

Patriot Series, 2004–present

The *Patriot Series* was inspired by my concern over the affairs of the United States government. After 9/11, I witnessed many decisions that, as a citizen of the United States, I did not agree with. I disagreed with the handling of many international incidents, and was truly disappointed in my government's reactions, relations, and results on the global and domestic stage.

The series, in recent years, has broadened to include my response to gun and domestic violence in our culture and the United States.

I believe that visual art and design can play a significant role in creating awareness about political issues. In history, there are many examples of this: Italian frescos in churches and castles; political cartoons for and against American slavery; Mexican Murals; Lewis Hine's and Dorothea Lange's photographs of child labor and poverty, and even some of today's graffiti. Good visual art and design has a message, a concept. And if disseminated well, it can have an impact.

The series remains "open" if more works need to be added. The first piece, *I Pledge Allegiance*, was created in the summer of 2004 and exhibited at the faculty exhibition at the Joseloff Gallery on the campus of the University of Hartford in the fall of 2004. The piece was a reaction to the Iraq war and the nature of security. It questions the concept of allegiance and the system of Homeland Security.

The piece is large, 36" x 48". The shape is rectangular and hangs on the wall with screws through grommet holes. Two pieces of red string are threaded through the print and hang from the middle of each palm. The strings are long and lay on the floor in two separate circular puddles. The flag is displayed with the union down signifying dire distress in instances of extreme danger to life or property.

This piece was re-exhibited in 2013 at the Pump House Gallery in Hartford, CT. It was included in *DADA Hartford*. For this context, I felt it was an appropriate artistic response to the weekly gun violence we endure in our country—without any clear resolution on how to stop it.

The second piece, in the series, is *Uniform of the Day*, a collaboration between writer, Robert Dennis, and myself. We designed a "uniform" (T-shirt) for each of the seven days of the week. From some perspectives, they were all the same. Yet, they were all different. This artwork took two forms. The first was installed at the Joseloff Gallery at the University of Hartford. The exhibition was from January 10th to February 24th, 2006. The second form was a performance each day. Performers, five from around the Northeast, chose a T-shirt to wear based on their personal statement for the day. For the performers, there was no dictate as to which T-shirt to wear; choice was based on the wearer's state of mind and connection to the outside world. Each message was intended to generate comment, or initiate dialogue. Then, at the end of each day, the performers' interactions were posted on the artwork's blog at nancywynn.com.

The piece asked questions about what does a uniform communicate? Sameness? Belonging to a group? Power? Identity? In military speak, "the uniform of the day" is the dictated apparel required of all members of the group for any particular situation.

The gallery installation and the blog were diametrically apposed in their essence. One was physical, the other virtual. One exhibited artifacts, the other reported activity. One required looking, the other reading. These differences, as they unfolded, were enlightening. The use of technology has always interested me and it was exciting to apply it in a new way.

What does it take to be loved? created in 2014, asks questions about images of women, domestic violence, and how women build their lives within these constructions. The work is mixed media and large in scale—22.5" x 44" plus space underneath for hanging thread. It is intended to be hung unframed from nails and grommets.

Can I Breathe Now? [Costs-to-date: \$9,568 and lots of time] \$9,568 (today's price if you want to buy it), created in 2016, is a piece that deals with the cost of health care in the United States. It is made from "ready-mades," or mixed media.