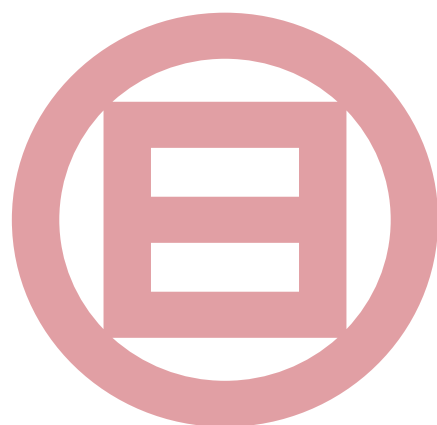




**2021**

**S O U  
A R T S  
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**SOUTHERN PRIZE & STATE FELLOWS**



# **SOUTH ARTS 2021**

## SOUTHERN PRIZE & STATE FELLOWS

Bo Bartlett Center  
Columbus State University  
Columbus, GA

August 20 – December 20, 2021

701 Center for Contemporary Art  
Columbia, SC

January 20 – March 6, 2022

# From the President and CEO of South Arts

As South Arts celebrates the 2021 Southern Prize and State Fellowship recipients, we are reminded of what it means to be *resilient*. This cohort of artists have a special aspect in common: each one completed their application late 2020 or early 2021. Our world was shaken by the COVID-19 pandemic. Our country was in the midst of political upheavals unseen in generations, and members of our society were voicing calls for long overdue justice and equity. It was as emotionally taxing of a time as many of us can remember, and yet, each of these artists took the time to create new works looking forward into a better future. The inherent optimism and momentum of creating work in the face of countless unknowns shows resilience and strength. Each artist took what 2020 gave them and declared that 2021 will be brighter and stronger. And here we are, celebrating their achievements in an exhibition showcasing their work.

This cohort is our fifth class of Southern Prize and State Fellowship recipients. Each year that South Arts makes these awards, we are awed by the depth and artistry in our region. And each year, we all collectively find growth. When we held our inaugural cycle to select the 2017 recipients, we did not know what to expect and were positively blown away by the response. In 2018, we leveraged our initial success and took the recipients to the Contemporary Arts Center in New Orleans for the awards ceremony. In 2019, we held our first exhibition of the recipients at 701 Center for Contemporary Art in Columbia, South Carolina. The show toured to the Bo Bartlett Center in Columbus, Georgia, beginning a lasting relationship. In 2020, we faced unprecedented unknowns head-on, returning with an exhibition at the Bo Bartlett Center, crafting a 3D virtual tour, and conducting a series of interviews with the art criticism publication *BURNAWAY*. For the 2021 Southern Prize and State Fellowship recipients, we held an awards ceremony hosted by Franklin Sirmans, director of the Pérez Art Museum Miami, and proudly return for an in-person exhibition at the Bo Bartlett Center before touring to additional locations across the region.

The Southern Prize and State Fellowships provide direct financial support to artists. Each of our nine State Fellows receives a \$5,000 award. The Southern Prize finalist receives an additional \$10,000, and the Southern Prize winner receives an additional \$25,000; both Southern Prize recipients also receive a two-week residency with The Hambidge Center for Creative Arts and Sciences. In our five years of awarding the Southern Prize and State Fellowships, we have awarded \$400,000 into the hands of artists who live, work, and create in the South. The success of artists in our region makes us all more resilient. Through the power of their work and the interpretations of the world they share, we all can see into a better, more equitable future.

We are so proud to support these artists and name them as South Arts' 2021 Southern Prize and State Fellowship recipients. Through this catalogue and the exhibition at the Bo Bartlett Center at Columbus State University, please join us in celebrating their success.



Suzette M. Surkamer  
President and CEO, South Arts

# Look Ahead, Look Ahead: Hope in Dire Times

By Wim Roefs

Keith Calhoun and Chandra McCormick speak of "dignity, beauty, and strength." Tameca Cole aims for "a better future," and Marielle Plaisir thinks of her "imagined ideal of utopia without oppression." Raheleh Filsoofi's challenge of how we view "others" and Ming Ying Hong's of stereotypes related to the body imply hope. Joyce Garner's "allegory of people coming together around a table" does, too, as does the confidence that exudes from Myra Greene's rhapsody on the "beautiful blend of complex information" that is the color brown. Fletcher Williams III focuses on "our desire to establish a home and self" within the South, while Jewel Ham sees her reclaiming of African Americans' "time, spaces and histories" as an "act of resistance."

The good news in dire times is, then, that a defeatist bunch they ain't, the 2021 South Arts State Fellows. And dire times they are. The earth burns and floods all at once, while science deniers deny and monied interests whistle to the tune of *après moi, le déluge*. Citizens of color are killed by police and others, but now in plain, recorded view. Alternative facts, internalized fiction and doublespeak beat Orwell at his game. Some pandemic politics present protective masks as shackles of totalitarian rule. If it seems that humanity quickly is becoming irredeemable or its demise, irreversible, the South Arts artists didn't get the memo or haven't resigned themselves to such a fate.

This doesn't mean these artists are naïve or wide-eyed optimists; it's the very recognition of issues and problems that is the impetus for their work. And they push back, providing hope that improvement and reversal remain possible. Such engagement is no surprise; most of the artists have first-hand experience with issues surrounding race, ethnicity, identity, belonging, colonialism and gender – and typically not as members of dominant groups. Of the nine artists, three were born abroad; Hong was born in China but raised in Los Angeles, Filsoofi is from Iran, and Plaisir was born in France and has roots in Guadeloupe. Of the American-born artists, all but Garner are African American.

Both Williams and Ham claim space for African Americans – cultural, physical, historical, emotional and in time. Williams, this year's Southern Prize Finalist, or runner-up, addresses Southern history and culture using found and natural materials. Building architectural structures and creating installations in public spaces, including historic homes and mansions, Williams literally occupies space. The picket fence, symbol of home and wealth, has become integral to his work, though not painted bright white.



Fletcher Williams III, *Inferno 003*, 2020, pigment, ink and colored pencil on paper, 6 ¼" x 5", 12" x 9" paper

Ham counters the disregard and commodification of individual African American lives through lush and lively paintings of sometimes weary but confident young women. These women make ordinary scenes and spaces stand out with their sheer presence and panache. They provoke the viewer and demand to be noticed both in their struggles and full glory.

Time plays a crucial role in Cole's mixed media works and Calhoun's and McCormick's photos. Place does, too. Cole found new purpose through art during 26 years of incarceration, reinventing herself to become an agent of change. Her mixed-media collages are an assault on the treatment of African Americans in the criminal justice system. Using stereotypical depictions of African Americans and images of nooses, death row and the Civil Rights struggle, Cole ties her lot and that of others to the history of racism and degradation of African Americans. Calhoun and McCormick found new purpose in their old art, reclaiming rather than discarding photo negatives and transparencies damaged in 2005 by Hurricane Katrina's flood waters. The damage added complexity and color to photos of African American communities in New Orleans, creating a painterly quality that enhances already energetic, joyful scenes. Other photos became gritty in their depiction of people with plenty of grit to begin with. The artists' process and results exemplify the resilience and human spirit they seek to show.

Garner and Filsoofi explore the power of the personal touch, albeit on different scales and in different ways. Garner's space is her family; her time frame, its history. Her large, loosely painted, allegorical scenes are narrative poems – free-associative riffs on Garner's life and the lives of those around her. The table plays a central role as a symbol of hope, as is in one painting the mutually beneficial co-existence of a raven and an aggressive pack of wolves. Garner's work reminds us not to lose sight of the humanity of humans. Filsoofi's does so, too, albeit on an international level, commenting on immigration policies and issues of belonging, including her own as an Iranian in America. Through monitors that look like mirrors, viewers stare not at themselves but at strangers. Ceramic vessels emitting disorienting, disruptive sound bites address "inhabited and uninhabited space" within the context of immigration politics. Filsoofi urges us to know others before judging them.

Greene and Hong, too, battle preconceived notions as well as absolutes. Through exquisite, complex, fragmented drawings informed in part by popular media, Hong undermines how we value the body and its parts, questioning what's perceived as best or ideal and the preeminence of, say, masculinity or strength. She obscures and mixes familiar forms, combining feminine and masculine elements, human and animal forms, life and death, soothing and frightening parts. Hong's work by design is disorienting both visually and conceptually, challenging the values we attach to different categories. Greene places the color brown at the center and celebrates it as she visualizes identity through abstract, often shaped, unstretched textile works packed with historical and cultural references. Brown being a tone achieved from mixing colors rather than pure color itself, Greene implicitly but confidently rejects any privilege assigned to what is "pure." Instead, she values what is varied and challenges the need for uniformity. Brown tones, she notes, "are reminiscent of my skin tone."

Plaisir, too, has been mixing colors – in her case to get her own shades of black without using black, making the color itself a subject to show its richness and combat anti-blackness. The 2021 Southern Prize winner creates lavish, grand, elaborate artworks in a wide range of media populated with contemporary, colonial and other historical figures against lush, Caribbean-inspired backdrops. She also envelops reproduced late Medieval and Renaissance portraits of a freed slave or a white king's black daughter in luxurious fabrics. Plaisir's work is high on symbols and codes as the artist explores colonialism, race and class and the identities of people subjected to or fighting domination. "The works," she says, "both resist and hope."

As in previous years, few of this year's Southern Prize artists are concerned with specific "Southern" issues. Only Williams explicitly



Marielle Plaisir, *R. Bridges (The Malediction of Cham Series)*, 2021, printing on Duratrans archive paper framed in stuffed fabric, 63" x 42 3/16" x 4 1/16"  
(Courtesy of Tafeta Gallery, London)

engages the American South. Cole's starting points are experiences in her native South, as are those of Calhoun and McCormick. But the issues they address aren't strictly regional, which is true as well for native Southerners Ham and Garner. The other artists are not native Southerners. As a group, the 2021 South Arts Fellows bring multiple identities to the table, individually and combined.

The group's make-up is a shift from earlier years. In 2020, six of nine South Arts Fellows were American-born whites, two were African American and one was born in Colombia. In 2019, all nine were native whites. In the project's first two years, 2017 and 2018, some 80 percent combined were white, all but two of them American-born. The strong dominance of women artists this year also differs from a more even split before. The South Arts State Fellows project, it seems, meets a moment in which calls for more equality, equity and social justice in general are loud. Possibly, the call for submissions for the project is reaching broader, more diverse audiences. Perhaps removing the anonymous, blind jurying process this year facilitated, as South Arts hoped, more deliberation among jurors "about inclusion and diversity." And South Arts might have succeeded in assembling juror panels that would facilitate "a more inclusive and equitable process." Either way, this year's South Arts State Fellows show that artworks, not just aesthetically but also in providing hope and perspective.

*Wim Roefs is the curator of the South Arts 2021 Southern Prize and State Fellows exhibition. He is a co-founder and board member of 701 Center for Contemporary Art and owner of if ART Gallery, both in Columbia, SC.*







## TAMECA COLE

### 2021 Alabama Fellow

Birmingham native and resident Tameca Cole (b. 1971) in 2020-2021 was included in New York's MoMA PS1 exhibition *Marking Time: Art in the Age of Mass Incarceration*. She also received a 2020 commission from *The New York Times Style Magazine* to illustrate a short story by Ayana Mathis. Cole received a grant from the Art Matters Foundation in

2020 and was awarded a PS1 residency for artists who have been affected by the justice system. Her work has received widespread attention from media outlets such as *The New York Times*, *The New York Review*, *New York Magazine*, *Art in America*, *ARTnews*, *ArtForum*, *Hyperallergic*, *The Art Newspaper*, *The Nation*, *Bloomberg* and *NPR*. From 2002 – 2016, Cole was a student in the Auburn University Prison Arts + Education Program.

### Artist Statement

My name is Tameca Cole. I'm 49 years old. I'm a life-long resident of Birmingham, Alabama. Currently, I'm serving life on parole after serving approximately 26 years in the Alabama Department of Corrections.

I went into the prison system at a young age but always with a hopeful attitude that a better future awaited. Most of my time was spent going to trade-school to upgrade my job skills and reading. I signed up for a creative writing class sponsored by Auburn University, and that's when I found my purpose in life. Once I reconnected with my creative side, I never looked back.

Art and writing allow me to address my personal demons in a way that doesn't hurt others. This gives me an outlet to express how the cruelty of my incarceration, injustice and experience with racism have affected me. They give me the power to show other human beings how degrading it feels to be Black in America and still live under systemic racism.

I consider my art to be an educator, a weapon and a thought-provoking conversation about change.



*The Ghost Summons*, 2020  
Mixed media and charcoal on paper  
14" x 17"



*Spirits Song*, 2020  
Mixed media and charcoal on paper  
14" x 17"





## RAHELEH FILSOOFI

### 2021 Tennessee Fellow

Nashville resident Raheleh Filsoofi (b. 1975) was born and raised in Iran and has lived in the US South for more than 17 years. Among her solo exhibitions are those at Spinello Projects Gallery in Miami, FL; Georgia Southern University in Statesboro; Texas' University of Houston Downtown; and Abad Gallery in Tehran, Iran. Two-person exhibitions include

those at Palomar College in San Marcos, CA, and Rosemary Duffy Larson Gallery in Davie and the Cultural Council for Palm Beach County in Lake Worth, both in Florida. In the United States, Filsoofi's work has been included in group shows in some 10 states, including at Strohl Art Center in Chautauqua, NY; C24 Gallery in New York City; Brickell City Centre in Miami, Arts Warehouse and Cornell Art Museum in Delray Beach, Bailey Contemporary Arts Center in Pompano Beach and Art and Cultural Center/Hollywood, all in Florida; Veronique Wantz Gallery in Minneapolis, MN; and the Imago Foundation for the Arts in Warren, RI. In Iran, Filsoofi has shown at the Contemporary Art Museum of Isfahan and, in Tehran, the Iranian Artists Forum, Saba Art and Cultural Institute and Niavaran Cultural Center. Filsoofi holds a BFA from Al-Zahra University in Tehran and an MFA from Florida Atlantic University in Boca Raton. She teaches ceramics at Vanderbilt University in Nashville.

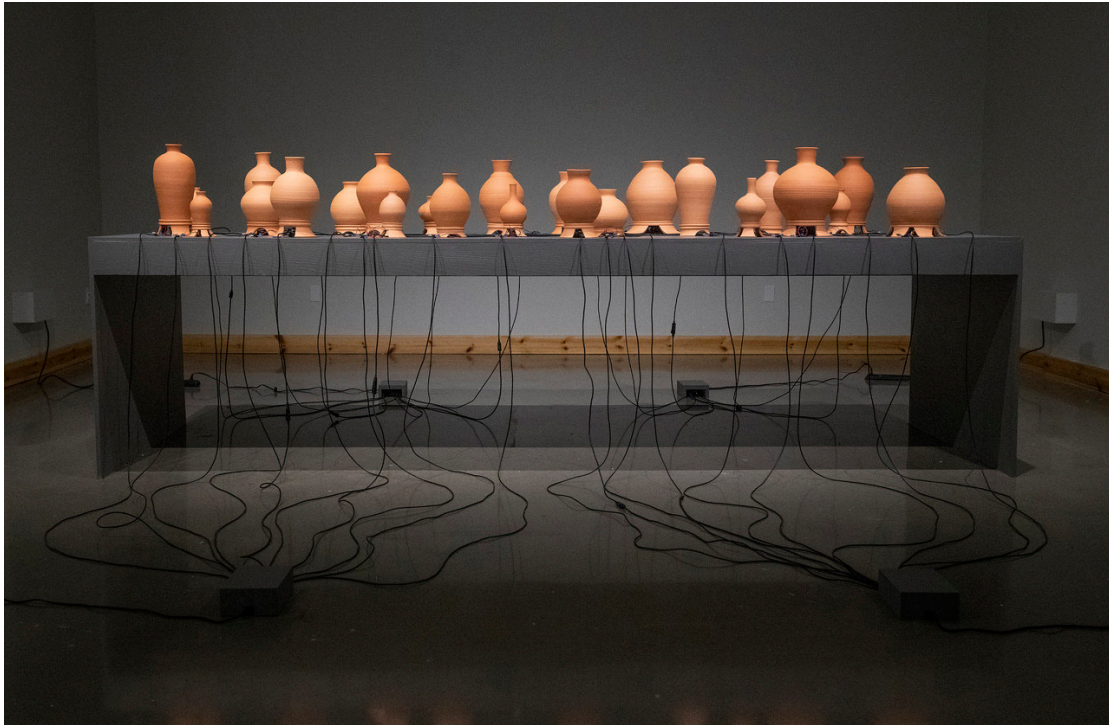
### **Artist Statement**

Through years of multi-disciplinary practice, I've kept pace with rapidly changing socio-political debates around the world and their relatively expansive influences on human conditions. Immigration, borders and cultural communications are today's most fundamental discourses, which are immensely interwoven with notions of identity, belonging and inhabitation. Art can be an intermediary language shared between individuals, nations and cultures, addressing these issues by touching the innermost layers of personality within people.

I've used different aesthetic strategies by experimenting with a wide range of materials relevant to my subject matter, such as ceramics, poetry and ambient sound and video. I use those media to negotiate and access concepts of heritage, place of origin, orientation toward or away from origin and cultural adaptability. My multimedia installations are rooted deeply in my cultural, Iranian background and the new identity I acquired as an immigrant. The installations aim to challenge the viewer's existing point of view and personal perspectives about others and themselves. These interactive pieces invite the onlooker to delve into my recollections of sense, sound, place and memories of my journeys across national and international borders.



*Imagined Boundaries Episode 2 (Alert; Miscommunication)*, 2019 – 2021  
Five-channel video installation (Georgia Southern University, Statesboro, 2020)  
Dimensions variable



*The Inh(a/i)bited Space*, 2018 – 2021  
Multimedia installation with ceramic vessels, wire and sound  
(University of Houston Downtown, TX, 2018)  
Dimensions variable







## JOYCE GARNER

### 2021 Kentucky Fellow

Prospect, KY, artist Joyce Garner (b. 1947) was born and raised in Covington, also in Kentucky, the state where she has lived all but five years of her life. She has had more than two dozen solo and two-person exhibitions in seven states. Among them are those in Kentucky at the Owensboro Museum of Fine Art, Louisville's Jewish Community Center,

Kentucky Artisan Center at Berea, The Carnegie in Covington and Lexington's Headley-Whitney Museum, New Editions Gallery, Bluegrass Airport Gallery and Central Bank. The exhibitions also include those at Thyen-Clark Cultural Center, Elkhart's Midwest Museum of American Art, Oakland City University and Indianapolis' Hot House Gallery, all in Indiana, and venues in Pennsylvania, Ohio, Maryland, Tennessee and Alabama. Garner's work was included in some 50 group shows in 10 states and Latvia, the Republic of Ireland, Northern Ireland and Belgium. She received a BS from the University of Kentucky.

### **Artist Statement**

Wall-sized canvases let me explore the complexity of family through time. They are filled with hopes, regrets and wishes – about the past and the future. They are also like an ancestry chart or family tree where each choice branches onward – emotional dialogues. The interactions are not just within a family but with a family history, which includes society at large and our natural world. Working big lets me paint novels rather than poems.

I have an extended allegory of people coming together around a table. Helpful figures of speech: get everyone together around the table, turn the table, wait on tables, get a seat at the table, set the table, put something on the table (or take it off), table it for now, no room at the table, under the table.

So a painting might start with a circle for the table, and then I draw some chairs – empty. Then I get to seat a person. They might be young/old, shy/extroverted, sly/unknowing, a participant or a witness, involved or oblivious or dreaming. I don't want realism in the faces, but I do want an expression that is readable. This is tricky, and I often back off the drawing to avoid depicting a specific person's face.

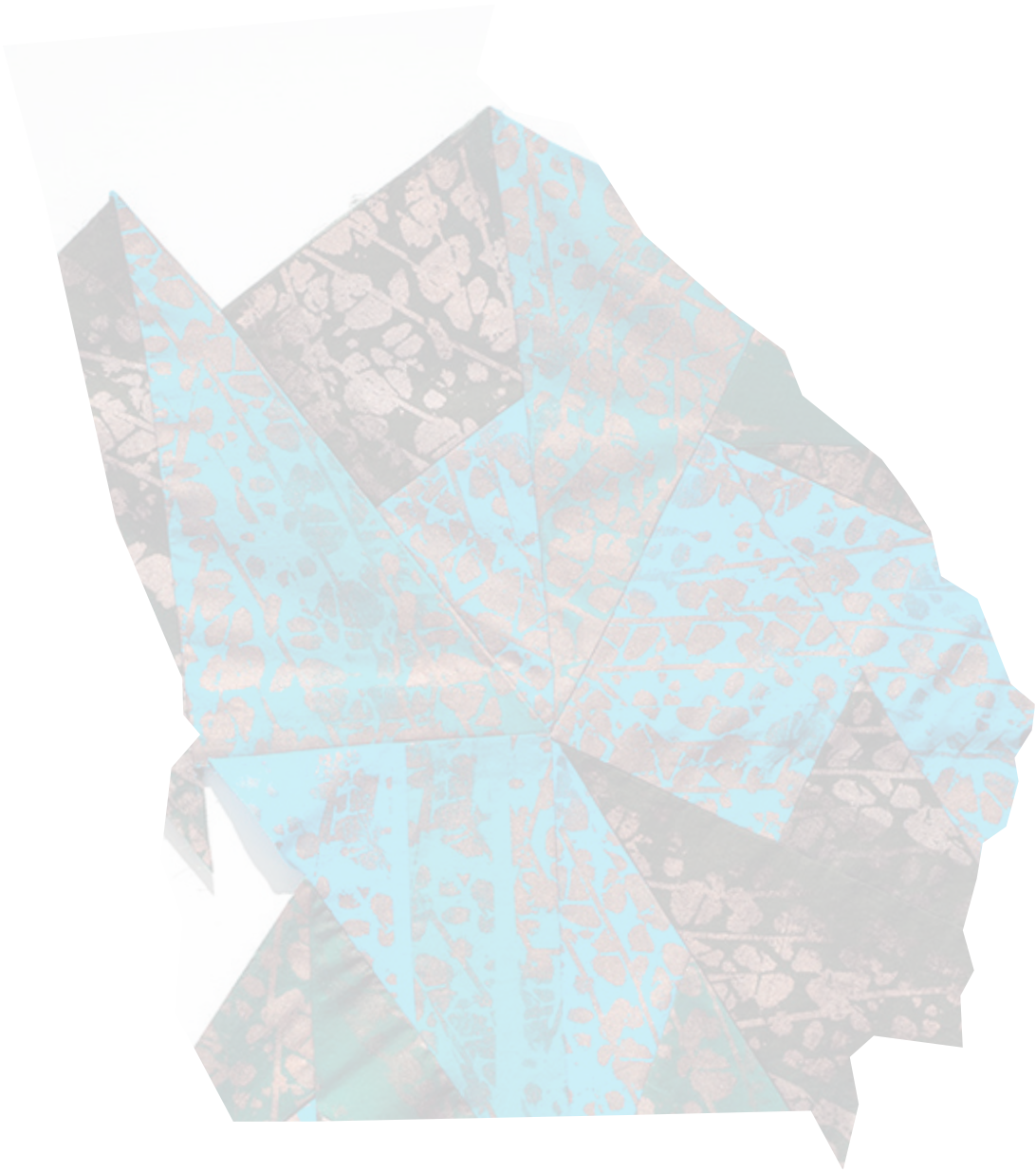
My intent for my work comes from how I love to sit in front of a piece in the morning with a cup of hot tea in my hands and let my mind go. I want art that gives me a place to go.



*Work In Progress*, 2020  
Oil on canvas  
58" x 92"



*Pears*, 2021  
Oil on canvas  
86" x 192"





## MYRA GREENE

### 2021 Georgia Fellow

Atlanta artist Myra Greene (b. 1975) is a New York City native. Her work is in the collections of the National Gallery of Art in Washington, DC, the Museum of Fine Arts in Houston, Chicago's Museum of Contemporary Photography, the Studio Museum in Harlem, the Nelson-Atkins Museum of Art in Kansas City, MO, and the Princeton University Art

Museum. She has had 17 solo exhibitions nationally and internationally. Among them were those at the Center for Photography at Woodstock, NY; Williams College Museum of Art in Williamstown, MA; Atlanta's Museum of Contemporary Art; and Corvi-Mora gallery in London. Greene's work has been in more than 50 group shows nationally and internationally. She holds a BFA from Washington University in St. Louis, MO, and an MFA from the University of New Mexico in Albuquerque. Greene is the chair of the Department of Art & Visual Culture at Spelman College in Atlanta.

### Artist Statement

My work explores abstractions of race and the body. Engaging with textiles, the focus of my artistic practice is the manipulation of color and how our understanding of color is completely dependent on its context – materially, culturally and historically. By mimicking and evoking the color brown when printing and dyeing fabric, the resulting colors are reminiscent of my skin tone, creating a conceptual visualization of identity politics.

In *Piecework*, fabrics are systematically dyed their complementary color in order to create a smooth transition to brown. Inspired by traditional Dutch Wax patterns found on African textiles, I further silkscreen digitally stitched patterns onto the dyed fabric using metallic inks. Laden with cultural and historical references (triangles, for example, provide insight into my personal history as well as into movements in the diasporic slave trade), these works emphasize the power of hue and form and their ability to create an abstraction based in the illusion of space through color.

In *Mixed*, each piece is a composition of hand-dyed strips of fabric that fade from rich tones to brown. The final construction is a gradation that calls attention to the intricacies of each layer that creates the whole. The dyed textile is seductive in nature. In its lack of uniformity, it undulates, uncovering captivating textures on the surface of the work. The color brown is not a pure color, but a tone, a composite and a beautiful blend of complex information.



*Mixed #13, 2019*  
Hand-dyed textile  
50" x 50"



*Piecework #37, 2019*  
Hand-dyed and screen-printed textile  
47" x 40"







## JEWEL HAM

### 2021 North Carolina Fellow

Charlotte artist Jewel Ham (b. 1998) was born in Greensboro, NC, and raised in Charlotte. She received her BFA in 2020 from Howard University in Washington, DC, and also studied at that city's Corcoran School of the Arts and Design and London's Slade School of Fine Art. Ham's almost 20 exhibitions include solo shows at the Eubie Blake Cultural

Center in Baltimore, MD, Diet Starts Monday in Washington, DC, and the Harvey B. Gantt Center for African-American Arts + Culture in Charlotte. Among her group exhibitions are those at Galerie Cécile Fakhoury in Dakar, Senegal; CFHILL in Stockholm, Sweden; the Museum of Science and Industry in Chicago, Ill.; AfroHouse and 17 Frost Gallery in New York City; Howard University; and the Mint Museum in Charlotte. Ham received commissions for a Black Lives Matter mural at the Keith YMCA and the Stephen Curry Renovation Project Mural at the Carole Hoefner Center, both in Charlotte.

#### **Artist Statement**

bell hooks describes "talking back" as "a form of conscious rebellion against dominating authority." My work intends to speak with the same voice; approaching narrative portraiture as an act of resistance.

Although the indisputable necessity of financial reparations owed to the Black community may be out of my hands, I am interested in using my artwork to visualize the more immaterial realities of restitution for my community. How would it look to reclaim our time, spaces and histories?

As the Black experience and its accompanying culture continue to define popular and consumer culture alike, our individual narratives are historically ignored and/or over-commodified, leaving many of us socially and economically displaced. Despite the continued history of social disservice, creativity remains integral to our identity. Black folk across resource brackets continue to exist as originators and tastemakers alike. With attention to the unapologetic wit and innovation inherent to the Black experience, I intend to amplify our narratives through authentic and accessible visual representation.

My work undresses the emotional realities that often accompany various facets of "everyday" Black life. With these sentiments hinging on casual existence, I present chaotic imagery against a backdrop of commonplace. Heavily influenced by Black popular culture and the unapologetic lyricism in Black femme rap, I manipulate wordplay, sensuality and symbolism to aestheticize an intimate view of inner turmoil. My practice actively highlights the beauty and fury of the Black experience.



*kill them with kindness*, 2019  
Oil and acrylic on canvas  
60" x 48"  
(Collection of Destinee Ross/Eubie Blake Cultural Center,  
Baltimore, MD)



*not as i do*, 2020  
Acrylic on canvas  
40" x 32"

(Collection of Destinee Ross/Eubie Blake Cultural Center, Baltimore, MD)





## MING YING HONG

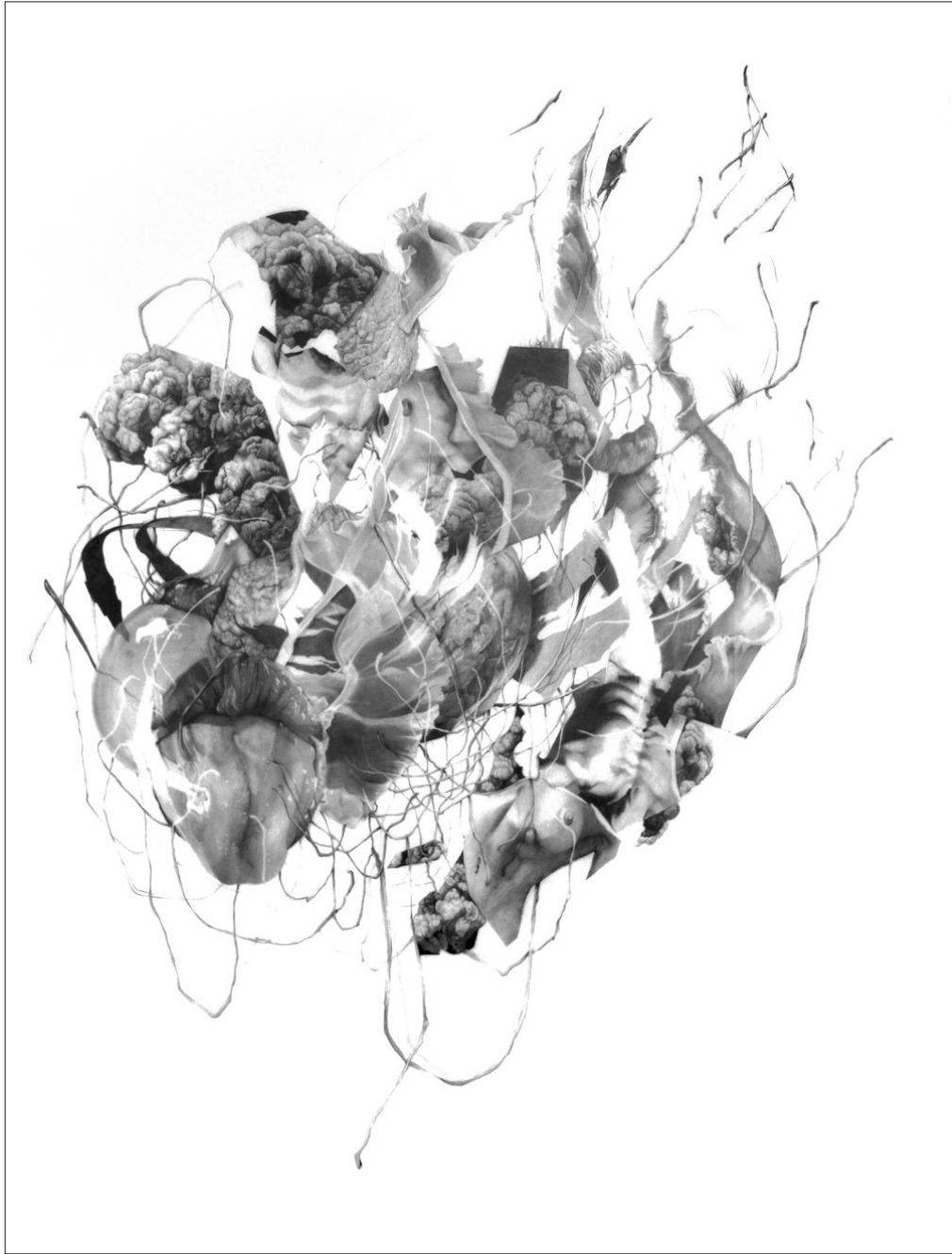
### 2021 Mississippi Fellow

Starkville artist Ming Ying Hong (b. 1990) is a native of Guangzhou, China, who grew up in Los Angeles and has lived in the US South on and off for more than a decade. Since 2012, she has had solo exhibitions at Western Illinois University in Macomb; the University of Alabama in Huntsville; Florida's Broward College South Campus in

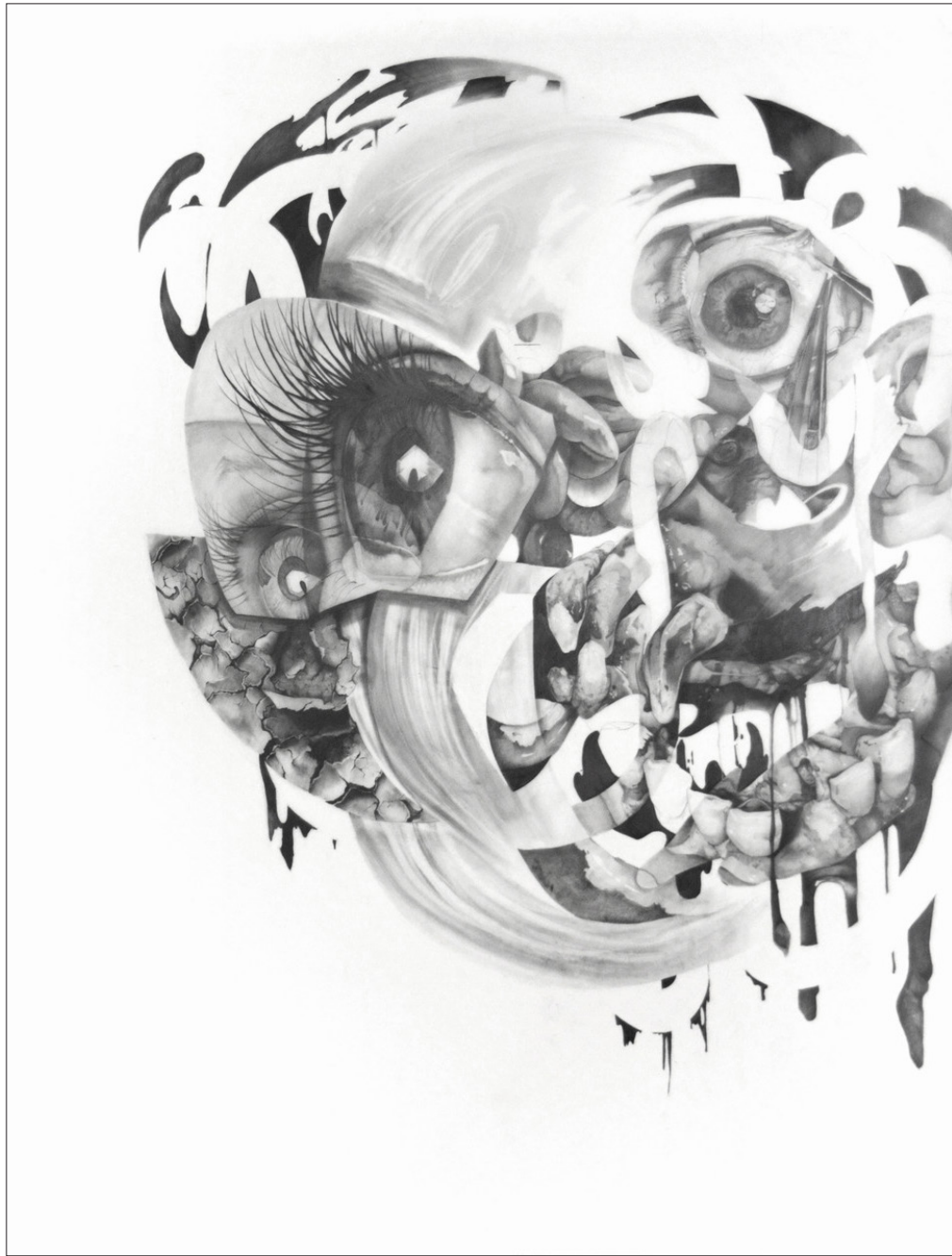
Pembroke; the University of South Carolina in Columbia; Doane University in Crete, NE; popblossom in Norfolk, VA; and the Green Building Gallery in Louisville, KY. Her work has been in some 30 group shows in about 20 states and South Korea. Among them are those at the CICA Museum in Gimpo, South Korea; the University of North Carolina Charlotte; the Masur Museum in Monroe, LA; the Attleboro Arts Museum in Massachusetts; the Appleton Museum of Art in Florida; Hillyer Art Space, Washington, DC; the Mildred Lane Kemper Museum at Washington University in St. Louis and Contemporary Art Museum St. Louis, both in Missouri; Ice Box Gallery in Philadelphia, PA; Bradley University in Peoria, IL; Eastern Michigan University in Ypsilanti; Mississippi State University in Starkville; and Alabama's Jacksonville State University. Hong has had residencies at the Vermont Studio Residency in Johnson and at Temple University in Philadelphia. She has a BFA from the University of Kentucky and an MFA from Washington University in St. Louis. Hong teaches at Mississippi State University.

### **Artist Statement**

My work explores bodies at the margins, questioning the way we define, categorize and assign power to our bodies. Recognizable forms are fragmented, defamiliarized and remixed to conflate the masculine with the feminine, the dead with the alive, the ideal and the grotesque. By combining these seemingly contradictory elements, it becomes clear that opposites that once defined each other overlap, ultimately dismantling the system in which one definition is privileged over another. Masculinity no longer prevails over the feminine, strength no longer prevails over the delicate, and stability no longer prevails over the broken. Instead, the work encourages us to examine the in-between spaces of these binaries – the spaces that fall outside of our clear-cut definitions and hierarchies.



*Amalgamation #3*, 2018  
Graphite on mylar  
50" x 39"



*Amalgamation #4, 2019*  
Graphite on mylar  
50" x 39"







## KEITH CALHOUN & CHANDRA McCORMICK 2021 Louisiana Fellows

New Orleans artists and natives Keith Calhoun (b. 1955) and Chandra McCormick (b. 1957) showed selections of their photographs of Louisiana's Angola state prison at the 56th

Venice Biennial in 2015. Their 2006 solo exhibition *Soul of The City* was at The Peace Museum in Chicago. *Slavery: The Prison Industrial Complex* from 2014–2018 traveled to the Ogden Museum of Southern Art in New Orleans, the Hilliard Museum in Lafayette, LA, the Frist Museum in Nashville, TN, and Maryland's Baltimore Museum of Art. Among group exhibitions they have participated in are those at the Smithsonian Institution's Anacostia Museum in Washington, DC; the Brooklyn Museum and MOMO PS 1 in New York City; the Ogden Museum, Louisiana State Museum and the New Orleans Museum of Art in New Orleans; the University of Florida and the University of Central Florida; the Flaten Art Museum at St. Olaf College in Northfield, MN; and California's San Jose Museum of Art. The 2000 Anacostia Museum exhibition, *Reflections in Black: A History of Black Photographers 1840 to the Present*, was accompanied by Deborah Willis' book by the same title. Calhoun's and McCormick's work has been published and discussed widely, including in *Musée Magazine*, *Brooklyn Rail*, *Artsy Magazine*, *The New Yorker*, *ArtReview* and *Aperture Magazine*, twice; on CBS and PBS; and at Harvard University and Duke University.

### **Artist Statement**

We are artists based in New Orleans, Louisiana. Our work is Humanity, Community, and Environmentally Centered. Our mission is to express the human experience and to creatively tell the stories through images of the people and places we experience with dignity, beauty, and strength through photo essays accompanied by a written narrative. These images are from our archive of work, which at one time we called "Damaged." This was the work that was inundated by the Hurricane Katrina flood waters. We chose to save and restore the work. We began the restoration and printing of the transparencies and negatives, which continues today. Images we thought were damaged we found were extraordinarily beautiful. The original images were full of joyful people, rhythms, movement, sound and celebrations, which is still ever-present. You can hear the music and see these images bursting with as much energy, spirit and vibrations as the vibrant colors and symbols they hold.



*Skin and Bone*, 1996/c.2018  
Printed color transparency rescued from flood waters  
34" x 44"



*We Are the Music*, 2000/c.2018  
Printed transparency rescued from flood waters  
30" x 44"





**SOUTHERN PRIZE WINNER**  
**MARIELLE PLAISIR**  
**2021 Florida Fellow**

Hollywood, FL, resident Marielle Plaisir (b. 1978) is a French-Caribbean multi-media artist with strong ties to Guadeloupe who was born in Le Havre, France. Among her solo exhibitions are several in Bordeaux, France, including at the Musée d'Aquitaine; the NSU Art Museum Fort Lauderdale, FL, with the ACTA NON VERBA performance in collaboration

with Anselm Kiefer; MOCA Miami and Locust Project in Miami; Tafeta Gallery in London; DEBUCK Gallery in New-York; St. Paul and St. Pierre Cathedral in Guadeloupe; and the French embassy in Senegal.

Among group shows Plaisir has participated in are those at New York's Hunter Gallery; Oolite Art in Miami Beach, Miami's Little Haiti Cultural Center and Doral's DORCAM, all in Florida; Memorial ACTe museum in Guadeloupe; and Musée d'Orsay in Paris. Her works have been presented widely at fairs and biennials in London, New York, Miami and Miami Beach, Paris, Florence, Italy, Sao Paulo, Brazil, Dakar, Senegal, Santo-Domingo, Dominican Republic and elsewhere. Plaisir graduated from the National Superior School of Fine Art and Decorative Arts in Bordeaux.

### **Artist Statement**

Through a range of media that includes painting, sculpture, photography, installation, film and performances, I present intense visual experiences with work that examines the concept of social domination and explores issues of colonialism alongside those of race and class. My work particularly examines the construction of identity. It asks what constitutes our collective contemporary identity today as people born in the struggle against domination and power respond and behave. I underline common issues between U.S. Black history and Caribbean history: the labor movements and the fights for equality throughout history through literature and philosophy. One of the ways in which I have countered anti-blackness through my work is by presenting the color black itself as the subject of my paintings. Rather than use readymade black paint, I chose to create my own shade, utilizing every color in my palette as a symbol for the beauty, power and multitudes of blackness. Within this space, I populate my backgrounds with lush imagery drawn from nature's constellations, natural forms and flowers, inspired by both my Caribbean roots and my imagined ideal of a utopia without oppression. The works both resist and hope – they are reflective of my wish to not only draw attention to the importance of challenging harmful histories but also speak to the interconnection of humans, the universality of fractured identities and the power of recognizing and depicting inner worlds.



*The Divine Comedy*, 2018  
Mixed media, stuffed fabrics, embroideries  
90 ½" x 108" x 4 ½"



*Blue Blood, Black Blood Series, 2018*

*Untitled*

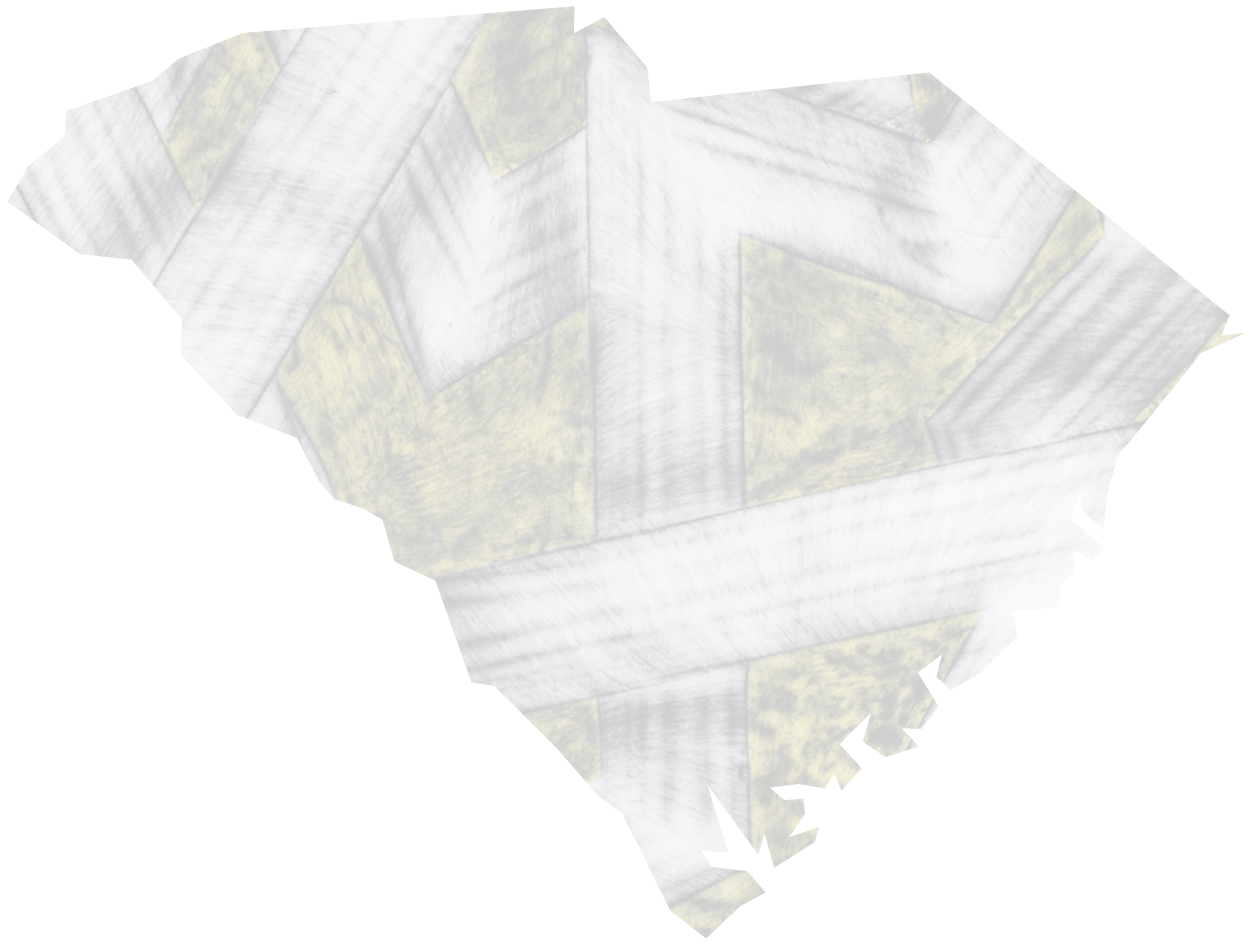
Fabrics, painting, engraving and resin on wood  
52" x 44"

*Equiani Elahauda*

Printing on wood, resin, stuffed fabrics  
24 ½" x 15 ¾"  
(Collection of Emilio Martinez)

*Marie Antoinette*

Fabrics, painting, engraving and resin on wood  
52" x 44"







SOUTHERN PRIZE FINALIST  
**FLETCHER WILLIAMS III**  
2021 South Carolina Fellow

North Charleston, SC, native and resident Fletcher Williams III (b. 1987) has shown his work in more than two dozen exhibitions since receiving his BFA at New York's Cooper Union in 2010. Among the mixed media artist's five solo exhibitions are *Traces* at 701 Center for Contemporary Art in Columbia, SC, in 2018 and *Promise Land* in 2020 at the

historic Aiken-Rhett House in downtown Charleston, SC. The latter was a venue-wide exhibition in which Williams engaged the urban plantation's grounds and indoor spaces with his paintings, sculptures and installations. Among the group shows that included Williams' work are those at the Museum of Contemporary African Diasporan Art, the Caribbean Cultural Center and Cooper Union, all in New York City; Gateway Project Spaces in Newark, NJ; the San Diego Museum of Contemporary Art + African American Museum of Fine Art in California; the Mint Museum and Hodges Taylor Gallery in Charlotte, NC; the Mann-Simons Site and McKissick Museum in Columbia, SC; and several venues in Charleston and elsewhere in South Carolina. At the Mint Museum, Williams was included in *Coined in the South*, a 2019–2020 overview of art in the US South. Williams' work is in the permanent collection of Charleston's Gibbes Museum, where he was a visiting artist in 2019. He worked on the set of the Amazon Prime series *The Underground Railroad*, and his work has been discussed in some two-dozen publications, including the *Wall Street Journal* and the *New York Times*.

### **Artist Statement**

My work engages the rituals and myths of the American South. An interest in the psychogeography of the South and our desire to establish a home and self within it has prompted my working methodology, which incorporates both found and natural materials and an exhibition practice that utilizes public and historic sites. I often paint with Spanish moss, build house-like structures with salvaged wood and tin roof and fashion delicate sculptures out of handwoven Charleston Palmetto Roses. My works are architectural, figural, tactile and multi-sensory. The work reflects my curiosity about people, place, design and process.



*Turmeric No. 10, 2020*  
Pigment acrylic on paper  
50" x 38"



*Eulogy at Water's Edge, 2019/2021*  
Palm leaves, handwoven roses, tin roof and fence  
(Installation Aiken-Rhett House, Charleston, SC, 2020)  
80" x 44" x 30"

# EXHIBITION CHECKLIST

## Tameca Cole

*Dark Chaos/The Aftermath*, 2020

Mixed media on paper

14" x 17"

*I Am*, 2021

Mixed media on paper

14" x 17"

*Live From Death Row*, 2021

Mixed media on board

15" x 20"

*Spirits Song*, 2020

Mixed media and charcoal on paper

14" x 17"

*The Ghost Returns*, 2020

Mixed media and charcoal on paper

14" x 17"

*The Ghost Summons*, 2020

Mixed media and charcoal on paper

14" x 17"

*Trees, Jim Crow Weapons of Choice*, 2020

Mixed media and papier-mâché on canvas

36" x 24"

## Raheleh Filsoofi

*A Symmetrical Despondency*, 2018 – 2021

Multimedia installation with ceramic vessels and video

Dimensions variable

*Imagined Boundaries Episode 2 (Alert; Miscommunication)*,

2019 – 2021

Five-channel video installation

Dimensions variable

*The Inh(a/i)bitated Space*, 2018 – 2021

Multimedia installation with ceramic vessels, wire and

sound

Dimensions variable

## Joyce Garner

*Checking It Twice*, 2020

Oil on canvas

72" x 72"

*Pears*, 2021

Oil on canvas

86" x 192"

*Row Row Your Boat*, 2021

Oil on canvas

80" x 96"

*Work In Progress*, 2020

Oil on canvas

58" x 92"

## Myra Greene

*Mixed #11*, 2019

Hand-dyed textile

50" x 50"

*Mixed #13*, 2019

Hand-dyed textile

50" x 50"

*Piecework #37*, 2019

Hand-dyed and screen-printed textile

47" x 40"

*Piecework #48*, 2020

Hand-dyed and screen-printed textile

52" x 79"

*To Tailor a Pattern: O6 V2*, 2021

Hand-dyed and screen-printed textile

75" x 56"

*To Tailor a Pattern: O9*, 2021

Hand-dyed and screen-printed textile

22" x 15"

## Jewel Ham

*fix your face*, 2020

Acrylic on canvas

27" x 27"

(Collection of Rina Fitzgerald, Charlotte, NC)

*kill them with kindness*, 2019

Oil and acrylic on canvas

60" x 48"

(Collection of Destinee Ross/Eubie Blake Cultural Center, Baltimore, MD)

*not as i do*, 2020

Acrylic on canvas

40" x 32"

(Collection of Destinee Ross/Eubie Blake Cultural Center, Baltimore, MD)

*home training*, 2020

Oil, acrylic and chalk on unstretched linen

40" x 36"

(Collection of Patrick McNeil, Brooklyn, NY)

*whew chile (enough)*, 2021

Oil, acrylic and canvas

60" x 50"

## Ming Ying Hong

*Amalgamation #1*, 2019

Graphite on mylar  
7" x 5"

*Amalgamation #1*, 2018

Graphite on mylar  
50" x 39"

*Amalgamation #2*, 2018

Graphite on mylar  
50" x 39"

*Amalgamation #3*, 2018

Graphite on mylar  
50" x 39"

*Amalgamation #4*, 2019

Graphite on mylar  
50" x 39"

*Amalgamation #6*, 2019

Graphite on mylar  
50" x 39"

## Keith Calhoun & Chandra McCormick

*Disaster Can't Stop Us*, 1994/c.2018

Printed color transparency rescued from flood waters  
30" x 44"

*Looking At It Straight On*, 1985/c.2018

Printed color transparency rescued from flood waters  
32" x 43 ½"

*Skin and Bone*, 1996/c.2018

Printed color transparency rescued from flood waters  
34" x 44"

*We Are the Music*, 2000/c. 2018

Printed transparency rescued from flood waters  
30" x 44"

*We Flow On And On*, 2003/c.2020

Printed color transparency rescued from flood waters  
30" x 44"

## Marielle Plaisir

*Equiani Elahauda (Blue Blood, Black Blood Series)*, 2018

Printing on wood, resin, stuffed fabrics  
24 ½" x 15 ¾"  
(Collection of Emilio Martinez)

*Marie Antoinette (Blue Blood, Black Blood Series)*, 2018

Fabrics, painting, engraving and resin on wood  
52" x 44"

*R. Bridges (The Malediction of Cham Series)*, 2021

Printing on Duratrans archive paper framed in stuffed fabric  
63" x 42 ⅙" x 4 ⅙"  
(Courtesy of Tafeta Gallery, London)

*The Divine Comedy*, 2018

Mixed media, stuffed fabrics, embroideries  
90 ½" x 108" x 4 ½"

*The Gloves of the Little Worker of the Street*, 2019

Porcelain, stuffed fabric, embroidery, buttons  
15" x 11" x 7"

*Untitled (Blue Blood, Black Blood Series)*, 2018

Fabrics, painting, engraving and resin on wood  
52" x 44"

## Fletcher Williams III

*Eulogy at Water's Edge*, 2019/2021

Palm leaves, handwoven roses, tin roof and fence  
80" x 44" x 30"

*Inferno 001*, 2020

Pigment, ink and colored pencil on paper  
6 ¼" x 5" (image), 12" x 9" (paper)

*Inferno 002*, 2020

Pigment, ink and colored pencil on paper  
6 ¼" x 5" (image), 12" x 9" (paper)

*Inferno 003*, 2020

Pigment, ink and colored pencil on paper  
6 ¼" x 5" (image), 12" x 9" (paper)

*Inferno 007*, 2020

Pigment, ink and colored pencil on paper  
6 ¼" x 5" (image), 12" x 9" (paper)

*Turmeric No. 10*, 2020

Pigment acrylic on paper  
50" x 38"

*Untitled*, 2020

Acrylic on paper  
50" x 38"

*Untitled*, 2020

Acrylic on paper  
50" x 38"

# PREVIOUS SOUTH ARTS STATE FELLOWS

## 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 Pavlovic

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

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

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