

Cindy Reinke

Cindy first had a needle and thread put in her hand when she was only two years old. She has never lost her love of sewing. Cindy began quilting in 1994, and, in 2000, joined a fiber arts group and began exploring using fabric as an art medium.

1 Auditory Cornucopia, fiber, mixed media, beading

This piece came from a dream. Being hearing impaired, my hearing aids are an integral and critical part of my life. They give me back the gift of hearing. In the dream this was depicted by jewels falling from the sky. I used handmade beaded figures and a wide range of beads to represent these gifts, one of them being the ability to hear the birds sing.

Camilla Hirschel

AUUF member Camilla took an OLLI class in acrylic painting in 2017 and is “just keeping on happily.”

2 Pinto Fish, mixed media assemblage, 2022

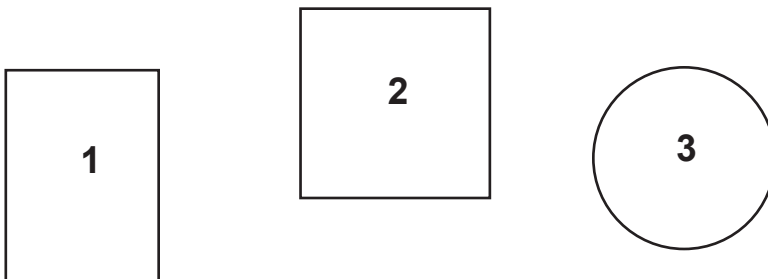
Camilla states that this work is “bringing logic to found objects that seem to belong—in some fashion—together.”

Richard Shelby

Richard is a maker of turned wood art from locally sourced hardwoods collected from burn piles and other sources of discarded wood.

3 Mayan Calendar #1830, turned wood, pyrography

This plaque is made of camphor wood (*Cinnamomum Camphora*) from Florida, donated by a friend. The figures, made with pyrography, are Mayan glyphs found on a stone calendar.



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good
stuff.**

Paul Starr

AUUF member Paul Starr (1942-2019) was a lifelong lover of art and world travel, as well as Professor of Sociology at Auburn University. He started painting in the early 2000s and completed well over 100 paintings before he passed. His lively, colorful, and impressionistic pieces made him a favorite in the Auburn art community.

4 Self-Portrait, acrylic on canvas

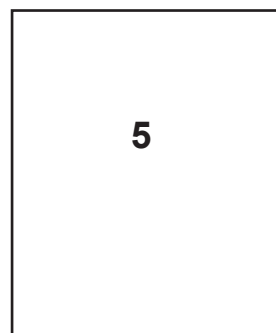
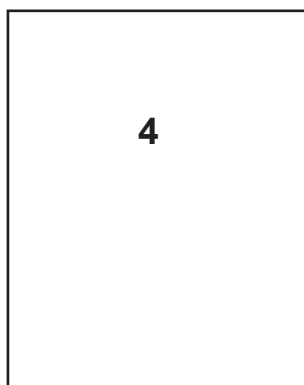
For this dramatic and boldly-rendered self-portrait, artist Paul Starr worked from a black-and white photo his wife, Susan, took of him in the 1970s. With his penetrating stare and thoughtful, analytical expression, Paul represents the intellectual spirit of the AUUF community.

Laura Kloberg

Laura prefers to work with recycled/found items when creating her work. This practice is an extension from when she was putting herself through college on a shoestring budget and learned to use whatever free or discarded materials were available for creating artwork. Currently, Laura's primary focus is photography and assemblage creations, often with fiber elements. She is known to add a bit of whimsy where possible.

5 Happy Thoughts, found and discarded objects assemblage

This piece was created from the scraps of several processes; wood working, photo processing, shopping, consumption, and found items. If you look closely, the happy thoughts are under the hat, yet the main face is UNhappy. Just goes to show that what we see may not be what someone feels.



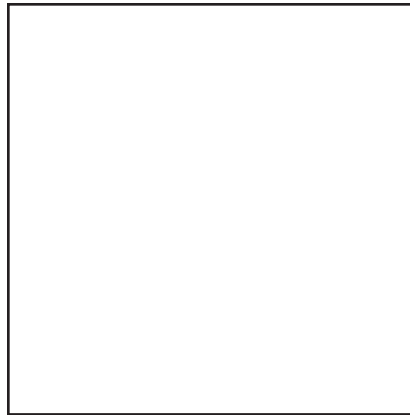
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Conrad Ross

A long-time member of the Fellowship from when he first came to Auburn in 1963, Conrad is an Auburn University Professor Emeritus of Art and the owner/manager of Wycross Press.

Self Portrait 1970s, *intaglio print, 1974*

According to Conrad, this show is the first one in which he has entered this particular piece of art. Subsequently, it is the first time that it has hung in an exhibition. When Conrad was told that his print would be hung adjacent to the Memorial Plaque, he commented that the successful effort to establish the purchase and on-going addition of names to the plaque is one of his proudest accomplishments at the Fellowship.



Mary Harris

Mary is Jan Newton's mother and many AUUF members visited with her regularly while she lived in Auburn for the seven months before she passed. Mary's work is included in private and commercial collections throughout the Southeast, as well as Pennsylvania and New York. Her paintings include works in oil, pastels, watercolors, gouache, and acrylic. AUUF's upcoming art installation will be a selected collection of Mary's work.

1 **Solitude**, *oil pastel on canvas, circa 1996*

This painting of a swamp in southern Louisiana is representative of Mary's experimentation with incorporating color and light into her work. She painted several swamp landscapes, some including deer and other animals.

Camilla Hirschel

AUUF member Camilla took an OLLI class in acrylic painting in 2017 and is "just keeping on happily."

2 **Fluffy Bird**, *acrylic on canvas, 2019*

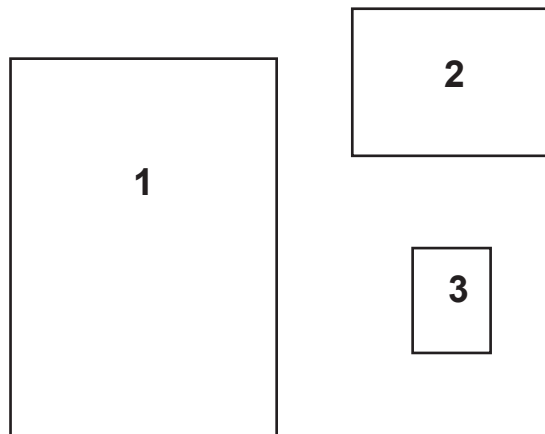
While Camilla felt that the first attempt at a bird patio painting was "quite stiff," she feels that this, the second one, is "more welcoming to visiting birds."

Amy Kaiser

Although a native of Virginia, Amy has lived in Alabama longer than she lived in her home state. Amy has worked in clay for 13 years making primarily functional ware on the wheel.

3 **Bird Niche**, *handbuilt clay, glazed*

This piece was made for my mother who was an avid backyard birdwatcher. The metal bird hangs in a space surrounded by leaves pressed into the wet clay to capture their texture. I glazed the work with a transparent green glaze to further highlight the leaves' form.



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1 Camilla Round-About, collagraph, 2018

This camellia print was named for Camilla Hirschel after she had had a conversation with Conrad about the art work. It was part of a flower series of a variety of flowers that, according to Conrad, “got quite involved.” Conrad sees the peaches and pink colors of this work as “Janice’s colors,” similar to colors she chose when redesigning the kitchen.

Amy Kaiser

Although a native of Virginia, Amy has lived in Alabama longer than she lived in her home state. Amy has worked in clay for 13 years making primarily functional ware on the wheel.

2 Memories of Home, handbuilt clay, underglaze

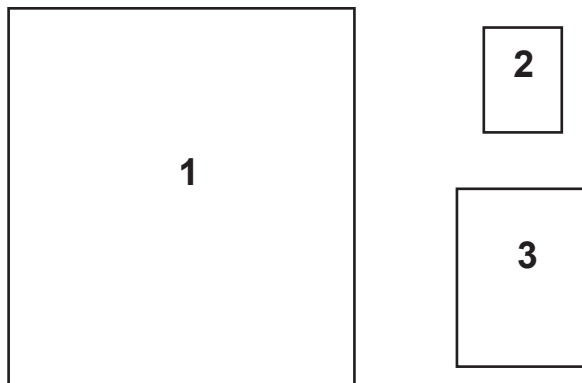
Finding that the loss of a place can be as painful and as deeply felt as the loss of a person, I decided to channel some of that grief into making a clay niche. Using my key from my childhood home as the central image I captured textures in clay that were representative of specific memories of the house I once called home.

Robert Zabawa

A member of AUUF since 1991, Robert is an anthropologist and has been teaching at Tuskegee University since 1985 working with small-scale farmers in Alabama and Africa.

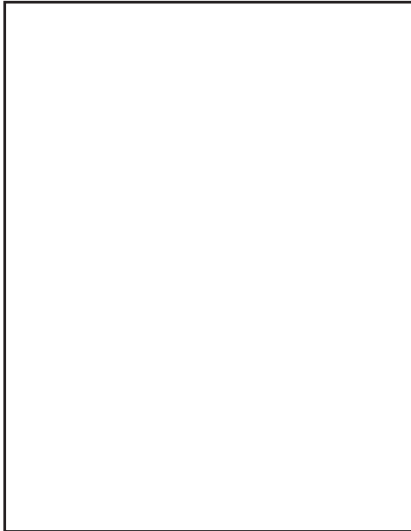
3 Protest Flag, digital photo

Called “La Puerta de la Bandera” (Door of the Flag), the door was originally painted in the traditional red, white, and blue on an old door in la Calle San Jose in San Juan, Puerto Rico, by Rosenda Alvarez. It was more recently repainted in black and white by the artist as both a protest and political mourning for the plight of the island and its peoples.



Alexia Jordan

Alexia and her husband, Gabriel, have recently moved to Auburn and visited the Fellowship off and on for twenty or more years after Diana Jordan-Allende first became minister.

**A Curious Gathering (Madame Curie and Eusapia Palladino),
acrylic, 36" x 48"**

“The Hard Problem of Consciousness” describes the difficulty faced in explaining how a lump of matter, the brain, creates consciousness. Although scientists are able to locate places of activity in the brain which correlate with experiences, they are not able to explain the leap from the physical to the experiential. In the 1800s, Henri Bergson developed a theory, the Radio Theory of Consciousness, in which he posited that consciousness creates matter, not the other way around: what the brain does is “tune in” to a particular frequency, just as a radio does. This theory allows for all the parallel realities you can imagine to exist in the same space, much as Mozart, political pundits, advertisements, Rage Against the Machine, and Billie Holiday are all playing right now in the same airspace, yet none of them interferes with or overlaps with the other:

you see and hear only the station you are tuned in to hear. This theory also opens up the possibility of so far unexplainable phenomena like telepathy, telekinesis, and communication with consciousness beyond death. Several of Bergson’s contemporaries, many of them Nobel Prize winners like himself, in various fields including astrophysics, physics, chemistry, and medicine, felt it was an integral part of science to explore these possibilities. One of the more famous and successful “lab rats” they spent their time with in these endeavors was Eusapia Palladino. Although she was well-known for responding to the often aggressive attempts to prove her a fraud by attempting to humiliate the scientists who were humiliating her, when she deigned to perform, it was said that the very air changed. A music box floated across the room and pushed someone away from her, a 48-pound table levitated and turned itself upside-down. In fact, in one of his last letters, in 1906, Pierre Curie, Marie’s husband, told a colleague, “We have had several more séances with the medium Eusapia Palladino [...] The result is that these phenomena really exist and it is no longer possible for me to doubt them [...] In my opinion, there is here a whole domain of completely new facts and physical states of space about which we have had no conception.”

Mercedes (Sadie) Zabawa

As a child, Sadie was exposed to various art forms but really dove deep into fiber work in weaving and art cloth classes as an undergraduate at Earlham College. She still works in fiber crafting through embroidery, basket-weaving, wool felting, quilting, and sewing her own clothes.

1 Hop Vine, weaving, hand-dyed yarns

Created on a floor loom, this overshot weaving used three colors of hand-dyed cotton yarn in a modified hop vine pattern.

Kerry Crowe/Pinkylongfinger

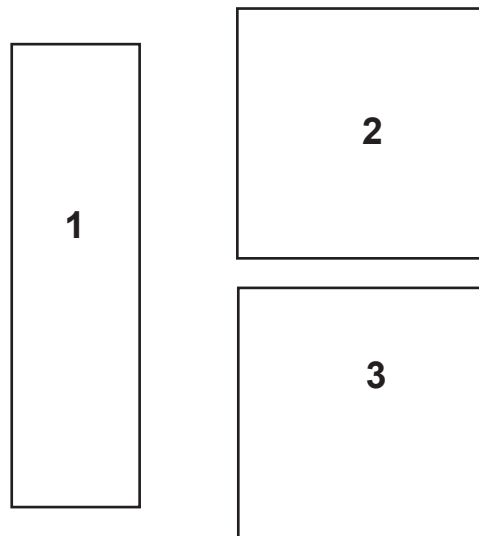
I live in Wedowee, Alabama, surrounded by the beauty of the countryside. Pinkylongfinger came into existence about six years ago as a menacing character in a child's nightmare. I adopted his name as a fun and interesting signature for my painting going forward. Painting has offered me a place in my life to live a sober and meaningful existence. It brings me peace to meditate and connect with others.

2 Five Flags, acrylic, 24" x 24"

There could be a future country represented here—interesting times we are currently living in.

3 City Street, acrylic, 24" x 24"

The city's love for all fills the buildings on this street!



Agnus Bradley Taugner

Both a Professor of Art at Auburn University and an early member of the Fellowship, Agnus (1931-2012) organized art shows which hung on the walls of the AUUF Cox Street sanctuary in the 1960s and 1970s.

1 **Caught, canvas and strings, 1970s**

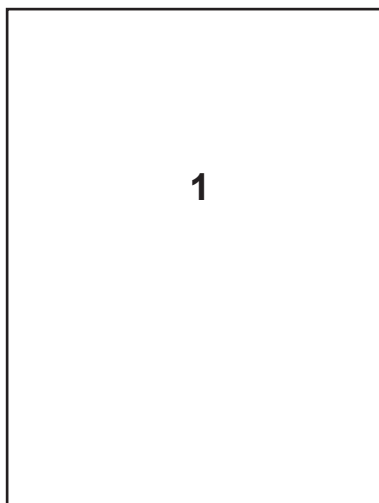
Taking a moment to examine *Caught*, particularly the hands extending beyond the top edge, may prompt the viewer to experience a feeling of being trapped. Are the hands reaching up to grab an edge and pull the body out? Can you see a human figure captured in this, at first glance, abstract piece of art? A head, torso, belly, and legs wrapped in strings and held tight?

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2 **Steeple, quilting, fabric dying, screen printing**

This mini-quilt was created during a collaborative research project at Earlham College exploring transferring photos onto fabric. A screen-printed central image of the AUUF steeple is surrounded by hand-dyed and hand-pieced friendship stars meant to evoke the star in the ceiling of the Fellowship Hall.



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Robert Zabawa

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3 Hand-in-Hand, *digital photo*

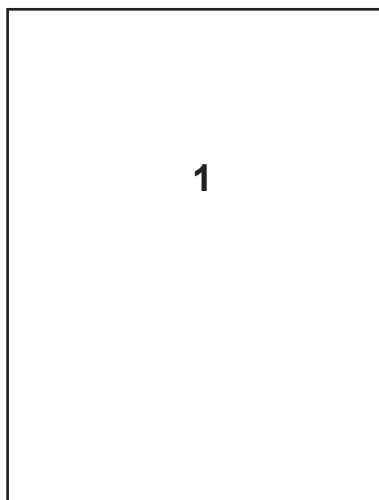
I was in the coastal town of Anamabo in southern Ghana with a team from Tuskegee University waiting to talk with the head chief when I turned to the street and saw these two children waiting for their ride to school, hand-in-hand. I was struck by their clean, crisp uniforms, their haircuts (which the girls hate) and that they were looking not away from each other, but across each other. I've wondered what they were thinking then and how it might relate to where they are and what they are now thinking.

Terry Rodriguez

I decided to be an artist when I was five years old. My first medium was watercolor (I didn't know that it was difficult.) I worked as a graphic designer for 30 years or so, while working on my MFA. And, so it continues. I love to talk about my work, comments are welcome.

4 Summertime, 2021, *pastels, assemblage*

This work was my first experience with using a wood-burning tool. Combining that technique with pastels and three cabochons, I captured a summer scene.



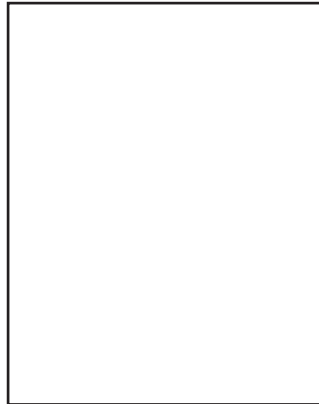
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Paul Starr

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Kitchen Pantry, *acrylic on canvas*

Artist Paul Starr had a knack for infusing everyday objects with excitement and a certain allure. In this piece, which recalls Andy Warhol in its portrayal of manufactured food packaging, Paul drew inspiration for this work from his own kitchen pantry. Paul's pantry also brings to mind the abundance of AUUF's "Diana's Pantry" food program.



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1 **Auburn Unitarian Universalist Fellowship, acrylic on board**

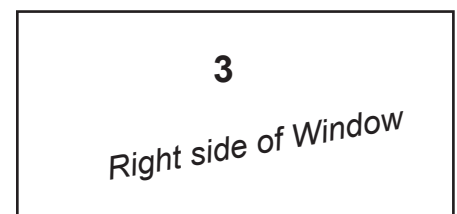
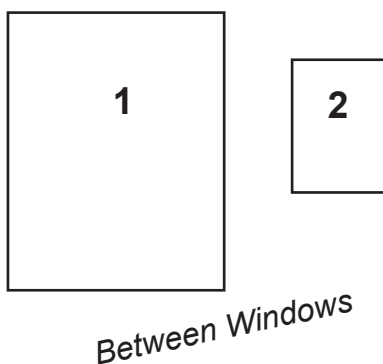
In this piece, artist Paul Starr captures the beauty of the AUUF building and grounds on a sunny day against a bright blue sky. Paul was a member of the AUUF from 1991-2019 and cherished the Fellowship as a home away from home.

Jacob Kaiser Zabawa

Jacob grew up in the Fellowship and is currently a theater artist and community health worker in Baltimore, MD. Occasionally he enjoys expressing himself through visual arts. Jacob's past passion projects have included photographing dental flossers found in non-use-specific locations, adding them to a user-submitted album entitled "Plack Hawk Down." He has also created poster art for the play "Dark World's Destruction 2."

2 **Study of the Steeple, computer-altered screenshot of a digital camera video**

That steeple really draws *the eye*. As a kid I often fantasized about climbing the ladder and ringing the bell. I imagined what it must look like from up there—what view it would afford me of my hometown. This photo is of me longing to climb and explore. *Looking back* at this piece brings back a flood of sense memories: the smell of the bouncy grass that leads from the flower garden, the texture of many coats of white paint clinging to the planks of the walls, and, of course, the clanging of the bell.



Janice Koenig Ross

A long-time member of the Fellowship, Janice (1926-2020) was a well-regarded artist specializing in oil portraiture. She was an art professor at Tuskegee University for 23 years as well as a free-lance artist working out of her private studio.

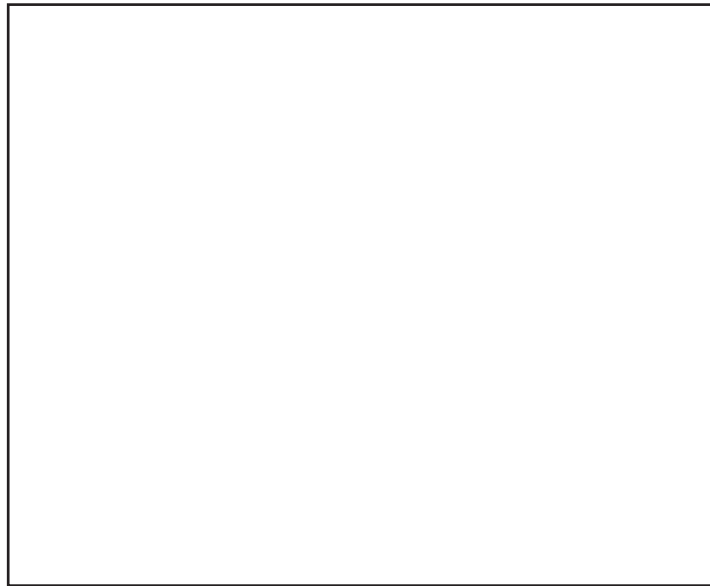
3 **Jennifer, oil painting, 1970**

Carolyn Hunter commissioned this painting when her daughter, Jennifer, was 32 years old. Since Jennifer was moving away, Carolyn wanted Janice to paint a likeness of her daughter.

Gentleperson's Sewing Circle and Fruit-Eating Guild

AUUF Story Quilt, *fabric, mixed media, fiber craft and needlework*

This quilt, consisting of 56 squares created by 27 different makers, represents a number of stories and events in the life of the Fellowship suggested by participants at a town hall meeting. The Gentle Person's Sewing Circle and Fruit-Eating Guild met weekly to work on the squares and pieced the quilt together over a weekend at Chewacla Park. The finished quilt was presented to the Fellowship on April 14, 1996 and typically hangs in the altar area. More information on the quilt is posted at auuf.org under "Our Story Quilt."



Cindy Reinke

Cindy first had a needle and thread put in her hand when she was only two years old. She has never lost her love of sewing. Cindy began quilting in 1994, and, in 2000, joined a fiber arts group and began exploring using fabric as an art medium.

1 **Homage to the Hubble, *hand-dyed fabric, beading***

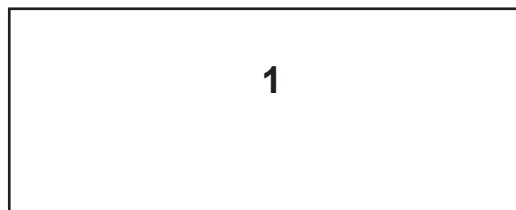
Janice Ross, one of our AUUF artists, was one of the first people to encourage me in my artistic pursuits. She gave me fabric dyes and pieces of fabric that had been hand-dyed during her teaching career. One piece had swoops and circles of bright colors on a splotchy background. I saw in that fabric, years later, the stars and galaxies and all the wonders we have seen in the photos sent back to earth by the Hubble telescope. I inserted hand-dyed pieces to repeat patterns in the fabric and lots of beading and circular pinwheels for an explosion of color.

Terry Rodriguez

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2 **At Pine and Broadway, 2021, *found object assemblage***

This all started with finding a pile of pinecones. The metal contraption is a doorbell ringer, and other elements include a found hat, purchased washers, and dripped enamel paint.



Laura Kloberg

Laura prefers to work with recycled/found items when creating her work. This practice is an extension from when she was putting herself through college on a shoestring budget and learned to use whatever free or discarded materials were available for creating artwork. Her primary focus is photography and assemblage creations, often with fiber elements. She is known to add a bit of whimsy where possible.

Edged, *photograph*

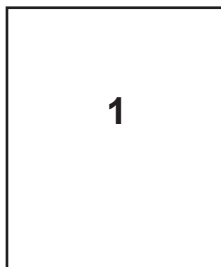
- 1** This piece was created for an alphabet exhibit where each entry participant received a letter of the alphabet to create a piece that reflected that letter. I received the letter “e.” E is for Edged: Sunlight has edged an ear of a friend and the stray hairs, and the pattern about the image is created with the edge of an orange.

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Communication Skills, 2018, *collage, found objects, pastel*

- 2** The copy of a V-mail [for Victory Mail] is from 1944. The iPod came to me when I left my pocketbook on an airplane. The iPod was somehow in the pocketbook when it was returned to me six months later.



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1 **Cycle of Seasons, fiber, mixed media**

This represents my graphic vision of yearly cycles represented by the colors of the seasons and jewelry pins representing seasons. The different fabrics came from each member of Studio 222, a local fiber arts group, for a project where we were each to create a piece with the theme "Season(s)."

Kerry Crowe/Pinkylongfinger

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2 **Clockwork, acrylic, 24" x 24"**

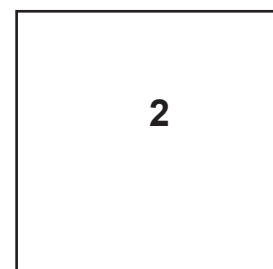
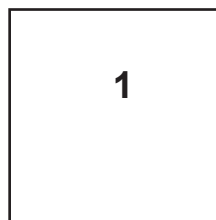
It feels like time is going backwards these days . . .

Alexia Jordan

Alexia and her husband, Gabriel, have recently moved to Auburn and, in the past, visited the Fellowship off and on for twenty or more years after Diana Jordan-Allende first became minister.

3 **St. Fevronia Among the Hellebores, acrylic, 24" x 36"**

In his tale of the Yellow Emperor, Borges describes a battle between two very different worlds on either side of the looking glass; in the end, the Yellow Emperor prevails over the invaders and condemns them to the eternal forced repetition of all they see through the mirror. They no longer live or move by will. In my reading, the creatures trapped behind the glass are humans. In the painting, the automaton sheds her puppet-shell, and that demon of fears and habit who had controlled her mind and actions topples out as her skull swings open. She takes on a new form and begins to cross larger territories. She has hooves for drive, power and passion, and the tail of a fish because Borges prophesied that



the first of the automatons to wake and pass through the mirror would be the fish—but also because of the Legend of Kitezh. That legend has it that in 1237, the Mongol leader Batu Khan was moving through the lands of Russia, conquering everything along the way, until he reached the great palace of the Grand Prince of Vladimir, Georgy II, on the shores of Svetloyar Lake. As they surrounded the surprisingly unprotected town, fountains of water began to spew up around the townspeople clustered at the center, who, as if utterly hypnotized by their prayers, were seemingly oblivious to the hordes. As the water rose, holding the soldiers at bay, St. Fevronia led them in a procession through their town, continuing until they had completely disappeared beneath the water. It is said you can still hear people singing and church bells chiming from under Lake Svetloyar. Particularly pious individuals can view the lights of religious processions rather than their own reflections in the lake. I have painted the mirror and the water as a curtain of hellebores, which, since ancient times has been used as a cure for insanity. Here, it offers a cure for the insanity of this world, the terrible automatism we find ourselves enacting, what we call normal, what we call reality. Let nothing distract us from the world we wish to create; not the fact that we can't (yet) breathe underwater, nor the thunderous rumble of the approaching Mongolian hordes.