

# southXeast

contemporary art triennial

January 20 - March 11, 2023

FAU  
UNIVERSITY GALLERIES  
Florida Atlantic University





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# southXeast

contemporary art triennial

Nuveen Barwari  
Carlos Betancourt  
Jesse Ryan Brown  
Daphne Burgess  
Scott A. Carter  
Beatriz Chachamovits  
Katelyn Chapman  
Jen Clay  
Patricia L. Cooke  
Yvette L. Cummings  
Tony Dagradi  
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Wesley Harvey  
Jodi Hays  
Maria Lino  
Patrick Moser  
Marc Mitchell  
Hanna Newman  
Yanique Norman  
Herb Parker  
Vesna Pavlović  
Clint Sleeper  
Brittany Watkins  
Matthew Wicks  
Anderson Wrangle  
Melissa Yes

CURATED BY: VÉRONIQUE CÔTÉ





# DIRECTOR'S FORWARD

VÉRONIQUE CÔTÉ

Welcome to the 6th edition of the *southXeast: contemporary art triennial*, a legacy initiated by retired director William (Rod) Faulds in 2005 at Florida Atlantic University. Featuring emerging and established artists from eight southeastern states — Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, South Carolina, and Tennessee — this display of regional talent is created through the team efforts of FAU student-workers and recent graduates. As a professional training ground for future art activists, the University Galleries at FAU proudly promotes a culture of inclusivity and genuine Southern welcome. The 2023 production features an impressive roster of 30 artists, a record number for this annual review, selected through referrals from various regional institutions. Spanning all exhibition spaces, works were installed across campus in the Schmidt Center Gallery, Schmidt Center Gallery Public Space, and Ritter Art Gallery.

I extend my sincere gratitude to the artists, dedicated galleries crew, FAU staff and students who have worked collaboratively to make this powerful exhibition come to fruition.

## Exploded Domesticity and Constructed Nature

A sense of longing for home, reconciliation with an alienating past, and connection with nature permeate this exhibition. The vintage Americana aesthetic brought about by recycled materials and found objects paired with surreal elements of constructed nature form a striking visual of our generation's concerns for ancestral healing and ecological stewardship. Focusing on familial narratives of migration, exploded domestic imagery, and altered nature, each artwork evokes feelings of nostalgia, wishes for sustainability, and a desire for collective healing.

A few recurring themes quickly surfaced among the artists selected for this exhibition, but few more powerfully than the angst brought on by images of feral interiors after a few years of pandemic isolation and generalized social unrest. From Brittany Watkins's exploded living room on an acid trip (*Positive Perception in Peach Veneer*, page 55), a metaphor for the "emotional and political detritus that arise in the wake of our capitalist daydream" to towering totems of childhood memories (*On the Edge: The Hopeful Forest*, page 7) by Carlos Betancourt, repurposed objects and images offer a kitschy appraisal of our culture of consumerism while advocating for a stronger connection to our past. Through the exhibit's playfulness and whimsy, viewers are simultaneously comforted and scared as they reflect on how America catechizes values increasingly dissonant to most of the world.

*Piggy Bankers*  
by Generic  
Art Solutions



Appointed Galleries Director in August 2022, Côté holds an MA in Museum Studies and a Graduate Certificate in Nonprofit Management from Harvard University, an MFA in Photography from the University at Buffalo, and a Bachelor of Interdisciplinary Studies from the University of Quebec in Chicoutimi. As an interdisciplinary scholar, French-Canadian immigrant, and Métisse, her multifaceted academic and mixed cultural backgrounds compel her to seek multidisciplinary artistic expression and educational approaches. Her curatorial vision blurs

disciplinary definitions by seeking a collaborative dialogue between Humanities, Natural Sciences, History, and Art through a practice called visual anthropology.

*In The Kitchen Cathedral: A Black Girl Testifies*, page 11 (Daphne Burgess) and *Picnic Walk*, page 39 (Maria Lino), a distant home's remembrance yields pride and melancholy. The artists of southXeast celebrate their multicultural past, commemorate their ancestors, and heal from daunting trauma through creative memorialization. Finally, the exhibition explores the human scar in our natural landscape with eerie woodland creatures (Herb Parker, Linda Hall), monsters (Jen Clay, Patrick Moser), and ghostly flora (Beatriz Chachamovits). It is perhaps the final reminder that the boundaries between domestication and the natural world are chimeras.

Through an almost manic impulse for collecting, assembling, or constructing, the southXeast: contemporary art triennial artists yearn to heal from a traumatic past, connect with deeper values, and honor their elders while building a more hopeful future. They seek a return to nature, and care for the land. They seek to find new ways to join forces and exist together. They create totems of contemporary existence, asking an atemporal question: Am I alone? Is it just me?



*HOUSE of Prey*  
by Herb Parker









34°59' N to 36°41' N, 81°39' W to 90°19' W

TENNESSEE

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# NUVEEN BARWARI

## TENNESSEE

Nuveen Barwari is a Kurdish-American artist, born in Nashville, Tennessee and raised in Duhok, Kurdistan Region. She holds a Bachelor of Science in Studio Art from Tennessee State University (2019) and a Master's in Fine Arts from the University of Tennessee, Knoxville (2022). Barwari's work has been featured in numerous national and international publications, including the Nashville Scene, New American Painting, Yahoo Nachrichten Deutschland, Gazete Duvar, and Botan Times. She has exhibited her work in galleries including Sugar Gallery (2019) in Fayetteville, Arkansas, Zg Gallery (2020) in Chicago, NGBK Gallery in Berlin, Germany (2021), Duhok Gallery (2021) in Duhok, Kurdistan Region, Ortega y Gasset Projects in Brooklyn, NY (2022) and Vanderbilt Fine Arts Gallery (2023). Barwari is currently represented by The Red Arrow Gallery in Nashville, Tennessee and currently resides in New York.

Nuveen Barwari's expansive studio practice involves gathering and repurposing artifacts from her community such as worn Kurdish clothes, fabric, and used rugs to investigate the multiplicity of materials, their inherited history, and cultural meanings. In her work, textiles are used as a tool of resistance, embodying the fluidity and adaptability of language. Barwari explores the shapes and symbols that emerge from the intersection of clashing cultures, languages, and materials. Through a combination of collage, painting, textiles, and installation, Barwari investigates the intricacies of assimilation, material culture, and the contradictions of diasporic identities. Her work seeks to unravel cultural symbols, redraw borders, and reimagine the space between the homeland and the host land.



Images: (this page) *Made for the kitchen*, Latex paint, denim, velvet, oil pastel, bleach, 2021

(next page) *red under dress*, found Kurdish dress, thread, velvet, 2022











FLORIDA 24° 27' N to 31° 00' N, 80° 02' W to 87° 38' W

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## CARLOS BETANCOURT

### FLORIDA

Carlos Betancourt (born San Juan, Puerto Rico 1966) is an American artist, generally described as a multi-disciplinary artist. His artworks explore issues of memory, and his own experiences, while also dwelling in issues of nature, the environment and matters of beauty, identity and communication. By means of re-examination, he recycles and reinterprets the past by delivering it in a fresh and new relevant context. Influenced by personal memories, he believes that art can be informed by one's own experiences, not necessarily the other way around.

Mr. Betancourt's artwork is part of public collections such as the Smithsonian' National Portrait Gallery in Washington, D.C., the Metropolitan Museum of Art in New York, NSU Art Museum Fort Lauderdale, San Antonio Museum of Art, Texas, New Orleans Museum of Art, Louisiana, Palm Springs Arts Museum, California, Bass Museum of Art, Florida, PAMM Perez Art Museum, Florida, Museo de Arte Ponce, Puerto Rico. His work is exhibited in various galleries as well as art fairs such as Art Basel and Arco. He is the recipient of numerous awards and grants, including the Florida Department of State Millennium Cultural Recognition Award, a National Endowment for the Arts Grant, Bas-Fisher Invitational Grant, the Florida Prize on Contemporary Art People Choice Award, and the Miami Beach Arts Council Grant. He has worked as a curator, furniture designer and has collaborated in architectural and site-specific private and public commissions with architect Alberto Latorre.

Images: (this page) *On the Edge: The Hopeful Forest*, collected and repurposed objects, paint, 2019-2020

(next page) *On the Edge: The Hopeful Forest* on display











GEORGIA 30.356 to 34.985° N, 80.840 to 85.605° W

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## JESSE RYAN BROWN

### GEORGIA

Jesse Ryan Brown was born in College Park, Georgia. He received a BFA (2004) in Photographic Imaging from The Art Institute of Atlanta and an MFA (2020) in Studio Art from The Maine College of Art & Design in Portland, Maine. Currently, he is an Assistant Professor of Art at Delta State University in Cleveland, Mississippi.

"I'm drawn to quiet. In both form and content, often seeking out films and literature mirroring that stillness. Inclined toward visual brevity and a suspension in time, the slower pacing reveals slight differences within the world. The stylistic elements I consume inform the way I look at and interpret the world around me, lending attention to the nuanced details that reside deep within the complexities that make us human. My work confronts the relationship to the familiar as an embodied experience. The recognition of affordance structures and the inherent trace they contain plays a role in understanding our domestic scene. The once secure nature of the familiar has now become the disorientation of my adult life. While exploring the interplay between place, memory, and narrative, my photographic approach, deriving from traditional documentary methodologies, examines the nuances within American domesticity. Photographing these traces and placing them together, often rearranging them, attempts to create consistency out of the obscure nature of the visible world. Being drawn to its inherent banality, I'm attempting to simplify the domestic landscape revealing the complexities that are often ineffable."



Images: (this page) *5 of clubs*, Archival Pigment Print, 2021

(next page) *Pink Cat*, Archival Pigment Print, 2021; *Green Couch*, Archival Pigment Print, 2019











ALABAMA 30°11' N to 35° N, 84°53' W to 88°28' W •

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## DAPHNE BURGESS

### ALABAMA

Daphne Burgess is an African American artist from Sacramento, CA. She has exhibited in galleries and museums including the Sojourner Truth African Heritage Museum, Sacramento State University, Brickhouse Art Gallery, Crocker Art Museum, and the African American Museum and Library in Oakland, CA. Burgess moved to Alabama in 2019 and opened a gallery and studio, Gallery 157 in 2020. The goal of the space is to increase access to art and art experiences in rural areas. She continues to explore her own art practice focused on themes of the Black family, religion, and personal experiences through painting, mixed media, and installations.

"This collection is part of my story that I want to share as an artist and as a grown-up Black girl who remembers the kitchen as a holy place. It is where daily rituals of cooking, mending, and hot combing are rites of passage that occur when you are old enough to cook by yourself or to sit in the "kitchen salon" and smell your hair burning for the first time. This collection is about the connection between those elements and the impact they have had on my personal growth. My most vivid recollections from childhood visits to Alabama include family gatherings around food, getting my hair straightened, and going to church. I allowed the objects and images included in this exhibit-hair and kitchen tools, handwritten recipes, fabric, and other found treasures-to help guide the narrative. In this, I hope to inspire others to find a piece of themselves."



Images: (this page) *Colored Congregation*, Kitchen tool installation, 2021

(next page) *Kitchen Cathedral Fan Club*, acrylic paint on wood, 2022; *Nappy Kitchen*, Mixed Media installation, 2022











34°59' N to 36°41' N, 81°39' W to 90°19' W

TENNESSEE

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## SCOTT A. CARTER

### TENNESSEE

Scott Carter (b. 1984, United States) is a Memphis based artist. Scott's work is influenced by the experience of living amongst mass produced materials, spaces and objects that are inherent in contemporary architecture and design. His work manifests as immersive installations and interactive objects that facilitate subtle shifts in value and attempt to redefine utility in relation to everyday experiences. His practice parallels contemporary discourse in art, design, architecture, and sound.

Scott received his MFA in Sculpture from the School of the Art Institute of Chicago in 2011 where he was the first recipient of the Eldon Danhausen Fellowship for Sculpture. He has participated in residencies at the Bemis Center for Contemporary Arts (Omaha, NE), Crosstown Arts (Memphis, TN), Kohler Arts/Industry Program in Pottery (Kohler, WI), Vermont Studio Center (Johnson, VT) and the Ox Bow School of Art (Saugatuck, MI). In addition, he is a recipient of the Tri-Star Arts - Current Art Fund Grant (2021), Efroymson Contemporary Arts Fellowship (2013) and the first place recipient of the Beers Contemporary Emerging Artist Award in Sculpture (2013). Scott is also included in the publication, 100 Sculptors of Tomorrow, Authored by Kurt Beers and published by Thames and Hudson.



Images: (both pages) *Relayer*, guitar cables, fluorescent lights, rigging cable, duratex coating, mdf, 2019











24° 27' N to 31° 00' N, 80° 02' W to 87° 38' W

FLORIDA

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# BEATRIZ CHACHAMOVITZ

FLORIDA

Beatriz Chachamovits is an environmental artist and educator from São Paulo, Brazil living and working in Miami, Florida.

Her work renders tangible the decline of the coral reef ecosystems, and the role played by humans in it. Her intention is to share the majestic beauty of at-risk marine ecologies as well as the appalling rate of their destruction. She works with monochromatic ceramic sculptures and drawings to highlight the unique shape, form and texture that exists in the underwater world. She is currently a resident artist at The Bakehouse Art Complex in Wynwood, Miami.

“As an environmental artist, my work deals with the decline of the coral reef ecosystems. I invite the public to discover a complex biological network, where the concept of ecosystem is materialized through organization, symmetry and repetition. Like the reef itself, my work uses a number of underlying structures – interdependence, diversity and scale – to organize collective empathy. My main interest is to study these phenomena to create dry dives, a way of showing a veiled ecosystem internal to our planet that most people don’t have access to. I am especially interested in endangered species and how to translate scientific based studies into visual arts. My aim is that once people are back in the natural world, they’ll be more cognizant of how their behavior might be harmful to the environment and inspire action to care for the oceans and coral reefs, and consequentially, the whole planet.”



Images: (both pages) *Into the Great Dying: Waters We Share*, ceramic, sand, 2022











32°2' N to 35°13' N, 78°32' W to 83°21' W  
SOUTH CAROLINA

## KATELYN CHAPMAN

### SOUTH CAROLINA

Katelyn Chapman received an MFA in Painting and Drawing from the University of Georgia in 2018 and a BFA with an emphasis in Drawing from Clemson University in 2014. Her work explores episodes of working-class life in America's rural South through the lens of her own family and friends in the Midlands of South Carolina. It serves as an index of her upbringing through references of backroad dispositions in conjunction with symbols of faith and Christian iconography. By painting these accounts, she celebrates, honors, and shows reverence towards the customs and traditions of the rural working-class South.

Relying on rich history, storytelling, and the ephemeral quality of change that span past, present, and future tenses; Chapman primarily focuses on the function of the still life in rural spaces—both wild and domestic—as practical makeshifts and collections. The work often toys with paradox and humor to buttress these themes through depictions of off-the-grid habits as they relate solely to living off the land. These ideas are crucial to building messages that point dually towards the literal and figurative challenges and undertakings in the Bible Belt region. Chapman's work has been exhibited and published both locally and nationally. She is a two-time Elizabeth Greenshields Foundation Grantee (2019 & 2021) and has been awarded residency fellowships to attend Vermont Studio Center (2019), The Hambidge Center (2021), and Chateau Orquevaux in France (2022). Chapman currently lives and works in Charleston, SC where she teaches full-time as Professor of Allied Arts at The American College of the Building Arts.



Images: (this page) *Late July* on display

(next page) *Dirt Rich*, oil on canvas, 2018











FLORIDA 24° 27' N to 31° 00' N, 80° 02' W to 87° 38' W

## JEN CLAY

### FLORIDA

Jen Clay creates elaborately sewn textiles of ambiguous non-human figures which speak to the audience through audio or sewn messages to make fear, anxiety, and uncertainty approachable.

These works are essentially doomsday creatures representing layers of fear of literal extinction and extinction of self due to anxiety and depression. Lush textures use the softness of quilted textiles, sewn wearables, and rugs to convey an intuitive, comforting feeling. This work is an attempt to soothe the uncomfortable and allow ambiguity to be approachable. These forms are influenced by depictions of otherness, from H.P. Lovecraft's fictional tales of Cthulhu and ghost and alien abduction stories to actual reports of hallucinatory experiences.

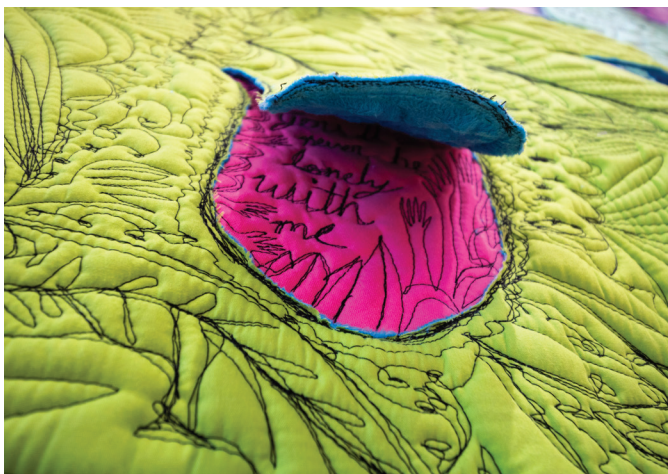
Clay earned a BFA in Sculpture from UNCC Charlotte and an MFA in Sculpture from UFL with a minor in applied behavior analysis and costume design.

She has created performances for institutions including Girls' Club Collection, ICA Miami, and Norton Museum of Art. Recent projects include "Welcome to Me & You," a large site-specific installation at Young At Art Museum, Davie, FL. Clay was awarded the 2019 South Florida Cultural Consortium fellowship for her wearable works. A short segment on her practice, "Jen Clay: The Texture of Anxiety," won a 2020 regional Emmy through South Florida PBS. Clay most recently was an artist-in-residence at Oolite Arts in Miami, South Beach 2020-2022.



Images: (this page) Detail shots of *You'll Never Be Lonely With Me* (2022) and *This World Doesn't Belong To You* (2022). All works are quilted textile, cotton and minky fabric

(next page) Installation shots of Clay's various works.











FLORIDA 24° 27' N to 31° 00' N, 80° 02' W to 87° 38' W

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## PATRICIA L. COOKE

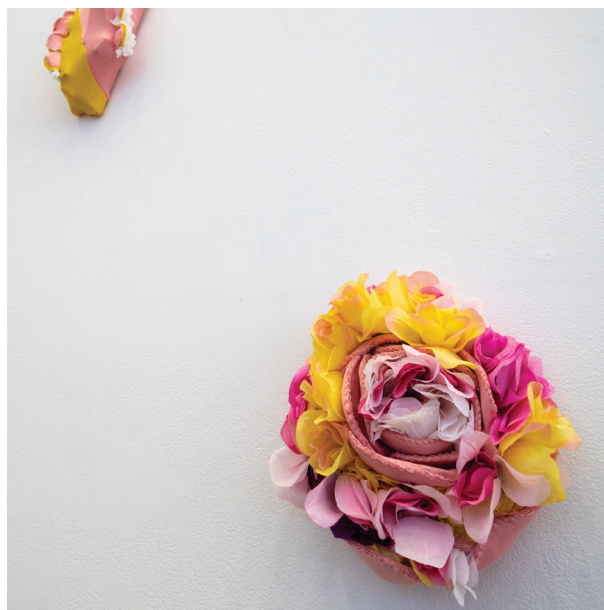
### FLORIDA

Patricia L. Cooke was born and raised in Greensboro, North Carolina. She earned her BFA in 2011 from Appalachian State University in Boone, North Carolina. In 2015, Cooke was awarded a Graduate Teaching Assistant Scholarship from the University of Miami in Coral Gables, Florida where she earned her MFA in Sculpture in 2018. Cooke currently holds the position of Lecturer in Sculpture at the University of Miami. Cooke lives and works in North Miami Beach, Florida.

"As a child my home was filled with antique furniture. As I've grown into adulthood, the fantasy looks different than I imagined, but I have nostalgia for those feelings and objects. In my current body of work, *Hollow*, I have created stand-ins for the pieces I once dreamt of, building the fantasy within my practice. In making this body of work, I contemplate the concept of home, what it means, and how gendered stereotypes come into play in creating home. The objects hold little inherent structure. This necessity engages the work with inherent elements of a space's interior architecture, further exploring the idea of dwelling. The actual fabrication of the work comes through meticulously machine- and hand-stitching the pieces; repetitive and tedious practices associated with women's work. The pink neoprene fabric employed in this work evokes certain skin tones, inviting viewers to question how the body relates to furniture. The breadth of my work is tied together via investigation of feminine-gendered materials, colors, shapes, textures, processes, and imagery."



Images: (both pages) *Hollow*, Laser-cut Neoprene fabric, polyester boning, thread, ribbon, clock parts, 2022-2023











32°2' N to 35°13' N, 78°32' W to 83°21' W  
SOUTH CAROLINA

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## YVETTE L. CUMMINGS

### SOUTH CAROLINA

Cummings received her BFA from Kendall College of Art and Design in 2000 and completed her Master of Fine Arts degree at the University of Cincinnati's School of Design, Art, Architecture, and Planning in 2003. Cummings is currently Assistant Professor of Visual Arts in Painting/Drawing at Coastal Carolina University in Conway, South Carolina.

"The body of a girl is sexualized, objectified and consumed before she is even aware of what sex is. Beginning in childhood, her physical appearance is being regulated, controlled and told what is acceptable. Beauty is seen as trouble, but girls are expected to be beautiful. I am interested in the way female bodies are not autonomous; whether the victim of sexual assault or the governments constant regulation, ownership of my body is not my own. I want to exert power back to the body, regardless of gesture or appearance.

I explore the complicated path of youth, beauty and femininity as expressed through the viewpoint of a sexual abuse survivor. The narratives present the delayed, uncontrolled and repetitive nature of a survivors' response to trauma. The figures challenge our voyeuristic participation with the unease of their gestures and direct gaze. The compositions are purposeful in the postures of the girls; they are representing their age, but as viewers, we bring our adult experiences to innocent play and scrutinize adolescence and beauty. The figures are pushed to the foreground providing no visual space for the viewer to escape to and therefore forcing participation in the internal and physical display of the work."



Images: (this page) *The Yellow Chair* and *Burden* on display; *Secret of Imitating*, mixed media, 2022

(next page) *The Yellow Chair*, oil on canvas, 2022











28° 56' N to 33° 01' N, 88° 49' W to 94° 03' W  
LOUISIANA

## TONY DAGRADI

### LOUISIANA

Tony Dagradi is an internationally recognized jazz performer, artist, composer, author and educator. For over four decades he has made his home in New Orleans, performing on tenor and soprano saxophone with many of the Crescent City's celebrated artists. His work with altered books offers a wide array of imagery in terms of both subject matter and stylistic process. The results of his methods allow the contents and imagery of long outdated material to be viewed in a manner that is both exciting and thought provoking. Dagradi recently retired to devote himself more fully to his personal development as an artist, performer and composer.

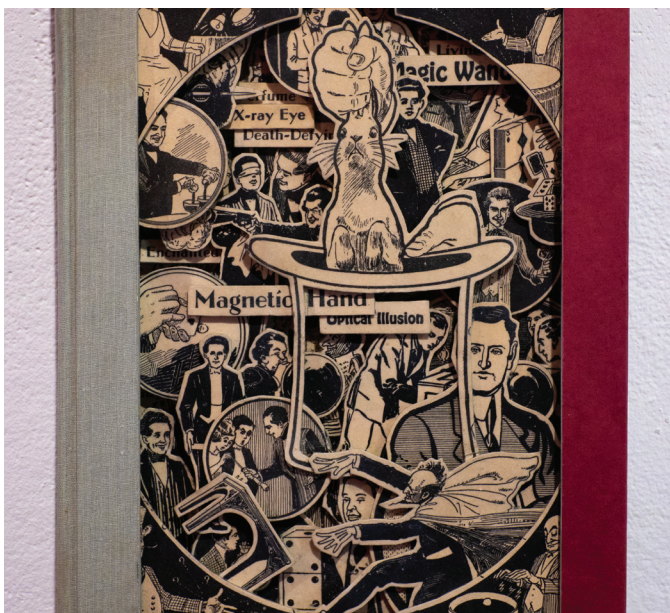
"My lifetime experiences as a composer and performer directly inform my work as a visual artist. Music, for me, has always had a visual component, with the diverse elements of music suggesting colors, shapes and textures. Conversely, the juxtaposition of abstract shapes which come together as I work on a book, is very much how I perceive the interplay of melody, harmony and rhythm.

It is important to note that every piece that I have ever done to this date, regardless of size or style, employs visual elements and text from only one book at a time. Ultimately, by altering and reorganizing content that is often long out of date, I hope to provide a perspective on the transitory nature of what earlier generations understood to be factual, and offer insight into the way ever evolving media has shaped contemporary perspectives."



Images: (this page left to right) *Do You Believe in Magic*, hardcover books, acrylic varnish, 2022; *Historia #2 - Napoleon*, hardcover books, acrylic varnish, 2022

(next page) *Woman In A Striped Dress*, hardcover books, acrylic varnish, wood, 2022; *Inside Out*, hardcover books, acrylic varnish, wood, 2022.







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32°2' N to 35°13' N, 78°32' W to 83°21' W  
SOUTH CAROLINA

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## RACHEL DE CUBA

### SOUTH CAROLINA

Rachel de Cuba is an interdisciplinary artist raised in Sebastian, FL. She received her BFA in Studio Art at Flagler College in 2013 and her MFA in Digital Art at Indiana University in 2019.

The work she creates looks at structures' interwoven role in politics and citizenship in the Americas. Focusing on familial narratives of migration the works within her practice build upon the blended experiences as a child of immigrants. Digitally manipulated materials look to surrealist approaches of storytelling, while the physical materials explore the abstractions of narratives within a family heritage. In 2019 de Cuba was invited to create new media artworks for the New Orleans Film Festival with support from the Andy Warhol Foundation. de Cuba's work have been shown nationwide and have been selected in regional exhibitions including 701 Center for Contemporary Art's 2021 South Carolina Biennial in Columbia, South Carolina. Her mixed media work has also been selected for publication in New American Paintings Southern 2022 Edition. Her current studio practice marries craft and digital media to produce experiences in which viewers can engage in a series of challenging questions while sitting in a tender space of vulnerability. Rachel de Cuba is currently Assistant Professor of Art at Clemson University, and lives with her family in South Carolina.



Images: (both pages) *Planta Di Man*, Found textiles, digitally printed cotton, thread, 2022











28° 56' N to 33° 01' N, 88° 49' W to 94° 03' W

LOUISIANA

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## GENERIC ART SOLUTIONS

### LOUISIANA

Tony Campbell and Matt Vis are Generic Art Solutions (G.A.S.). Campbell received his MA RCA from The Royal College of Art in London, while Vis earned an MFA at the University of New Orleans. They joined creative forces in NYC in 2000 in order to further develop their multimedia collaborative practices including video and public performance. In 2010 G.A.S. exhibited their solo expo “Déjà Vu All Over Again” at the New Orleans Museum of Art. In 2014, Generic Art Solutions was invited to the Rauschenberg Residency, and their work is included in the Residency's collection.

There is a long-standing tradition of minting one's likeness onto the currency of one's civilization; it establishes national leadership and serves as a daily reminder of who is really in control. Generic Art Solutions' “Piggy Bankers” 2021, is a pair of cast ceramic piggy banks (complete with gold coins), all bearing the likenesses of the artists. By assuming the position of the empowered elite in an essentially fragile medium, they make their case that the American Dream is not a simple promise of fair play where hard work guarantees financial freedom, but rather most of us will remain at the mercy of an impermeable system designed to feed the powerful elite first. The question is; can we create a system where we can trust the currency, trust the system and trust that these capitalist pigs will not consume us all too?



Images: (both pages) *Piggy Banker*, slip cast ceramic and gold glaze, 2021











FLORIDA 24° 27' N to 31° 00' N, 80° 02' W to 87° 38' W

## LINDA HALL

### FLORIDA

Linda Hall is a mixed media artist from Tallahassee Florida. Her work is often soft sculpture that is comprised of repurposed textiles, paper mache and found materials. She holds an MFA from the University of North Carolina at Chapel Hill. She also creates public projects such as concerts, plays, processions and parades. She currently makes her home in Tallahassee, Florida, where she maintains a studio in the historic Smoky Hollow section of town.

"Rebirth and death happen simultaneously at every moment. I explore this duality in this installation called "It Happens All at Once" by juxtaposing the fecund aspect of fauna and the empty animal forms.

An interrelation is created that speaks to the deep interconnectedness of life in the age of catastrophe in the natural world. The bear in the installation is an invitation to a sacrament not unlike ancient rituals where a human assumes the spirit of the animal by wearing its skin. The viewer is invited to contemplate wild space by theoretically entering the animal body and inhabiting its spirit, its power and its plight.

The evidence that these pieces are made by hand is important to the work. The animal forms function as "containers for spirit". The bear is made from scraps such as used clothing I wore in the studio, materials like beads and paint serve as decoration and as a covering for scars and past history."



Images: (both pages) *It Happens All At Once*, Installation, 2023







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24° 27' N to 31° 00' N, 80° 02' W to 87° 38' W\*

FLORIDA

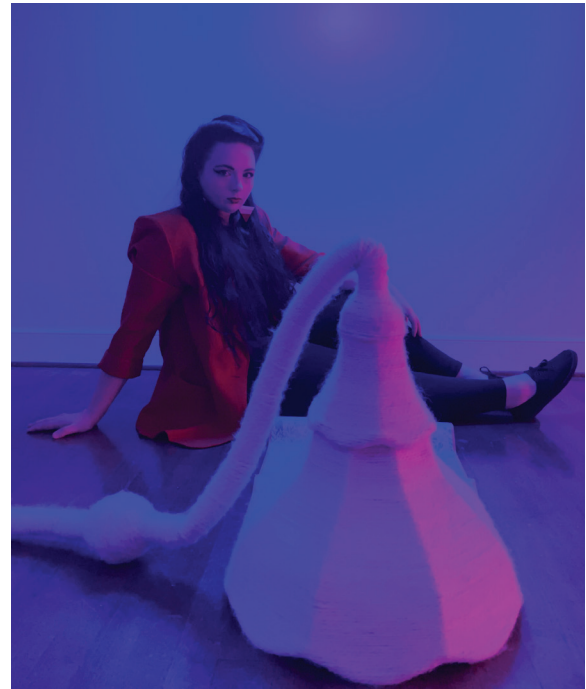
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## TENEE' HART

FLORIDA

Tenee' Hart is an 'unconventional' fiber sculpture artist pursuing themes of feminism that delve into topics of beauty, anatomy, and the inequality of women. Wrapped fibers, gushing forms, and the manipulation of the 'everyday' are crucial components within Hart's works. Hart hails from Virginia, where she received her BA from the University of Mary Washington in 2011. Later, Hart earned her MFA from Florida State University, where she has been teaching since the completion of her degree in 2015. Beyond her role as an educator, Hart is the sole Graduate Advisor + Coordinator for the Department of Art at FSU.

"Sitting at my grandmother's feet, the thunderous roar of the sewing machine would cease with a sudden clank of the lever falling into place, the sound of an unraveling spool, led to the severing of this single tie. Excess would be snipped away, and with each pass of the metal edges, the pile would grow larger. I was lured to these remnants sinking into the carpeted floor, their frayed edges and abstract bodies. Making something out of this rubble was my mission, knotting ragged ends together and wrapping the whole bouquet of mishmash with what felt like, miles of unwanted thread. When considering their inherent properties and limitations, I tend to negate the objects' use in favor of its conceptual and aesthetic capacities. Through delicate and sometimes aggressive material manipulation, viewers are challenged to question the traditional connotation of such 'everyday' materials."



Images: (this page) *Bosom Booster III*, mixed media, 2018-2021

(next page, clockwise from top left) *Uguisu*, mixed media, 2018-2021; *Six II*, mixed media, 2014-2021; *Labrets II*, mixed media, 2013-2021; Detail shot of *Six II*











GEORGIA 30.356 to 34.985° N, 80.840 to 85.605° W

## WESLEY HARVEY

GEORGIA

Wesley Harvey is originally from Van Buren, Indiana, “the popcorn capital of the world.” He received his BFA in Ceramics in 2002 from Indiana University in Bloomington, Indiana and then received his MFA in Ceramics in 2007 from Texas Tech University in Lubbock, Texas. Wesley has exhibited his artwork both nationally and internationally and is also a curator. He currently lives and works in Atlanta, Georgia and is a Senior Lecturer in Ceramics and Graduate Director at the Ernest G. Welch School of Art & Design at Georgia State University.

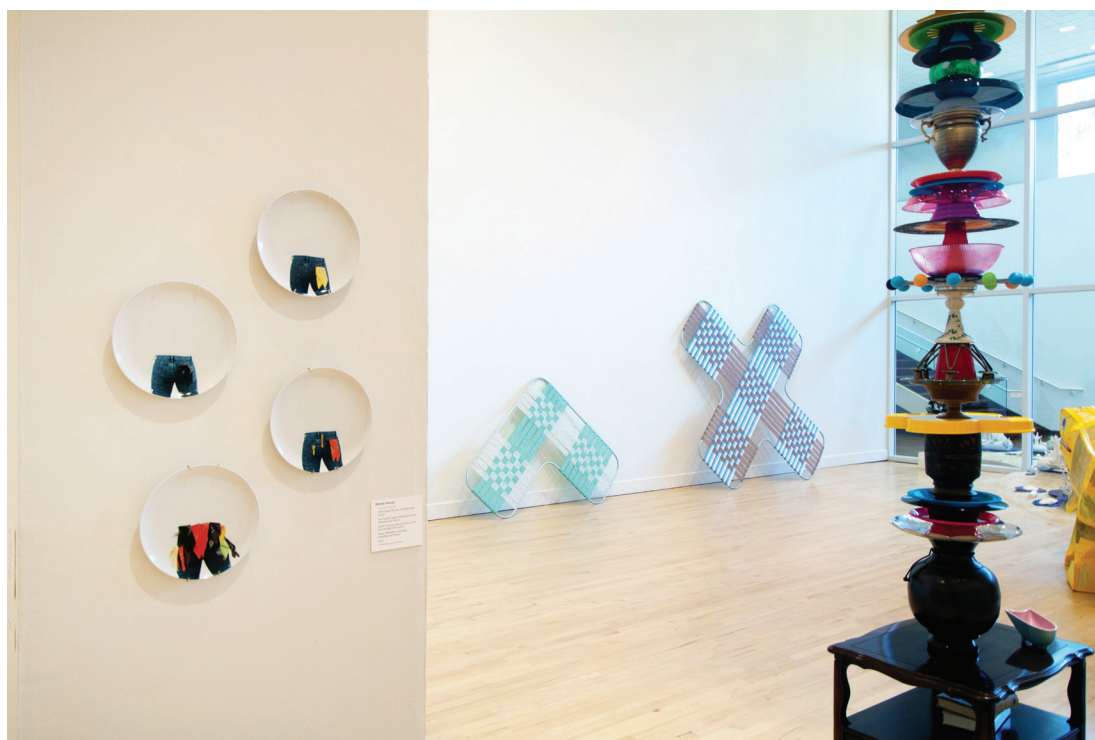
“My current body of artwork examines different facets of gay male sexuality and homoeroticism through the lens of queer theory using appropriation of imagery and objects. I want to address and question what it means to be gay, queer, and cisgender not only for my own sexuality, but for those around me too, both stranger and acquaintance.

I want to examine not only the normative behavior but also the deviant lifestyle, past and present, that often gets neglected and chastised. Recently, I have put myself aside as the starting point and have begun looking at other encounters and relationships in a voyeuristic way, using personal ads posted on dating/sex websites, mobile dating/sex applications, and even chat rooms. In this online and instant realm, I can find both the normative and the deviant behaviors that interest me to create the narratives that often begin as works on paper and transition to ceramics, ranging from functional artwork to vessels and sculpture.”



Images: (this page) *Handkerchief Series* on display

(next page, clockwise from top left) *Fist Fuckee/Target Practice*, porcelain, glaze, gold luster decals, 2021; *Heavy SM Bottom*, porcelain, glaze, gold luster decals 2021; *Up for Anything/Sexual Deviant*, porcelain, glaze, gold luster decals, 2021; *PISS Freak*, porcelain, glaze, gold luster decals, 2021











GEORGIA 30.356 to 34.985° N, 80.840 to 85.605° W

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## JODI HAYS

### GEORGIA

Jodi Hays (b. 1976, Arkansas, United States) is a painter who exhibits widely across the United States. She was Curator at Tennessee State University and has taught at University of Massachusetts, Belmont University, Watkins College of Art, among others. Her paintings can be found in many public and corporate collections including the Birmingham Museum of Art, J Crew Group (New York), Nashville International Airport, National Parks of America, and Tennessee State Museum. Her recent shows include a solo at Night Gallery (July 2022, Los Angeles), a two person at Susan Inglett Gallery (January 2023 with Michi Meko, New York, Chelsea), and two person at Devening Projects Chicago.

"I come from gardeners, teachers, believers, sinners, moon-lighting loggers, makers, milliners, cooks, healers, pharmacists, and grocers. I come from the American South, a place where the kitchen and pharmacy are the same room. In many ways, I see my work as that same room—an expansive space for building and coming together. Landscape and the material vocabulary of the American South influence my abstraction. Part of the strength of my assemblage paintings is the visual connection to rural vernacular. It feels like where I am from: the deep rural. I collage and connect paper, fabrics, and cardboard, continuing the conversation on southern work related to the narrative of craft (however abstract) and quilt piecing. The wood and aluminum strainers literally support the flat collages, transforming them into objects that elucidate a conversation on domestic labor."



Images: (both pages) *Fan*, fabric, spray, enamel, dye, paper, collage, 2020







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FLORIDA 24° 27' N to 31° 00' N, 80° 02' W to 87° 38' W

## MARIA LINO

### FLORIDA

Maria Lino was born in Havana, Cuba. She lives and works in Miami, Florida. She received a Master of Fine Arts degree from Florida International University (2008), and a Bachelor of Science in Studio Art from New York University (1974). Maria is a multidisciplinary visual artist who employs drawing, printmaking, text, video, dance and textiles to create individual and group portraits of those who are often overlooked, women, children, people with disabilities, migrants and immigrants. Maria's work is included in "Centerpoint Now" (2020), a publication of the World Council of Peoples for the United Nations (WCPUN). Maria is a Fulbright U.S. Scholar and a twice-recipient of the Oscar B. Cintas Fellowship.

"Picnic Walk" is from Walking the Earth, an ongoing multidisciplinary series on human migration. It focuses on the movement of people in search of new homes in unknown surroundings and among those of different social and cultural backgrounds. In "Picnic Walk," the newcomers represented by silkscreened line drawings, "walk" and rest in an idyllic environment with the promise/hope of a future shelter, of protection, of warmth, further emphasized by artist-sewn repurposed and scrap fabric. "Picnic Walk" reminds viewers of their own vulnerability, or that of their ancestors' journeys, asserting that human migration is a continuum. We all walk on others' footsteps.



Images: (this page) *Beledi*, Bronze with acrylic paint, raw wool, found blown glass, 2004  
Natural Growth, Bronze, 2008

(next page) *Picnic Walk*, Sewn fabric and silkscreen on repurposed upholstery fabric, 2020











FLORIDA 24° 27' N to 31° 00' N, 80° 02' W to 87° 38' W

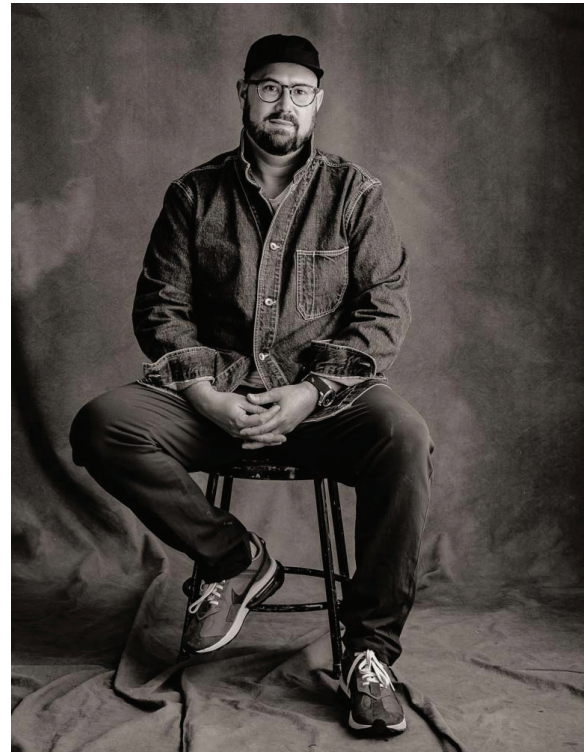
38

## MARC MITCHELL

### FLORIDA

Marc Mitchell holds a M.F.A from Boston University. His work has been included in exhibitions at the Schneider Museum of Art, Southern Oregon University; University of Wisconsin, Madison; University of Alabama, Tuscaloosa; Redux Contemporary, Charleston, SC; TOPS Gallery, Memphis, TN; GRIN Gallery, Providence, RI; Laconia Gallery, Boston, MA; and others. Mitchell has been featured in publications such as the Boston Globe, Burnaway, and Number Inc; and was selected for New American Paintings in 2014, 2017, 2018, and 2020. Mitchell has been an Artist-in-Residence at the Banff Center for Arts & Creativity, Vermont Studio Center, Hambidge Center for the Arts, Jentel Foundation, and Tides Institute/ StudioWorks. In 2021, Mitchell was a Fellow at The American Academy in Rome.

"I am influenced by many things—1980's guitars, VHS tapes, World War I battleships, sunrise/sunset gradients, moiré patterns, and more. Over the past 3 years, 'notions of cycle' have played an increased role in the development of my paintings; and I'm interested in how the avant-garde succeeds and fails within popular culture. Currently, I'm interested in how the landscape has been depicted throughout American culture. Whether it's Thomas Cole and Albert Bierstadt of the Hudson River School, Georgia O'Keeffe's monumental work at the Art Institute of Chicago, or an Instagram post of a sunset—each conveys a romanticized view of our world. The most recent paintings are an amalgamation of experiences that I've had within the American landscape; with each painting flowing freely between representation and abstraction."



Images: (this page) *Lower Piney Creek* and *Lost in the Night* on display

(next page, top to bottom) *Lost in the Night*, Acrylic and silkscreen on custom shaped panels, 2018; *Lower Piney Creek*, Acrylic and silkscreen on custom shaped panels, 2022











FLORIDA 24° 27' N to 31° 00' N, 80° 02' W to 87° 38' W\*

## PATRICK MOSER

FLORIDA

Patrick Moser is a dedicated teaching artist and Kenan Distinguished Professor of Art at Flagler College in St. Augustine, FL. Professor Moser is an interdisciplinary artist working in video performance, printmaking, drawing and sculpture. He exhibits work nationally and internationally while also teaching a range of studio courses including, Video Art, Printmaking, Drawing, Painting and BFA Senior Exhibition Portfolio.

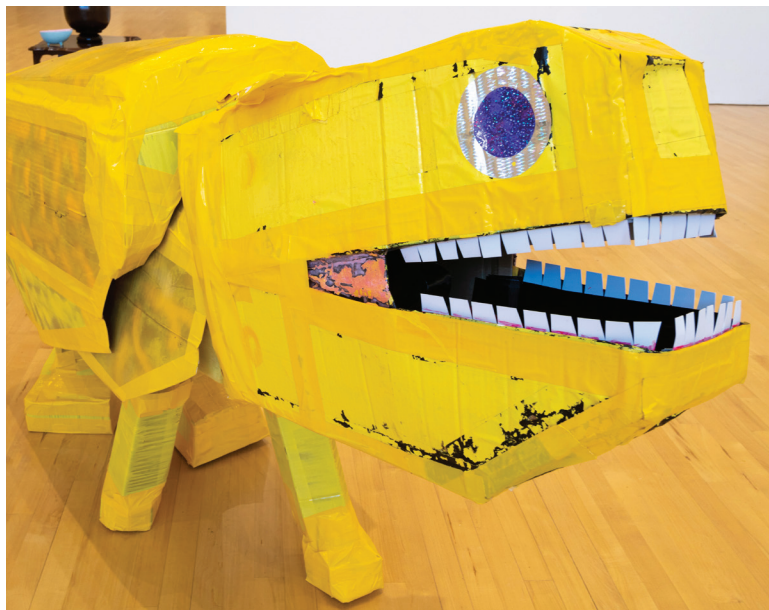
"When I was a child, seven or eight years old, a family friend took me fishing, handed me the rod to pull in a monster catfish. I struggled to get it to shore in alternating fits of excitement and exhaustion. To my horror and amazement this person removed a knife from his belt and cleaned the catfish right before my eyes, making me an accessory to the act in real time. He pointed to a large mass in the guts, identified it as the stomach and deftly sliced it open to reveal a fully formed bluegill inside. I watched stunned as he proceeded to gut the bluegill as well, delicately removing a partially digested minnow from its stomach in turn.

There is something here about violence, the illusion of edges, the truth of interconnectedness and suffering, the mystery of beginnings and endings, how water holds everything, even the power of authoritarians, how we all perform all the time, as we love, consume and wait to be consumed. For me, intentional play and absurdity are the only honest paths forward for making work, for human solidarity."



Images: (this page) Moser's sculptures which accompany the video installations.

(next page) *The Dressing*, video installation, 2019











GEORGIA 30.356 to 34.985° N, 80.840 to 85.605° W

## HANNAH NEWMAN

GEORGIA

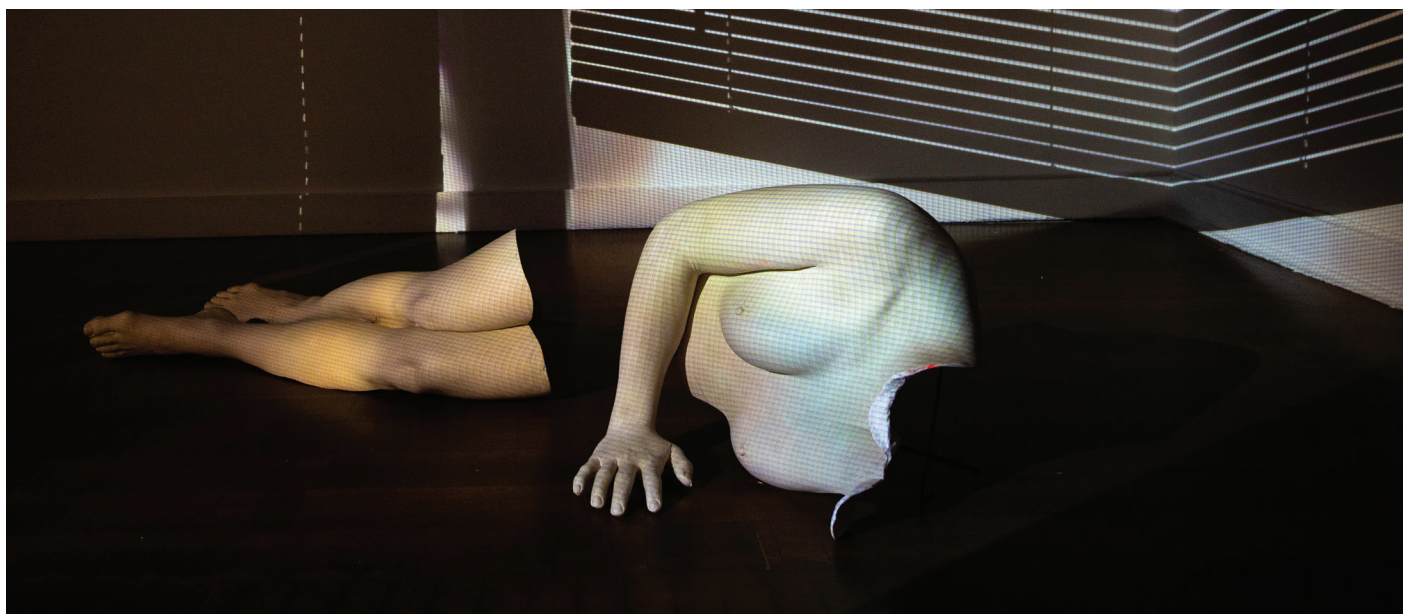
Hanna Newman is an installation artist from Minnesota and currently based in Warner Robins, GA. Recent exhibitions include solo “Dawn” at the Ernest G. Welch School of Art and Design Gallery (Atlanta, GA), group show “More Upstairs” at the Temporary Art Center (Atlanta, GA), two-person exhibition “Body Double”, at The Bakery (Atlanta, GA), and invitational group exhibition “Ongoing Conversation”, in Kyoto, Japan. Hanna Newman achieved her M.F.A. from Georgia State University in 2021 and is currently an Assistant Professor of 3D Art at Middle Georgia State University.

“My multidisciplinary installations are comprised of figurative sculptures, objects retrieved from domestic spaces, projected video, and ambient sound to create a fragmented space that reflects a psychological space.

I’m interested in what can be communicated through the figure’s absence just as I am interested in what can be communicated through its presence, or partial presence. In my work, the figure acts as a stand-in, an alter, or a substitute body. I project myself onto it and strive to animate it through its arrangement, rearrangement, and its situation in a setting or environment. In my most recent works I explore the use of time-based media to speak to the interiority of the figurative sculptures. The video becomes the psychological as it is projected onto the surface of the fragmented figures. Often interrupted by object barriers, such as window blinds and box springs, the projected images become disrupted and altered within their deconstructed environments “



Images: (both pages) *Time's Relentless Melt*, multidisciplinary installation including sculpture and video projection, 2021











GEORGIA 30.356 to 34.985° N, 80.840 to 85.605° W

44

## YANIQUE NORMAN

GEORGIA

Yanique Normann is a multidisciplinary artist whose practice explores issues of privilege, nationalistic ideologies, alienation, and Black embodiment operating under a mode of critique called Black Fungibility. Norman defines Black Fungibility as “an alternate ideological dream model” that tethers Black experience with scientific and technological actions of organic transmutation, multiplicity, reproduction and shapeshifting through installation, sound, video, sculpture, and drawings. Born in Spanish Town, Jamaica, Norman migrated to the United States at age twelve. She completed her studies at the School of the Art Institute of Chicago (MFA, 2018) and Georgia State University (BFA, 2014).

“I am an Atlanta-based artist whose multimedia practice explores themes of alienation, identity, and Black embodiment operating under a mode of critique I call Black Fungibility. A tautological process and outcome, Black fungibility strives for the protection and continual thriving of Black subjectivity and culture that when allowed to unfurl across in physical, sonic, and psychic space provides an expansive, complex, and infinitely iterative field for Black subjectivity to exist and thrive within. This methodology and unique aesthetic praxis is conceived as a form of resistance to the homogenization and flattening of Black experience in white-dominated society. For current work, I am specifically engaging the habits and urges of two distinct viral strains the E. Muscae and the Chytrid pathogens that together not only unfurl iconic portrait images of the First Lady of the United States— but also unfurl the patriarchal, racist, and oppressive systems of power cultivated deep within American political and social life.”



Images: (this page) *Susan IV, LLOTUS Nina* and *Susan IV, LLOTUS Shirley (Call me a useless Miracle)* on display

(next page, left to right) *Susan IV, LLOTUS Nina (Pulled Together)*, Mixed Media, 2021; *Susan IV, LLOTUS Shirley (Call me a useless Miracle)*, Mixed Media, 2021











32°2' N to 35°13' N, 78°32' W to 83°21' W

SOUTH CAROLINA

46

## HERB PARKER

### SOUTH CAROLINA

Currently residing in Charleston, South Carolina, Herb Parker is a Professor of Art at the College of Charleston. Parker entered university in 1971. His education included a tour in the Marine Corps, during the Vietnam era, and later two years as a Peace Corps Volunteer. Parker received an MFA in Sculpture from East Carolina University in 1983 and has made figurative objects since the mid-1970's. Since the mid-1980s, he has created over 60 nature-based, site-specific interactions in the landscape.

Parker has two concurrent bodies of work, which maintain separate identities, but are of equal importance. He created architectural nature-based environments in the landscape and made objects that reflect my history, culture, and philosophical acclimation. Parker's current object-oriented work is occasionally grotesque with elements of a fatalistic romanticism and dark humor that serves as an absurdist social critique. The objects often reference the human form and/or condition. This work reflects the insecurities, fears, and exhilarations of life and has evolved into a discourse on the dichotomies that make life challenging and rewarding. The work is fueled by social and political ideas, as well as interpersonal relationships. Most recently the polarization of society, angry white men, jingoistic exuberance, tribalism, chauvinism, and a complete disregard for human life have been the galvanizing principles. This activity allows me to ruminate on an idea, exploring the ambiguities, which make differing perspectives possible.



Images: (this page) Detail shot of *HOUSE of Prey*, Wood, steel, lead, fabric, bone, 2022; *i AM*, iron, wood, fiber, plastic, 2020

(next page) *HOUSE of Prey*, Wood, steel, lead, fabric, bone, 2022











34°59' N to 36°41' N, 81°39' W to 90°19' W  
TENNESSEE

48

## VESNA PAVLOVIĆ

### TENNESSEE

Vesna Pavlović (MFA Visual Arts Columbia University, 2007). Professor of Art at Vanderbilt University in Nashville. In the 1990s, in Belgrade, Pavlović worked closely with feminist pacifist group Women in Black. She provided artistic witness to the disintegration of her native Yugoslavia through documentary work. Recipient of 2021 Current Art Fund Grant, 2020 Smithsonian Artist Research Fellowship, Fulbright Scholar Award in 2018, George A. and Eliza Gardner Howard Foundation grant in 2017, and Art Matters Foundation grant in 2012. Pavlović exhibited widely, including solo shows at Phillips Collection in Washington DC, Frist Art Museum in Nashville, Museum of History of Yugoslavia in Belgrade, and Crocker Art Museum in Sacramento.

She participated in a number of group shows, including the Untitled, 12th Istanbul Biennial, 2011, Turkey; MAC – Metropolitan Arts Center, Belfast, Northern Ireland; Württembergischen Kunstverein, Düsseldorf, Germany; KUMU Art Museum, Tallinn, Estonia; Zachęta, National Gallery of Art, Warsaw, Poland; New Art Gallery Walsall, UK; Bucharest Biennale 5, Romania; Museum of Contemporary Photography, Chicago, USA; NGBK, Berlin, Germany; and Photographers' Gallery, London, UK. Recent publications include Vesna Pavlović, Stagecraft (Vanderbilt University Press, 2021) and Vesna Pavlović's Lost Art: Photography, Display, and the Archive (Hanes Art Gallery, Wake Forest University, 2018).

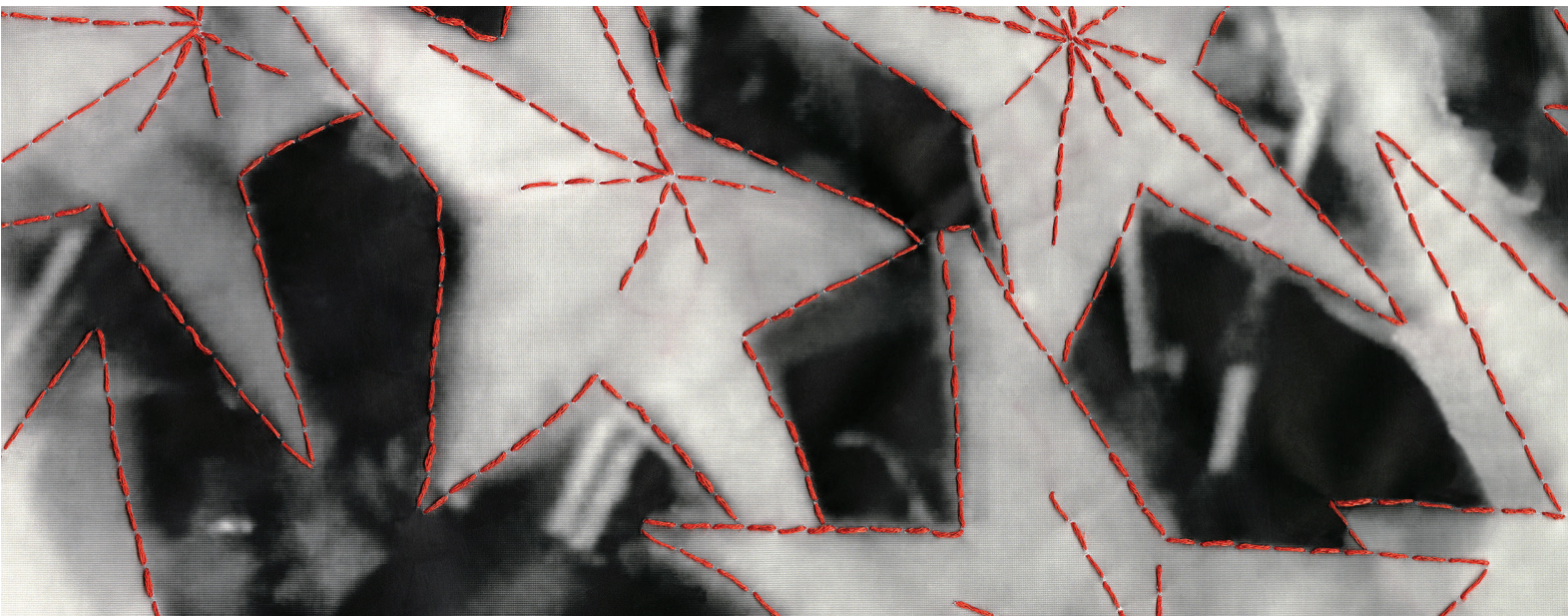


Images: (this page, left to right) *Sites of Memory: Ceiling Systems*, Archival pigment print, 2019; *Sites of Memory: Protocol*, Archival pigment print, 2019

(next page, top to bottom) *Sites of Memory: La Jetée (After Chris Marker)*, Archival pigment print, 2019; *Sites of Memory: Stadium*, Archival pigment print, 2019











FLORIDA 24° 27' N to 31° 00' N, 80° 02' W to 87° 38' W

## CLINT SLEEPER

### FLORIDA

Sleeper is a media artist, performer, and maker, whose work humorously ponders an end to capitalism and seriously considers alternative possibilities for picking up the pieces and moving forward. This is a process of oscillating between old and new technologies, between art history and art unlikely, between historic political uprisings and innumerable, impossible, political frontiers. His installations, books, and videos have shown in festivals and galleries internationally. Sleeper also co-directs Unrequited Leisure, a media-focused gallery in Nashville, Tennessee.

"In this long-form serial video work, I perform the role of an economics educator and capitalist sympathizer who believes that we as a culture need both capitalism and nature, thus nature should do all that it can do to understand the needs of our current economic system. The absurdity of this gesture is meant to call attention to the way in which corporations, businesses, and those complicit have failed to acknowledge the damage caused by continuing to do business in such a careless way. Put bluntly, and to reiterate the absurdity, it is more likely that nature might learn about our economic systems, than our economists might learn about the environment."



Images: (both pages) *Teaching Capitalism to Nature (series)*, video installation, 2017











SOUTH CAROLINA 32°2' N to 35°13' N, 78°32' W to 83°21' W

52

## BRITTANY WATKINS

### SOUTH CAROLINA

"My art examines the emotional and political detritus that arise in the wake of this capitalist daydream. I consider the relationship between private, psychological space and its counterpart: the public, edited, physical world through a lens of psychoanalysis. This process begins with collecting (physical things and information). These discarded objects, no longer functional, serve as a metaphor for the individual, connecting widespread socio-economic concerns to personal fluctuations in stability. This work emerges on-site, as I arrive equipped with only color and the edge of an idea. Domestic imagery (home) underscores the functioning of the human mind while highlighting the social psyche as it relates place to the formation of identity. I invite viewers to enter the artwork as if stepping into a painting, a reality separate from ordinary life and traditional art viewing.

When encountering *Positive Perception in Peach Veneer*, vibrant shades of pink and orange first appear happy and light-hearted; however, upon closer inspection, these broken-down objects have been masked by a painted surface. Emotional tendencies such as insecurity and dependence emerge alongside compulsive object placement, exerting a need for control, like posturing the self for public display. This work acknowledges the facade of the mediated self that is further perpetuated by social media, thus, questioning a narrative that equates wealth and external gratification to happiness. This temporary work focuses on the present moment while calling out the capitalist nature of performative positivity. I implore viewer investigation and self-inquiry when considering behaviors taught and subsequently expected in public spaces."



Images: (both pages) *Positive Perception in Peach Veneer*, mixed media installation, 2023











24° 27' N to 31° 00' N, 80° 02' W to 87° 38' W\*

# MATTHEW WICKS

FLORIDA

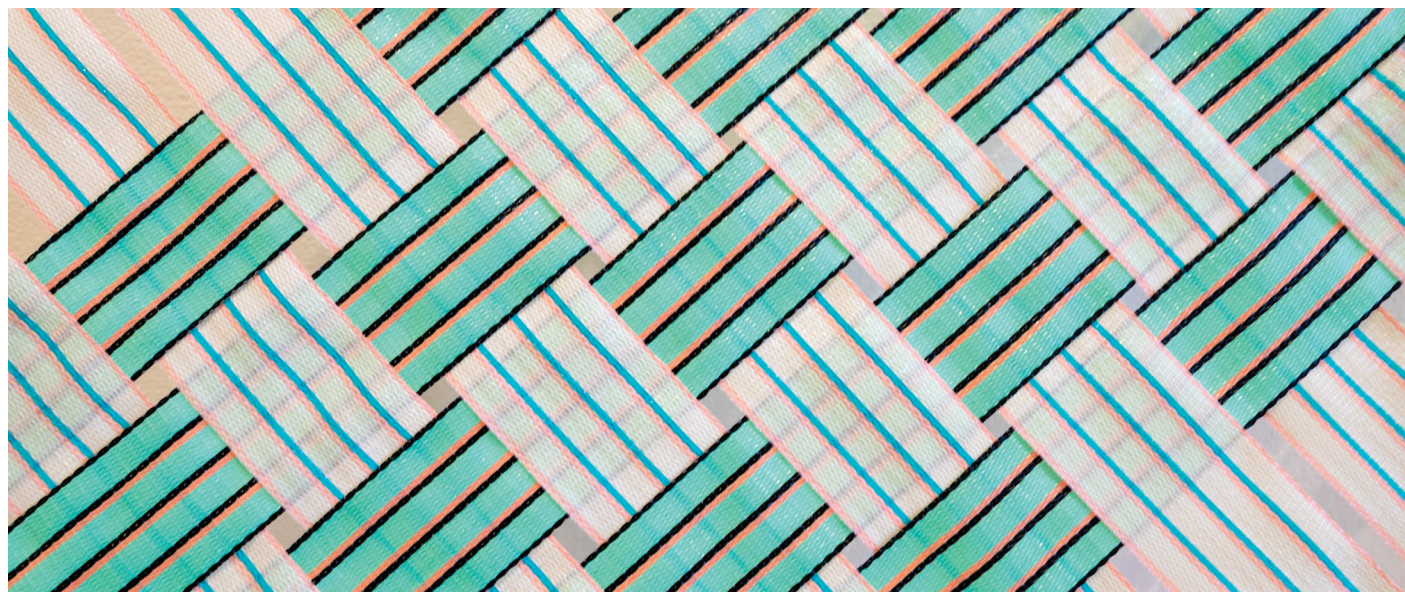
Matthew Drennan Wicks has been nationally and internationally recognized for his ceramic and non-ceramic based sculpture. His work discusses a process-based exploration of traditional craft in a contemporary context that highlights specific domestic materials, the collapsing of historical stereotypes and the intrinsic properties of craft materials such as clay, fibers and glass. Wicks holds a B.F.A. from The University of Montana, a post-baccalaureate degree in Craft from Oregon College of Art and Craft and holds an M.F.A. from the University of South Florida. Originally from New Orleans, LA; he currently lives and works in Tampa, FL.

“As a maker I truly believe in the power of material, and in terms of fine art I consider material directly interconnected with meaning. My current practice is a process-based exploration of traditional craft, in a contemporary context; which highlights specific and familiar materials, and the intrinsic properties of ceramics, fibers and glass. I often seek out specific domestic, objects that can be altered and refabricated in non-traditional materials. My work often strives to strip objects of their inherent function to offer a unique dialogue relating to materiality, objecthood and value. The use of ceramic, glass and fibers in my work has a direct correlation to the history of commodification and intrinsic value of material. My future studio practice and research will continue to investigate objects through lenses of domesticity, ritual and materiality. While my work always strives to present the viewer with familiar objects in unfamiliar ways, I hope to transform the mundane in new mythologies.”



Images: (this page) Detail shot of *glider*, steel, vintage polypropylene webbing, 2021;

(next page, top to bottom) Wicks' sculptures on display in Schmidt Center gallery space; *unsalted*, oil stick on vellum, 2021











32°2' N to 35°13' N, 78°32' W to 83°21' W

SOUTH CAROLINA

56

## ANDERSON WRANGLE

### SOUTH CAROLINA

Anderson Wrangle is from Houston, Texas. He received his B.A. in English, and Art from the University of the South, and his M.F.A from the University of Houston. He is an Associate Professor of Art at Clemson University, and a 2021-2023 CAAH Creativity Professor. His work is held in the Museum of Fine Arts in Houston, the Museu de Arte Moderna do Rio de Janeiro/Coleção Joaquim Paiva, the Galerie hlavního města Prahy (GHMP), Prague, Czech Republic, and many private collections.

"I was fifteen, and my mother and I were driving down the length of the Outer Banks. It was serene, and difficult to perceive. I held that memory for years, and then needed to make photographs of that place. No blue skies, or blue sea, but a froth of rollers, breakers and horizontal rain. Everything there shifts, erodes and reforms, is placid, then violent, bathed in light at turns soft, glaring, foreboding, brilliant or otherworldly.

The Outer Banks are at a geographic limit, shifting sand in a dangerous sea. It is a place threatened by rising seas due to Climate Change, which is hampered in regrowing by development. Traveling along this sublime coast I tried to photograph feeling and sense as much, or more, than object and form. I hope this evocation, this state of meditative and heightened attention, refers to a place that will persist, though I fear it is an elegy for place which is lost."



Images: (this page, left to right) *Outer Banks #37 Nags Head*, archival inkjet print, 2017/2022; *Outer Banks #9 Sandbridge*, archival inkjet print, 2017/2022

(next page) *Outer Banks #35 Kitty Hawk*, archival inkjet print, 2017/2022











30°11' N to 35° N, 84°53' W to 88°28' W •  
ALABAMA

58

## MELISSA YES

### ALABAMA

Melissa Yes is an artist and curator working from her home state of Alabama. She received an M.F.A. (sculpture and expanded practice) from the Ohio State University and a B.F.A (art) and B.S. (biology) from the University of Alabama at Birmingham. She is the Assistant Professor of Digital Media at the University of Alabama Department of Art and Art History, and a co-founder and co-director of Vinegar, an artist-run contemporary art space in Birmingham.

"I am fascinated by the stories we Americans tell ourselves, and our eagerness to believe them. I make videos, objects, and installations that interact with these narratives. Lewis Hyde says that Coyote (in Native American trickster myths) is a genius and a fool, a destroyer, and the creator of the world. Coyotes, in many ways, are like artists. Chuck Jones's Wile E. Coyote is a kind of self-effacing colonizer version of these mythic tricksters. I see myself in this character who incessantly pursues the unattainable. It is unclear if that pursuit is brilliant or foolish; whether it creates or destroys. Whether it ever ends. My video, COYOTE, reflects on these tensions and repeats cultural cycles of mythmaking, appropriation, and creative pursuit. Repeating, renewing, and reappropriating stories changes them and gives them life. Coyote is a genius and a fool."



Images: (this page) *COYOTE*, video installation, 2017









EXHIBITION CHECKLIST

**Nuveen Barwari**  
*Made for the kitchen*, Latex paint, denim, velvet, oil pastel, bleach, 2021  
  
*red under dress*, found Kurdish dress, thread, velvet, 2022

**Carlos Betancourt**  
*On the Edge: The Hopeful Forest*, collected and repurposed objects, paint, 2019-2020

**Jesse Ryan Brown**  
*Green Couch*, Archival Pigment Print, 2019  
  
*Pink Cat*, Archival Pigment Print, 2021  
  
*5 of clubs*, Archival Pigment Print, 2021

**Daphne Burgess**  
*Colored Congregation*, Kitchen tool installation, 2021  
  
*Kitchen Cathedral Fan Club*, acrylic paint on wood, 2022  
  
*Nappy Kitchen*, Mixed Media installation, 2022  
*Sunday's Best #1*, Mixed media on paper, 2021  
*Sunday's Best #2*, Mixed media on paper, 2021

**Scott A. Carter**  
*Relayer*, guitar cables, fluorescent lights, rigging cable, duratex coating, mdf, 2019

**Beatriz Chachamovits**  
*Into the Great Dying: Waters We Share*, ceramic, sand, 2022

**Katelyn Chapman**  
*Dirt Rich*, oil on canvas, 2018  
  
*Late July*, oil on canvas, 2022

**Jen Clay**  
*Everything Hurts*, quilted textile, cotton and minky fabric, 2022  
  
*I'll Grow Inside You*, quilted textile, cotton and minky fabric, 2022  
  
*I Will Do Bad things*, Quilted hand-dyed fabric, 2020  
  
*Let Me Take Care Of You*, quilted textile, cotton and minky fabric, 2022  
  
*This World Doesn't Belong To You*, quilted textile, cotton and minky fabric, 2022  
  
*You'll Never Be Lonely With Me*, quilted textile, cotton and minky fabric, 2022

**Patricia L. Cooke**  
*Hollow*, Laser-cut Neoprene fabric, polyester boning, thread, ribbon, clock parts, 2022-2023

**Yvette L. Cummings**  
*Burden*, acrylic on canvas, 2019  
  
*The Yellow Chair*, oil on canvas, 2022  
  
*Secret of Imitating*, mixed media, 2022

**Tony Dagradi**  
*Do You Believe in Magic*, hardcover books, acrylic varnish, 2022  
  
*Historia #2 - Napoleon*, hardcover books, acrylic varnish, 2022  
  
*Inside Out*, hardcover books, acrylic varnish, wood, 2022.  
  
*Woman In A Striped Dress*, hardcover books, acrylic varnish, wood, 2022

**Rachel de Cuba**  
*Planta Di Man*, Found textiles, digitally printed cotton, thread, 2022

**Generic Art Solutions**  
*Piggy Banker*, slip cast ceramic and gold glaze, 2021

**Linda Hall**  
*It Happens All At Once*, Installation, 2023

**Tenee' Hart**  
*Bosom Booster III*, mixed media, 2018-2021  
  
*Labrets II*, mixed media, 2013-2021  
  
*Six II*, mixed media, 2014-2021  
  
*Uguisu*, mixed media, 2018-2021

**Wesley Harvey**  
*Fist Fuckee/Target Practice*, from the "Handkerchief Series", porcelain, glaze, gold luster decals, 2021  
  
*Heavy SM Bottom*, from the "Handkerchief Series", porcelain, glaze, gold luster decals, 2021  
  
*PISS Freak*, from the "Handkerchief Series", porcelain, glaze, gold luster decals, 2021  
  
*Up for Anything/Sexual Deviant*, from the "Handkerchief Series", porcelain, glaze, gold luster decals, 2021

**Jodi Hays**  
*Fan*, fabric, spray, enamel, dye, paper, collage, 2020





### Maria Lino

*Beledi*, Bronze with acrylic paint, raw wool, found blown glass, 2004

*Natural Growth*, Bronze, 2008

*Picnic Walk*, Sewn fabric and silkscreen on repurposed upholstery fabric, 2020

### Marc Mitchell

*Lost in the Night*, Acrylic and silkscreen on custom shaped panels, 2018

*Lower Piney Creek*, Acrylic and silkscreen on custom shaped panels, 2022

### Patrick Moser

*The Dressing*, video installation, 2019

*Yes Yes Fish*, video installation, 2019

### Hanna Newman

*Time's Relentless Melt*, multidisciplinary installation including sculpture and video projection, 2021

### Yanique Norman

*Susan IV, LLOTUS Nina (Pulled Together)*, Mixed Media, 2021

*Susan IV, LLOTUS Shirley (Call me a useless Miracle)*, Mixed Media, 2021

### Herb Parker

*HOUSE of Prey*, Wood, steel, lead, fabric, bone, 2022

*i AM*, iron, wood, fiber, plastic, 2020

### Vesna Pavlović

*Sites of Memory: Ceiling Systems*, Archival pigment print, 2019

*Sites of Memory: La Jetée (After Chris Marker)*, Archival pigment print, 2019

*Sites of Memory: Protocol*, Archival pigment print, 2019

*Sites of Memory: Stadium*, Archival pigment print, 2019

### Clint Sleeper

*Wealth of Nations: Book 1: Of the Division of Labour*, video installation, 2017

*Wealth of Nations: Book 2: Chapter 3*, video installation, 2017

### Brittany Watkins

*Positive Perception in Peach Veneer*, mixed media installation, 2023

### Matthew Wicks

*glider*, steel, vintage polypropylene webbing, 2021

*lounger*, steel, vintage polypropylene webbing, 2021

*unsalted*, oil stick on vellum, 2021

### Anderson Wrangle

*Outer Banks #35 Kitty Hawk*, archival inkjet print, 2017/2022

*Outer Banks #37 Nags Head*, archival inkjet print, 2017/2022

*Outer Banks #9 Sandbridge*, archival inkjet print, 2017/2022

### Melissa Yes

*COYOTE*, video installation, 2017









## EXHIBITION ACKNOWLEDGEMENTS

### Curator

Véronique Côté, Galleries Director, University Galleries

### Exhibition Administration and Production

Natalie Luong  
Alison Palma  
Paris Valladares  
Richard Rodriguez  
Hailee Sova

### Catalogue Design/Announcement Design

Isaiah Etienne  
Andrew Burt  
Katerina Falerno

### Catalog Printing

Ambassador Printing

### University Galleries' Student Employees, Staff, and Interns

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Paris Valladares, Marketing; Isaiah Etienne,  
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Helen Edmunds, Museum Educations Program; Richard  
Rodriguez, Production; Celeste Bandy, Curatorial  
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Helen Edmunds, Museum Education Coordinator  
Gissele Betancourt, Museum Education Team  
Victoria Torres, Museum Education Team

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