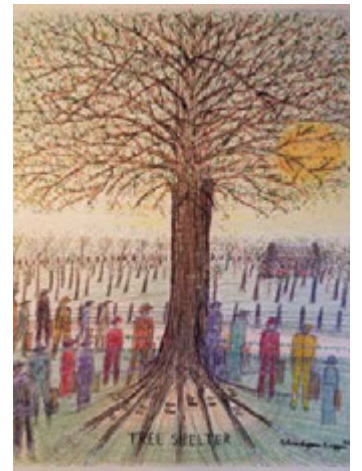


SOUTH ARTS 2022
SOUTHERN
PRIZE
&
STATE
FELLOWS



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SOUTH ARTS 2022
SOUTHERN PRIZE
& STATE FELLOWS

Bo Bartlett Center
Columbus State University
Columbus, GA

September 1 – December 10, 2022

Steven F. Gately Gallery
Francis Marion University
Florence, SC

January 12 – February 24, 2023


From the President and CEO of South Arts

As we celebrate the sixth year of South Arts' Southern Prize and State Fellowships, I would like to take a step back and reflect on the impact of these awards. We launched this fellowship program with a vision to award, acknowledge, and celebrate the highest quality visual artists working in the South; we had a goal to find methods to emphasize our region's creativity, and help showcase the amazing artists who call our region home. As ambitious as our goals were, we had no idea how much of an impact the Southern Prize and State Fellowships would make. In the past six years, we have awarded nearly half a million dollars directly to artists. We have developed four touring exhibitions of our State Fellows' works, connecting with tens of thousands of viewers. We have supported transformative residencies with our partners at The Hambidge Center for Creative Arts and Sciences. The State Fellows have participated in countless talks and workshops, both online and in-person, sharing their stories with the public. Some of our State Fellowship recipients have left other jobs to pursue their artistry as a full-time career. Others have used their awards to create the studio space necessary to continue their work. And others have used their awards for life's necessities, including rent, groceries, and childcare. Our six cohorts of Southern Prize and State Fellowship recipients represent the diverse voices and visions of the South Arts region, and I am thankful that South Arts has had the chance to connect with each of them.

The 2022 Southern Prize and State Fellowship recipients are truly an exceptional group. Their work is inspired by the world around them, speaking to climate change, race relations, historic injustices against Native Americans, and notions of gender. Their styles and discipline range from those handed down from previous generations to pushing new boundaries through digital media. They are all so uniquely different, and yet they each help us define what it might mean to be a Southern artist. As you walk through this exhibition, I encourage you to think deeply about each piece of work on display. They represent the creativity, hopes, fears, histories, and futures of artists who live in our communities. Their voices speak to the challenges we all face, and our dreams for the future.

Each of our nine State Fellows receive a \$5,000 award. The Southern Prize finalist receives an additional \$10,000, and the Southern Prize winner receives an additional \$25,000; both Southern Prize recipients also receive a two-week residency with The Hambidge Center for Creative Arts and Sciences. This investment in the artists of our region is made possible through the generous support of many organizations and individuals. If you would like to join us in investing in the artists of our region, please connect with us by visiting southarts.org or calling 404.874.7244.

We are so proud to support these artists and name them as South Arts' 2022 Southern Prize and State Fellowship recipients. Through this catalogue and the exhibition at the Bo Bartlett Center at Columbus State University in addition to the other exhibition sites across the region, please join us in celebrating their success.



Suzette M. Surkamer
President and CEO, South Arts

Southern Intersections

by Michaela Pilar Brown

Two years indoors. Two years of searching, thinking, and grasping as America scavenges what remains of who it is and hopes to be. Two years indoors, staying safe from a global pandemic, racialized terror, and economic uncertainty. It is no wonder our jurors found themselves thinking about space. Six of the nine fellows chosen this year are installation artists. Each artist in this class of fellows asks deep questions about the spaces we occupy, who we are, where we've been, and where we're going.

The 2022 South Arts State Fellows are clearly defining this moment at all the Southern intersections, reminding us of the plurality of Southern culture and the Southern experience. They present a contemporary window into the American story two decades into the century, by constructing stories of marginalization, clarifying histories, and sounding an alarm for the environment.

As the nation is embroiled in a debate about our history, what the truth of it is, about the value of telling it honestly, Marcus Dunn and Gloria Gipson Suggs remind us of the murky edges of our past, of America's dalliances with darkness and of the humanity of those victimized. Dunn, of Pee Dee/Tuscarora descent, takes us on a trip through candid images of young Native Americans in boarding schools, clipping memories of those who were forcibly removed from their communities and indoctrinated away from their cultural norms. He uses subtly painted portraits to talk about cultural identity, assimilation, and the deep damage it poses. In her pieces, Suggs colors idyllic images of the American South of yesterday. She hints, through the inclusion of racialized architectural spaces, at the divisions of our past as we flirt with said divisions in real-time. Using crayons, she drafts images that bear the marks and the truth of that division, but are still possessed of joy. The joy of these works is revolutionary. In *Tree Shelter* (2021), a radiant light permeates the center of the frame marking a space of congregation, a chosen space, a Black space.



Sarah Elizabeth Cornejo,
*Warnings and Prophecies From
Serpents and Seas*, 2021
Aluminum, foam, saw dust,
wood glue, Tennessee and
South Carolina soil, coquina
shells, pig hairs, coral, shells,
steel spikes, epoxy clay,
acrylic paint, 54" x 35" x 34"

Who gets to take up space, what gives a space value, how do we create spaces of care, how do we care for our spaces? The 2022 fellows examine our interaction with both the natural and built environments. Crystal Gregory's use of both concrete and woven materials examines the body and the things that house it. The fluidity of the woven material juxtaposed against the rigid permanence of concrete speaks to both the fragility and resilience of humanity. The body of work dances between playful and self-revelatory.

In *Lost Underground* (2021), GeoVanna Gonzalez uses movement through an experimental dance film to examine the role of communal caregiving, creating space for and providing care inside queer nightclubs as a revolutionary, liberatory practice. The sculpture that houses the film forces the viewer to think about their bodies and their relationship to the built environment. Gonzalez uses the built environment to speak to social space and its relationship to marginalized communities.

Hannah Chalew is asking us to think about our relationship to the natural environment and how disregard for the environment impacts communities. Chalew makes visible the often unseen effects of climate disasters on marginalized communities. In work ranging from large-scale installations to smaller works on paper, Chalew uses detritus from the environment to outline what it means to live in an era of global warming. Chalew calls on the viewer to examine the relationship of fossil fuels and plastic production to capitalism and white supremacy. There is a delicate seduction at play.

Sarah Elizabeth Cornejo works with urban and rural detritus to create sculpture and sculptural installations that capture the nature of how she wishes to engage the idea of "American exceptionalism." Lush surfaces invite you close, only to discover objects designed to keep you at a distance. Cornejo invites the viewer to a conversation but dictates how close you can get, setting the parameters for the conversation as a direct response to the notion of white privilege that says, "I can do what I want, have what I want."

Brittany Watkins examines the contemporary world by recontextualizing what we discard. Watkins mines the community for discarded domestic objects (chairs, sofas, and lamps) placing them in a configuration that gives rise to a detailed cataloging of human emotion and identity. Nostalgia and trauma populate the social and psychological space created within the installations. The objects stand in for humans, posturing and posing, hiding and asserting themselves, dominating and submitting. Color heightens the experience, adding new layers of hierarchy among the objects. Watkins reminds us to mine our surroundings and memories to maneuver the present and set course toward the future. We navigate public and private spaces by examining what we remember of the past; sometimes grief is the muse for the work that is developed.

Antonio Darden and Jenny Fine each focus on family and tell the stories of lost loved ones. Darden uses humor and wit to examine his experience of grief. In 2018, Darden's older brother David was killed by the police. His death was preceded by the death of his mother and followed by the death of his father. Darden's work explores the grief of being the only remaining member of his immediate family. The family he was raised in. He refers to himself as "Last One Left" the acronym of which is LOL, the prevailing and dominant expression of humor in text, tweet and social media posts. Darden places humor at the center and uses meme culture and imagery to take a closer look at the range of emotions he experienced as part of the grieving process, including anxiety, depression, and suicidal ideation. In *DNKMBF12* (2019), Darden creates a Google sketch of a helicopter scene from his memory of having watched it on the news. In *Road Block* (2022), Darden references Officer John Slugfish--from

children's animated series *SpongeBob SquarePants*--to interrogate notions of blame, ridicule and finger-pointing.

Fine uses photography as the stage for performance expanding what the photograph could be in her work. By reenacting family narratives, Fine creates a collision of time, marrying the past to the present. For years Fine's grandmother was at the center of the work. The narratives were her stories, and she considered her grandmother a collaborator. When she died, Fine struggled with how she would keep working with her grandmother in her absence. In this struggle, the "Flat Granny" was born. The Flat Granny is modeled after a Flat Daddy, a life-sized cardboard cut-out of deployed military personnel, left in the home during deployment. Flat Granny populates Fine's works initially as a flat cut-out, eventually becoming a costume for live performance. Fine examines the feminine body, the aging body, myth, memory, Southern culture, and her grief in layered complicated installations involving sound, objects, and performance, mirroring the complicated layers of grief and self-examination.

What is clear, is that Southern artists are continuing to record and examine the world. They are examining the lived experience of the South but are deeply engaged in global issues. The work of this moment is contemplative, addressing serious concerns for the wellbeing of the planet, the condition of humans. It is filled with wit and humor, sensitivity and joy. While examining some of the darkest moments, it is not without hope and light. It asserts the right to take up space. It pushes for recognition. It colors the myriad of ways that we identify the self and celebrate it.

Michaela Pilar Brown is the curator of the South Arts 2022 Southern Prize and State Fellows exhibition. She is executive director of the 701 Center for Contemporary Art in Columbia, SC, and an award-winning mixed-media artist.

Antonio Darden, *Road Block*, 2022
IKEA cabinet door, acrylic sheet,
MDF, cast rubber, metal bracket,
70" x 55" x 4"





sync/swim, 2022
Installation, mixed media, sound, performance
Dimensions variable



Jenny Fine

2022 Alabama Fellow

Jenny Fine (b. 1981, Enterprise, AL) is a visual artist and instructor currently living and working in Alabama. Rooted in the photographic form, Fine's practice employs time as a material in her exploration of both personal and cultural memory, identity, and our shifting relationship to the photograph in this digital,

image-saturated age. Fine has shown her work in solo exhibitions at Geh8, Dresden, Germany (2012); Dublin Arts Council, Dublin, Ohio (2014); The Sculpture Center, Cleveland, Ohio (2015); Children's Museum of the Arts, New York, New York (2015); Wiregrass Museum of Art, Dothan, Alabama (2015/2018/2020); Stephen Smith Fine Art, Fairfield, Alabama, (2016); Southeastern Center for Contemporary Art, Winston-Salem, North Carolina (2021); Gadsden Museum of Art and History, Gadsden, Alabama (2022); and Alabama School of Fine Arts, Birmingham, Alabama (2022).

Artist Statement

The camera functions as a tool that crops. It flattens space, freezes time, silences sound. Photography cuts out all that makes the world around us alive - then, is the photograph a kind of death? And if the photograph is death - what does it mean to regenerate an image or to wear it as a costume? The photograph is a stand-in: both presence and absence, simultaneously. My current work approaches photography from this framework in order to explore my relationship to historical identity and cultural inheritance in the American South.

My practice begins with my family's stories, flickering on the theater screen of my mind. My first act of making is a performance for the camera, a way of fixing the mental images conjured by stories; rendering them visible and suspended on the surface of the film. My work attempts to "reverse the camera's crop" by returning space, time, and animation to the latent image of memory. By incorporating forms of installation, lens-based media, performance, and storytelling, my work overlaps the past with the present and collapses the fourth wall established in the still image.

The ineffable nature of this lived narrative is neither didactic nor linear. Instead, it is so many threads and my weaving hands tying them together: the photograph as time, frozen - the camera, a device capable of shapeshifting memory - and the story - an apparition moving across time and space, resisting stillness and singularity.



sync/swim, 2022
Installation, mixed media, sound, performance
Dimensions variable



sync/swim, 2022
Installation, mixed media, sound, performance
Dimensions variable



Lost Underground, 2021
Video installation with structure
7' 6" x 6' 7" x 6'
Photo by Pedro Wazzan



GeoVanna Gonzalez

2022 Florida Fellow

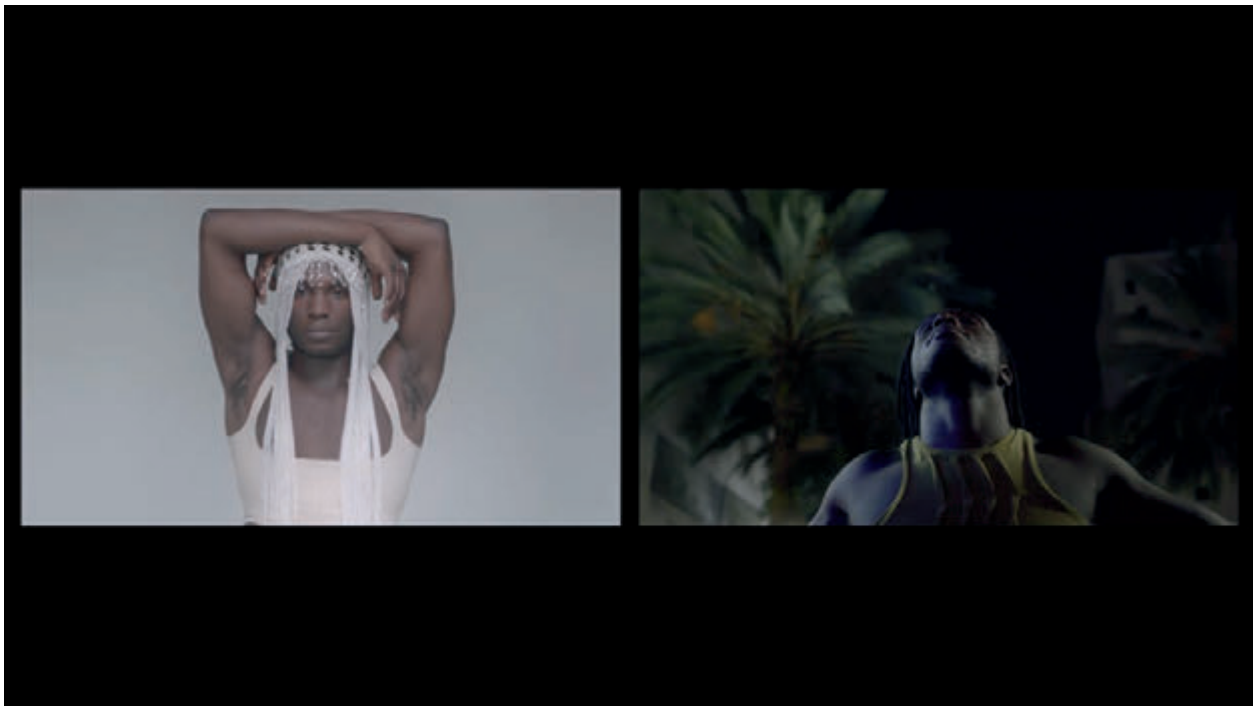
GeoVanna Gonzalez was born in Los Angeles, California, and lives and works in Miami, Florida. Gonzalez received a BFA from Otis College of Art and Design (2011). Selected solo exhibitions include: "HOW TO: Oh, look at me", Locust Projects, Miami, Florida (2021); "Where we open every window", Gr_und, Berlin,

Germany (2019); "PLAY, LAY, AYE: ACT I", Bass Museum, Miami, Florida (2019). Selected group exhibitions include: "Common Space", Oolite Arts, Miami, Florida (2021); "without architecture, there would be no stonewall; without architecture, there would be no brick", Station Contemporary Arts Museum, Houston, Texas (2021); "2020 South Florida Cultural Consortium", NSU Art Museum, Fort Lauderdale, Florida (2020). Gonzalez received awards and residencies including a WaveMaker grant from The Andy Warhol Foundation and Locust Projects (2020); The Ellies Creator Award from Oolite Arts (2020); The South Florida Cultural Consortium from Miami Dade County (2020). Her artist residencies have included Franconia Sculpture Park, Shafer, Minnesota (2022); Santa Fe Art Institute Residency, Santa Fe, New Mexico (2022) and Bemis Center for Contemporary Arts, Omaha, Nebraska (2022).

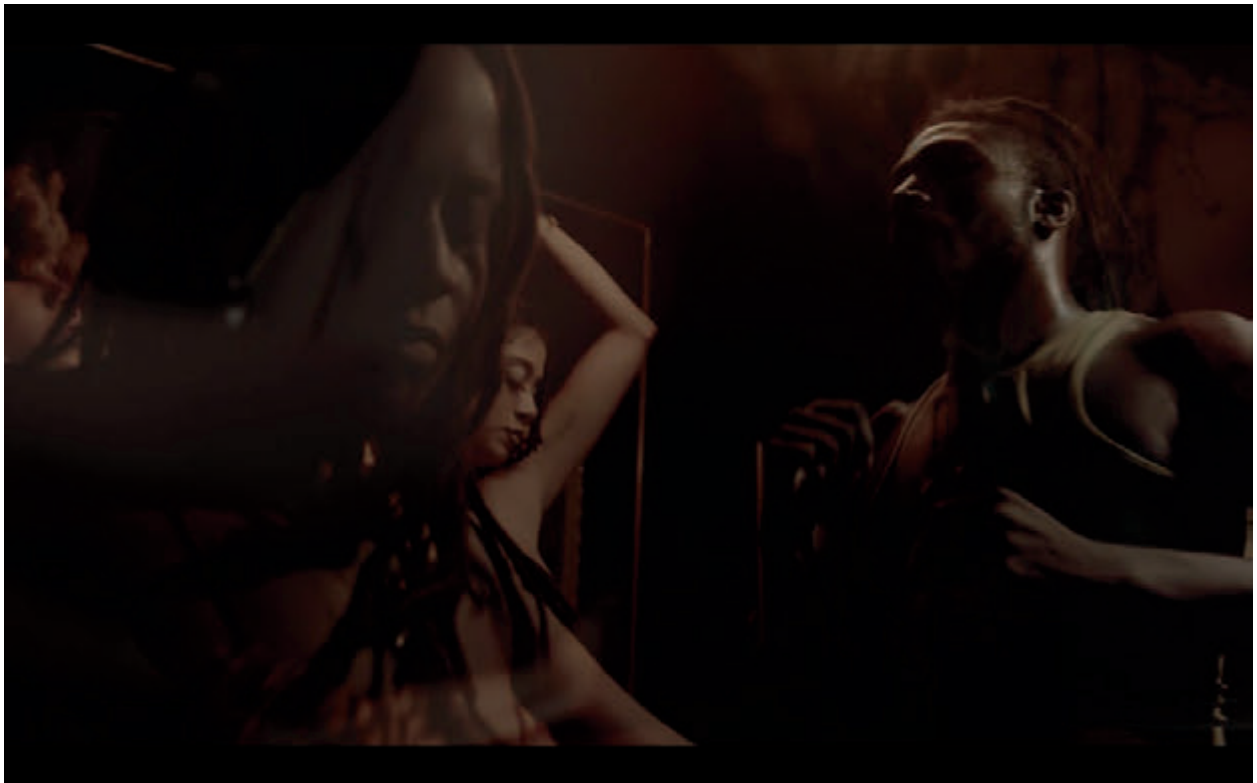
Artist Statement

In a lot of my work, I investigate ideas and issues around public and private space: who dictates it, how it affects our lives, and what it means to reclaim and occupy space. I am interested in the possibility of building installations that are created for non-directive play, to move and speak and be free in. My inspirations come from the visual arts, but also from architecture and urban design, and how the voids in the spaces we inhabit affect our everyday life. This is an ongoing line of inquiry.

There's also a strong thread of commonality and solidarity in my collaborative work. I work toward strategies that prioritize holding space for womxn, queer folks, and people of color. I am interested in addressing the shifting notions of gender and identity and how they relate to intimacy and proximity. My most recent collaborations are in the form of performance and film, which I've found to be deeply powerful, because they can function as immediate political acts that question and critique what it means to share public space. These performances are always collaborative and only come together by spending time with others. This is what motivates me and keeps me coming back to art making; these processes that allow me the privilege to spend time with such diverse groups of people as well as the work itself facilitating time and space for others.



Lost Underground, 2021
Video still



Lost Underground, 2021
Video still



DNKMBF12, 2019
Google SketchUp digital archive print, wood frame, paint
18" x 30" x 2"



Antonio Darden

2022 Georgia Fellow

Antonio Darden was born in a small town near Raleigh, North Carolina. At the age of seven, he relocated with his family to a suburb outside Atlanta, Georgia. Darden went on to graduate with his BFA from Georgia State University in Three-Dimensional Design with a concentration in sculpture in 2006. In 2009, he and fellow artist Matt Sigmon created the performance and installation artist collaborative, The Art Officials. Darden is the founder and creative director for Radha David, a design/build firm launched in 2011. He has curated a number of exhibitions and has been included in shows in the United States, the United Kingdom, and Mexico. His work is currently in the City of Atlanta, Office of Cultural Affairs' collection as well as the Atlanta University Center, Robert W. Woodruff Library's collection. Antonio Darden currently lives and works in Atlanta, Georgia.

Artist Statement

It is exhausting to exist as a multi-racial man in America. In 1978, my West Indian mother illegally entered the United States by way of New York. She relinquished her Caribbean heritage and adopted a pseudonym. She met my African-American father at a funeral, fell in love and relocated to North Carolina. She slowed her speech and was taught how to cook soul food. I had an older brother. He was the only person on Earth that looked like me. In 2018, he was shot and killed by a Georgia State Patrol officer. This body of work explores the constructs of self-identity. I study assimilation as a means of survival and view cultural appropriation as a tactic used to preserve whiteness. I look to the omnipresent pop culture that concurrently borrows and dismisses ideas and identities. The work confronts societal, racial and cultural disparities by employing literal forms of appropriation. The reexamination of the term "white" is an example of this as well as the implementation of fairer skin tones on the surfaces of the art work.

Through self-reflection and humor, I examine the fallacies present in the national politics of social identity. I admittedly face my own deficiencies while aimlessly denying responsibility. As a result, the work is both self-aware and irreverent. While quietly clamoring for justice for the deceased, the work attempts to deescalate the highly accepted parable of our "white savior".

Our paradoxical existence brings to light the lack of aura that is represented by the visceral sitcom called humanity.



Road Block, 2022
IKEA cabinet door, acrylic sheet, MDF, cast rubber, metal bracket
70" x 55" x 4"



Black Bart Lives, 2022
Maple wood, resin, enamel paint, 28"x26"x1"
W.D. (Remorse), 2019, colored laminate, MDF,
acrylic sheet, tinted plexiglass
25" x 15" x 1"



S.K.D. (Steal/Kill/Destroy), 2021
MDF, metal, ski mask, paint, acrylic sheet, glitter
69" x 13" x 16"



Possess, 2018
Acrylic sheet, MDF, LED strip
61" x 25" x 3"



Articulation of Space
Handwoven Textile cast Into Concrete
96" x 72"



Crystal Gregory

2022 Kentucky Fellow

Crystal Gregory is a sculptor whose work investigates the intersections between textile and architecture. Gregory received her BFA from the University of Oregon and her MFA from The School of the Art Institute of Chicago from the Fiber and Material Studies Department. In 2013 she was awarded The

Leonore Annenberg Fellowship for the Performing and Visual Arts. With this grant, she moved to Amsterdam where she took a role as Guest Artist at The Gerrit Rietveld Academie of Art. Her work has been exhibited in museums and galleries nationally and internationally, including "Through the Thread" at the Rockwell Museum of Art, "Devotion/Destruction: Craft Inheritance" at Dorsky Gallery Curatorial Projects, "Load Bearing: The Art of Construction" at The Hunterdon Art Museum, and "Crossover" at Black and White Project Space. Gregory's work has been reviewed in publications such as *Hyperallergic*, *Surface Design Journal*, *Art Critical*, and *Peripheral Vision Press*. Gregory is an Associate Professor within the School of Arts and Visual Studies at the University of Kentucky and currently shows with Tappan Collective in Los Angeles, CA; Imlay Gallery; and Momentum Gallery, NC.

Artist Statement

If the nature of architecture is fixed and permanent, then the opposite would be a textile, collapsible and movable. Further consideration would show more common links than differences. Both mediums define space, create shelter and allow privacy; a textile, however, has the advantage of flexibility. It is a semi two-dimensional plane that has the ability to fold, drape, move and change to its surroundings. My work uses cloth construction as a fundamental center, a place to start from and move back. With a background in weaving, I see myself as a builder; drawing clear connections between the lines of thread laid perpendicularly through a warp and the construction of architectural spaces.

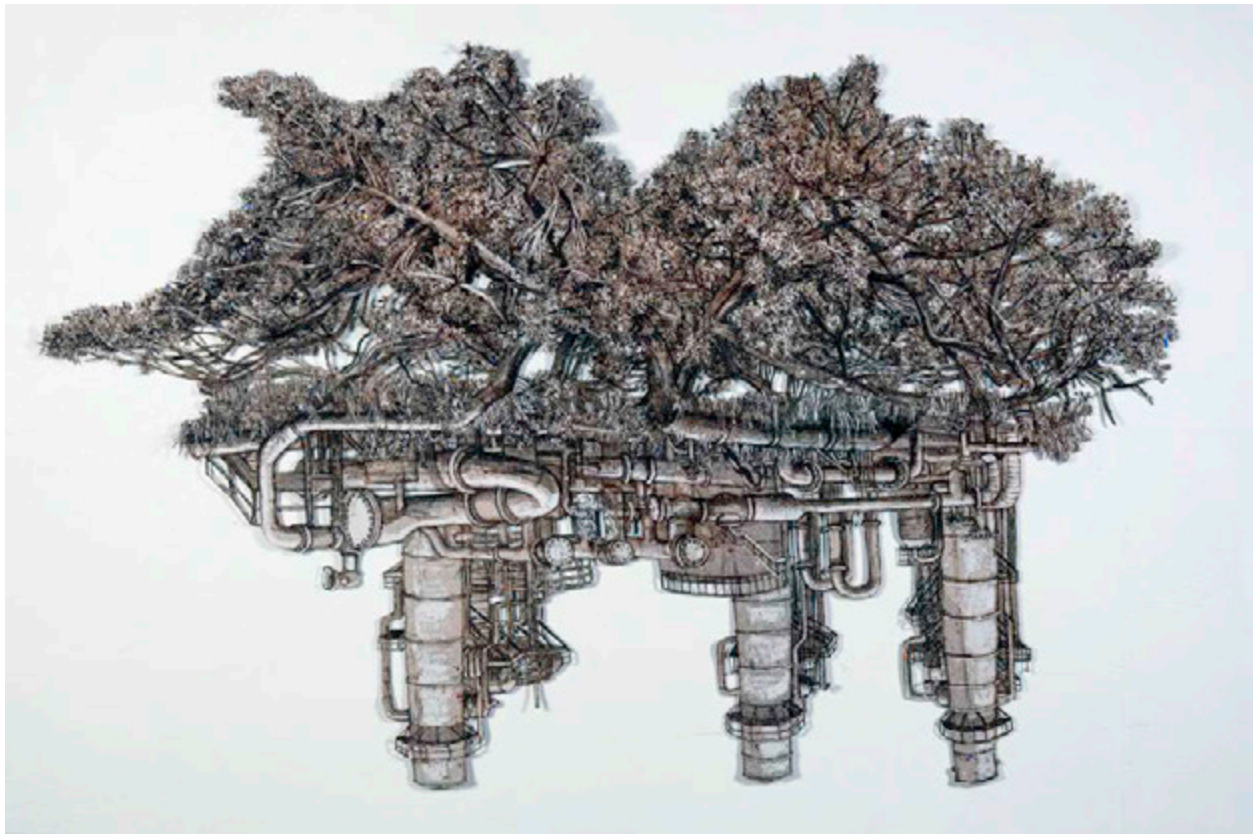
Formally, my work takes shape through a pallet of building materials either paired with or mimicking textiles. I found a tension between materials like concrete and the structural patterns of cloth. By pairing these seemingly opposite worlds together I invert material stereotypes, using the 'delicate' material to exhibit strength or exposing the 'structural' materials' instabilities. These gestures allow for a reinterpretation of material identities leaving the viewer to confront their understanding of these everyday utilities.



Hold Tight Swing Low 1
Hand woven cotton cast into concrete
54" x 54" x 2"



Hold Tight Swing Low 1 (detail)
Hand woven cotton cast into concrete
54" x 54" x 2"



Embodied Emissions, 2020

Iron oak gall ink, ink made from shells on paper made from sugarcane combined with shredded disposable plastic waste ("plasticane")

61" x 92"



Hannah Chalew

2022 Louisiana Fellow

Southern Prize Winner

Hannah Chalew is an artist, educator and environmental activist raised and currently working in New Orleans, Louisiana. Her artwork explores what it means to live in a time of global warming with a

collective uncertain future, and specifically what that means for those of us living in Southern Louisiana. Her practice explores the historical legacies that got us here to help imagine new possibilities for a livable future. Since 2018, she has sought to divest her studio practice from fossil fuels as much as possible through the materials she uses: choosing recycled, free, and sustainable materials; by powering her artworks and studio practice with renewable resources like solar power and rain-water harvesting; and by traveling by bike to and from her studio.

She received her BA from Brandeis University in 2009, and her MFA from the Cranbrook Academy of Art in 2016. Chalew has exhibited widely around New Orleans and has shown around the country at the Laumeier Sculpture Park, St. Louis, MO; Wave Hill Public Garden and Cultural Center, Bronx, NY; Minnesota Center for the Book Arts, Minneapolis, MN; Dieu Donn e, New York, NY; Asheville Museum of Art, Asheville, NC, and other venues. Her work is held in the collections of the City of New Orleans and the Ogden Museum of Southern Art. She recently received a Monroe Research Fellowship from Tulane University to create ink from fossil fuel pollution in collaboration with fence-line communities in Southern Louisiana.

Artist Statement

My artwork explores what it means to live in an era of global warming with an uncertain future, and specifically what that means in Southern Louisiana. My practice explores the historical legacies that got us here to help imagine new possibilities for a livable future. I make work that connects fossil fuel extraction and plastic production to their roots in the white supremacy and capitalism that have fueled the exploitation of people and the landscape from the times of colonization and enslavement. My works draw viewers into an experience that bridges past and present with visions of the future ecosystems that might emerge from our culture's detritus if we fail to change course. Believing that art has the power to make people feel deeply and to question their perspectives, I use my artwork to reach and engage people on the issue of climate change in an increasingly oversaturated information age.



Tremblante, 2021

Metal, sugarcane, plastic, lime, recycled paint, living plants, soil, paper made from sugarcane combined with shredded disposable plastic waste ("plasticane"), iron oak gall ink, ink made from shells

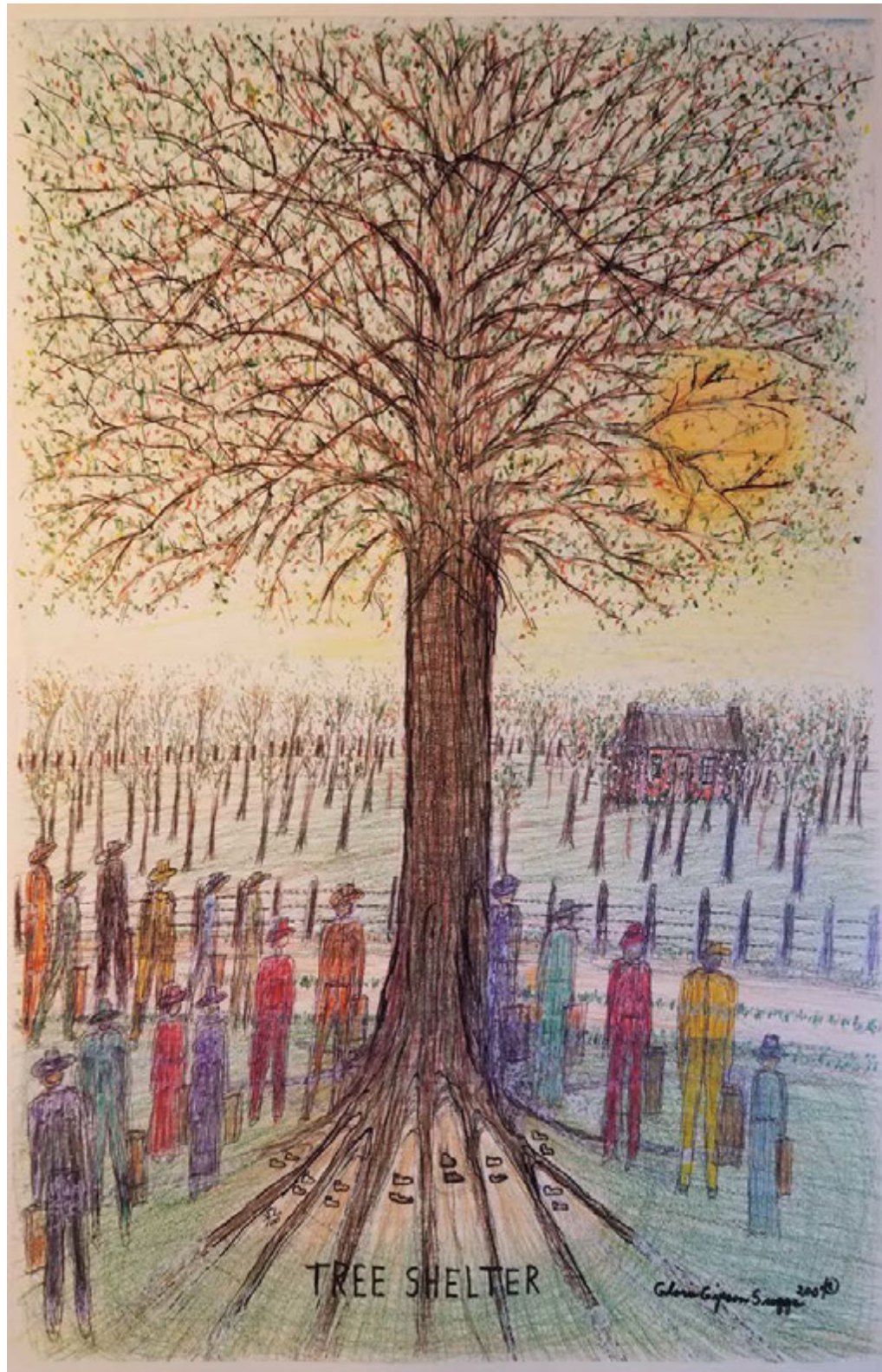
72" x 48" x 60"



Tremblante, 2021 (Detail)

Metal, sugarcane, plastic, lime, recycled paint, living plants, soil, paper made from sugarcane combined with shredded disposable plastic waste ("plasticane"), iron oak gall ink, ink made from shells

72" x 48" x 60"



Tree Shelter, 2021
Crayon, pens, pencils and markers
24" x 18"



Gloria Gipson Suggs 2022 Mississippi Fellow

Gloria Gipson Suggs, a native and resident of Marshall County, Mississippi, attended Henry Elementary School near Slayden and graduated from St. Mary's High School in Holly Springs. She received a Bachelor of Science in Biology from Rust College in Holly Springs

and a Master's in Curriculum Development and Instruction at Memphis State University (now University of Memphis) in Memphis, TN. Suggs taught in public and private school in Tennessee for over 28 years, and taught the first two years of her teaching career in Clarksdale City Schools, Clarksdale, MS. Suggs served as program director and coordinator for the alternative program for Marshall County and Holly Springs School Districts.

Artist Statement

The preservation of heritage and cultural pride are expressed through my visual art. The style used in my drawings is primitive Impressionism. The media are crayon, pencils, markers and pens on art paper. All of my paintings are done on 3 sections of the paper with each section intersecting the section above it in order to produce a three-dimensional affect. The color of the faces in my paintings are done with mahogany. This color was used to show the glow of the sun on people faces as seen by my inner child. My work depicts people, places, and things from the Civil War, Depression, and the Desegregation Eras as passed down through folklore, written and oral history, photographs, and my own experience.

My career as an educator for more than 20 years was brought to a sudden halt after several accidents. So, I turned to art which I loved as a child. During my recovery period, I started a collection of paintings called the Reflection and Road Side Series. Because of the development of Reflex Sympathetic Dystrophy syndrome (RSD) from a head injury, I have severe muscle problems which makes some of my work very time-intensive.

My ancestors used pigments from plants as their media, and used wood, cloth, and brown paper as their canvases. I use crayon, markers, pens and pencils as media and art paper as canvases trying to produce the same natural colors in my art.



A Place Called Home, 2021
Crayon, pens, pencils and markers
12" x 14"



Time to Catch that Train
Crayon, pens, pencils, and markers
12" x 14"



Fixing His Tie, 2021
Acrylic on canvas
16" x 12"



Marcus Dunn

2022 North Carolina Fellow

Marcus Dunn (b. 1986) has exhibited his work at the SCAD Museum of Art in Savannah, Georgia, the Institute of American Indian Arts Museum of Contemporary Native Arts in Santa Fe, New Mexico; and Gutstein Gallery in Savannah, Georgia. His work consists of small and large-scale paintings concerning memory and cultural identity. His heritage is of Pee Dee/Tuscarora and non-Native descent. He is currently living and working in Fayetteville, North Carolina. Prior to earning an MFA in painting from the Savannah College of Art and Design, he earned a BFA in studio art at the Institute of American Indian Arts.

Artist Statement

Referencing from early images of Native American boarding schools across North America, I make paintings that explore cultural assimilation to reconstruct a historical narrative. As one part of a long history of removing, conforming or killing indigenous people in the U.S., these boarding schools were meant to assimilate Native American children into white society through means of oppression and annihilation of their culture. I research these stories through found archival photographs from the Library of Congress and other internet sources, reinterpreted in paintings of loose, direct layers of brushwork. The method of documentation used to create the visual record of cultural removal is reframed in the paintings. My work ranges from small to large scale to make a montage of acrylic paintings that radiate the spirit of the individual subjects. I am interested in making the work in a fast, provisional, manner that explores the complexity of the boarding school stories while reflecting memory and its impact on the present.



Path to the Lake, 2021
Acrylic on canvas
24" x 20"



Raise Your Hand, 2021
Acrylic on canvas
18" x 24"



Smoky Clouds, 2021
Acrylic on canvas
14" x 11"



SOURCE UNKNOWN, 2022
Mixed-media installation
approx. 122" x 108" x 144"



Brittany M. Watkins

2022 South Carolina Fellow

Brittany M. Watkins (b. 1989, Carrollton, GA) lives and works in Columbia, South Carolina. She earned her BFA from the University of West Georgia and an MFA from Florida State University (2016). Her work has been exhibited in international art fairs, museums, non-profit, and experimental spaces in North America, Iceland,

Germany, Estonia, and the Philippines. Recently, this included Art Fair Philippines, 2022. Her site-specific installation "<Accept [(Self) + Elsewhere]" was awarded the Juried Panel Prize in ArtFields 2017 (\$25,000), where she later erected a public art installation at TRAX Visual Art Center. Watkins has participated in residencies such as The Vermont Studio Center, Hambidge Center for Creative Arts & Sciences, and 701 Center for Contemporary Art. She recently completed a large-scale installation for which she received an individual project grant from the South Carolina Arts Commission; this work was displayed alongside a new series of paintings at Westobou Gallery in Augusta, GA, in summer 2022. Additionally, her work was selected for a public installation inside of a historic guardhouse in the Olympia and Granby Mill District of Columbia, SC (summer 2022).

Artist Statement

My art does not fit neatly into a box to be packaged, labeled, and mass-produced; it is something to be experienced and contemplated. I examine contemporary society through a lens of psychoanalysis by deconstructing everyday objects, actions, and experiences. This work often emerges on-site, composed of found items, mined from the surrounding area. I arrive equipped with only a color and the edge of an idea to learn from each place, situated in time, among its history and present day. The result invites viewers to enter the artwork as if stepping into a painting. This reality is separate from ordinary life and traditional art-viewing. Domestic imagery (home) serves as a metaphor for the mind, highlighting the social psyche as it relates place to the formation of identity. Emotional tendencies such as insecurity, dependence, and compulsion are present, as comforts of ordinary life, such as the couch or chair are personified. Object placement is crucial to my process, as this action exerts a need for control much like posturing the self in public space. Color is used to heighten mental awareness by evoking an emotional response. These installations are temporary; thus, placing attention on the present moment while confronting consumer culture. I implore viewer investigation and imagination to draw one's own conclusions.



SOURCE UNKNOWN, 2022 (Detail)
Mixed-media installation
approx. 122" x 108" x 144"



SOURCE UNKNOWN, 2022 (Detail)
Mixed-media installation
approx. 122" x 108" x 144"



Kin/Kindred, 2020

Concrete, aluminum, saw dust, wood glue, coquina shells, pig hairs, foam, found deer skull, quartz crystal, alligator garfish scales, old nails from flipped houses, shells, coral, human hair, rocks, epoxy clay, acrylic paint, alcohol ink, sand, tarantula
50" x 29" x 19.5"



Sarah Elizabeth Cornejo 2022 Tennessee Fellow Southern Prize Finalist

Sarah Elizabeth Cornejo is an interdisciplinary artist based in Memphis, TN. She is currently a co-founder and co-curator of BASEMENT, a provisional artist-run

space in Chapel Hill, NC. Her work has been shown throughout the eastern United States and internationally including the Mint Museum, Ackland Art Museum, and Duke University among others. She received her MFA in Interdisciplinary Studio from University of North Carolina at Chapel Hill, and her BA in Studio Art and English Literature from Davidson College. She was most recently a ten-month resident at Crosstown Arts, a 2021 New Public Sculpture Fellow with the Urban Arts Commission in Memphis, and a 2021 recipient of TriStar Arts' inaugural Current Art Fund project grant.

Artist Statement

Sarah Elizabeth Cornejo's sculptural work utilizes the possibilities within hybridity to speak of a hypothetical place where humans have evolved into hybrid beings with animals, insects, and discarded human-made materials. The resulting physical evolution of this voluntary merging challenges social discomfort around bodies that are not easily categorized by blurring the boundaries between animal and human, living and dead, animate and inanimate. She uses Latin-American history, abject theory, and environmental distress to investigate notions of human exceptionalism, as well as humanity's trajectory. Drawing upon her own experiences, her work investigates identities that straddle cultures and utilizes that hybrid state as an opportunity for reckoning. The resulting sculptural narrative aims to disrupt notions of human hierarchy, testing the phenomenon between humanity, mammality and technology in a chimeric future.



Brood, 2021

Human hair from two sisters, two rattlesnake tails, epoxy clay, saw dust,
wood glue, aluminum, acrylic paint, alcohol ink

12" x 7" x 5.5"



Womb, 2021

Epoxy clay sculpted to look like fruiting body of phallus indusiatus mushroom (which may smell of rotting meat but some variations may also be a female aphrodisiac that elicits spontaneous orgasms), scrap fencing cut down and lining the interior, saw dust, wood glue, acrylic paint, epoxy, ants

13" x 8" x 8.5"

EXHIBITION CHECKLIST

Jenny Fine

sync/swim, 2022

Installation, mixed media, sound, performance
Dimensions variable

GeoVanna Gonzalez

Lost Underground, 2021

Video installation with structure
7' 6" x 6' 7" x 6'

Antonio Darden

Road Block, 2022

IKEA cabinet door, acrylic sheet, MDF, cast rubber, metal bracket
70" x 55" x 4"

Untitled (JPK), 2021

Poplar wood, acrylic paint, brass chain, cast plastic, digital archive print, plexiglass
30" x 24" x 3"

DNKMBF12, 2019

Google SketchUp digital archive print, wood frame, paint
18" x 30" x 2"

S.K.D. (Steal/Kill/Destroy), 2021

MDF, metal, ski mask, paint, acrylic sheet, glitter
69" x 13" x 16"

Black Bart Lives, 2022

Maple wood, resin, enamel paint, 28"x26"x1"

W.D. (Remorse), 2019,

Colored laminate, MDF, acrylic sheet, tinted plexiglass
25" x 15" x 1"

Possess, 2018,

Acrylic sheet, MDF, LED strip
61" x 25" x 3"

Crystal Gregory

Articulation of Space

Handwoven textile cast into concrete
96" x 72"

Hold Tight Swing Low 1

Hand woven cotton cast into concrete
54" x 54" x 2"

Embody, 2022

Handwoven textile cast into concrete, hangs on one French cleat
30" x 24"

Gesture as Performance Knotted

Handwoven textile cast into concrete
72" x 64"

One Becomes the Other, 2021

Handwoven textile cast into concrete, hangs on two french cleats
24" x 37"

Hannah Chalew

Embodied Emissions, 2020

Iron oak gall ink, ink made from shells on paper made from sugarcane combined with shredded disposable plastic waste ("plasticane")
61" x 92"

Tremblante, 2021

Metal, sugarcane, plastic, lime, recycled paint, living plants, soil, paper made from sugarcane combined with shredded disposable plastic waste ("plasticane"), iron oak gall ink, ink made from shells
72" x 48" x 60"

Root Shock II, 2018

Pen and ink on paper made from trash and abaca
75" x 102" x 2"

EXHIBITION CHECKLIST

Gloria Gipson Suggs

Baptism on St. Paul Road, 2020

Crayon, pens, pencils, and markers
12" x 18"

A Place Called Home, 2021

Crayon, pens, pencils, and markers
12" x 14"

Road Side Two-Room School, 2020

Crayon, pens, pencils, and markers
12" x 14"

Tree Shelter, 2021

Crayon, pens, pencils, and markers
24" x 18"

Reunion on Isom Chapel Road, 2020

Crayon, pens, pencils, and markers
12" x 14"

Quilting Time At Grandma's, 2021

Crayon, pens, pencils, and markers
12" x 14"

*Time to Catch that Train, 2022 (updated) /
2017*

Crayon, pens, pencils, and markers
12" x 14"

Marcus Dunn

Raise Your Hand, 2021

Acrylic on canvas
18 x 24 in.

Smoky Clouds, 2021

Acrylic on canvas
14 x 11 in.

Path to the Lake, 2021

Acrylic on canvas
24" x 20"

Fixing His Tie, 2021

Acrylic on canvas
16" x 12"

Brittany M. Watkins

SOURCE UNKNOWN, 2022

Mixed-media installation
approx. 122" x 108" x 144"

Sarah Elizabeth Cornejo

*Warnings and Prophecies From Serpents and
Seas, 2021*

Aluminum, foam, saw dust, wood glue,
Tennessee and South Carolina soil, coquina
shells, pig hairs, coral, shells, steel spikes,
epoxy clay, acrylic paint
54" x 35" x 34"

Brood, 2021

Human hair from two sisters, two
rattlesnake tails, epoxy clay, saw dust, wood
glue, aluminum, acrylic paint, alcohol ink
12" x 7" x 5.5"

Womb, 2021

Epoxy clay sculpted to look like fruiting
body of phallus indusiatus mushroom
(which may smell of rotting meat but some
variations may also be a female aphrodisiac
that elicits spontaneous orgasms), scrap
fencing cut down and lining the interior, saw
dust, wood glue, acrylic paint, epoxy, ants
13" x 8" x 8.5"

Kin/Kindred, 2020

Concrete, aluminum, saw dust, wood glue,
coquina shells, pig hairs, foam, found deer
skull, quartz crystal, alligator garfish scales,
old nails from flipped houses, shells, coral,
human hair, rocks, epoxy clay, acrylic paint,
alcohol ink, sand, tarantula
50"x 29"x 19.5"

PREVIOUS SOUTH ARTS STATE FELLOWS

2021

Alabama - Tameca Cole

Florida - Marielle Plaisir

Georgia - Myra Greene

Kentucky - Joyce Garner

Louisiana - Keith Calhoun &
Chandra McCormick

Mississippi - Ming Ying Hong

North Carolina - Jewel Ham

South Carolina - Fletcher Williams III

Tennessee - Raheleh Filsoofi

2020

Alabama - Carlton Nell

Florida - Alba Triana

Georgia - Fahamu Pecou

Kentucky - Letitia Quesenberry

Louisiana - Karen Ocker

Mississippi - Ashleigh Coleman

North Carolina - Sherrill Roland

South Carolina - Kristi Ryba

Tennessee - Bill Steber

2019

Alabama - Jamey Grimes

Florida - Amy Gross

Georgia - Bo Bartlett

Kentucky - Lori Larusso

Louisiana - Stephanie Patton

Mississippi - Rory Doyle

North Carolina - Andrew Hayes

South Carolina - Virginia Scotchie

Tennessee - Andrew Scott Ross

Southern Prize Winner

Southern Prize Finalist

2018

Alabama - Amy Pleasant

Florida - Anastasia Samoylova

Georgia - Paul Stephen Benjamin

Kentucky - Garrett Hansen

Louisiana - Jeremiah Ariaz

Mississippi - Dominic Lippillo

North Carolina - Meg Stein

South Carolina - Kate Hooray Osmond

Tennessee - Vesna Pavlović

2017

Alabama - Pete Schulte

Florida - Noelle Mason

Georgia - Masud Olufani

Kentucky - Becky Alley

Louisiana - Joey Slaughter

Mississippi - Coulter Fussell

North Carolina - Stephanie J. Woods

South Carolina - Herb Parker

Tennessee - Georgann DeMille

About South Arts

South Arts advances Southern vitality through the arts. The nonprofit regional arts organization was founded in 1975 to build on the South's unique heritage and enhance the public value of the arts. South Arts' work responds to the arts environment and cultural trends with a regional perspective. South Arts offers an annual portfolio of activities designed to support the success of artists and arts providers in the South, address the needs of Southern communities through impactful arts-based programs, and celebrate the excellence, innovation, value, and power of the arts of the South. For more information, visit www.southarts.org. Contact us to inquire about hosting a South Arts Fellows exhibition.

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About the Bo Bartlett Center

The Bartlett Center at Columbus State University is a dynamic, creative learning laboratory that is part gallery, part experimental arts incubator, and part community center. Based on the belief that art can change lives, the center has a two-fold mission: community outreach programs that help facilitate an inclusive environment by encouraging participation from diverse voices, and a national mission to partner with other institutions to provide innovative exhibitions that deepen our understanding of art through publications and public programming. It is a unique cultural institution that is taking a leadership role in the broader University and Columbus arts community and, it is creating a new paradigm for innovation and service. The center houses and displays The Scarborough Collection, 14 monumental paintings by artist and Columbus native Bo Bartlett, and often features rotating exhibitions of national and international acclaim.

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