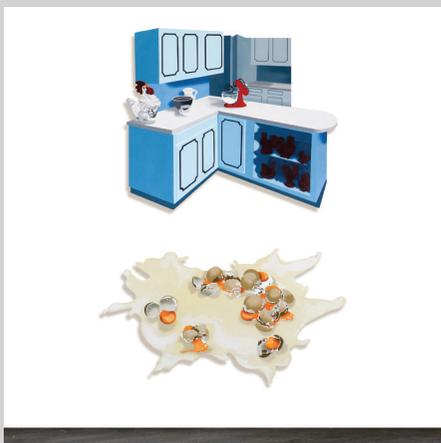


SOUTH ARTS 2019 SOUTHERN PRIZE & STATE FELLOWS



From the Director

The Southern Prize and State Fellowships program, celebrating its inaugural exhibition with this class of 2019 State Fellowship recipients, represents a milestone in the history of South Arts and our service to the region. Under the guidance of our new mission statement—advancing Southern vitality through the arts—and strategic plan, South Arts emphasizes our support of the artistic and professional growth and success of artists in the South. We recognize the creativity, dynamism, and breadth of talent spanning our region; we also recognize the challenges of being an artist in the South, both real and perceived. Through the Southern Prize and State Fellowships, we are enriching the creative lives of and increasing the sustainability for artists who call these nine states home.

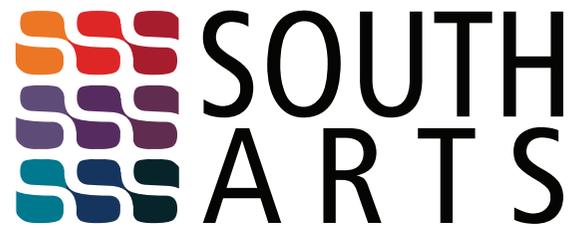
The 2019 State Fellows were selected from a pool of more than 800 applicants by a national panel of jurors. The panel reviews the applicant pool anonymously, with the sole criterion being artistic excellence. Each Fellow receives \$5,000 of unrestricted funds, and is entered into competition for the Southern Prize. A second panel will be convened to review these artists' works—again, with artistic excellence being the sole criterion—to recommend one artist to receive the \$25,000 Southern Prize plus a two-week residency at The Hambidge Center for the Creative Arts and Sciences, and one artist to receive an additional \$10,000 as finalist. At the time of this writing, we do not yet know who will receive either of these larger awards, and we look forward to the jurors' recommendations.

The artistry on display in this exhibition and catalogue is a testament to the strength of art in the South. From large-scale installations exploring the intersection of humans and nature to pointed meditations on domesticity in the age of social media, the 2019 State Fellows present diverse themes, visions, and styles. And, from their homes in remote Cleveland, Mississippi, to the busy shores of Delray Beach, Florida, they each contribute to the tapestry of artists living and working in the South.

We are so proud to support these nine artists and name them South Arts 2019 State Fellows. Through this catalogue and the exhibition at 701 Center for Contemporary Arts, please join us in celebrating their success.



Suzette M. Surkamer
Executive Director, South Arts



South Arts
2019 Southern Prize & State Fellows

Exhibition at
701 Center for Contemporary Art
Columbia, South Carolina

March 21 - May 5, 2019

Alternate formats of this publication may be obtained by
contacting South Arts at 404-874-7244.

Made In The South

By Wim Roefs

The South Arts 2019 State Fellows as a group don't have a strong preoccupation with Southern identity. That was true, too, for most of the previous 18 winners of the state fellowships, which have been awarded since 2017 in Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North and South Carolina and Tennessee.

Southern elements aren't entirely absent. Among the 2019 fellows, Rory Doyle's photographs of African-American cowboy culture are set in Mississippi and inevitably deal with race and racial stereotypes, both not exclusively but certainly prominent Southern issues. In 2018, Jeremiah Ariaz focused on black or Creole "trail riding" and cowboy culture in Louisiana. Southern Prize 2018 winner Paul Stephen Benjamin's conceptual work engaged race, racial politics and identity in general but with elements directly related to the region. Anastasia Samoylova presented "flood zone" photos of the Miami area, but her concerns went beyond the specific location and region. In 2017, Masud Olufani dealt head on with slavery and civil rights, and Coulter Fussell's abstract quilts clearly fit Southern traditions, although her cues come from modern paintings more than quilts.

That's about it in terms of South Arts fellows creating "Southern" art by whatever definition short of "art made in the South or by a Southerner." Among 2019 fellows, Virginia Scotchie is primarily interested in formal issues, albeit in part inspired by objects from her part-Southern past. Formal issues also drive Andrew Hayes, in addition to art's general effect on humans, which also is a core concern for Bo Bartlett, who engages social, political and environmental issues. The latter is Amy Gross' focus as well. Jamey Grimes explores humanity's relationship to nature in more general terms. Lori Larusso deals with power and the domestic sphere. Andrew Scott Ross, too, deals with power, of museums and other institutions of authority as they affect people's perceptions of history and culture. Stephanie Patton's work is about mental and physical health and healing, comfort and self-preservation.

While these issues are relevant to the South, and some even prevalent here, the artists don't approach them within a particular Southern context. It might be instructive in this respect to know that five of nine 2019 fellows, including Doyle, are not native Southerners. And three of the four natives have extensive experiences elsewhere.

As a group, South Arts' state fellows seemingly stand in defiance of the new Southern tradition in academic and other writings calling—for good reasons—long-running claims about the demise of Southern identity premature and exaggerated. The South's preeminent and funniest sociologist, John Shelton Reed, already argued to that effect

in the early 1970s. Political scientists Christopher A. Cooper and H. Gibbs Knotts did so in their 2017 book *The Resilience of Southern Identity*. But Cooper and Gibbs emphasized that Southern identity is changing and no longer predominantly “Old South.” It takes different forms and levels of intensity for different groups, they argued, and competes with other, overlapping identities such as race, gender, political orientation and familial lineage. The researchers are “under no illusion that southernness is as important to many folks as [...] a host of other identifiers,” and perhaps that’s what South Arts fellows bear out.

The work of South Arts’ fellows does not imply an absence of Southern themes and elements in contemporary art. New York critic and curator Eleanor Heartney in 2003 assembled an impressive collection of contemporary art from five Southern states for *Thresholds*, a widely traveled exhibition of art dealing with religion and spirituality. Heartney wrote that the artists made “the case for the strength of regional identity” and suggested in personal conversation that she probably could not have assembled an exhibition of this quality around these themes in, say, the Northeast. More recently, curators Miranda Lash and Trevor Schoonmaker explicitly and successfully went looking for the South in contemporary art for the 2016 –17 exhibition *Southern Accent: Seeking the American South in Contemporary Art*.

Exhibitions such as *Thresholds* and *Southern Accent* show that many artists earnestly engage aspects of the South. The exhibitions also can explore definitions of “Southern” in visual art, complex ones at that, based on, as Schoonmaker wrote, subject, technique, aesthetics, style and attitude. Such exhibitions do not, however, take inventory of, let alone define, art in the South because they include only a subset of that art. A project like the *South Arts State Fellowships* has a better shot at that, along with *ArtFields* in Lake City, S.C., and the *1858 Prize for Contemporary Southern Art* of the Gibbes Museum of Art in Charleston, S.C.

Tricky variables in such open-admission competition can skew the sample. Those variables include the composition of jury panels and whether artists of different backgrounds and regions are equally inclined or even know to participate. But as the sample grows, these projects can provide a deeper sense of what the region’s premier contemporary artists are doing.

Wim Roefs is the curator of the South Arts 2019 Southern Prize and State Fellows exhibition. He is the board chair of 701 Center for Contemporary Art and owner of if ART Gallery, both in Columbia, S.C.



2019 Alabama Fellow Jamey Grimes

Tuscaloosa, Ala., sculptor and installation artist Jamey Grimes (b. 1976, Montgomery, Ala.) has since 2006 shown his work in more than 100 exhibitions in almost 20 states. His two-dozen solo exhibitions include recent ones at Southeastern Louisiana State University in Hammond; Austin Peay State University in Clarksville, Tenn.; Covenant Fine Arts Center in Grand Rapids, Mich.; North Floor Gallery in Huntsville, Ala; and Alabama's Jacksonville State University.

Other venues where Grimes has shown include the Montgomery (Ala.) Museum of Fine Arts; the Meridian (Miss.) Museum of Art; Kendall Galleries and the Urban Institute for Contemporary Arts in Grand Rapids; FAT Village in Ft. Lauderdale and Sculpture Key West, both in Florida; Delaware Center for Contemporary Arts in Wilmington; and Whitespace Gallery in Atlanta, Ga. Two of his sculptures are permanently installed at Pinnacle Bank in Nashville, Tenn.; others are at the Pinellas County Health Department in Largo, Fla., and Fairmont Chicago in the city's Millennium Park.

Grimes is an Alabama State Council on the Visual Arts Fellowship Recipient and was the Arts Council of Tuscaloosa's 2014 Visual Arts Educator of the Year. He teaches art at the University of Alabama Tuscaloosa, where in 2007 he received an MFA in sculpture. Grimes received a BFA in painting and BS in biology, with a minor in mathematics, from Alabama's Birmingham-Southern College.

Artist Statement

The objects and environments that I create are fueled by encounters with natural forces, both real and imagined. Inspired by these encounters, I generate unique forms through the manipulation of synthetic materials. These forms accumulate, *en masse*, to engulf the viewer in an experience that is simultaneously unsettling and serene. My intent is to remind us of our relationships to forces of nature.

Synthetic materials establish a unique starting point for creating artwork that responds to nature. These tangible substances are selected because they have been cleansed of nature's direct influence and reset by human manufacturing processes. Through abstraction and re-interpretation, patterns emerge from the medium and quickly emulate more complex natural designs. The juxtaposition of this dialogue reflects a human impulse to codify the natural world.



View of a 2016 installation of *Roil*, corrugated plastic, dimensions variable, in Hammond Hall Gallery at Alabama's Jacksonville State University.



2019 Florida Fellow Amy Gross

Delray Beach, Fla., fiber and mixed media sculpture artist Amy Gross (b. 1965, Long Island, N.Y.) has exhibited in 60-plus exhibitions in more than a dozen states. Institutions that have shown her work include the Cornell Museum of Art in Delray Beach and the Boca Raton Museum of Art, both in Florida; the Dennon Museum Center in Traverse City and the Muskegon Museum of Art, both in Michigan; the Racine Art Museum in Wisconsin; Los Angeles' Craft and Folk Art Museum; the Minnesota Museum of Art in St. Paul; the Rockland Center for the Arts in West Nyack, N.Y.; and New Hampshire's Portsmouth Museum of Fine Art. Gross holds a BFA from New York's Cooper Union for the Advancement of Science and Art.

Artist Statement

My hand-embroidered and beaded fiber sculptures are my attempt to merge the natural world and my own inner life. Their symbiosis suggests not only what can be seen but also what cannot: the early alterations of time, the first suggestions of disintegration. I've always been attracted and frightened by things that are on the edge of spoiling or straining to support an excess of growth. My elements cluster, tangle, cling and multiply. They adapt to the environments they are placed into, like much of Florida life, and become hybrids in their desire to survive and thrive. And yet, paradoxically, they are the result of an exercise in human control – they are completely unnatural. I never collaborate with the nature that fascinates me, the myriad visible and invisible interactions that lie at the heart of every insect, bacteria, tree and spore. I use no found objects, nothing that was ever alive. All are constructed with craft store yarns and beads and wire and paper and fabric transfers. Consequently, my organisms will not die. They're still and silent proxies, fictions frozen in the midst of their suggested transformation. They become metaphors for the anxieties I feel towards our unstable environment, and an attempt to comfort myself with ideas of their adaptability and potential for survival. I know that my making these objects will not slow or stop the clock, but I need to hold things still, to try to have a say in a volatile, uncontrollable world of change.



Cloche Blossom Biotope, 2018, paper, fabric, thread, beads, yarn, polymer clay, plastic, glass and wire, 14" x 13" x 8 ½" (courtesy of Momentum Gallery).

View of the inaugural installation of *Spora Mutatus*, paper, fabric, thread, beads, yarn, plastic and wire, 90" x 70" x 14", in the 2015 exhibition *Nature Preserved* at the Cultural Council of Palm Beach County, Fla.





2019 Georgia Fellow Bo Bartlett

Columbus, Ga., artist and native Bo Bartlett (b. 1955) is a premier American realist painter who has shown in almost 30 states. In addition to his participation in 130-plus group exhibitions, Bartlett has shown in some 40 solo shows. His solo exhibitions include those at the Mennello Museum of American Art and Orlando Museum in Florida; the Morris Museum of Art in Augusta and the Columbus Museum of Art, both in Georgia; the Ogden Museum in New Orleans, La.; the Farnsworth Museum in Rockland, Maine; the Rockford Art Museum in Illinois; and the Greenville County Museum of Art and Columbia's 701 Center for Contemporary Art, both in South Carolina. The Bo Bartlett Center at Columbus State University in 2018 presented a retrospective of his work. The more than two-dozen public collections, including more than a dozen museums, that hold Bartlett's work include the Mennello, Ogden, Columbus, Greenville County and Morris museums as well as Colorado's Denver Museum of Art; the Hunter Museum of American Art in Chattanooga, Tenn.; the La Salle University Museum of Art and Pennsylvania Academy of Fine Arts, both in Philadelphia; California's Santa Barbara Museum of Art; the Seattle Art Museum and Seattle's Frye Art Museum, both in Washington; and Crystal Bridges Museum in Bentonville, Ark. Bartlett studied in Philadelphia at the University of the Arts and the Pennsylvania Academy of Fine Arts. He also received a certificate in filmmaking from New York University and produced a film about the late painter Andrew Wyeth.

Artist Statement

The purpose of art is to wake us up. I believe in the power of art to transform lives.



Dominion, 2016, oil on linen, 82" x 100".



2019 Kentucky Fellow Lori Larusso

Lexington, Ky., painter Lori Larusso (b. 1980, Massillon, Ohio) has shown in close to 100 exhibitions, including some two-dozen solo exhibitions, in more than 20 states, South Korea and the United Arab Emirates. Her solo exhibitions include those at Skidmore Contemporary in Santa Monica, Calif.; Jordan Faye Contemporary in Baltimore, Md.; Porter Contemporary in New York City; the Plains Art Museum in Fargo, N.D.; the Indianapolis (Ind.) Art Center; the Dayton (Ohio) Visual Arts Center; the McColl Center for Art + Innovation in Charlotte, N.C.; and the Appalachian Center for Craft at Tennessee Tech University in Cookeville. Larusso holds an MFA in studio art from the Interdisciplinary Studies program at the Maryland Institute College of Art and a BFA from the University of Cincinnati. Her residencies include those at the MacDowell Colony in Peterborough, N.H.; the Sam and Adele Golden Foundation for the Arts in New Berlin, N.Y.; and the James Rosenquist Artist Residency in Fargo.

Artist Statement

This developing series is a visual exploration of bourgeois domestic activity as fantasy, remote from individualized experience and presented as fanciful and comprehensively satisfying to those who partake in it. From ladies' magazines produced midcentury to contemporary mommy blogs and curated Instagram posts celebrating perfection, our lives are inundated with a combination of flawless images, staged and filtered. Tying generic Americana imagery, disrupted by minor disaster, to language around (mostly non-violent) protest re-contextualizes the power dynamic, suggesting underlying acts of resistance against dominant hegemonies could be an option to demonstrate objection. I am, in part, searching for the tipping point. When does one decide to alter their systems of belief, behavior, and take action? Is a revolution necessary, or can we incite positive change in our lives by individual acts of resistance? And what does resistance look like?

These paintings are representational, realistic in scale, but they never cease to be what they are: two-dimensional images. They announce the inability of the viewer alone to alter the reality presented to them; instead, the systemic factors that prescribe and maintain current power relationships need to be overturned, which requires broader action. This work engages the spaces between personal and commercial exploits by borrowing imagery from advertising (print and digital), Google images, photographs and social media.



If you can Bake a Cake, you can Make a Bomb, 2017, acrylic on panel, 64" x 42" x 2".



If you can Mop a Floor, you can Exercise Total Personal Non-Cooperation, 2017, acrylic on panel, 84" x 60" x 2".





2019 Louisiana Fellow Stephanie Patton

Lafayette, La., multi-media artist Stephanie Patton (b. 1969, New Orleans, La.) crosses the realms of sculpture, painting, photography, installation, performance, video, audio and text. Her work has been shown in dozens of exhibitions, including 17 solo shows, at such venues as the Lawndale Art Center in Houston and the McNay Museum of Art in San Antonio, both in Texas; Arthur Roger Gallery, The Front, Louisiana ArtWorks, the New Orleans Museum of Art, the Ogden Museum of Southern Art and the Contemporary Art Center, all in New Orleans; Acadiana Center for the Arts and the Artist Alliance Gallery, both in Lafayette; the Carnegie Art Museum in Oxnard, Calif.; and New York's Bronx Museum of the Arts, Voltz Clarke Gallery and Elizabeth Houston Gallery, through the latter also at *SCOPE* Miami Beach. Patton holds an MFA in photography from the The School of the Art Institute of Chicago and a BFA from the University of Louisiana in Lafayette. She also has studied various types of vocal and comedic performance in New York through The New School, Upright Citizens Brigade and Gotham Writers Workshop.

Artist Statement

As a multi-media artist, I often use humor as a device to bring attention to more critical issues. By creating humorous objects, I find that it breaks down barriers and allows for the beginning of an open and genuine dialogue between my art, the audience and myself. Issues that remain constant in my work are an exploration of mental and physical health, themes of healing, comfort and self-preservation.

I naturally gravitate towards materials and processes that I feel best address my conceptual concerns. Mattress quilting can suggest ideas related to birth, death, intimacy, relationships, illness and rest. Coupled with words or phrases that often have multiple meanings, such as "please," the quilted fabric is meant to bring a humorous yet poignant conceptual message to the viewer. I also use vinyl in my sculptural relief work for its physical properties as well as for its inherent references to mental and physical health and protection. I construct these pieces with my industrial sewing machine as well as a combination of hand sewing, stuffing and stapling. My work often addresses psychological themes while exploring the relationship between humor and personal therapies.



Installation view of the 2017 exhibition *Sensitivity Training* at Arthur Roger Gallery in New Orleans with the three works in the current exhibition: *Careful*, 2017, mattress quilting, upholstery foam, cording, wood, steel frame and powder coating, 120" x 120" x 24", on the floor; *Grey Matter*, 2017, vinyl, batting and canvas, 65" x 154" x 6", on the back wall; and *Persistence*, 2016, vinyl, batting and muslin, 41" x 54" x 11", on the right wall (all courtesy of the artist and Arthur Roger Gallery; photo Mike Smith).



2019 Mississippi Fellow Rory Doyle

Cleveland, Miss., photographer Rory Doyle (b. 1983, Sanford, Maine) has had solo exhibitions in New York City, at the Mississippi Museum of Art in Jackson and elsewhere. Among his group shows are those at the National Arts Club in New York and the 2018 EyeEm Awards in Berlin, Germany, where Doyle received the Photojournalist of the Year Award. Other awards include first place, best online gallery 2018, from the National Press Photographers Association. His photos have been published by numerous media, including *Newsweek*, *The Atlantic*, *The Washington Post*, *The Wall Street Journal*, *The New York Times*, *The Financial Times*, *Forbes*, *Sierra Magazine*, CNN, ESPN and ABC News. Doyle holds a BA in journalism from Vermont's St. Michael's College and an MS of education from Delta State University in Cleveland, Miss.

Artist Statement

A recent article in *Smithsonian* estimated that just after the Civil War, one in four cowboys were African-American. Yet this population was drastically underrepresented in popular accounts. And it is still. The "cowboy" identity retains a strong presence in many contemporary black communities. This ongoing documentary project in the Mississippi Delta, "Delta Hill Riders," sheds light on an overlooked African-American subculture – one that resists historical and contemporary stereotypes. The project began in January 2017 when I attended a black heritage rodeo in Greenville, Miss., and reveals how deep and diverse this community is. I've been invited to black heritage rodeos, horse shows, trail rides, "Cowboy Nights" at black nightclubs, and subjects' homes across the Delta. I've been welcomed by these folks in a way I could not have imagined. And because of that, it's been the most engaging project I've worked on. It's a story that's particularly timely because of the current political environment and the renewed focus on rural America.

Delta Hill Riders is a counter-narrative to the often-negative portrayal of African-Americans. I have captured a group of riders showing love for their horses and fellow cowboys, while also passing down traditions and historical perspectives among generations. Ultimately, the project aims to press against my own old archetypes – who could and could not be a cowboy, and what it means to be black in Mississippi – while uplifting the voices of my subjects.



Top: *James, A Smoking Delta Cowboy with a Golden Grill*, 2017.

Bottom: *Big Mac Dancing*, 2018.

Each digital photography, 16" x 24".



2019 North Carolina Fellow Andrew Hayes

Asheville, N.C., mixed media sculptor Andrew Hayes (b. 1981, Tucson, Ariz.) has participated in some 60 exhibitions in 15 states. They include 11 solo exhibitions in venues such as the Hunterdon Art Gallery in Clinton, N.J.; the National Ornamental Iron Museum in Memphis, Tenn.; the Museum of Contemporary Craft in Portland, Ore.; the Penland (N.C.) Focus Gallery; and Seager/Gray Gallery in Mill Valley, Calif. Hayes studied sculpture at Northern Arizona University and was a Core Fellow at Penland School of Crafts, where from 2014 – 2017 he was an artist in residence.

Artist Statement

Book paper and steel are perceived differently and placed in different contexts in our lives. The book is appreciated as an object of education, growth and escape. Steel, on the other hand, does not trigger such lofty associations and, moreover, is often invisible, even though it is a primary element of our constructed environment. I strive to overcome the disparate perceptions of the materials and level the playing field between them by combining them in constructions in which they complement each other and play equally important roles. This results in what I hope are formally and aesthetically intriguing objects but also in an awareness of how seeming opposites can work together, in this case by exploring and exploiting unexpected features that they share, such as flexibility, history, mass and density. The process and results will, I hope, do what art is supposed to do: make us think, challenge preconceived notions and see new and surprising possibilities.

Unbound blocks of text lose their original meaning when I cut the pages from their bindings. This allows me to respond to the shape and texture of the paper and give it a new formal context. Introducing metal to the composition allows me to create a new structure and support for the loose pages, and elevates the steel – a familiar material in industry and architecture – to the level of the book – an object for contemplation. Alongside the paper, the steel becomes graceful, its subtle colors and surface heightened. Bound together, the pages and steel become something new and unified. No longer do the pages form a book on a shelf; with the steel, they become a unique object with its own strength and story.



Left: *Interior Reflection*.
Bottom: *Quiet Collection*.
Each 2018, steel and paper,
12" x 12" x 3" and 9" x 14" x 4"
respectively (courtesy of Seager/
Gray Gallery).





2019 South Carolina Fellow Virginia Scotchie

Columbia, S.C., ceramic artist Virginia Scotchie (b. 1955, Portsmouth, Va.) has exhibited widely in the United States and abroad. Among her solo- and two-person exhibitions are those at C.R.E.T.A. Ceramic Center in Rome, Italy; the Vallauris Institute of Art in France; the Tulsa (Okla.) Center for the Arts; the Clay Art Center in Port Chester, N.Y.; the Trinity Building in Charlotte, N.C.; and the Gertrude Herbert Art Institute in Augusta, Ga. She has had residencies in Italy, France, Wales, England, China, Taiwan, The Netherlands and Australia, where she received the Sidney Myer Fund International Ceramics Award from the Shepparton Museum in Victoria. Scotchie received a BA in sociology and religion from the University of North Carolina in Chapel Hill and an MFA from Alfred University in the state of New York.

From the Artist Statement

Recent work has dealt with the relationships of whole forms to that of their components. The act of taking apart and putting back together [serves] my current interest [...] in the exploration of new forms derived from rearranging fragments of disparate, dissected objects [as an] on-going visual investigation of man-made and natural objects. Usually these consist of small things, ordinary in many ways but possessing a visual quirkiness that pulls me to them. In some cases, I am not familiar with [their] particular purpose, function or origin, [which] allows me to see the object in a clearer light. In some of the pieces, I have "borrowed" fragments of personal objects that have been passed on to me from a family member. Usually these are things that have only sentimental value: An old pipe of my father, a funnel from my mother's kitchen, an old bulb from the family Christmas tree. [...] The worn, crusty surfaces on many of the pieces are created to give a sense of how time acts to make and unmake a form. This process can be seen in both natural and manmade objects. While drawn from specific sources of interpretation, the work in this exhibit is primarily abstract and formal. Form, surface and color take precedent over any perceived emotional content. While the work may trigger a visual memory of familiar objects, the viewer is encouraged to have a range of interpretations.



Left: *Indigo Funnel Crucible*, 2017, 54" x 18" x 18".
Right: *Bronze Ball Crucible*, 2016, 60" x 16" x 16".
Each ceramic and wood.



2019 Tennessee Fellow Andrew Scott Ross

Johnson City, Tenn., artist Andrew Scott Ross (b. 1980, Queens, N.Y.) has exhibited in some dozen states and five countries. His solo exhibitions include those at the John Michael Kohler Arts Center in Sheboygan, Wis.; New York's Guggenheim Museum: Peter Lewis Theater; and Atlanta's Museum of Contemporary Art of Georgia. Other institutions that have shown his work include the Museum of Art and Design, SmackMellon, Cue Art Foundation and a half dozen galleries in New York City; the Atlanta Contemporary Art Center; the Asheville Museum of Art and Greensboro's Weatherspoon Art Museum, both in North Carolina; the Hunter Museum of Contemporary Art in Chattanooga and the Knoxville Museum of Art, both in Tennessee; the University of Kansas' Spencer Museum of Art; Le Commun BAC in Geneva, Switzerland; Ben Gurion Airport in Tel Aviv; the Gallery of the International Pavilion in Ulsan, South Korea; and TPTP Space in Paris, France. Ross' work is in the permanent collections of MOCA GA, MAD New York, the Spencer Museum and the Deutsche Bank. He received a BFA from the Atlanta College of Art, an MFA from The School of the Art Institute of Chicago and studied at Skowhegan School of Painting and Sculpture.

Artist Statement

I am interested in finding alternative methods of interpreting, recording, and visualizing history. Inspired by institutions such as the Metropolitan Museum of Art, the Smithsonian, and Wikipedia, which attempt to evenly reflect all of cultural production, I investigate the logic of the museum and how it affects our perceptions of cultures and their histories. I do so by creating a personal museum comprised of objects that attempt to isolate the common socio- and psycho-cultural constructions often embedded within historical display. By using the language of contemporary art to create a critical discourse and distance, the museum reconsiders these cultural constructions through site-specific installations, images, and objects.

The installations in particular mix sculpture and drawing – they play with flatness and depth and are never considered finished works. Many pieces weave references from prehistory or classical antiquity through modern, contemporary and personal imagery. I combine this method with concepts found in anthropology and linguistics such as universalism, exoticism, and cultural appropriation, visualizing debates that have an impact on inquiry in these disciplines.



Installation view of *The Hunter Invitational* exhibition, 2018, at the Hunter Museum of American Art in Chattanooga, Tenn., with *Ruins My Image*, mixed media on paper, dimensions variable but 20' x 24' in this 2018 version, and *Paper Caves – Copies*, photocopies on paper, 6' x 16', the latter not in the current exhibition.

Exhibition Checklist

Bo Bartlett

Dominion, 2016, oil on linen, 82" x 100"
(courtesy of Miles McEnery Gallery)

Rory Doyle

Big Mac Dancing, 2018, digital photography,
16" x 24"

Delacroix-like Dance, 2018, digital photography,
16" x 24"

James, A Smoking Delta Cowboy with a Golden Grill, 2017, digital photography, 16" x 24"

Javaris and Gramps, 2017, digital photography,
16" x 24"

Moonie Breaks a Horse, 2018, digital
photography, 16" x 24"

Newest Cowboy in Town, 2018, digital
photography, 16" x 24"

Jamey Grimes

Roil, 2019, corrugated plastic, dimensions variable

Amy Gross

Cloche Blossom Biotope, 2018, paper, fabric,
thread, beads, yarn, polymer clay, plastic, glass
and wire, 14" x 13" x 8 ½" (courtesy of
Momentum Gallery)

Spora Mutatus, 2019, paper, fabric, thread, beads,
yarn, plastic and wire, 90" x 70" x 14"

T. Versicolor Biotope, 2018, paper, fabric, thread,
beads, yarn and wire, 15 ½" x 13" x 7" (courtesy
of Momentum Gallery)

Andrew Hayes

Interior Reflections, 2018, steel and paper,
12" x 12" x 3" (courtesy of Seager/Gray Gallery)

Line Collection II, 2018, steel and paper,
14" x 72" x 8"

Quiet Collection, 2018, steel and paper,
9" x 14" x 4" (courtesy of Seager/Gray Gallery)

Sea Wall, 2017, steel and paper, 25 ½" x 3 ½"
x 4 ½" (courtesy of Seager/Gray Gallery)

Spelean, 2017, steel and paper, 15" x 4" x 3"
(courtesy of Seager/Gray Gallery)

Lori Larusso

If you can Bake a Cake, you can Make a Bomb,
2017, acrylic on panel, 64" x 42" x 2"

*If you can Moonlight as the Tooth Fairy, you
can Participate in Collective Disappearance*,
2017, acrylic on panel, 58" x 36" x 2"

*If you can Mop a Floor, you can Exercise Total
Personal Non-Cooperation*, 2017, acrylic on
panel, 84" x 60" x 2"

Stephanie Patton

Careful, 2017, mattress quilting, upholstery
foam, cording, wood, steel frame and powder
coating, 120" x 120" x 24" (courtesy of the
artist and Arthur Roger Gallery)

Grey Matter, 2017, vinyl, batting and canvas,
65" x 154" x 6" (courtesy of the artist and Ar-
thur Roger Gallery)

Persistence, 2016, vinyl, batting and muslin,
41" x 54" x 11" (courtesy of the artist and Ar-
thur Roger Gallery)

Virginia Scotchie

Bronze Ball Crucible, 2016, ceramic and wood,
60" x 16" x 16"

Indigo Funnel Crucible, 2017, ceramic and
wood, 54" x 18" x 18"

Object Makers Series, 2019, ceramic and
wood, dimensions variable

Andrew Ross Scott

Dry Erase, 2015–19, whiteboard paint, white-
board marker and Styrofoam, dimensions
variable

Ruins My Image, 2018–19, mixed media on
paper, dimensions variable

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This year's program is supported by:

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2019 South Arts State Fellows

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

The 2019 Southern Prize winner and finalist will be named following the publication of this exhibition catalogue.

Previous Awardees

2018 South Arts State Fellows

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 South Arts State Fellows

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

* Southern Prize winner

** Southern Prize finalist

Acknowledgements

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René Paul Barilleaux. Head of Curatorial Affairs, McNay Art Museum, San Antonio, Texas

Leslie Umberger. Curator of Folk and Self-Taught Art, Smithsonian American Art Museum, Washington, DC

2019 State Fellowships Jurors

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Katherine Jentleson. Merrie and Dan Boone Curator of Folk and Self-Taught Art, High Museum of Art, Atlanta, Ga.

Radhika Subramaniam. Associate Professor of Visual Culture, Parsons School of Design, New York City, N.Y.

Ben Thompson. Deputy Director, Museum of Contemporary Art Jacksonville, Jacksonville, Fla.

Joey Yates. Curator, Kentucky Museum of Art and Craft, Louisville, Ky.

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