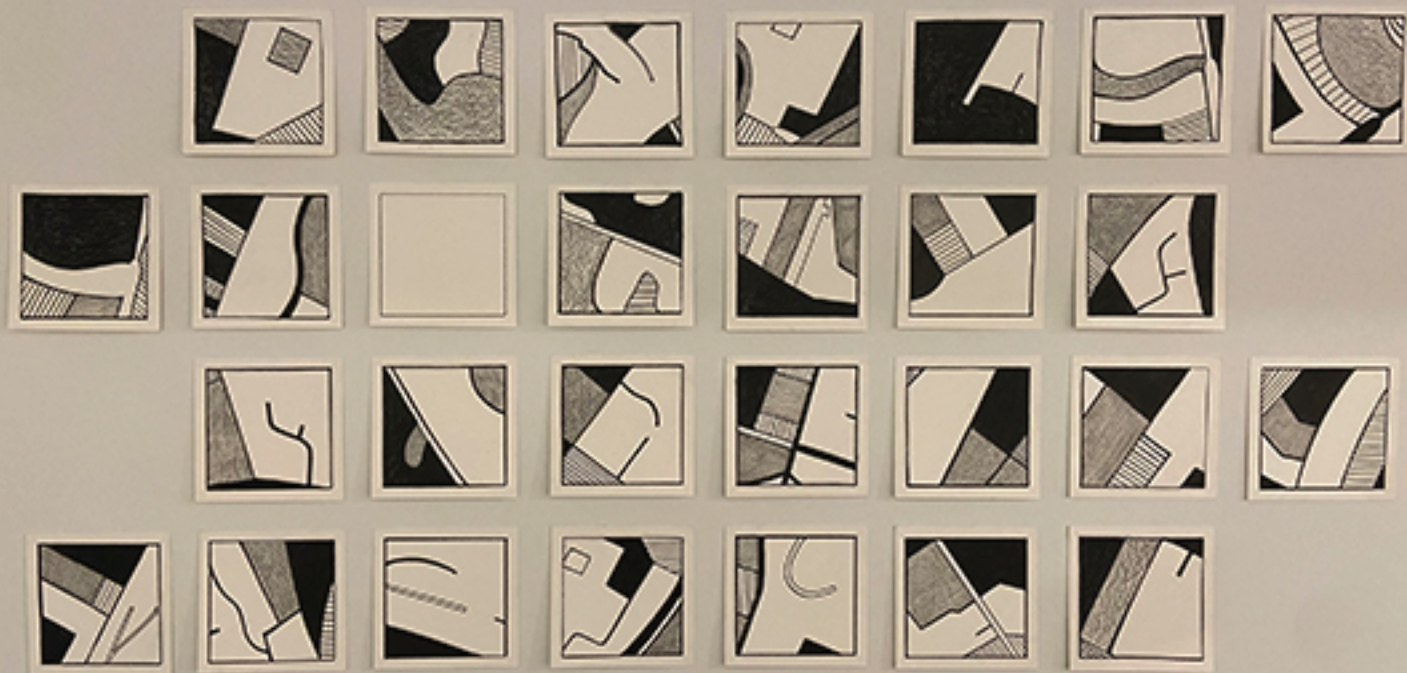
“**Veneration of Loss**” is a conceptual artwork series representing lost lives to murder over a 13 years period in Chattanooga Tennessee. The project seeks to address how art can awake the lost souls of the neglected, the victimized, and the perpetrators, who the artist believes loses all or part of their lives leaving a hole in the spirit of their families and cultures. It’s not meant to be just a reflection of sorrow but one of remembrance and respect for the lives once lived.

Death by neglect has forever impacted the culture and lives of many residents, and in many cases, these individuals become the perpetrators in their future lives.

Veneration of Loss hopes to evoke a community-wide desire to work together to create solutions that address the destructive cycle of murder, so the importance of maintaining a sense of safety and compassion can be influenced and not just simply forgotten.

“**Fulfilling Spirits**” is the second installation of the “Veneration of Loss” series. Data was collected for 295 murders in Chattanooga, Tennessee from from 2004-2016. Captured data includes the exact address of each murder, month, year, victim’s name and age, and any info on suspects and perpetrators. This installation is a selection of 213 lives lost to gun violence over the thirteen year period. A line drawing was created using the exact map location of each loss, then etched onto a square glass capsule along with a unique number containing details about each murder and the first name of each person. An obsidian sphere is set inside each capsule as an expression of spiritual healing and protection.

The crystal is linked with the concept of our ever-spinning planet and its phases of night and day. It shines a light on the negativity and clears it away, helping us to redefine how we experience love and loss.



“Spirits of 2005 - Location Drawings” 2021

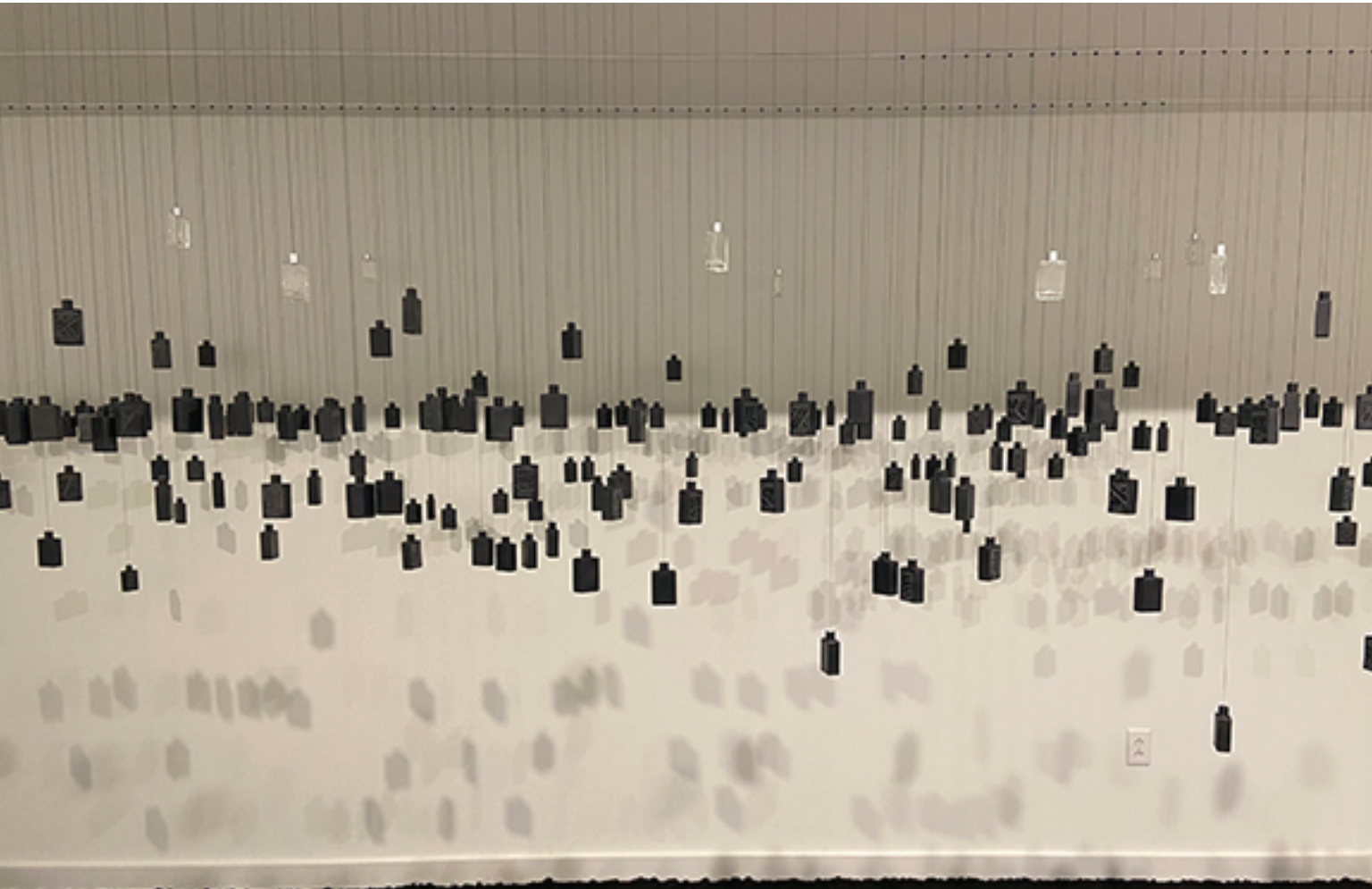
(28) 6x6 drawings

Paper, charcoal, pencil

“Fulfilling Spirits” 2021

16' x 8' x 5'

210-glass capsules, obsidian stones,  
cotton cord, soil, wood









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Annual Count

Victim Initials

Victim Age

Year of Murder

Murder Type

Location Drawing



Obsidian Sphere Inside Capsule

NAME

Victim