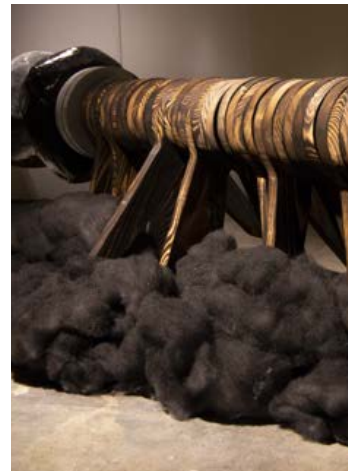
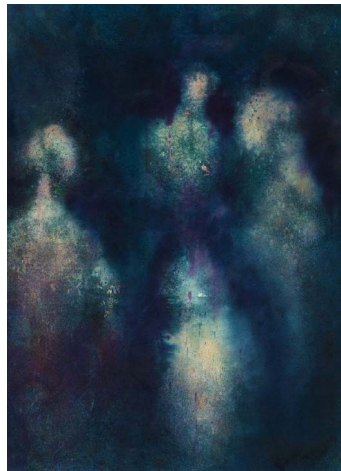


2023  
SOUTHERN PRIZE  
& STATE FELLOWSHIPS  
FOR VISUAL ARTS



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**SOUTH ARTS 2023**  
**SOUTHERN PRIZE**  
& STATE FELLOWSHIPS  
FOR VISUAL ARTS

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November 15, 2024 – February 9, 2025

## From the President and CEO of South Arts

Welcome to our exhibition of the South Arts' 2023 Southern Prize and State Fellowships for Visual Arts. Now in its 7th year, the Southern Prize awards, acknowledges, and celebrates the highest quality visual artists working in the South. From the outset, our goal was to emphasize our region's creativity, and help showcase the amazing artists who call our region home. The artists who live and work in our communities are exceptional, creating work that stands shoulder-to-shoulder with artists anywhere else on the globe. And yet, we face the perception that artists must live elsewhere in order to grow their career. Simply put, the success of these artists—and the recipients before them—prove this false. The South is a place where artistry thrives.

When we launched our first cycle in 2017, we also dreamed that South Arts would eventually expand the Southern Prize and State Fellowships beyond the visual arts. This year, that dream is becoming a reality with the launch of the Southern Prize and State Fellowships for Literary Arts, a complementary addition to our annual visual arts program. Supporting fiction authors in our inaugural cycle and rotating through other literary disciplines in future years, we look forward to doubling the investments we make in artists' careers annually through the Southern Prize program.

The 2023 Southern Prize and State Fellowships for Visual Arts recipients are a powerful testament to the artistry of our region. Their work is a deep reflection of our time, powerfully telling individual stories of immigration status, disability, race, sense of place, and more. Each State Fellow has the talent to convey so much through their creativity, and they collectively build toward our better understanding of an existential question that drives and fascinates us: what does it mean to be an artist in the South?

Each of our nine State Fellows receives a \$5,000 award. The Southern Prize for Visual Arts finalist receives an additional \$10,000, and the Southern Prize for Visual Arts winner receives an additional \$25,000; both Southern Prize recipients also receive a two-week residency with The Hambidge Center for Creative Arts and Sciences. To date and inclusive of this year's awards, since the inception of this program, we have awarded \$560,000 to 63 individual artists, helping them advance their careers and reach a larger, well-deserved audience.

This investment in the artists of our region is made possible through the generous support of many organizations and individuals. If you would like to join us by making a tax-deductible investment in the artists of our region, please visit [southarts.org/donate](https://southarts.org/donate) or call 404.874.7244.

We are so proud to support these artists and name them as South Arts' 2023 Southern Prize Visual Arts Fellows. With this catalogue and through the exhibition that travels the region through 2025, please join us in celebrating their success.



**Suzette M. Surkamer**  
President and CEO, South Arts

# ***A Glance at the Contemporary South: The Southern Prize (for Wim Roefs)***

by David Houston

By their very nature, award exhibitions are singular events. Each year brings a new set of jurors, a different pool of applicants, and changing cultural perspectives. In comparison to previous years, we continue to see a trend of changing profiles and growing diversities in both the art and the artists. A quick profile finds four artists of color and one male. Where several of the previous exhibitions were more broadly political, looking at larger societal issues, this year's exhibition is more inner-focused.

This year's exhibition of the Southern Prize and State Fellowships for Visual Arts continues the trend towards diversity in media, subject matter, and the profile of the artists themselves. This year's prize fellows are almost equally divided between painting/drawing, sculpture, and mixed media.

While there is no obvious dominance of essential "Southernness", the exploration of personal and cultural identity continues to be a motivating factor for several artists. Addressing issues of identity and representation, the work of Alexis McGrigg, Victoria Dugger, Chris Friday, and Beizar Aradini all approach this topic from decidedly different points of view. Tennessee Fellow Beizar Aradini finds inspiration for her visual narratives in photographs taken by family and friends. A native of Kurdistan, she was first a refugee and finally settled in the United States. Literally drawing with thread, her embroidered images memorializes both the personal and collective experiences of the cultural displacement of the Kurdish diaspora.



*within|between, 2022 (detail)*  
Latex  
Carlie Troclair,  
2023 Louisiana Fellow for Visual Arts

The work of Mississippi Fellow Alexis McGrigg explores the concept of "Blackness" through colorful abstract figurative painting. Reaching beyond the visible, her figures are an evocation of the spirit through the presence of the body. Her figures, however, are dematerialized to the point that these paintings reach beyond everyday perception and representation.

Pulsating between inner and outer worlds, the slayed figurative works of Georgia Fellow Victoria Dugger, in her words, "refuse simple legibility." Using bright colors and layered patterns, she composes works that, while often based on historic references, refuse to synthesize into a stable, fixed image. "As a disabled Black woman," she writes, "I have a desire for people to accept or appreciate me for both my surface and what's below it: to humanize me not because of my appearance, but despite it."

Florida Fellow Chris Friday plays with space, movement, and scale in hyper-representational drawings. The work is sometimes placed provocatively in real architectural spaces and other times are produced on a scale that dominates a wall or room. She writes, "My work explores themes of rest, privacy... as a way of advocating and claiming space for Black bodies that are historically excluded from it... I collect iconography and anecdotes from shared experiences of people of color to construct and preserve alternative personal and historical narratives. These playful narratives purposefully challenge media tropes on the representation of Black individuals in public space."

A designer of typography, bookmaker, collage artist and painter, Alabama Fellow Kelly Bryant creates two and three dimension works that rely on layers of information composed with complex layer geometries or simple planer color fields. Often composed of fragments of single letters and text, her books have a sure sense of composition and at once are often conceived as a continuous kinetic, interactive collage. She approaches all of her work with a similar visual vocabulary of primary and secondary levels of meaning, always looking to find a voice that gives unity to compositional complexities.

Sculptor Michael Webster, the South Carolina Fellow, explores physical space as an extension of social space, or in his words, "the plasticity of sites that resonate between people." In refashioning everyday found materials into distinct sculptural forms, he opens up new relationships between materials, objects, and people. "I respond to the process of mapping, measurement, demarcation and displacement," he writes, "I point toward the plasticity that resonates between people and places."

North Carolina Fellow Nadia Meadows also explores the social dimension of sculpture. She approaches her work as a practice that challenges social, economic, and political norms. "I do this," she writes, "by molding wood and uncommon mediums such as human hair, creating interactive installations that create narrative experiences and perspectives that have largely been muted in public discourse."

Rachael Moser's work explores nature and the human presence in places where nature and civilization meet. The Kentucky Fellow begins her process with close observation, both near and far, where the human impact on the natural order is the most apparent. Moser writes that she "offers vision of our landscapes while inviting considerations of its delicate ecology and fraught geopolitical condition in a world where human civilization and the natural landscape are intrinsically linked." She often works with projected images, found material, and video evoking the material world drawn from her research and observations.

Louisiana Fellow Clair Trosclair's work centers around an ephemeral concept of home forged in New Orleans, a city defined by flux and transition. One of her early influences was her father's work in the construction industry; as she writes, "I spent my formative years in historical residential properties at varying stages of construction and deconstruction. Architectural components carry with them the layered histories of previous residents. Using latex as an architectural skin, I record and reimagine the genealogy of home and its relationship to the natural world." In this, her ghostly latex structures explores the presence of absence.

*All quotes are drawn from the statements of the 2023 Southern Prize Fellows submissions.*

*This essay is dedicated to the memory of Wim Roefs (1956-2022) whose curatorial work has contributed so much to the Southern Prize program.*



*Them Guts, 2022*  
Gouache, glitter, and velvet on panel  
Victoria Dugger,  
2023 Georgia Fellow for Visual Arts  
& Southern Prize Winner



*Blu Rectangle*, 2016  
Gouache on paper  
4.5" x 4.5" / framed 14" x 14"





## Kelly Bryant

### 2023 Alabama Fellow for Visual Arts

Kelly Bryant is a designer and maker based in Auburn. She is a professor of Graphic Design at Auburn University and has been working and teaching in the fields of typography, publication design, and poster design for over 35 years. Bryant's creative practices explore analog techniques of collage within the

formats of artist books, posters, and broadsides. She was trained primarily as a publication designer. Bryant has received several teaching awards, as well as a variety of international and national awards in design and fine art. Her work has been exhibited nationally in cities such as Savannah, GA.; Kent, OH; Fargo, ND; Seattle, WA; Phoenix, AZ.; and San Diego, CA. Her work has been awarded two Alabama State Council on the Arts Individual Artist Fellowships in 2010 and 2020. Her work can be found in publications such as UPPERCASE magazine, Creative Quarterly's 100 Best annual, Fingerprint No. 2, Print's Regional Design annual, Best Practices for Graphic Designers: Grids and Page Layouts, Creative Anarchy, HOW magazine, and various Creative Quarterly journals.

#### **Artist Statement**

Typography as form is beautiful to me. I look at typography not only as the typeface, but equally as the shape and voice of a collage I am creating. The typography used can be viewed as language or message, or it can function purely as a letter, word or phrase used as texture, shape, or color. It can be the foremost element in the collage—even if it looks nothing like type when I am finished—or it can act as a secondary or tertiary element to color, texture, or pattern. Through the process of collage with typography, and what I call the “act of responsive play”, I create works that solve visual problems that ask to be solved. When I begin, each work is framed through an initial procurement of ephemera. It is those choices that drive the problem and the solution of the piece, through a series of reactive processes that can occupy either a 2D (collage) or a 3D (artist book) format.

My intent is to engage the viewer's curiosity through interactions, intersections and visual juxtapositions within composition and message. The collages are meant to be straightforward initially, but also contain visual complexities that only become apparent as one spends time with the work. In particular, the artist books are meant to be interactive, asking the viewer to use the senses of touch and sight alongside curiosity and engagement as they visually move through these multi-page environments.



*JAZZ, 2021*

Collaged artist book using found ephemera with short, folded pages. Pamphlet stitch binding  
6.5" x 6" / 32 pages



*Nifty*, 2018  
Found ephemera collage  
6.875" x 5" / Framed 17" x 14"



*Untitled, Aalijah (Pivot), 2022*  
Chalk acrylic on black archival paper  
Approx. 11' x 4' (each figure)



## Chris Friday

### 2023 Florida Fellow for Visual Arts

Chris Friday is a multidisciplinary artist based in Miami. Her work serves as both a contemplative reflection of and counter-narrative to the pervasive under/mis-representations of Blackness in mainstream media and popular culture. Friday's portfolio features large-scale works on paper, murals,

video, ceramics, projections, photography, comic illustrations, and social practice/activism through curating. Her work has been included in exhibitions locally, nationally, and internationally, including recent solo exhibitions such as "Good Times" curated by Laura Novoa and presented at Oolite Arts (2023), "One More River" presented at Austin Peay State University in Clarksville, TN, and her work as part of "The Cartography Project" presented by the Kennedy Center in Washington, DC (2022). Friday has received numerous awards, fellowships, and grants, including a Knight Foundation "Knights Champion" support grant (2022), a "The Ellies" Creator award from Oolite Arts in Miami, FL (2021), the GMBCV People's Choice award in Miami Beach's No Vacancy juried art show (2021), and residencies with MassMoCA (2023), Anderson Ranch Arts Center (2022), and the Visual Arts Residency at Chautauqua Institute (2019). She is currently a 2nd-year resident studio artist at Oolite Arts in Miami, FL, and an adjunct professor at the New World School of the Arts.

#### **Artist Statement**

My work explores themes of rest, privacy, and supplementing the archive as a way of advocating and claiming space for Black bodies that are historically excluded from it. Utilizing the internet as an infinite source of archival samples, I collect iconography and anecdotes from the shared experiences of people of color to construct and preserve alternative historical and personal narratives.

Often incorporating a black-and-white Chalkboard aesthetic, which plays on concepts of learning and teaching, I analyze mainstream media to identify problematic perspectives and their origins, question the legitimacy of such perspectives, and offer possible solutions in my work.

Recent large-scale drawings depict Black bodies in acts of leisure, at play, and in repose, as a means of opting out of stereotypically portraying Black bodies in various scenes of trauma, pain, or over-sexualization. Accompanied by comic-style graphic illustrations that allude to desired and imagined environments and context, I give my subjects the rest and privacy they are entitled to, even while on display reflecting the longing to achieve this for my community and my family.



*Hip, 2023*  
Chalk acrylic on black archival paper  
11" x 15" each



*Untitled, Aalijah (Pivot), 2022 (Detail)*  
Chalk acrylic on black archival paper  
Approx. 11' x 4' (each figure)



*Chickenhead*, 2022  
Gouache, pearls, and velvet on panel  
36" x 24" x 2"  
Courtesy of the artist and Sargent's Daughters





## Victoria Dugger

2023 Georgia Fellow for Visual Arts  
Southern Prize Winner

Victoria Dugger is a visual artist currently based in Athens, Georgia. She holds a BFA from Columbus State University (2016) and an MFA in Painting from the Lamar Dodd School of Art at the University of Georgia (2022). Dugger works in painting, mixed media, and sculpture, creating pieces that challenge traditional

categories and explore new modes of self-expression and embodiment. Her work examines her identity as a Black, disabled woman, blending playful compositions with grotesque imagery.

In July 2021, Dugger had her debut solo show "Out of Body" with Sargent's Daughters in New York City, which received attention from Vogue, Hyperallergic, artnet, ARTnews, Whitehot Magazine, and artdaily. She was also selected as a 2023 Georgia Woman to Watch by the National Museum for Women in the Arts and has been featured in FRIEZE and The New York Times. Dugger is represented by Sargent's Daughters.

### Artist Statement

As a disabled Black woman, I have a desire for people to accept or appreciate me for both my surface and what's below it; to humanize me not because of my appearance, but despite it. My paintings channel the complexity of my identity. Through bold colors, sly references to art history, fractured patterns, and overflowing viscera. I create a surface of works that are richly layered, both demanding attention and refusing any simple legibility.

My anthropomorphic figures are another way for me to visualize my own body. Their irregular extremities are intended to express a state of atrophy—a wasting away of muscles—which is a symptom of many physical disabilities. I render them joyful and beautiful, reclining and covered in gems. The sculptures' long, lumpy limbs are adorned with pearls, sparkles, colorful braids, and other markers of exuberant femininity.

Ambivalence is a core theme in my work. These figures exist on the border of abstraction and representation. It is impossible to tell if they are inside or outside, or if they show the interior or exterior of their bodies. I'm interested in the evocation of nostalgia for girlhood, while also imagining possible futures. Neither utopian nor dystopian, I instead produce bodies that refuse to be contained.



*Out of the Woodwork*, 2022  
Gouache, glitter, and synthetic hair on panel  
48" x 36" x 2"  
Courtesy of the artist and Sargent's Daughters



*Little Vicky of 3 years, 2021*  
Nylon, tassels, pointe shoes, and hair  
59" x 20" x 10"  
Courtesy of the artist and Sargent's Daughters



*Where it used to be Blue, 2022*  
Digital video projection on wall and cardboard  
Dimensions variable



## Rachel Moser

### 2023 Kentucky Fellow for Visual Arts

Rachel Moser is an interdisciplinary artist and educator based in central Kentucky. Her works feature an array of natural and manufactured materials presented through sculpture, video, installation, and sound. Moser graduated from Cornish College of the Arts in Seattle with a BFA in Motion and Graphic Design, and

earned an MFA in Studio Art from the University of Kentucky. Influences and inspiration come from Moser's years of immersion in movement practice and performing as a ballet dancer prior to moving into the field of visual arts. In 2019, Moser received a grant from the Great Meadows Foundation to fund her travel to Svalbard for the Arctic Circle Residency, providing the foundation for her current exhibition. Her work has been shown throughout Kentucky at the Morlan Gallery at Transylvania University, Georgetown College, Lexington Art League, and the Parachute Factory. Her art has also been shown nationally at Waldemer A. Schmidt Art Gallery at Wartburg College in Iowa, and San Luis Obispo Museum of Art in California. Moser's work has also been shown internationally in Svalbard, Norway as part of the Arctic Circle Residency. Her work is an ongoing study of climate change and human impact on the planet. Moser is currently Professor of Digital Art at Eastern Kentucky University in Richmond, Kentucky.

#### **Artist Statement**

In my work, I explore ideas of nature and its transformation over time. Addressing matters of ecological concern, my work frequently stems from field exercises both close to home and in remote locations with acute geophysical identities, such as rivers, ice fields, oceans, and forests. An ongoing reflection upon the mythos and policies of exploration in a globalized age is central to my practice. Working across media and conceptual paradigms, my expressions offer a vision of our landscapes while inviting consideration of its delicate ecology and fraught geopolitical condition in a world where human civilization and the natural landscape are intrinsically linked. As such, I use a mix of reclaimed, recycled, and natural materials alongside mass-manufactured products to reflect and showcase the intrinsic conflict of human existence on our planet. My goal is to create experiences available to all audiences in an effort to share my witness of the impact climate change has on our planet through the use of light, media, and sound.



*Where it used to be Blue, 2022* (video still)  
Digital video projection on wall and cardboard  
Dimensions variable



*Where it used to be Blue, 2022*  
Digital video projection on wall and cardboard  
Dimensions variable



*within|between*, 2022  
Latex  
9' x 9' x 9'





## Carlie Trosclair

### 2023 Louisiana Fellow for Visual Arts

Carlie Trosclair was raised in New Orleans as the daughter of an electrician, spending her formative years in historic residential properties at varying stages of construction and renovation. Reflectively, her work explores the genealogy of home by using latex as an architectural skin to create sculptural installations that highlight the

structural and decorative shifts evolving over a building's lifespan. Trosclair earned an MFA from the Sam Fox School of Design & Visual Arts at Washington University in St. Louis, and a BFA from Loyola University New Orleans. She is an alumna of the Community Arts Training Institute in St. Louis and the New Orleans Center for Creative Arts (NOCCA). Select artist residencies include: the Tides Institute & Museum of Art, Bemis Center for Contemporary Arts, Joan Mitchell Center, Loghaven Artist Residency, Ox-Bow School of Art & Artists' Residency (MI), Vermont Studio Center, and The Luminary Center for the Arts. Trosclair's work has been featured in *Art in America*, *The New York Times*, *ArtFile Magazine*, and *Temporary Art Review*, among others. She is the recipient of the Riverfront Times' Mastermind Award, the Creative Stimulus Award, Regional Arts Commission Artist Fellowship, and the Great Rivers Biennial Award. Upcoming appointments for Trosclair include artist residencies at the McColl Center in North Carolina, the Santa Fe Art Institute in New Mexico, and Sculpture Space in Utica, N.Y. This fall, she will have her first solo exhibition in New York at the NARS Foundation in Brooklyn.

#### Artist Statement

Approached through a lens of reordering and discovery, my work explores the liminal space between development and deconstruction, contemplating the living and transitional components of home. Growing up in New Orleans as the daughter of an electrician, I spent my formative years in historic residential properties at varying stages of construction and renovation. I found that even when abandoned, the presence of the body still lingers. Architectural components carry with them the layered histories of previous residents. These become the shells we leave behind: relics of habitation and home-making.

Using latex as an architectural skin, I both record and reimagine the genealogy of home and its relationship to the natural world. From the palimpsest of paint, disintegration of wood, or footprint of rust, these surfaces are connected in the ways they mark time. Echoes of the familiar are absorbed into the membrane of each latex body, crystallizing textures, and detritus of place. Paper-thin casts reshape the narrative of home as a sturdy secure space into one that is vulnerable and ephemeral. These ghostlike imprints mark an in-between space that is transient and ever changing both structurally and in our memory.



*Area Rug (Home Is a Fleeting Feeling I Am Trying To Fix)*, 2020  
Latex, embroidery thread, gravel  
6" x 5'1" x 5'1"



*Area Rug (Detail)*



*within|between*, 2022  
Latex  
9' x 9' x 9'



*Solitude: A Moment in Blue 2, 2021*  
Procion dye on canvas  
68" x 56" / 72" x 60" framed



## Alexis McGrigg

2023 Mississippi Fellow for Visual Arts

Alexis McGrigg is a contemporary artist based in Byram who examines themes of Blackness, space, spirituality, identity, and collective consciousness. Her artwork utilizes mediums such as painting, drawing, and interdisciplinary media to explore the multiplicity of Blackness through figurative abstraction and conceptual narratives. She integrates poetry, sound, and performance in her artistic practice and research.

Her artwork is featured in several private collections and has been exhibited in various locations across the United States and internationally, including New York, N.Y., Chicago, Ill., Miami, Fla., New Orleans, La., and Oakland, Calif. Recently, she had solo exhibitions titled *In The Beloved* at Almine Rech Gallery in Brussels, Belgium, *The Labour of Being* at Almine Rech Gallery in Paris, France, and *The Ether - Journey In Between* at Richard Beavers Gallery in New York City. She also participated in group exhibitions such as *SAY IT LOUD* at Christie's Auction House, *Salon de Peinture* at Almine Rech in New York City, and *LIGHT* at the Czong Institute for Contemporary Art (CICA) in South Korea. Alexis received her Bachelor of Fine Arts in Painting from Mississippi State University in 2012 and a Master of Fine Arts with a concentration in Painting and Transmedia from Texas Tech University in 2017.

### Artist Statement

In her current body of work, Alexis continues expounding on the narrative of Blackness that is the foundation of her conceptual ideas. For her, Blackness manifests itself in three forms: figurative abstraction, the notion of spirituality and its relationship to Being, and celestial & metaphysical space. Her narrative of Blackness asserts that in order for Black people of all descent to come into being, they must travel to and from a larger theoretical plane, the Further, or the space of All Being. Her artwork is a visual examination of their mode of travel, how they venture to and from "Home", and the planes through which they move. Alexis uses celestial space as a metaphor for the autonomy of Blackness, redefining its agency as a fixed idea or way of being and leaning into its fluidity and ability to be more complex than we allow ourselves to understand. With this in mind, on a larger scale, it – Blackness, having its foundation in the body and the black experience – has the ability to manifest as an intangible space that releases its dependence on the physical body. Through her paintings, she seeks to allow the viewer a wider perspective of the vastness of our existence.

Alexis employs an interdisciplinary approach to examine these concepts, utilizing painting, drawing, transmedia, and installation. Her choice of materials greatly impacts the visual language she is able to achieve within a work. For example, her paintings utilize layers of rich fabric dyes that have soaked into drenched watercolor paper and canvas. The many layers of dye allow her to push into the surface imagery, creating depth and what she thinks of as an opening into the picture plane. Similarly, the use of layers in her experimental videos imply what can be construed as a portal or expansive opening into an alternate world. While the method of application may differ, the concepts and exploration remain the same, linking a visual thread through the chosen media.



*Family Portraits: A Study in Black Joy 03, 2022*  
Procion dye & gold mica powder on canvas  
68" x 56" / 72" x 60" framed



*Tempestuous Twins 1, 2021*  
Procion dye & gold mica powder on paper  
60" x 51" / 66" x 57" framed



*Lines Of Control*  
Wood, foam, cotton  
12" X 9' x 2'





## Nadia Meadows

2023 North Carolina Fellow for Visual Arts

Nadia Meadows is a sculptor and visual storyteller based in Charlotte. She received her Bachelor of Fine Arts in 2020 from the University of North Carolina at Charlotte, where she won the sculpture area award and was named junior of the year. Since graduating, her work has been showcased in many galleries and

exhibitions, receiving rave reviews and sparking conversations that promote communal growth and change.

### Artist Statement

Nadia's sculptures facilitate intercultural exchange and understanding that defies social, economic, and political norms. She does this by molding wood and uncommon mediums—such as human hair—creating interactive installations that narrate experiences and perspectives that have largely been muted in public discourse. Nadia is revolutionizing what can be done through the medium of sculpture by designing experiences that open eyes and hearts to what it truly means and will take for us all to be united, understood, and permitted to be; fully.



*Subtle Oppression*, 2021-2023  
Felt, hair  
15 panels, 23" x 36" each



*Split End*, 2019  
Wood, hair  
Dimensions variable



*Leak*, 2021

Alder wood, rubber tubing, fountain pump, water, bucket  
72" x 24" x 18"



## Michael Webster

2023 South Carolina Fellow for Visual Arts  
Southern Prize Finalist

Michael Webster is an artist who focuses on the social organization of space through site-specific projects, sculpture, and installation. His work is context-driven and materially attuned, investigating the effects of power on social geography with a focus on long-term participatory projects rooted in the southern United

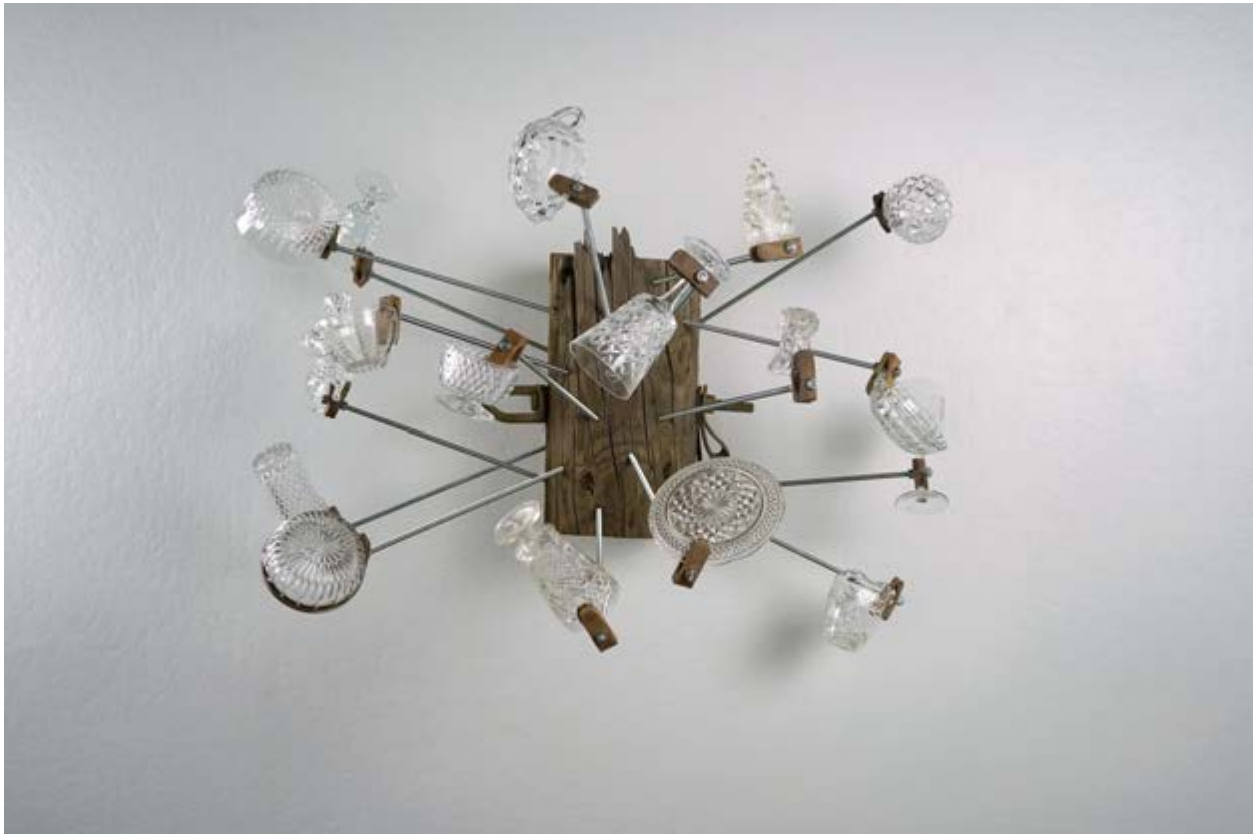
States. Additionally, he has completed projects in Chicago, Ill., Moorestown, N.J., and Talca, Chile, and has participated in residencies at the Hambidge Center for Creative Arts and Sciences, Elsewhere Living Museum, and Penland School of Craft.

Michael's exhibitions include 701 Center for Contemporary Art, Locust Projects, Wiregrass Museum of Art, Tiger Strikes Asteroid Greenville, and Western Carolina University. He received a Bachelor of Fine Arts from East Carolina University and a Master of Fine Arts from the School of the Art Institute of Chicago, where he participated in the GFRY interdisciplinary design studio. Currently, he is an assistant professor at Wofford College in Spartanburg, South Carolina.

### Artist Statement

Through projects that span sculpture, archives, and cartographic impulses, I respond to the becomings and undoings of space. Maps present the false illusion of a static world entombed by the grid, a conception of space as mathematical. Instead, my work begins with a social conception of space, where shifting territorial boundaries form strata between people. I seek moments where boundaries become permeable: a place where architecture dissolves into raw matter or the surveyor's tools encode a digital artifact. By finding residues where systems are revealed, I question the processes of demarcation and displacement which inscribe sites of contention on the land.

My practice is responsive at its core. Rather than invent new images, I recontextualize things already in circulation or develop site-specific, participatory projects. Sometimes I will live with an object for a decade before I can meet it on its own terms. This responsiveness acknowledges social and material agency outside of myself and ultimately makes my practice a symbiotic one. Other people and other things offer many insights about living in fractured geographies. Their faint echoes reverberate through every space, carrying layered histories to anyone willing to listen. I work in the amplification of echoes.



*Satellite*, 2021  
Utility pole, crystal tableware, steel rods, walnut wood  
24" x 32" x 20"



*to become an echo, 2022*  
3D printed PLA from scans of found bricks,  
construction adhesive, plywood, tripod  
64" x 38" x 38"



*to become an echo, 2022 (Detail)*



*giving & taking*, 2022  
Embroidery floss, tulle  
40" x 30"





## Beizar Aradini

### 2023 Tennessee Fellow for Visual Arts

Beizar Aradini was born in Mardin, Kurdistan and immigrated with her family to Nashville in 1992. Her work unravels her family's story as immigrants and examines cultural displacement through craft and fiber arts. Aradini's artwork has been exhibited nationally, including at the Frist Art Museum as part of the

award-winning *We Count: First-Time Voters* exhibition. In 2021, she was awarded Best in Show in the Best of Tennessee Craft 2021 Biennial at the Tennessee State Museum. Aradini was also selected for an artist residency at Arquetopia International Artist Residency and completed an Andean Textile and Weaving workshop during her month-long stay in Urubamba, Peru, which was partially funded by a scholarship from Tennessee Craft.

#### **Artist Statement**

My artwork explores the liminal spaces and experiences of living in diaspora. I examine ideas and emotions of what home means for someone in displacement. I reflect on my family's history of becoming refugees and then immigrating to the United States. There's a shift that happens in this experience that has a profound imprint on our identities, memories, and narratives. To archive our history and preserve our stories and culture, I embroider old photographs that my family left behind while fleeing from war. Gradually, I've managed to collect these photos from all over the world. Some are collected from family friends displaced in other countries while others come from family members back in Kurdistan. Before I thread my needle, I manipulate and distort the photographs to resemble a memory. For those displaced, memories often become a home. Using these images, I portray to the viewer a sight that might not be familiar, but invite them to become a part of the narrative. I display an immigrant's experience, one that comes from the dark consequences of imperialism and colonialism. By employing strong notions of family, I am trying to show how this is a collective experience that is often forgotten.



*(Be) Longing, 2022*  
Thread, tulle  
20" x 24"



*Four Women, 2022*  
Embroidery floss, thread, cotton, beads  
30" x 24"

# EXHIBITION CHECKLIST

## Kelly Bryant

-35372-, 2020  
Found ephemera collage  
9.375" x 6.25" / Framed 17" x 14"

202001, 2020  
Found ephemera collage  
10.5" x 8" / Framed 17" x 14"

*Black Out*, 2018  
Found ephemera collage  
8.75" x 7.375" / Framed 17" x 14"

*Blu Dot*, 2015  
Found Ephemera Collage  
8.125" x 7.75" / Framed 17" x 14"

*Blu Rectangle*, 2016  
Gouache on paper  
4.5" x 4.5" / Framed 14 x 14 in.

*Clang 14*, 2022  
Found ephemera collage  
9" x 8" / Framed 17" x 14"

*Found*, 2018  
Found ephemera collage  
7.0625" x 5.75" / Framed 17" x 14"

*Light / darkness (Light over darkness)*, 2021  
Collaged artist book using found and hand painted ephemera; pamphlet stitch binding  
6.375" x 4.625" / 20 pgs.

*JAZZ*, 2021  
Collaged artist book using found ephemera with short, folded pages; pamphlet stitch binding  
6.5" x 6" / 32 pgs.

*Nifty*, 2018  
Found ephemera collage  
6.875" x 5" / Framed 17" x 14"

*PGB*, 2016  
Gouache on paper  
4.5" x 4.5" / Framed 14" x 14"

*RF*, 2017  
Gouache on paper  
4.625" x 4.625" / Framed 14" x 14"

*Split P*, 2015  
Gouache on paper  
6.75" x 4.75" / Framed 14" x 14"

*White Out*, 2018  
Found ephemera collage  
8.875" x 6.4375" / Framed 17" x 14"

## Chris Friday

*Hip*, 2023  
Chalk acrylic on black archival paper  
11" x 15" each

*Untitled, Aalijah (Pivot)*, 2022  
Chalk acrylic on black archival paper  
Approx. 11' x 4' (each figure)

## Victoria Dugger

*Chickenhead*, 2022  
Gouache, pearls, and velvet on panel  
36" x 24" x 2"  
Courtesy of the artist and Sargent's Daughters

*(Example of heart pieces) Best Wishes*, 2021  
Gouache, glitter, and synthetic hair on panel  
16" x 9" x 1"  
Courtesy of the artist and Sargent's Daughters

*Little Vicky of 3 years*, 2021  
Nylon, tassels, pointe shoes, and hair  
59" x 20" x 10"  
Courtesy of the artist and Sargent's Daughters

*Out of the Woodwork*, 2022  
Gouache, glitter, and synthetic hair on panel  
48" x 36" x 2"  
Courtesy of the artist and Sargent's Daughters

*Soft Tissue Cry Baby*, 2021  
Nylon, ink, acrylic nails, and hair  
59" x 20" x 10"  
Courtesy of the artist and Sargent's Daughters

# EXHIBITION CHECKLIST

## **Victoria Dugger (continued)**

*Them Guts*, 2022

Gouache, pearls, and satin on panel  
36" x 24" x 2"

Courtesy of the artist and Sargent's  
Daughters

## **Rachel Moser**

*Where it used to be Blue*, 2022

Digital video projection on wall and  
cardboard

Dimensions variable

## **Carlie Trosclair**

*Area Rug (Home Is a Fleeting Feeling I Am  
Trying To Fix)*, 2020

Latex, embroidery thread, gravel  
6" x 5'1" x 5'1"

*within|between*, 2022

Latex

9' x 9' x 9'

## **Alexis McGrigg**

*Family Portraits: A Study in Black Joy 03*, 2022

Procion dye & gold mica powder on canvas  
68" x 56" / 72" x 60" framed

*Solitude: A Moment in Blue 2*, 2021

Procion dye on canvas

68" x 56" / 72" x 60" framed

*Tempestuous Twins 1*, 2021

Procion dye & gold mica powder on paper

60" x 51" / 66" x 57" framed

## **Nadia Meadows**

*Enslaved*, 2022

Rubber mutch, wood, hair, metal chain

6' x 3' x 16'

*Lines of control*, 2020

Wood, cotton, foam

12" x 9' x 2'

*Split End*, 2019

Wood, hair

Dimensions variable

*Subtle Oppression*, 2021-2023

Felt, hair

15 panels, 23" x 36" each

## **Michael Webster**

*Leak*, 2021

Mixed-media installation

72" x 24" x 18"

*Satellite*, 2021

Utility pole, crystal tableware, steel rods,  
walnut wood

24" x 32" x 20"

*to become an echo*, 2022

3D printed PLA from scans of found bricks,  
construction adhesive, plywood, tripod

64" x 38" x 38"

## **Beizar Aradini**

*American Dreamin'*, 2022

Thread, tulle

20" x 24"

*(Be) Longing*, 2022

Thread, tulle

20" x 24"

*Four Women*, 2022

Embroidery floss, thread, cotton, beads

30" x 24"

*giving & taking*, 2022

Embroidery floss, tulle

40" x 30"

*Glenrose Ave.*, 2022

Thread, tulle

20" x 24"

*letter to my younger self...*, 2023

Thread, tulle

22" x 26"

*the parting tree*, 2023

Thread, tulle

28" x 28"

# PREVIOUS SOUTH ARTS STATE FELLOWS

## 2022

Alabama - Jenny Fine  
Florida - GeoVanna Gonzalez  
Georgia - Antonio Darden  
Kentucky - Crystal Gregory  
**Louisiana - Hannah Chalew**  
Mississippi - Gloria Gipson Suggs  
North Carolina - Marcus Dunn  
South Carolina - Brittany M. Watkins  
**Tennessee - Sarah Elizabeth Cornejo**

## 2021

Alabama - Tameca Cole  
**Florida - Marielle Plaisir**  
Georgia - Myra Greene  
Kentucky - Joyce Garner  
Louisiana - Keith Calhoun &  
Chandra McCormick  
Mississippi - Ming Ying Hong  
North Carolina - Jewel Ham  
**South Carolina - Fletcher Williams III**  
Tennessee - Raheleh Filsoofi

## 2020

**Alabama - Carlton Nell**  
Florida - Alba Triana  
Georgia - Fahamu Pecou  
Kentucky - Letitia Quesenberry  
Louisiana - Karen Ocker  
Mississippi - Ashleigh Coleman  
**North Carolina - Sherrill Roland**  
South Carolina - Kristi Ryba  
Tennessee - Bill Steber

## 2019

Alabama - Jamey Grimes  
**Florida - Amy Gross**  
Georgia - Bo Bartlett  
Kentucky - Lori Larusso  
Louisiana - Stephanie Patton  
**Mississippi - Rory Doyle**  
North Carolina - Andrew Hayes  
South Carolina - Virginia Scotchie  
Tennessee - Andrew Scott Ross

## 2018

Alabama - Amy Pleasant  
Florida - Anastasia Samoylova  
**Georgia - Paul Stephen Benjamin**  
Kentucky - Garrett Hansen  
Louisiana - Jeremiah Ariaz  
**Mississippi - Dominic Lippillo**  
North Carolina - Meg Stein  
South Carolina - Kate Hooray Osmond  
Tennessee - Vesna Pavlović

## 2017

Alabama - Pete Schulte  
**Florida - Noelle Mason**  
Georgia - Masud Olufani  
Kentucky - Becky Alley  
Louisiana - Joey Slaughter  
**Mississippi - Coulter Fussell**  
North Carolina - Stephanie J. Woods  
South Carolina - Herb Parker  
Tennessee - Georgann DeMille

**Southern Prize Winner**    **Southern Prize Finalist**

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## The Ohr-O'Keefe Museum of Art

The Ohr-O'Keefe Museum of Art's mission is to promote and preserve the unique legacy of Biloxi potter George E. Ohr and the diverse cultural heritage of the Mississippi Gulf Coast; and to exhibit works that exemplify the independent, innovative, and creative spirit of George Ohr, emancipated craftsman Pleasant Reed, and Ohr-O'Keefe Museum architect Frank Gehry. This mission is served through compelling exhibitions and educational experiences viewed from a fresh perspective relevant to our community, the region, and the nation with a strong focus on ceramic arts.

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