

## **Erin Woodbrey**

### **Juror Statement**

As the juror for the 2025 International Juried Exhibition, I approached the submissions, ready to uncover dialogues that appeared across the work. I first looked for broad themes that emerged across many pieces and then for more nuanced connections—like an invisible thread linking one work to another. Sometimes, these connections were visual, with works sharing formal similarities or recurring imagery. Other times, they were more poetic, evoking a shared feeling. It's a rare privilege to be entrusted with such a broad scope of work, each representing a unique practice, narrative, and set of formal, conceptual, and technical concerns. I allowed the works to speak to one another, keeping my perspective wide and giving myself space to be carried along by the vibrancy and life embedded in each piece—through its craft, materiality, and animating ideas.

Several themes emerged in the selected works, which ranged from collage to time-based media, textile to sculpture and ceramics, painting to photography. One of the most predominant concerns across the work was ecological, with many works reflecting urgent issues surrounding climate change and environmental precarity. Many of the works engaged with nature directly or used found and organic materials in ways that suggested reimagining the materials we encounter in art and daily life. Motifs of labor, reuse, mending, and shelter echoed throughout, alongside reflections on the self and its relationship to nature and domestic spaces.

The selected works reflect a desire to imagine our relationships to the spaces we inhabit anew—to create and embody new possibilities. In the work, I see a shared impulse to reimagine our material lives and explore new models for caregiving, resilience, and celebration. The artworks seem to ask how we might reshape our environments—not just physically but also socially and emotionally.