

PRESS RELEASE

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Texas Tech University's Landmark Arts Announces 2024-2025 SRO Photo Gallery Exhibition Schedule

LUBBOCK – The SRO Photo Gallery at the Texas Tech School of Art holds an annual open call to select photographic artists who will present solo exhibitions of their work in the upcoming academic year. Six to eight artists are selected by a review team of graduate students and faculty from the Photography area, and Landmark Arts staff. The team looks for portfolios that demonstrate photography in diverse styles, techniques, and aesthetic approaches, while also exploring the ever-changing landscape of contemporary photography. Below is the list of artists selected for the 2024-2025 exhibition schedule.

Distance

Group Exhibition Curated by Sierra Greenslade and Joshua Mokry

August 22 – September 22, 2024

The eight MFA photography students in this group show know the power of the photograph and its ability to bridge a gap of distance. Selected by last's year SRO Photo Gallery Coordinators, MFA Candidates Sierra Greenslade and Joshua Mokry, the exhibition includes works by: Janelle Strouse (Lafayette, Indiana), Jennifer Marion (Beaumont, Texas), Kyle Agnew (Tiffin, Iowa), Natasha Lehner (Durham, North Carolina), Raul Rodriguez (Richland Hills, Texas), Shannon Smith (Fayetteville, Arkansas), Sofia Lenteja (Reedsburg, Wisconsin), and Thomas Callahan (South Bend, Indiana).

Emily Wiethron (Cincinnati, Ohio): *The Death of You and Me*

September 26 – October 27, 2024

[Emily Wiethorn](#) is a practicing artist and educator whose work focuses on the shared experiences between people and how these familial connections and resulting relationships mold and shape us into the people we become. Through their body of work titled *The Death of You and Me*, they explore the enigmatic idea of identity while investigating the space that exists between who we are and who we become when experiencing severe trauma. Through conversations with both peers and friends, the artist looks to understand how these moments of navigating the space between the old identity and the new assist in creating building blocks that help construct and shape our lives from what we thought we knew to be true to what is shown to be true.

Anna Rotty (Albuquerque, New Mexico): *How We Hold the Sun*

October 31 – December 1, 2024

[Anna Rotty](#), a New Mexico based photographer and artist, directs her body of work to address the more ethereal and emotional side of the world that we occupy. Using both natural and constructed landscapes focusing on their interaction with light, her photography

challenges the idea of orientation and place while also exploring the connection between body and landscape. In her body of work titled *How We Hold the Sun*, she investigates bodies of water and how they both represent their own power and being while simultaneously addressing those who try to harness and control their energy. This series was photographed in the Rio Grande that flows through Albuquerque, where she is currently working as an instructor of photography at the University of New Mexico.

Mitch Eckert (Louisville, Kentucky): *Everlasting Remains*

January 16 – February 16, 2025

[Mitch Eckert](#), a photographic artist based in Louisville, Kentucky, uses his photographic practice to challenge our current attitudes about climate change and shed light on the perilous threat it brings to our society and future. By using paper pulp casts of consumer culture plastic containers, along with artificial fruit, he recreates still life tableaux, in the Dutch tradition, to fabricate a modern take on the *memento mori*, or “a reminder of the fragility of life”, into a body of work titled *Everlasting Remains*. Producing monochrome Kallitype prints along with color archival inkjet prints, the project explores the idea of something that will never perish and continue to endure long after we are gone. Through this process, he can forge a silent protest to the dissolution of our planet caused by our complicity in its ongoing debasement.

Dillon Bryant (Fayetteville, South Dakota): *From There to Here and Never Back Again*

February 20 – March 23, 2025

[Dillon Bryant](#) employs his practice to explore family mythologies, constructions of the home, and the charm of the Midwest. By taking archival, found, and self-authored images, he layers and reimagines the images into collages. Then he uses re-photography to flatten the collages to produce the photographs that are displayed. By using this technique, he can create illusions of depth that tie into these inherited realities as he explores his new role of family historian after the passing of relatives. Growing up in the American West and placing roots on either side of the Missouri River, these artworks interpret his complicated feelings of misplacement while simultaneously creating a manufactured reality for the viewer.

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