



Lamar Dodd School of Art
UNIVERSITY OF GEORGIA



An abstract artwork featuring vibrant blue and yellow colors. The composition is dominated by thick, textured paint applications. On the left side, there are irregular, organic shapes in a bright orange-yellow hue, set against a deep blue background. From the top center, a thick, glossy yellow paint drips down, forming a teardrop shape. Other yellow drips and splatters are scattered throughout the blue field, some appearing as soft, blurred spots in the background. The overall effect is one of dynamic energy and layered texture.

MFA 2023

LAMAR DODD SCHOOL OF ART

MFA 2023

RE:(DE)CONSTRUCTION

A THESIS EXHIBITION BY GRADUATE STUDENTS FROM THE
LAMAR DODD SCHOOL OF ART AT THE UNIVERSITY OF GEORGIA

Athens, Georgia



Mickey Oscar Boyd

Stairs and Portals to the Same Place, detail, 2023

Dimensional lumber, plywood, gypsum board, vinyl siding,
asphalt shingles, pre-hung window, found carpet, found door



THE ATHENAEUM

APRIL 14 - MAY 11, 2023



Ethan Snow
Data, 2023

Concrete, ceramic, dichroic film, resin, frosted film,
light diffusing plastic, hard drive disk, LEDs, plexiglas, gold leaf
Image courtesy of Sidney Chansamone

ACKNOWLEDGMENTS

In the fall of 2020, amidst the uncertain context of an unfolding pandemic, several exceptional MFA students joined the vibrant community of artists and scholars at the Lamar Dodd School of Art. Three years later, the annual thesis exhibition bears out their resilience and determination and, equally, the ambition that led them to pursue graduate work in the visual arts.

Abstractly and poetically, critically and with empathy, the works assembled in this exhibition serve as a compelling reflection of our present – not only the diverse viewpoints and experiences that comprise it, but also the shared realities that underpin it and give it form. Working across media, method, and tonality, these artists inspire us with meticulous and laborious craftsmanship, challenge us with provocative, at times painful insights, and move us with probing meditations on personal experiences, memories, and histories.

For the part they played in making this exhibition and catalogue possible, we would like to thank the faculty and staff at the Lamar Dodd School of Art; the graduate students in art history whose writing appears in this catalogue; Rachel Waldrop, whose essay shrewdly engages with the exhibition and its overarching themes; Joseph Peragine, Director; Dr. Katie Geha, Dodd Galleries Director; Francis Oliver, Communications Manager; and Tyler Elrod, Graduate Advisor.

Dr. Isabelle Wallace,
Associate Director of Research and Graduate Studies, Lamar Dodd School of Art



J Taran Diamond
Gallantry Took Its Last Bow, detail, 2023
Steel

FOREWORD

re:(de)construction is an exhibition, a circular and continuous call and response, presenting the work of eleven MFA students who studied at the Lamar Dodd School of Art for the past three years. Starting their program during the height of the pandemic, these artists have witnessed and participated in a deep re-examination of the structures that govern society. Through their various material experiments in video, painting, print, photography, metals, clay, and sound, they share a commitment to reconfiguring and reinventing new ways of being in the world.

Many of the works on display take literally the idea of construction, as several of the artists mine materials in their investigation of the built environment. Others display a commitment to the play involved in taking things apart and putting them back together, just absurdly enough to call it art, while still other artists critique constructed expectations surrounding identity, history, and memory, both personal and political.

Tearing down and building back up, tearing down and building back up again, once more. Processes that began in individual studios and through collaborative projects now operate not only within the broader, shared context of the MFA exhibition, but also upon the societal structures these artists reimagine.

Artists in the exhibition include: AJ Aremu, Mickey Oscar Boyd, Zahria Cook, J Taran Diamond, Shaunia Grant, Chad Hayward, Huey Lee, Jason Rafferty, Rachel Lea Seburn, Ethan Snow, and Lila (Lee) Villalobos.

Dr. Katie Geha

Director of the Galleries, Lamar Dodd School of Art



Ethan Snow
Generations v1.1, detail, 2023
Resin layered images, printed transparencies, circuit boards, CPUs,
gold leaf, LEDs, light diffusing plastics, plexiglas, dichroic film

HASH FINGERPRINT

ICYMI: a viral and hotly debated Feb 2021 mobile phone video by Twitter user @lohstroh with the caption “Bitcoin: Initiated.” Why was the video, now with over 2 million views, so charged? Well, it showed Matt Lohstroh’s bitcoin “mining” company Giga Energy’s operations – a shipping container filled with computers or rigs and associated wires and their cooling fans – hooked up to a generator operating from an east Texas oil rig. And thus sparked the debate: bitcoin, a digital currency, is now extracting and burning fossil fuels in real time – a perfect illustration of how out-of-check the crypto market and industry had become. But is it, others countered? In fact, Lohstroh’s mining operation was utilizing stranded natural gas, an oil waste by-product that might have been burned off into the atmosphere in a process known as “flaring,” (burning and converting methane into carbon dioxide) and not extracting any new fossil fuels.

Core Scientific, once one of the biggest publicly traded cryptocurrency mining companies in the United States, operates a “mining farm” in Georgia’s northern city of Dalton: booming in 2019, it required over 100 MW of energy with over 27,000 processors to run the facility. How much energy is that, you ask? Well, enough to power over 65,000 average single family homes, or, more than is required to power the city of Athens, GA. Termed “digital coal” by some lawmakers, mining bitcoin is an industry fueled by boom and bust, with consequences both hypothetical and very real: the TX-based firm filed for Chapter 11 bankruptcy in late 2022 at the start of what has been termed the “crypto winter” – essentially a sector collapse in the midst of inflation, rising energy costs, and unpaid debts due to liquidity issues.

One could say the anxieties around crypto remained rather insular and insider-ish compared to other global anxieties of the past three years – primarily, the Covid-19 pandemic and the socioeconomic and social-cultural wakes we are still waiting to settle. If you mine the phrase “in the wake of Covid 19” on Google, it will return over 266 million results ranging from educational impacts on our youth, shadow pandemics (rise in domestic abuse, for example), health disparities, racial inequities, job market shifts, the return to travel, the decline of physical activity, and social impacts, among so many other areas that continue to surface in 2023.

In some areas, we have silver linings: for example, the realities of the quickly shifting dynamics during the pandemic forced individuals into solutions-based mindsets generating creative outcomes, as absurd as they might seem looking back. Like, how can we forget the countless underwear-as-mask memes; the bad DIY haircuts; the socially distanced drive-through neighborhood birthday caravans; fan placards filling empty baseball stadiums; news anchor home broadcast Zoom fails; TikTok remixes galore; and even British sports commentator Andrew Cotter’s dogs, Mabel and Olive!

Mining, in the crypto sense of the word, might mean solving complex math questions to build the blockchain; in the environmental sense of the word, it might mean stripping the top layer off of our precious Appalachian mountains to get at the coal underneath; socially or even conceptually, it might mean stretching our collective appetites to generate new ideas and solutions amidst global crises; and culturally, it might mean extracting images and retooling representations to suit artistic, or even political means.

The 11 artists in *re: (de)construction* have built their artistic identities under these conditions of unearthing – exposing, breaking down, and building up again: they have been actively extracting and excavating the past in order to construct and generate their present. The exhibition begs the question: how have our current realities been mined, and how will they ultimately be historicized?

AJ Aremu's installation *You Touch the Immortals* mines what a "decolonized mind" would look like if we were to view history through a much larger, non-Western, lens. A first-generation immigrant born to Nigerian parents, Aremu's work builds an alternative narrative history of "an individual experiencing our present world while having come from a world where our history never happened," i.e. the transatlantic slave trade. Aremu reclaims and protects the Black self from horrors of slave trade, and the prints explore tribal patterns more broadly. Projected onto the grouping of installed prints, Aremu's video provides us the masked, and thus protected, protagonist and its journey through this world.

Mickey Oscar Boyd's upside-down domestic portal of sorts, titled *Stairs and Portals to the Same Place*, is a construction that is "reactive to the contemporary home as a constructed object, reflecting and distorting segments of the bland suburban monoculture, becoming more representative of the bizarre and arbitrary economic systems that allow for their existence." The unsettled nature of this monoculture is extracted through Boyd's use of familiar domestic forms like carpeted stairs and wood flooring; however, in both conceptual and literal ways, they are flipped on their head, upside down, distorted or literally crushed, and leading to nowhere.

Zahria Cook's five oil paintings on canvas are both improvisational, as she suggests, and gesturally familiar. Akin to the freeform process of performing jazz, Cook likes "unplanned" paintings but finds that specific source material is helpful to make starting decisions, so she uses family photos, video, and audio to jumpstart her studio mining which can become DJ-like via sampling and remixing. By doing so, naturally, this family source material "points" to an era in her childhood, which becomes amplified, quite literally by the accompanying audio track, *Holy Essence*.

Shaunia Grant's works on paper, hand-made abaca fiber paper with embedded "birthday party debris," become like extracted and frozen moments from our past; whether constructed or real, they speak to the complications of memory, nostalgia, relationships, and connectivity. In one gallery corner we find a large wrapping paper installation titled *Wrapped/Unwrapped* – the wall is wrapped as a giant gift but is simultaneously undoing itself – perhaps a reminder that idealizing our past complicates the present.

Chad Hayward mines his own mental mindset and is interested in achieving a "flow" state in the studio; his repetition of painted forms (dots, specifically) is a "super highway" into achieving this. Using micro and macro source imagery such as microscopic and telescopic image databases, his acrylic and cotton pulp on paper paintings and tabletop ceramics collectively named *Seeds* certainly operate under an accumulation and series-based experience.

Huey Lee's ten ceramic stoneware sculptures with vibrantly applied glazes – dripping, bubbling, and cracking through a multiple firing process – punctuate the gallery space. Not immediately evident from the physical pleasure these sculptures provide in the round, Lee's process (and titling) mines his daily emotional state: perhaps unstable, physical, or psychological. Lee is interested in utilizing the rich history of clay to reveal the maker's body, a trace.

Jason Rafferty's *Possible Landscapes* series of five acrylic and oil on panel creates "messy, crowded worlds" that grew out of his past experiences as climate activist and middle school STEM teacher. The overall compositions are a delight for the eye; for example, look for his red scissors to reveal themselves. Conceptually, his paintings serve as "an act of envisioning and attempting to construct an imagined better world, a utopia," particularly in a past-present that is unstable and presented as uncertain.

Rachel Lea Seburn's reclaimed wood, mortar, and concrete "architectural sculptures" dominate the entrance to the exhibition in extremes of physical scale: intimate sculptures appear resting on visitor tables and life-sized works (*we're all falling into ourselves*, for example) provide opportunities for direct engagement with the forms. Seburn is interested in "unrest[ing] material boundaries as a method to transform the limits of how we understand space" and these works certainly mine that space for us to experience them.



Huey Lee
I Should Not Have Become Even 0 000000, detail, 2023
Stoneware, glaze
Image courtesy of the artist



Rachel Lea Seburn
untitled, *everything mutates along the way* series, 2023
Concrete

Ethan Snow's bright (both in color and light) gold-leafed circuit board and digitech altars form what he terms the "beginnings of a new spiritual system" or "proto religion" drawing on "forms and aesthetics from the medieval period in Western art, the era of gold ground paintings, ornate reliquaries, and highly elaborate stained glass." They call to mind both the global complications of literal mining for precious metals to satiate our Western technological appetite, as well as our confusion and addiction to our hand-held devices that might look like contemporary worship, especially to our ancestors.

In an adjacent gallery room, J Taran Diamond's work is spare but charged. On the floor, a video projection with ocean water sourced from Charleston Harbor/Sullivan's Island titled *The Brig Duddon's Cargo* immediately meets our feet. The video, looping and lapping waves on the beach, is projected in a form that feels both, and intentionally, ship and coffin-esque. The British slave ship or "brig" that first arrived in the Charleston harbor was named "Duddon" and arrived on southern soil on February 20, 1806 with a cargo of 173 West Africans. In the back of this gallery, Diamond's perfectly-fabricated steel and leather brands are able to mine trauma and violence without having to say a word.

And Lila (Lee) Villalobos's sly installation in the Athenaeum's reading room is a playful surprise that reveals insight into their psyche as an artist who mines autobiography. Clearly a proficient printmaker, they move beyond the traditional printed form into installed organic, biological and even marine like intaglio forms installed on the walls, table, and other surfaces. These forms seem to call forth a wetness or primordial soup perhaps, which is mirrored in the title of one of their two artist books, *Soup (it is not delicious)*.

In *re: (de)construction*, titles are quite significant, referencing things that are fragmentary or uncertain, perhaps – either in states of becoming and unbecoming, or as a qualifier that the artists, in this moment, are not quite sure what to keep, discard, or amalgamate either physically through material form or conceptually in ideation. Take Hayward's *Fissure and Dissolution*, or Lee's *Memorable Sentiments* and *I Realized How Fragile I am* (both 2023), to Rafferty's *A future more hopeful than a few weeks before* and *It could all very well end up like this*; to Grant's *Remnant* to Seburn's *trace backwards to when this started* and *write off the world in a detailed daydream of nothingness* to Villalobos's *The compass of infinite regress*. But *re: (de)construction* perhaps poses some hopeful disillusionment: artists can fill a role by inserting their practices as visionary folklore.

With that in mind, let's look deeply at how artists today contribute to material culture: what do they extract? Put otherwise, what decisions are made to keep, discard, build up, or break down our pasts, and then what do they take into the present and insert into our futures? In *re: (de)construction*, we are encouraged to ask: how do art practices contribute to collective memory of an event, like a pandemic? And how might extractive processes of the past be leveraged as generative artistic practices in the present, thus establishing their relationship to heritage?

Scholar Barbara Kirshenblatt-Gimblett's emerging notion of "anticipatory heritage" operates "in anticipation of the future when the present will be past" and can be seen as an imperative for cultural workers (i.e. artists) to collect the present as it's unfolding. When is tradition (or when are experiences) "good," or conversely, "not good" or worth passing on? When should they all be betrayed? In a way, like the promises of blockchain technology, contemporary art is founded on the platform of individual perspectives verified to be true by peer verification: our field thrives on subjectivity and so an artist's insertion is unique, just like a hash or digital fingerprint. On May 11, 2023 – the same day that *re: (de)construction* closed to the public – the United States' Covid-19 Public Health Emergency officially expired. As we move forward into our "new normal," these 11 artists have provided us their fingerprints to be translated into present experience and, one day, collective memory.

RACHEL WALDROP

Rachel Waldrop (formerly Reese) is Director and Curator of the Institute of Contemporary Art (ICA) at the University of Tennessee at Chattanooga (UTC), where she also teaches in the Department of Art.

re:(de)construction

April 14 - May 11

re:(de)construction is an exhibition, a circular and continuous call and response, presenting the work of eleven MFA students who studied at the Lamar Dodd School of Art for the past three years. Starting their program during the height of the pandemic, these artists have witnessed and participated in a deep re-examination of the structures that govern society. Through their various material experiments in video, painting, print, photography, metals, clay, and sound they share a commitment to reconfiguring and reinventing new ways of being in the world.

Many of the works on display take literally the idea of construction, as several of the artists mine materials in their investigation of the built environment. Others display a commitment to the play involved in taking things apart and putting them back together, just absurdly enough to call it art. While still other artists critique constructed expectations surrounding identity, history, and memory both personal and political.

Tearing down and building back up, tearing down and building back up again, once more. Processes that began in individual studios and through collaborative projects, now operate not only within the broader, shared context of the MFA exhibition, but also upon the societal structures these artists reimagine. Artists in the exhibition include: AJ Aremu, Mickey Boyd, Zahria Cook, J Diamond, Shaunia Grant, Chad Hayward, Huey Lee, Jason Rafferty, Rachel Seburn, Ethan Snow, and Lila Villalobos.





AJ Aremu
You Touch the Immortals, detail, 2023
Woodcut prints on fabric, video
Image courtesy of the artist

AJ AREMU

Aremu's practice, rooted in Afrofuturism and speculative fiction, explores the cultural lineage of Africans and African-Americans and the complex affiliations a Black individual may have relative to various categories, places, and histories. *You Touch the Immortals*, Aremu's large-scale, mixed media video projection in which footage of American cities and landscapes is projected on a wall adorned with an arrangement of fabrics composed of woodcuts blocks printed on muslin and chiffon, sustains a tension between too much and too little. There is much to see but little one can possess as one follows fragmented images of a faceless, nameless character as they wander the American landscape.

You Touch the Immortals' initial scenes capture a quiet street; only one person is visible, sweeping the pavement and briefly looking at the camera. They are masked – perhaps reflecting the artist's heritage and their ancestors' affiliation with the Yoruba religion, known for its belief in the protection and guardianship of spiritual ancestors. Perhaps it is they who watch over the individual whose travels we follow to several locations that have long, complicated, often violent racial histories, including Tulsa, Memphis, and Chautauqua. Motionless or slowly walking with their hands raised, the masked figure takes in their surroundings, but the mask, even in a close-up, makes it impossible for the viewer to imagine how they feel. At the same time, the mask may provide its wearer with comfort and reassurance that the spirits of their ancestors guide and protect them in this unknown world.

There is no single, correct way to identify the Black self; instead, there is, at least for Aremu, a sense of connectedness among different groups across different cultures and regions. Though some acknowledge the impact of colonialism, injustices and violence persist in our modern society, and many institutions and scholars fail to consider the shared histories that have produced the world we know today. *You Touch the Immortals* does not have a narrator or linear narrative. The video suggests an alternative world marked by harmony among people of African descent. It signals an openness to dialogue while dealing with the surviving legacies of colonialism. It captures a technically advanced and generally hopeful vision, a place where diverse groups imagine themselves achieving power without external influence.

CHELSEY SPENCER



AJ Aremu
You Touch the Immortals, installation view, 2023
Woodcut prints on fabric, video



AJ Aremu
You Touch the Immortals, detail, 2023
Woodcut prints on fabric, video
Image courtesy of the artist



Mickey Oscar Boyd
Stairs and Portals to the Same Place, installation view, 2023
Dimensional lumber, plywood, gypsum board, vinyl siding,
asphalt shingles, pre-hung window, found carpet, found door

MICKEY OSCAR BOYD

In 1980, Nobel Prize-winning economist Milton Friedman famously marveled that the generic, yellow #2 pencil is the result of a complex feat of cooperation among individuals around the world. No single person knows how to make one from start to finish, but – through the power of free markets – wood, graphite, metal, rubber, paint, and glue come together to create this universal writing tool. Ever-expanding access to products at reduced costs is essential to modern societies, but what do we lose in the process of making the most efficient, least expensive product? A dispensable yellow pencil, even as an instantly recognizable icon of consumerism, says nothing about its owner nor its creator. How do we reconcile innovations in market-driven consumption with the likelihood that they are undermining diversity and cultural expression?

In his interdisciplinary, mixed-media practice, artist Mickey Oscar Boyd addresses this trend toward homogenization that has slowly encroached on nearly all aspects of American life. As a point of departure, Boyd focuses on residential built environments as one of the areas most impacted by capitalistic uniformity. In the past, our homes and the nearby spaces we frequently navigated reflected individual and local character, but they now serve as endless blank canvases – not ones ripe with possibilities, but ones that remain uninspiring and bare.

Through small-scale works made of modular, plywood houses juxtaposed in impossible ways, Boyd highlights the repetitive, lifeless, and often awkward arrangement of our built environment, one that hinders movement, connectedness, and local specificity in favor of market-predicated efficiency and utilitarianism. Other works by Boyd, like the video *Home*, explore how the suburban built environment, in particular, and the American desire for land ownership and privacy further impede social connectedness, generating anxiety and suffocating isolation instead of contentment. The proverbial expression, “a man’s home is his castle,” is manifested in *Home*, with a towering fence surrounding an impossibly condensed house functioning as castles were originally intended: a sequestered, panic room-like stronghold.

For the *re:(de)construction* exhibition, Boyd’s large-scale installation, *Stairs and Portals to the Same Place*, builds on these themes and explores dichotomies of connection and isolation, familiarity and strangeness, movement and confinement. Here, homogenization emerges as the antithesis of cultural expression, and yet, its visibility and conspicuousness within a gallery setting ironically speaks volumes. This shift toward uniformity has gone unnoticed by most of us; *Stairs* foregrounds that lack of awareness by using materials so familiar that we fully ignore them in our daily lives. Presented here in new, outsized, and unexpected ways, the effect is jarring, and we quickly become aware of the ubiquity of blank-canvas, mass production that expresses nothing for anyone.

Despite the familiar housing materials, *Stairs* does not coalesce into a useable space: an entryway is inverted, another door leads nowhere at the end of an unreachable staircase, and the hardwood flooring resembles more a rolling sea than a flat plane. The result is a bizarre, Escher-like dreamscape that lacks a stable physical or temporal continuity — less a residential space than a representation of the seemingly arbitrary capitalist markets that allow for this type of mass-produced construction. Economic theory suggests the more we have of something, the less valuable each individual component becomes: What does this say about the monotony of the modern American built environment? With Boyd's critique of the crumbling foundation of American culture at the invisible hand of late-stage capitalism, where does *Stairs and Portals to the Same Place* lead us? Is there a more somber, bleak answer than 'nowhere'?

ALEX HATHAWAY



Mickey Oscar Boyd
Stairs and Portals to the Same Place, installation view (top), *re:(de)construction* exhibition reception (bottom), 2023
Dimensional lumber, plywood, gypsum board, vinyl siding,
asphalt shingles, pre-hung window, found carpet, found door
Bottom image courtesy of Sidney Chansamone



Zahria Cook
Installation view, *re:(de)construction* exhibition, 2023

ZAHRIA COOK

Imagine yourself in a safe, familiar space listening to the sounds of the people closest to you filter through the air, rising and falling and changing like a soft free jazz. Or, maybe free jazz is actually playing, and the voices accompany the music, mimicking the improvisation and musical changeability of the genre. Now, imagine these sounds as lines and forms wrapping across the room and encasing the moment in warm tones that ensure warm memories. Perhaps these memories become immortalized through photographs that archive your life, improvised and captured moments that build a person and their story.

In many ways, Zahria Cook's paintings – *Smiles at dad. 2 months*; *At K's house*; *First pair of hard bottoms with bells*; *Leaves work early*; and *Camera ready* – as well as her sound work, *Holy Essence*, begin here. Working from reference photos and family sound archives, Cook uses improvisation and abstraction to create works of art that are fluid in line, form, and color (in this way akin to free jazz). The largest canvas, *First pair of hard bottoms with bells*, is simultaneously an abstraction and a painting rooted in a photograph of the artist as a young girl. The reference material, as Cook explains it, makes improvisation possible; or, more precisely, it is the collective experience of family, as concretized in a single photograph, that grants the artist the confidence and the desire to abstract. Through her abstractions, the first pair of hard bottom sneakers or the smiles at dad can belong to anyone, so long as the viewer has memories of family (genetic, built, or chosen), community, or the proverbial village that raised you.

For Cook, specifically, this family is made up of many, including her grandfather and his old gospel group Holy Essence. In fact, it is edited samples from old cassettes of this group, sent to Cook by her grandfather, that constitute *Holy Essence*. It is, like her paintings, inspired by Black music and the phenomenon of free jazz and improvising Black performers; Cook is also influenced by theorist Fred Moten, whose book *In the Break: The Aesthetics of the Black Radical Tradition* proved foundational to Cook's understanding and her visual and auditory interpretation of free jazz. The very nature of life and our personal histories, composed of improvised moments and snippets of sound and memories, is embodied in her chosen and woven-together works of sound and painting. Just as free jazz emerges from a singular note to form a collective whole, Cook's art begins with a memory, a photograph, a sound.

GRACE MOORMAN



Zahria Cook
First pair of hard bottoms with bells, installation view, 2023
Oil on canvas
Image courtesy of Sidney Chansamone



Zahria Cook
Smiles at dad. 2 months, detail, 2023
Oil on canvas
Image courtesy of the artist



Zahria Cook
Leaves work early, detail, 2023
Oil on canvas
Image courtesy of the artist



J Taran Diamond
Gallantry Took Its Last Bow, installation view, 2023

J TARAN DIAMOND

J Taran Diamond's interdisciplinary practice investigates anti-blackness and the legacy of white supremacy within the landscape and material culture of the American South. Their *Gallantry Took Its Last Bow* series consists of ten objects: five labor-intensive, hand-made brands and five corresponding brooches that display the same ornate design. Made of polished steel, supple leather, and waxed thread, the brands lay like luxury objects on a white table; on another, adjacent table, one finds the artist's elegant brooches. What links them to one another, beyond the design they share, is a source and place. This is ironwork with a story to tell.

Derived from specific, different sites of enslavement in the American South, the designs repurposed by the artist upend the notion that only white hands wield such tools of adornment (the badge) and domination (the brand). Crafted by hand – more pointedly, Black hands – these objects reappropriate the labor of Black bodies and lead us to acknowledge and reflect upon the power and pain behind historical artifacts found in the South. Consequently, the viewer is left with several questions regarding the purpose of the artist's labor, its beneficiaries, and the status such objects incur.

According to the artist, their work is an examination of W.E.B. Du Bois's concept of double consciousness as it relates to historical sites of enslavement and the legacy of white supremacy. As Diamond explains, these places read differently to different audiences and support different, even antithetical narratives. Within the artist's craft, the objects they make serve three functions: they reflect power dynamics implicit in sites and artifacts of the American South; they express their response to the trauma and violence of the landscape, in turn helping the artist to survive that violence; and, finally, they establish a connection between an artist's labor and the enslaved labor that underwrites the African Diaspora.

CHELSEY SPENCER



J Taran Diamond
Gallantry Took Its Last Bow, detail, 2023
Steel, leather, waxed thread



J Taran Diamond
Gallantry Took Its Last Bow, detail, 2023
Steel



Shaunia Grant
Wrapped//Unwrapped, detail, 2023
Inkjet print on wrapping paper, acrylic, hand fabricated copper brooches
Image courtesy of Sidney Chansamone

SHAUNIA GRANT

Cumpleaños means “birthday” in Spanish, but its more literal translation, which loosely means “to achieve years,” is perhaps a more fitting descriptor for Shaunia Grant’s nostalgic display of birthday ephemera-turned-art. Much like a person’s life, this collection has a beginning, middle, and end. It includes *As Nice as YOU!*, *Because You are Deserving*, and *So Many Happy Returns*, three paper silhouettes of greeting cards made with birthday party debris, and *Remnant*, a party shaker with much of its confetti contents in a burst on the ground, all bookended by a two-part work called *Wrapped/Unwrapped*, which references the beginning and end of a birthday party, respectively. Taken together, they tell an ungendered, melancholic tale of lost innocence, the forcefulness of aging, and the fluidity of identity.

Wrapped/Unwrapped begins with a wall covered in bright pink wrapping paper featuring repeating images of crumpled wrapping paper. It is, in other words, a self-referential pattern: wrapping paper that uses wrapping paper as its lone motif. Designed to be disposed of at the end of a birthday, wrapping paper, as read by Grant, complicates our understanding of this material by affixing clear plastic strips that stand in for tape, adding a permanent, aesthetic quality to an otherwise utilitarian material.

Grant’s installation also reflects their Indigenous Mexican identity, seen especially in the party shaker with confetti from birthday parties in Mexico. The unrecognizable shapes of *As Nice as YOU!*, *Because You are Deserving*, and *So Many Happy Returns* were once greeting cards, which are now far removed from their original purpose; the identities of their senders and recipients have been stripped. The artist’s focus on surface coverings rather than the objects or contents those surfaces cover (such as birthday presents or well-wishing notes) references the loss of original identity and generational information that has been felt by much of the Indigenous population of Latin America, who suffered at the hands of Spanish colonizers. The greeting cards now have a new identity, not quite one thing and not quite the other, existing in a state of limbo that children of the diaspora and victims of colonization have endured.

The installation ends with the second half of *Wrapped/Unwrapped*, a poignant ode to another queer Latino artist, Félix González-Torres. The discarded remnants of torn wrapping paper litter the corner of Grant’s gallery space, a mournful reminder that the party is over. As if Grant is trying to hold onto the elation of celebration, the artist has made these pieces of wrapping paper out of metal. This not only gives a level of permanence to an otherwise cheap and disposable material, but also gives permanence to a fleeting pocket of joy. The elevation of cheap materials and the meta qualities of the work play with identity and purpose. To make it through another year – aging and changing in an unpredictable world – is certainly an achievement, though one that comes at the cost of our innocence and youth.

ALEJANDRA GONZÁLEZ-CALVO



Shaunia Grant
Remnant, detail, 2023
Brass, powder coat, acrylic, rope, rubber, Mexican confetti



Shaunia Grant
Installation view, *re:(de)construction* exhibition, 2023
Image courtesy of Sidney Chansamone



Chad Hayward
Ode to Joan, 2023
Acrylic, colored pencil, pen, Yupo paper, Hanji paper, inkjet print on paper
Image courtesy of the artist

CHAD HAYWARD

For Chad Hayward, process is fundamental to his work. Three-dimensional ceramic pieces like *Seeds* and paintings such as *Ode to Joan* or *Dissolution* ask the question of what it means to reduce a work of art to its basic unit – in other words the mark, the shape, or a pixel. Art's preoccupation with distillation ties Hayward's work to early twentieth-century aesthetics, even as he draws our attention to marks that are particular to the digital era. Through repetition, each of his works displays a moment in time and, simultaneously, a cumulative process of making, revealing how a singular form contributes to the whole.

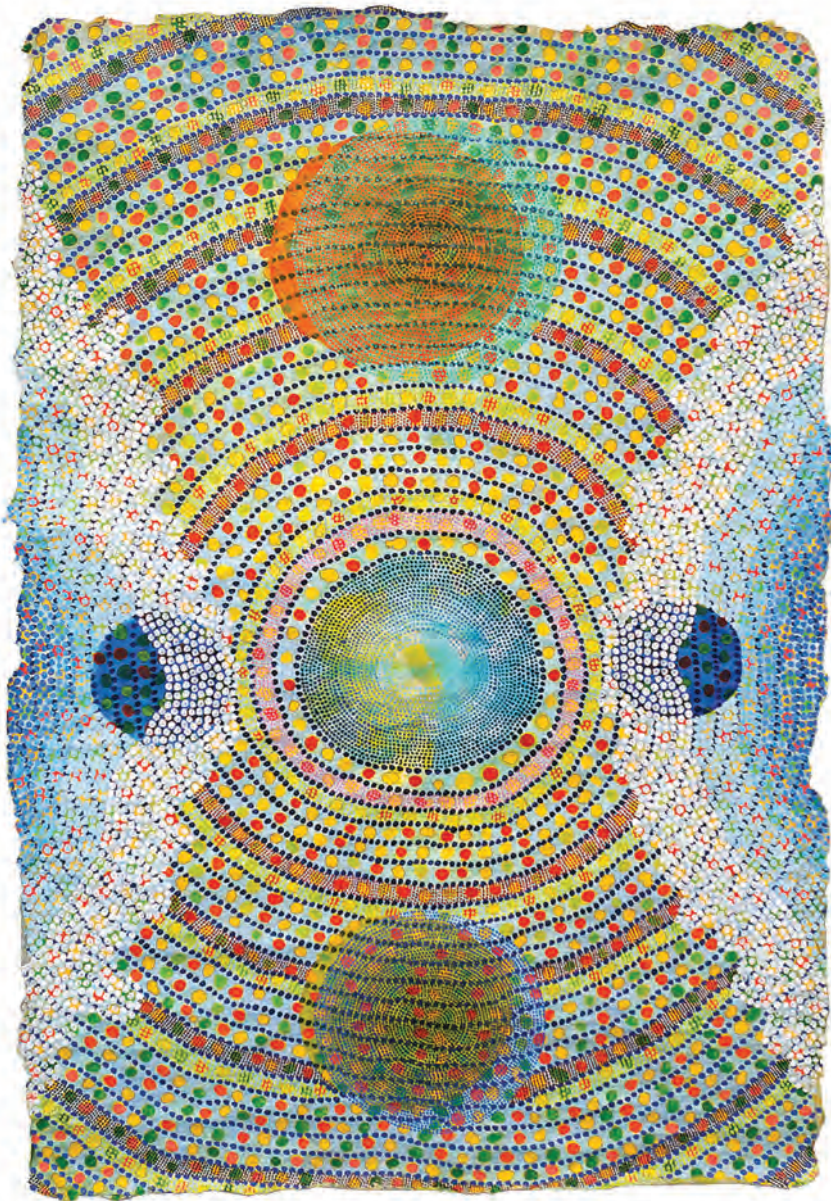
Hayward translated the flat surface of his paintings into coral-like ceramic works, as though he stretched a dot to create protruding elements on the sculpture. He paints controlled explosions of dots on various grounds like linen, canvas, and paper, creating larger circular forms that interact with each other through layering, as if a series of atoms pulled together in the creation of a molecule.

Of particular interest to Hayward is Mihaly Csikszentmihalyi's flow theory, where time seems to cease and the mark becomes an act of its own. Time becomes nonexistent and immersion in the making process overtakes conscious thought. Hayward's ceramics and paintings result, he says, from these moments of flow. Also at play is space, both representational and celestial. To make his digital works, the artist enlarges images taken by the James Webb Space Telescope and plays with the pixels that comprise the image, thereby pulling the micro and macro, the digital and the real into relation. Hayward's art, then, is the direct result of being lost in space.

JAIME CIERA HARTMAN



Chad Hayward
Seeds, installation views, 2023
Acrylic, glaze, fired ceramic



Chad Hayward
Palindrome, 2023
Acrylic and pigmented cotton pulp on handmade abaca paper
Image courtesy of the artist



Huey Lee
I Should Not Have Become Even 0 000000 (foreground), *I Realized How Fragile I Am* (background), installation view, 2023
Stoneware, glaze
Image courtesy of the artist

HUEY LEE

What does it take to transfer emotions to material? For Huey Lee, who desires to create a tangible record of his day-to-day emotions and subconscious states, ceramic vortexes, constructed through intense refiring and glazing processes, serve as an effective outlet. Sometimes, a single piece will be fired up to 15 times, repeatedly shifted and flipped by Lee to control gravity and the malleability and flexibility of the glaze as it moves through the holes in the clay. Lee often reglazes his pieces over 30 times, molding the material as his meditative space. The results are either vibrant or cloudy, textured or glossy, or a combination of multiple layers. Within this multi-step process, firings and transformative glazes emerge as exploratory methods used to evoke a palpable sensation of thought and feeling that become perceptible through the ceramic's gaps, voids, and twisted shapes. Lee titles each sculpture after the emotion he felt during its production, making the display as personal and intimate to Lee as confessing complicated emotions to a friend.

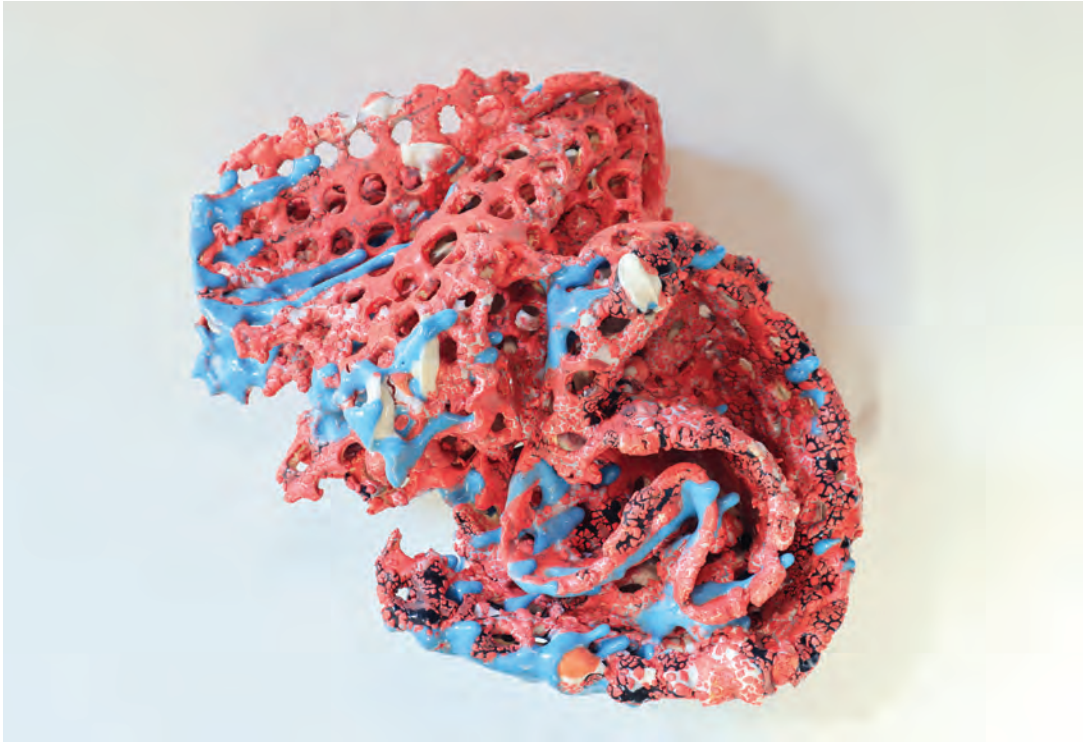
Silver Lining In A Blue Monday is a brilliant blue, dotted all over with bright yellow and made dense with stoneware that curves into metamorphic waves that emit a sense of process and suggest the artist's search for "the sunny side" across the ceramic's blue manifolds. Conversely, *One of The Days When I Am Crankiest As Fuck* is porous and seemingly unfired in some areas, despite being overglazed in others, the colors dull and seeming to merge into a viscous, chalk-like gray that is nearly transparent. The sculpture itself is cranky, prickly as a coral reef and almost painful to touch — an activity Lee encourages. The cracks in the clay are not perceived as a problem; according to Lee, who studied ceramics and art-making in Korea, flaws in the clay are a part of the beauty inherent in the material itself.

I Realized How Fragile I Am, which is marked by cracks, moody-hued glazes, and an off-center tilt, expresses both the resiliency of clay as a solid object and its inherent fragility as a malleable substance, all the while recalling the human frame. Displayed in the gap of a ceramic pedestal that has the appearance of thick net, the piece as a whole resembles something abstractly biological, perhaps a concentric DNA helix, or something abstractly scientific, such as a string theory diagram: manifold, diagrammatic, and evolving. Lee's ceramic sculptures thus possess meditative and sensitive qualities capable of evoking the physical and mental aspects of human existence

KAIT MORRISON



Huey Lee
Silver Lining In A Blue Monday, Memorable Sentiment series, 2023
Stoneware, glaze
Image courtesy of the artist



Huey Lee
I Know Something Is Coming Between Us, That's Why We've Grown Apart. Memorable Sentiment series, installation view, 2023
Stoneware, glaze
Image courtesy of the artist



Jason Raffery
A future more hopeful than a few weeks before, 2023
Oil and oil pastel on panel
Image courtesy of the artist

JASON RAFFERTY

For the past twenty years, we have been preoccupied with and transfixed by the climate changes affecting our planet. Constant reminders of Earth's decay, images of melting ice caps, devastating forest fires, and increased coastal flooding inundate media of all sorts. In response, many potential "fixes," or solutions to this seemingly insurmountable crisis are emerging: electric cars, sustainable farming, and renewable energy. This dichotomy creates an emotional seesaw, as the present and distressing effects of climate change exist alongside sustainability innovations and climate activists initiating positive change at local and global scales. What do we make of our future? Should we remain hopeful? Will we be the inheritors of a new utopia or a desolate wasteland? How do we begin to visualize the unknown?

Jason Rafferty's three large-scale panels, *A future more hopeful than a few weeks before, It could all very well end up like this*, and *An exceedingly likely scenario*, as well as his two smaller pieces created on recycled post-consumer plastic panel, *Temporal Rift* and *Transition Portal*, grapple with the utopianism and speculation of our socio-political landscape. These artworks construct experimental emotional narratives about our shared planet. Playfully and theatrically, they postulate climate futures with an interconnected iconography featuring emoji-like pencils with attached wind turbines, solar panels, and red safety scissors. These grade school objects may seem innocuous, but close examination reveals scissors cutting through turbines with cartoonish violence as reams of tape attempt damage repair. Pastel colors churn across the compositions in tumbling rhythms, while torn and charred textures on the picture plane disrupt these hopeful and soothing gestures. Acrobatic paint application, alternating thick impastos and thin glazes, conjures landscapes-in-flux, both smog-filled urban atmospheres and rainbows implying a hopeful future. In *It could all very well end up like this*, pinks, blues, and purples swirl, spewing turbines and solar panels toward the viewer from glowing ruptures. Are these portals the threshold to a more sustainable world? Or, by extending outward to the viewer, do they implicate us in the chaos and destruction that they depict?

Rafferty's process of creation is multifaceted and layered, much like the questions he poses. He plans the compositions digitally before beginning on the paintings' physical supports of plywood and recycled post-consumer plastic composite panels. The wood panels receive layers of gesso, and the surfaces are heavily collaged with diverse media including monotypes, inkjet prints, painted paper scraps, and whimsical objects associated with youthful play, such as popsicle sticks. The torn and cut edges of collage and areas of exposed wood panel are methodically torched to create illusions of depth and evoke the destruction and renewal of a wildfire scorching a landscape. The pieces are then heavily worked with acrylic and oil paint via brush, finger, palette knife, and paint scraper, along with water-soluble pastel and oil crayon line drawing. The resulting style is a casual yet earnest, after-school art project meets speculative fiction narrative. Rafferty's layered process of creating these magnificent compositions is analogous to our own multifaceted understanding of climate change, and simply, our vast Earth.

ALAINE LAMBERTSON



Jason Rafferty
An exceedingly likely scenario, 2023
Acrylic on panel with monotype collage
Image courtesy of the artist



Jason Rafferty
Temporal Rift, 2023
Acrylic and collage (monotype, inkjet, risograph, oil paint) on recycled post-consumer plastic panel
Image courtesy of the artist



Rachel Lea Seburn
trace backwards to when this started, 2023
Reclaimed wood, stone mortar, concrete resurfacer,
galvanized steel, stucco netting, concrete sealer

RACHEL LEA SEBURN

Rachel Lea Seburn's art betrays her interest in the medium of concrete and her determination to lend it new meaning. Her three large-scale sculptures titled *trace backwards to when this started*, *write off the world in a detailed daydream of nothingness*, and *we're all falling into ourselves*, embrace the materiality of concrete, highlighting its workable nature and its flaws, while recalling the interior walls of historic plaster buildings. As Seburn says of her works, "I am deep into the concrete."

trace backwards to when this started is constructed out of reclaimed wood, stone mortar, concrete resurfacer, galvanized steel stucco netting, and concrete sealer. The concrete was poured against wooden slats, which supported the wall-like shape into which this sculpture evolved. For Seburn, the resulting object showcases the process of its making as well as the materiality of concrete. Instead of replacing the cracks or imperfect pours, she endeavors to "keep the problem."

Executed after *trace backwards to when this started*, *write off the world in a detailed daydream of nothingness* is a curved, scaled-up wall that reaches seven and a half feet at its peak. The overwhelming presence of concrete in this sculpture is meant to represent Seburn's "entangled experience, anarchist philosophical outlooks, and the future." The placement of the wood in long vertical slats recalls the largely unseen structure of a wall before it has been finished and sealed up. Concrete seeps through the tightly placed wooden slats, unevenly trying to break through the narrow seams. The unfinished nature of the inner side of the structure calls back to the interior of old buildings; in contrast, the outer part of the wall is a smooth surface, "a painting," in Seburn's words – a canvas where you can see all the imperfections of the concrete, the uneven texture, the drips, and the cracks, the latter a detail that is prevalent in all three sculptures to acknowledge Seburn's inspiration: old, historic buildings.

The final large-scale sculpture, *we're all falling into ourselves*, is a large, curved archway. It is a manifestation of the buildings and architecture Seburn admires. The outer seams of the structure are rough to the touch. One can feel the uneven surface as one traces the natural curve of the sculpture. Once again, we see the emergence of concrete as it attempts to break through the compacted wooden slats. The underside of the arch only reaches two feet wide, creating an uncomfortably tight feeling for viewers as they walk through. For Seburn, this work is about this experience. How does it change when multiple people attempt to walk through? Does the viewer focus on the uneven texture of the laid concrete or on the uncomfortable feeling of being in a tight space? Like her other two works, this sculpture serves as an ode to the materials from which it is made and as a "model for future building." This "future building" is one that seeks to examine the geographical relations of building with space. How do they interact and how are they understood? For Seburn, her sculptures are the temporary models for understanding "future building" in space.

MELISSA DEPIERRO



Rachel Lea Seburn
we're all falling into ourselves, detail, 2023
Concrete
Image courtesy of the artist



Rachel Lea Seburn
we're all falling into ourselves (foreground), *trace backwards to when this started* (background), installation view, 2023
Reclaimed wood, stone mortar, concrete resurfacer,
galvanised steel, stucco netting, concrete sealer



Ethan Snow
Computation, 2023
Concrete, ceramic, dichroic film, resin, frosted film,
light diffusing plastic, GPU, LEDs, plexiglas, gold leaf

ETHAN SNOW

Technological influences dominate modern society. Cellular phones are entwined with every aspect of human existence and have become an additional limb fused to the corporeal body. Constantly “in touch,” we are ever available and up-to-date thanks to email, text messages, and breaking news alerts, all of which are only a swipe away. Despite this, we lament our isolation from one another and feel apart from the core of humanity. Formerly organized religion answered the questions we now seek from our devices, such as “where does life begin?” or “what factors control the weather?” As Snow explains, this has resulted in a new faith that reveres our all-knowing, digital technologies. This reverence of technology is manifest in Ethan Snow’s sculptures, which read as modern-day icons and reliquaries that represent and house the technologies we currently adore.

Channeling artistic techniques of fourteenth-century Byzantine artists, Snow removes the hand of the artist by generating the image to-be-adored using AI technology. At the center of three-dimensional works such as *Venerations v3.0*, these computer-generated images of computers occupy the center compartments, which are flanked by the renderings of spiraling machine parts that pose as if pseudo saints. The framing materials used in this and other sculptures also reference both the medieval and modern era, using gold leaf as well as deconstructed computer parts to outline the central figure of the computer. Likewise, although the icon’s frame mimics medieval architectural forms, they were in fact rendered with the aid of circuit boards, the tools associated with the technological processing of a computer. Illuminated from behind, Snow’s icons draw attention to their presence, reminding viewers of computer screens that also glow. Layers of digitally sculpted resin and plexiglass cover the icon’s image, emphasizing media created by machines within sculptures made *for* the machine’s ironic adoration.

Modern life is not too far from the Middle Ages, Snow suggests. For, although we view the feudalistic past of Europe as an antiquated form of societal structuring, it has reemerged, however ironically, through the use of “advanced” technologies. Digital kingdoms remain in control of the functions of daily life, prompting users to relinquish control of their privacy and data in order to participate within this highly stratified culture. Snow’s work thus fuses medieval and modern worlds to formulate a new iconography that resembles the state of our current reality. Ultimately, Snow leaves his viewers with a warning: “Beware of what you venerate and the consequences of what you hold sacred.”

OLIVIA BENNES



Ethan Snow

Venerations v1.1, 2023

Resin layered images, printed transparencies, circuit boards, CPUs,
gold leaf, LEDs, light diffusing plastics, plexiglas, dichroic film
Image courtesy of the artist



Ethan Snow
Data, 2023
Concrete, ceramic, dichroic film, resin, frosted film,
light diffusing plastic, hard drive disk, LEDs, plexiglas, gold leaf



Lila (Lee) Villalobos
untitled wall stickers, *Soup (it is not delicious)* (foreground), installation view, 2023
Adhesive work on paper, intaglio and relief-printed book on Hosho paper (respectively)

LILA (LEE) VILLALOBOS

The sequestered reading room at the Athenaeum is a place of quiet contemplation, away from the external stimuli of a bustling public space. There, we gain access to the mind of the artist – Lila (Lee) Villalobos. Disparate abstractions in the form of stickers are placed on the surrounding walls, a reading table, and the floor, visible upon entering. On either side of the small room, two folded pamphlets reveal maximalist prints that expand and contract with the physical aid and exploration of their viewers. The intaglio-printed pamphlets are titled with purposefully ambiguous non-sequiturs: *Wore torn covalence* and *The compass of infinite regress*. The table and a nearby shelf carry hand-bound books that contain a series of prints and poems titled *Soup (it is not delicious)* and *there there*. Lastly, another table, located against the room's back wall, is stocked with small stickers for the audience to take away and either share or covet.

Villalobos is keen to distinguish between the person who makes their work (Lee Villalobos) and the abstracted idea of its creator (Lila Villalobos), which emerges as a byproduct of the artistic process. The process of printmaking, for Villalobos, is something sacred, self-soothing, and stimulating. The viewer, however, has access only to the final product, which is a mirror image of the copper plates meticulously etched by the artist. Ultimately, this distinction and remove allow for a modicum of privacy and ownership; Lila authors these prints, but Lee retains the means of production and they alone have access to the truth of their making.

As seen in *Wore torn covalence*, the intaglio-printed pamphlet with a silk and cotton handstitched cover, and in Villalobos's other pamphlets and hand-bound books, the artist's subject matter ranges from mental illness and disability to interpersonal relationships and the "mediation of opposites." Bodies and faces suggest a depth of emotions, but they are also the result of the artist's synesthesia and the soothing, repetitive behaviors in which they engage (stimming). Villalobos's images evoke the diversity of their references and inspirations. Notably, their repeating visual motif of figural masses recalls the Netherlandish painter Hieronymus Bosch coupled with the unique stylization of animated television and film. The eclectic taste and points of reference may seem antithetical at times but result in a harmonious and maximalist printed image. In addition, their work betrays many similarities to "primitive" art, hieroglyphs, medieval illuminated manuscripts, and Japanese Ukiyo-e prints. Villalobos's choice of material is also reflective of these Eastern influences as exhibited in their book titled *Soup (it is not delicious)*, an intaglio and relief- printed book on Hosho paper sourced from Portland, complete with a natural wooden cover.

The reading room also contains two untitled wall stickers. Each adhesive work on paper is a scan of etchings, which explore abstraction as a vehicle of pure expression. In these digitally skewed works, the artist struggles with the intangibility of neurotic thought and, in turn, the instances in which language and figurative representation fail to convey internal strife. The original printed etchings can be seen in the corresponding pop-up pamphlets and books on display.

Ultimately, Villalobos's objective is to create dialogue and blur distinctions between artist, artwork, and audience. The abstract wall stickers express the indescribable sensation of the artist's embodied experience, while the hand-bound books beg for interaction and intimate engagement with the art and the prose and poetry throughout.

ISABELLA TALLMAN-JONES



Lila (Lee) Villalobos
Soup (it is not delicious), installation view, 2023
Intaglio and relief-printed book on Hosho paper



Lila (Lee) Villalobos
untitled wall sticker, *there there* (foreground), installation view, 2023
Adhesive work on paper, hand-bound book (respectively)





re:de(construction) exhibition, installation view
Athenaeum
Athens, Georgia

ARTIST BIOS



AJ Aremu is a multimedia artist exploring narratives, identities, and culture through alternative history and Afrofuturism. Within their artworks, there is an analysis of history that seeks an advancement of Black people as well as an understanding of the hindrances that prevent that. They explore what a decolonized mind would look like and how to manifest that mind in their art. They earned their BFA in 2D studio art from Georgia Southern University.



Mickey Oscar Boyd is a sculptor and printmaker based in Athens, Georgia. Originally from central Colorado, he was shaped by formative experiences working in his father's shop and appreciating the big sky of his family's home. He uses his history of working in the trades and construction as a sculptural language for interpreting the consequences of the developmental model of the built environment in the United States. He holds a BFA in sculpture and printmaking from Metropolitan State University of Denver.



Zahria Cook is an abstract painter and sound artist based in Athens, Georgia. Cook's work exists around improvisation and her family archives. Cook holds a BFA in painting and drawing from the University of Memphis. In 2022, she received the George Hugh Boyd Memorial Scholarship for graduate students with high moral and academic standards.



J Taran Diamond is a metalsmith and craft educator based in Athens, Georgia. Diamond received a BFA in metalsmithing and jewelry from the University of North Texas. Though their work often addresses a variety of themes and concerns, Diamond's overarching interest is in the ways objects function in relation to the body and the broader cultures in which they exist. Diamond has completed residencies at the Arrowmont School of Art and Craft and the Baltimore Jewelry Center, and their work has been exhibited nationally and internationally, including exhibitions at New York City Jewelry Week, Munich Jewelry Week, and the Czong Institute of Contemporary Art in Gimpo, South Korea.



Shaunia Grant is an object maker and jeweler based in Athens, Georgia, born and raised in the border town of Las Cruces, New Mexico. They received their BFA from New Mexico State University. Their identity as a queer, Indigenous person informs their material language as a maker as they consider assimilated notions of desire. Using various media and materials they explore unfulfilled expectations and the displacement of authentic cultural experience by conformity. Their work has been exhibited nationally and internationally, including exhibitions at New York City Jewelry Week and Munich Jewelry Week.



Chad Hayward is an interdisciplinary artist with a primary focus in drawing and painting. Hayward earned his BFA from the School of the Art Institute of Chicago in 2017 and an MA in studio art from Eastern Illinois University. His work has been exhibited nationally, including the recent show *Ruminate*, a three-person exhibition at the Robert C. Williams Museum of Papermaking. His work has been collected by the Emory Musculoskeletal Institute, Capital One, and numerous private collectors.



Huey Lee is a ceramic artist from South Korea who has dedicated his career to exploring the expressive possibilities of clay. After completing his training as a traditional Korean ceramic artisan, Lee honed his skills working at various pottery and ceramic studios. During this time, he had the privilege of studying under renowned ceramic artists such as TaeGon Kim, Inchin Lee, and the late Gil-bae Kim, who imparted their knowledge of technique, form, and aesthetics.



Jason Rafferty's work explores experimental and emotional narratives about climate change and the sustainable energy transition in relation to youth, utopian construction, and futurity. His practice includes painting, drawing, printmaking, assemblage, book arts, and wall installation. He holds a BFA from UNC Asheville, and he studied at Studio Escalier in Paris, France. A recipient of the Elizabeth Greenshields Foundation Grant, he exhibits nationally and has presented research and attended residencies internationally.



Rachel Lea Seburn is a Canadian transdisciplinary artist currently working between Edmonton, Alberta and Athens, Georgia. Her practice engages neglected urban space, real estate, architecture, demolition, urban planning, and autonomy, and typically takes the form of public art and architectural interventions. She is half of the twin art practice Temporary Investments, co-Founder of Coral Plaza Arts Society, and co-Founder of the transient gallery Parking Lot Platform.



Ethan Snow is an interdisciplinary artist from San Diego, California. He received his BA in studio arts from San Diego State University. You can find him in his studio most of the time. When not in the studio he is either ruminating, sleeping, or walking the local train tracks.



Lila (Lee) Villalobos is a queer & mentally ill artist from Florida. Their work catalogues expeditions of the mindscape, as well as their synesthetic & psychosomatic experience. They seek interactions with the viewer that project consent, care, maintenance, and gentleness. Having received a BFA from the University of Central Florida, they moved abroad and returned to the US to pursue an MFA with an emphasis in printmaking. Primarily a printmaker, Lee's practice bleeds into bookbinding, sculpture, drawing, and poetry.

CATALOGUE CONTRIBUTORS



Olivia Bennes is a first-year MA candidate in art history. She received her BA in art history from The University of Alabama, minoring in medieval and early modern European studies and public relations. Her research includes art and architecture from fourteenth-century Bohemia, particularly during the reign of Charles IV, and her thesis will focus on the intersection between apocalyptic imagery and personal devotion.



Melissa DePierro is a second-year MA candidate in art history. Her master's thesis focused on select animal motifs from the floor mosaics of the fourth-century CE villa of Piazza Armerina and their relation to one another while moving through the villa. DePierro received her BA from UNC Chapel Hill, with majors in art history and classical archaeology and a minor in anthropology. In the fall of 2023, she will join the PhD program in Visual Studies at UC Irvine.



Alejandra González-Calvo is a second-year MA candidate in art history studying ancient Greek and Roman art, with a focus on depictions of female athleticism. Her thesis discusses the so-called "Vatican Runner," a singular large-scale Roman marble sculpture of a young female athlete, and its possible precedents in Greek art and literature. She graduated magna cum laude from Ohio State University in 2018, receiving her BFA in drawing and painting and a minor in art history.



Alex Hathaway is a PhD student studying the art and architecture of the ancient Mediterranean, with a particular interest in the Roman reception of Greek culture. His dissertation project focuses on a wide, synthetic view of different kinds of art displayed in Roman villa environments during the cosmopolitan era of late Republican and early imperial Rome. The Roman villa was a highly constructed, mixed-media space that blended public and private, Roman and Greek, visual and textual – lending itself to numerous interdisciplinary approaches.



Jaime Ciera Hartman is a second-year MA candidate studying modern art with a focus on early-twentieth century avant-garde practices in Italy and Central Europe. She graduated summa cum laude from Goucher College in Baltimore, Maryland, receiving a BA in art history with honors and a minor in literature. Her MA thesis, "The Universal Contained: Karel Teige's Thinking Through Typography (1923-1927)" focuses on the book design and writings of Karel Teige. Hartman's research is centered around book and print culture, ephemera, the modernist canon, and politics.



Alaine Lambertson is a second-year MA student, focusing on modern German and American art. She is particularly interested in international cultural interactions and representations of dance, gender, race, class, and labor. She completed a Diplom in Dance at the Iwanson International School of Contemporary Dance in Munich, Germany in 2019 and graduated summa cum laude from West Virginia University in 2021. Her master's thesis analyzes German dancer and choreographer Dore Hoyer's efforts to rehabilitate Ausdruckstanz through her 1946 dance *Tänze für Käthe Kollwitz* by employing visual and gestural motifs from the work of the celebrated and recently deceased Expressionist artist Käthe Kollwitz.



Grace Moorman is a first-year MA candidate studying art history with an interest in ancient Mediterranean art. Her thesis work focuses on an understudied Hellenistic mosaic from the Egyptian Delta and its material composition, iconography, and ancient architectural context. She received her BA in Art History with a minor in anthropology from the University of Mississippi in 2020. Previously, Grace worked as the Assistant Manager of Exhibitions and Collections at the University of Mississippi Museum and Historic Houses.



Kait Morrison is a first-year MA candidate in art history with an interest in both 20th-century and contemporary art. After receiving a BA in Classics, Kait is focusing on Classical themes within contemporary art. Her thesis centers on Cy Twombly's *Fifty Days of Iliam* series, permanently displayed at the Philadelphia Museum of Art. She is particularly interested in the relationship between words and images within Twombly's paintings, as well as how their display can be seen as a reinterpretation of the Homeric narrative.



Chelsey Spencer is a second-year MA candidate studying art history. She is currently working with the Georgia Museum of Art registrars on the Parker Collection of Russian Art. She received her BA from Salem College, double majoring in art history and psychology, and graduated with departmental honors in art history. Her research interests include eighteenth and nineteenth-century art, museum studies, and art and culture under monarchy rule.



Isabella Tallman-Jones is a first-year MA candidate specializing in late twentieth-century Brazilian performance art and issues of identity. She holds a BFA from the Savannah College of Art and Design in Atlanta. She has worked as the Visitation Coordinator at the SCAD Fashion and Film Museum and participated in symposia at the Parallax Art Center in Portland, Oregon, and the Hunter Museum in Chattanooga, Tennessee.

CURATOR

Dr. Katie Geha
Director of the Galleries, Lamar Dodd School of Art

EDITOR

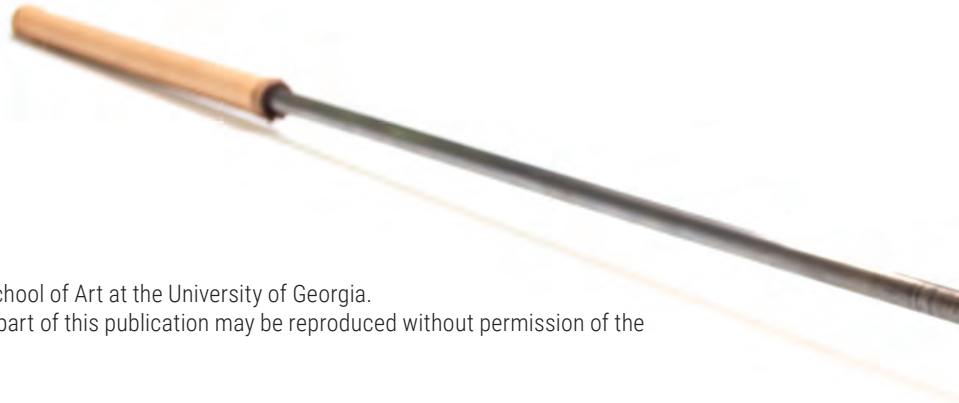
Dr. Isabelle Loring Wallace
Associate Director of Graduate Studies and Research, Lamar Dodd School of Art

EDITORIAL ASSISTANT

Francis Oliver
Communications Manager, Lamar Dodd School of Art

PHOTOGRAPHER

Jason Thrasher



© 2023 Lamar Dodd School of Art at the University of Georgia.
All rights reserved. No part of this publication may be reproduced without permission of the publisher.

In compliance with federal law, including the provisions of Title IX of the Education Amendments of 1972, Title VI of the Civil Rights Act of 1964, Sections 503 and 504 of the Rehabilitation Act of 1973, and the Americans with Disabilities Act of 1990, and Executive Order 13672, the University of Georgia does not discriminate on the basis of race, sex, gender identity, sexual orientation, ethnicity or national origin, religion, age, genetic information, disability status or veteran status in its administration of educational policies, programs, or activities; its admissions policies; scholarship and loan programs; athletic or other University-administered programs; or employment. Inquiries or complaints should be directed to the Equal Opportunity Office, 119 Holmes-Hunter Academic Building, University of Georgia, Athens, GA 30602. Telephone (706) 542-7912 (V/TDD). Fax (706) 542-2822. Email ugaeoo@uga.edu.

We gratefully acknowledge support from the Graduate School at the University of Georgia

Above and opposite: J Taran Diamond, *Gallantry Took Its Last Bow (John Jarrell)*, 2023.
Steel, leather, waxed thread. Image courtesy of the artist.

Cover: Huey Lee, *Silver Lining In A Blue Monday, Memorable Sentiment* series, 2023.
Stoneware, glaze. Image courtesy of the artist.

