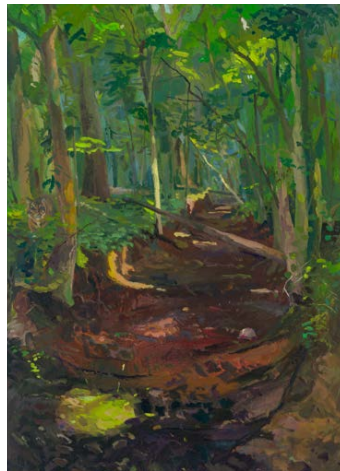
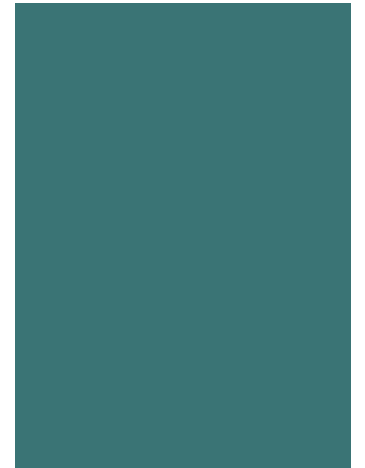




2024  
SOUTHERN PRIZE  
& STATE FELLOWSHIPS  
FOR VISUAL ARTS



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**SOUTH ARTS 2024**  
**SOUTHERN PRIZE**  
**& STATE FELLOWSHIPS**  
**FOR VISUAL ARTS**

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## From the President and CEO of South Arts

Welcome to our exhibition of the 2024 Southern Prize and State Fellowships for Visual Arts. Now in its 8th 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 has become a reality with the recent announcement of the first awards 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 2024 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 times, 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. To date, we have awarded \$640,000 to 72 individual artists, helping to sustain their artistic practice and advance their careers through connections with a larger 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' 2024 Southern Prize Visual Arts Fellows. With this catalogue and through the exhibition that travels the region through 2026, please join us in celebrating their success.



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

# ***The Southern Prize: Advancing Contemporary Southern Visual Art***

by Shannon Rae Lindsey

2024 Southern Prize and State Fellows Exhibition Curator

*Dedicated to the memory of Wim Roefs (1956-2022) whose curatorial work has greatly contributed to the South Arts Southern Prize and State Fellows in Visual Art program and fiercely advocated for the broader visibility of visual art in the American South.*

How do we define "Southernness" and what are the quintessential characteristics of our shared culture and experiences? Out of an emotional reaction to "the notion that the work of Southerners still exists under a shadow, no matter how many great things we create," *The Bitter Southerner* publication was born, and through resistance and determination, now reaches hundreds of thousands of people in the southern U.S. and across the globe.

This same resistance and determination is shared with Southern artists who have to fight for visibility and support in the national and global art market, compared to artists based in the major cities of the northeast or western coast of the U.S.

Artists based in the American South, either by origin or relocation, express our identities, experiences, hardships, and joys visually and unapologetically. The nine 2024 Southern Prize State Fellows for Visual Arts are no exception. They use a variety of mediums and processes to express their identity, culture, environment, to build their own constructs or to subvert constructs into which they have been placed historically and within the contemporary landscape. These artists actively explore a variety of concepts including: referencing and examining complex histories and oppression; reinterpreting their environments and relationships; navigating real and imagined spaces; with all fiercely advocating for their individuality and collective communities.

The 2024 Southern Prize and State Fellowships for Visual Arts exhibition continues the rich history of the program's celebration of diversity in media, subject matter, and conceptual investigations. This year's visual arts fellows explore traditional materials through contemporary processes including photography, sculpture, painting, ceramics, installation, mixed media, and sound components to negotiate and confront their individual identities and give visibility to the invisible or overlooked.

So, how do we define "Southernness?" It is difficult to narrow down a specific definition due to our beautifully worn tapestry woven with diverse cultures and traditions, but also latent with hardship, invisibilities, and oppression. However, our shared characteristics of persistence,



Zipporah Camille Thompson  
*spirit of the wild*

Hand knotted net, ribbon, wool, tulle, rope, tape, shoelaces, caning, paint, broomstick

Dimensions variable, as shown approx. 70 x 55 inches  
2023

Photograph by Jason Thrasher

resourcefulness, and determination despite all odds are inherent in our shared Southern experiences. South Arts and the nine 2024 South Arts Southern Prize State Fellows for Visual Arts exemplify "Southernness" through their ambitious and dynamic celebration and examination of individual and cultural identities within regional, national, and global contexts.

The Alabama State Fellow for Visual Arts, Anthony "Tony" M. Bingham, explores photography, sculpture, and sound using organic and cast-off materials sourced from historical sites to honor the experiences, lives, and spirits of rural African Americans. His process starts with gathering natural and man-made objects from African American gathering sites from the past and strategically arrange and record them in a new form as a communion and to unite communities of the past and present.



Brooke P. Alexander  
*Dappled Weather*  
Oil on canvas  
36 x 42 inches  
2023  
Photograph by Robert Jordan

As first-generation Cuban-American twins, the Florida State Fellows Elliot & Erick Jiménez's collaborative practice investigates identity and transculturation through photography. They meticulously construct physical backdrops, design lighting and props, and direct models to create visually and conceptually rich photographs. These deeply saturated and shadowed scenes reimagine Afro-Cuban deities within Lucumi folklore with notions of Western art to investigate the duality of their origins and as a form of resilience.

The Georgia State Fellow for Visual Arts, Zipporah Camille Thompson, crafts sculptures as landscapes and portals to provide escape and refuge in the absence of safe spaces in the physical world for Black and Brown people. She conjures the legacy, magic, and power from land and water systems with found objects and raw materials. She embraces folk craft traditions and improvisation through intimate and laborious handweaving that embody physical and symbolic intersections and transformations.

Photomedia-based artist and Kentucky State Fellow for Visual Arts, Robyn Moore, explores experimental and alternative processes to capture personal experiences, memories, and responses to being immersed in the natural landscape. The images are generated through a process based in overlapping photography and printmaking to record her interaction and reflection of the land, and physical scratches and marks signify time, force, and vulnerability.

As a queer artist working in sculpture, installation, video, painting, and social practice, Louisiana State Fellow for Visual Arts, Macon Reed, explores the ways queer, punk, and DIY communities are restricted but active in shaping the world within which they live. Through visual and physical world-building, they explore complex subjects through bright and vivid color to affect a viewer's senses and offer an invitation to engage and reexamine undervalued histories and social issues.

Mississippi State Fellow for Visual Arts, Brooke P. Alexander, creates paintings to visualize

real and imagined spaces of landscapes and interior spaces. She paints from direct observation and imagination to combine worlds of literature combined with the world she is immersed in to create undetermined narratives that reveal complexities of everyday life.

Through ceramics and metal, North Carolina Fellow for Visual Arts, Isys Hennigar, creates three-dimensional and relief works focused on the complex relationship between humans and the natural world. The subjects reference the nuance of natural and wild nature versus the domesticated nature exploited and profited by humans to reveal simultaneous beauty and violence.

Charles Clary, South Carolina Fellow for Visual Arts, creates low relief sculptures from hand-cut paper, drywall, and discarded wallpaper to create vignettes of scar tissue embedded in familiar and nostalgic imagery. A mass number of these works are installed as installations floor to ceiling in gilded frames reminiscent of Victorian sitting rooms. To subvert the "Southern" culture of sweeping issues under the rug, these showcase his personal traumas to share and relate with others.

The non-traditional two and three dimensional laser-cut drawings by Tennessee Fellow for Visual Arts, Nelson Gutierrez, explore social and political issues of forced displacement. Inspired by Plato's Allegory of the Cave, he embraces light to activate shadows of his drawn forms of figures moving through space with physical baggage, visually changing within each lighting situation. These works invite viewers to empathize and relate to these communities and their resilience for a better life.

*\*All quotes are drawn from the statements of the 2024 Southern Prize Fellows or Visual Arts submissions and artist interviews with the curator.*



Charles Clary  
*Memento Viveradiddle Movement #15*  
Hand cut paper and wallpaper on distressed drywall  
36 x 48 inches  
2024  
Photograph by David Johnson



Anthony "Tony" M. Bingham  
*Ancestral Lights Series Number 1*  
96 x 230 inches  
Pinhole negative digitally printed on vinyl banner  
2022  
Photograph by Anthony "Tony" M. Bingham





## Anthony "Tony" M. Bingham

### 2024 Alabama Fellow for Visual Arts Southern Prize Winner

Multi-disciplinary artist Anthony "Tony" M. Bingham lives and works in Birmingham, AL. Bingham received his B.A. in Communications from Antioch College, an MA in Film and Community Media from Goddard College, and an MFA from Georgia State University.

Bingham's research and resulting work explore communities and public space, particularly historic sites of enslaved, extractive, or industrialized labor throughout Alabama. Through his sculptures, large scale photography, found and original audio work, Bingham makes reference to unmarked burial sites, vernacular headstones and various sites which offer opportunities to consider African-American lifeways and ways of memorializing. His art-making practice calls into question where, how, and who we collectively remember. Bingham currently teaches humanities and studio art at Miles College in Fairfield, Alabama.

#### Artist Statement

Who will speak for my people, if not the artist? Who will help those who are outside of the art dialog, to understand the creative potential they possess? I'm an African-American artist and professor at Miles College in Birmingham. Using organic, repurposed and cast off materials, I make art that tells the story of my cast-off people.

I use art making processes to explore the legacy and spirit of my ancestors. This body of work investigates the history of rural African American people through themes of spirituality, celebration, trauma and rebirth.

Art inspires conversations that lead to physical manifestations of shared ideas and dreams. In a project that brought together descendants of the enslaved and descendants of their enslavers. Bearing Witness : Praise House - Sun Shadows evolved.

The project collected stories from the descendants of enslaved people who shared memories of their spiritual origins. Bearing Witness, is a site specific sculpture that offers a place for remembrance for both Black and White Wallace descendants at the 1841 Wallace Plantation in Harpersville, AL.

A sacred image of a Black family, was transformed into steel cut engraving, allowing sunlight and shadow to move within the sculpture.





Anthony "Tony" M. Bingham  
*Communion Vessels for Kidd's Corner / Music of the Plants #3*  
Bronze, marble, and audio  
13 x 9 x 5 inches  
2024  
Audio in collaboration with Jared D. Margulies - Assistant Professor  
in Geography, University of Alabama  
Photograph by Anthony "Tony" M. Bingham



Anthony "Tony" M. Bingham  
*Communion Vessels for Kidd's Corner / Music of the Plants #4*  
Cast iron, marble, and audio  
13 x 9 x 5 inches  
2024  
Audio in collaboration with Jared D. Margulies - Assistant Professor  
in Geography, University of Alabama  
Photograph by Anthony "Tony" M. Bingham



Anthony "Tony" M. Bingham  
*Ancestral Light Capture for Africatown series: Bay Bridge from Eastern view*  
Pinhole photographic image printed on cotton blend fabric  
36 x 48 inches  
2022  
Photograph by Anthony "Tony" M. Bingham



Anthony "Tony" M. Bingham  
*Ancestral Light Capture for Africatown series : House near Prichard boundary in Africatown*  
Pinhole photographic image printed on cotton blend fabric  
36 x 48 inches  
2022  
Photograph by Anthony "Tony" M. Bingham



Elliot & Erick Jiménez  
*Ibeji*  
Archival photo print  
44 x 60 inches | Edition of 5 + 2AP  
2022  
Courtesy of Spinello Projects  
Photograph by Elliot & Erick Jiménez



## Elliot and Erick Jiménez

### 2024 Florida Fellow for Visual Arts

Elliot and Erick Jiménez (b. 1989, Miami, Florida) are twins and first-generation Cuban-Americans, from Miami. The brothers grew up in a Cuban household suffused with Afro-Caribbean spirituality and stories that were largely influenced by their Afro-Cuban grandmother, who raised them. Their practice centers on themes of duality, identity, and transculturation by positioning Afro-Cuban deities as

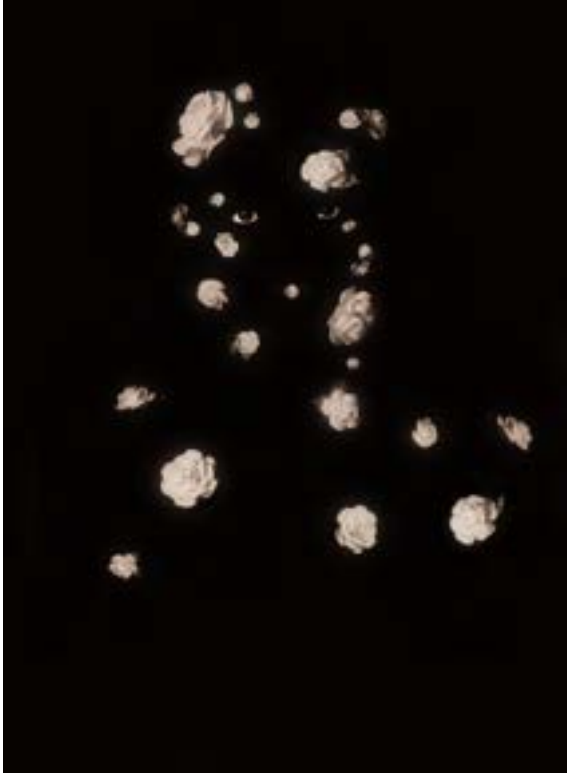
their protagonists. Through the use of costume, body paint, and experimental camera techniques, Elliot and Erick stage photographs that push the boundary between painting and photography, developing a unique visual language that intersects between their own experiences, Western art, and Cuba's culture and its history.

Elliot & Erick's work has been exhibited throughout the United States and Europe. Solo exhibitions of their work includes Spinello Projects, Entre Dos Mundos/Between Two Worlds (2022), Paris Photo (2022), and PHOTOFAIRS New York (2023). Group museum exhibitions include Open Storage (2022) at the Bass Museum, Miami, The Florida Prize (2023) at the Orlando Museum of Art, and Surrealism & Us (2024) at the Modern Art Museum of Fort Worth. Their work is held in the permanent collections of The Bunker Art Space and the Orlando Museum of Art. In 2023, they created their first public art project; a monumental site specific installation, spanning 100 linear feet in the Miami Design District. Elliot & Erick are also the recipients of the Ellies Creator Award (2023), the Miami Individual Artist (MIA) Grant (2023, 2024), the Latin American Fashion Awards Emerging Photographer of the Year (2023), and were awarded the Orlando Museum of Art's Florida Prize People's Choice Award (2023). They have worked on editorial projects with publications such as Vogue and TIME magazine and collaborated with brands like Gucci and Hermès. In 2023, Elliot & Erick made editorial history as the first Latino artists to photograph musician Bad Bunny for Time magazine's first-ever Spanish cover in its 100-year history.

#### Artist Statement

Who are we? Is a question we often ask ourselves in our search for our origins. As first-generation Cuban-Americans, our practice as artists investigates ideas around identity, duality, and the process of transculturation to help answer this question. The central theme in our practice introduces photographs of shadow figures portraying Afro-Cuban deities within Lucumí folklore. Expanding on these anonymous figures, we explore a shadow realm that exists between two worlds, much like us: as twins, Cuban-Americans, bilingual speakers, and having both Cuban and Afro-Cuban parentage, we investigate the dualities and parallels between Lucumí and ourselves. A culture that was historically born from hiding becomes reexamined as a form of resilience. Our medium takes an experimental approach to photography, hinting at surrealism and often referencing various periods within Western Art. Through the use of staging, body paint, costuming, and long exposure times on camera, we approach our photographs to resemble a painting or illustration, often blurring the line between painting and photography. We aim to establish a cultural presence within our community, representing a universe of relationships where these shadow figures become placeholders, encouraging the viewer to find some part of themselves within this realm.





Elliot & Erick Jiménez  
*Resurrección*  
Archival photo print  
44 x 60 inches | Edition of 5 + 2AP  
2023  
Courtesy of Spinello Projects  
Photograph by Elliot & Erick Jiménez



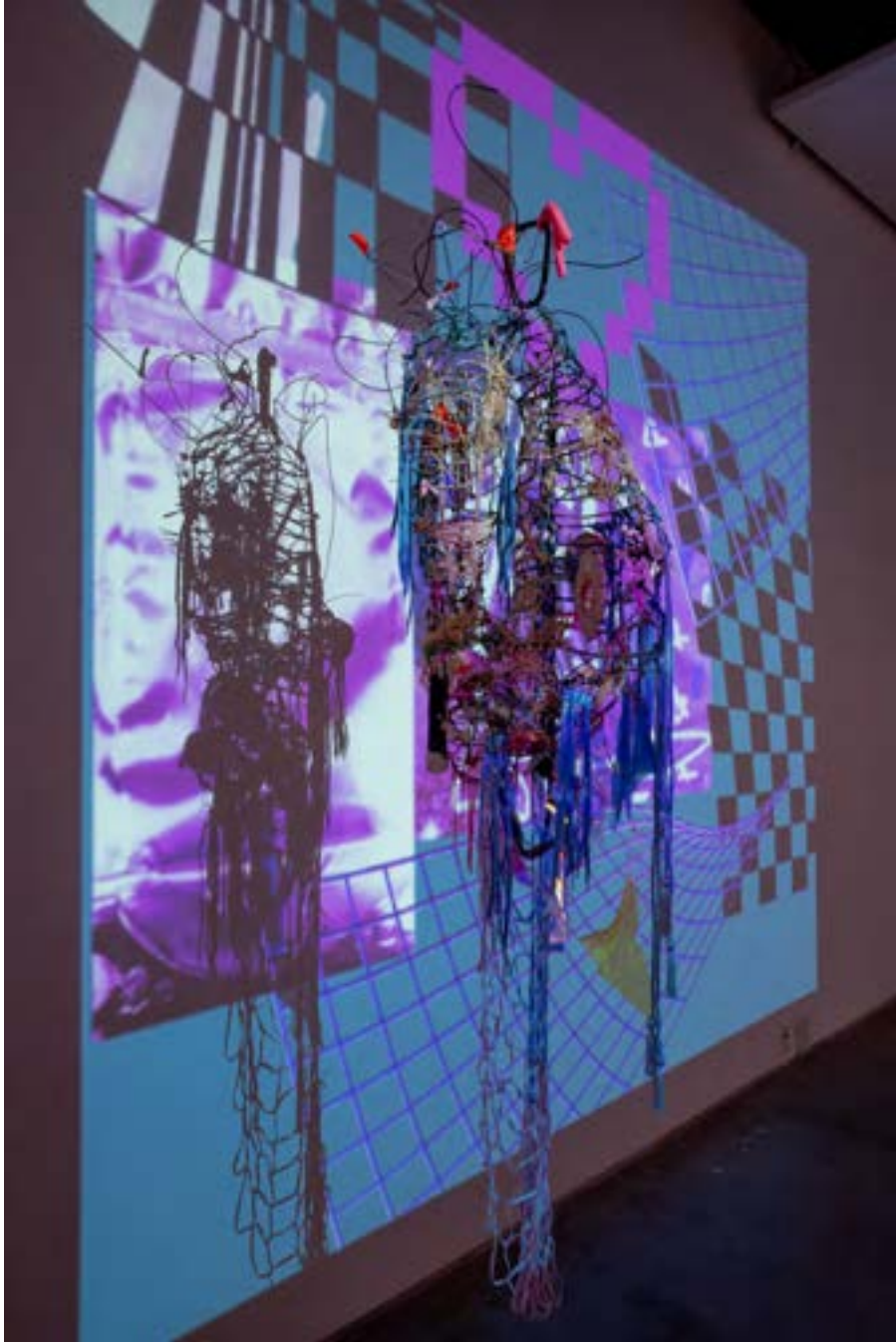
Elliot & Erick Jiménez  
*Abre Camino*  
Archival photo print  
48 x 36 inches | Edition of 5 + 2AP  
2023  
Courtesy of Spinello Projects  
Photograph by Elliot & Erick Jiménez



Elliot & Erick Jiménez  
*Portrait of a Man (Elegguá)*  
Archival photo print  
48 x 36 inches | Edition of 5 + 2AP  
2023  
Courtesy of Courtesy of Joseph Pinto  
and Matthew Schaab  
Photograph by Elliot & Erick Jiménez



Elliot & Erick Jiménez  
*The Grand Odalisque*  
Archival photo print  
44 x 60 inches | Edition of 5 + 2AP  
2022  
Courtesy of Yael and Eduardo Muller  
Photograph by Elliot & Erick Jiménez



Zipporah Camille Thompson

*water is the way through*

Moonwater, rainwater, reed, rattan, foam, tulle, paint, shoelaces, ties,  
rush, wool, cotton, bleach, vinyl, thread, raffia

Dimensions approx. 45 x 22 x 12 inches

2023

Photograph by Jason Thrasher





## Zipporah Camille Thompson

### 2024 Georgia Fellow for Visual Arts

Zipporah Camille Thompson (she, her, hers) is a weaver and sculptor based in Atlanta, Georgia - land of the Muskogee. Thompson explores alchemical transformations through clay + woven textiles. Chaos, metamorphosis, and triumph are examined through ancestral narratives patchworked with black/brown

liberatory and imagined geographies. Materialized into altars, sculpted shapeshifters, and hybrid landscapes, Thompson's work investigates hope, myth, magic, and reconstructed power through limitless spirituality.

She received her MFA from the University of Georgia and her BFA from the University of North Carolina Charlotte. Her work has been featured in numerous publications and shown in spaces, nationally and internationally. Zipporah Camille Thompson is a 2024 Skowhegan participant, 2024 South Arts Georgia Fellow for Visual Arts, a 2023 recipient of the Margie E. West Prize, a 2021 MOCA GA Working Artist Project Fellow, a 2020 Artadia Atlanta Awardee, a Watershed Zenobia Scholarship Award grantee, an NCECA Multicultural Fellow, and an Idea Capital Travel Grant recipient. Thompson is represented by Whitespace Gallery in Atlanta, GA. She is a history addict, roller-skater, and lover of unicorns, zombies, the moon, tarot and all things fantasy.

### Artist Statement

Approaching folk craft traditions with an improvisational, imaginative wild and speculative futuristic approach, the work explores the body, otherness, and identity via hybrid landscapes. Composite landscapes combine highly tactile disparate materials such as wild woven textiles, hand knotted nets, fired clay, felted wool, paper pulp, handspun cord, and found objects. Tension and force unite discordant ephemera into handwoven cloth representing intimate processes of alchemy and metamorphosis.

Sculpted shapeshifters are prevalent in the work: they symbolize empowered bodies in crisis – namely Black, Brown, women, and queer bodies; united in communion with their elemental counterparts: water bodies, atmospheric cloud bodies, bodies of earth and fire. These shapeshifters fuse hard and soft earth tones with otherworldly fluorescents, cotton and plastic, tension and laxity to further signify the intersectionality of these bodies. Mythological references overlaid with sublime/ethereal color derived from both Hudson River School landscape paintings and Haint Blue of the Carolinas channel spiritual chakra energy and protection magic.





Zipporah Camille Thompson  
*indigo dream*  
Hand knotted net, stoneware, glazes, oxides,  
blacklight, pears, hair weave, ribbon, foil  
Dimensions approx. 48 x 36 inches  
2023  
Photograph by Jason Thrasher



Zipporah Camille Thompson

*blue magic*

Vinyl, thread, handwoven/knotted nets, handwoven fabric,  
commemorative cords, found pennant flags, rainwater, rope, antlers,  
carabiner, tulle, tape, wool, raffia, tape, paint, ties, ribbon,  
shoestrings, hair weave, hair beads

Dimensions approx. 120 x 54 x 20 inches

2022

Photograph by TW Meyer



Robyn Moore  
*Being in the Land (Coming into this World)*  
Photopolymer Gravure on Hahnemuhle Copperplate  
16 x 12 inches  
2023  
Photograph by Robyn Moore



## Robyn Moore

### 2024 Kentucky Fellow for Visual Arts

Robyn Moore is a photomedia-based artist living and working in eastern Kentucky. Her work explores how alternative and experimental photographic processes can reveal the unseen worlds and beings around us. Robyn's research interests include deep time, biosemiotics, geology, paleontology, phenomenology, empathic imagining and the ways in which images can help us facilitate understanding of and solidarity with other forms of life.

Robyn's work has been exhibited widely, including at the South Australian Museum, the National Archives of Australia, FotoNostrum Gallery in Barcelona, Spain, the Centre for Print Research in Bristol, England, Houston Center for Photography, Soho Photo Gallery, The Halide Project, The Image Flow Photography Center, Remarque Print Workshop, Manhattan Graphics Center, Washington Printmakers Gallery and Bradbury Art Museum. Robyn's work won the professional series alternative processes category at the 23rd Julia Margaret Cameron Awards for Women Photographers and in 2022 her work was selected as a Finalist for the René Carcan International Prize for Printmaking. Additional honors include a Great Meadows Foundation Artist Professional Development Grant, a Juried Residency award at Grand Marais Art Colony, and residencies at Jentel Artist Residency Program, San Juan National Forest, and Hot Springs National Park.

Robyn holds a Doctor of Philosophy in Visual Arts from Sydney College of the Arts at the University of Sydney, Australia (2017) and an MFA in photography and experimental film from the School of the Museum of Fine Arts at Tufts University (2002). Robyn is currently an Associate Professor of Photography at Morehead State University in Morehead, Kentucky.

#### Artist Statement

I am interested in what is beyond our control, what we struggle against, what we deny that is inherent within ourselves and our environment—ecological laws, laws of the flesh. What is the connection between personal experience and biological memory? Landscapes change, move, uplift, and erode. Where does the individual find herself within the scope of natural history?

Landscapes embody memory in a physical way: both the footprint and the fossil show us how living things leave traces in the land in ways that endure and communicate. But the land is also home to the spectral and the invisible. How can we connect with the beings and forces in the land that remain unseen?

The land calls me to respond. In my desperation to materialize this feeling of so many others in the land, I wrap myself in a silver emergency blanket and photograph myself during long photographic exposures, which creates luminous corporeal forms. For me, each image becomes both an experiment in self-portraiture and evocation of the numinous other, more-than-human beings and forces that dwell there. My hope is that such superimpositions challenge the idea of a strictly human identity through the blurring of boundaries between self and deep time other.

I also hope my work offers opportunities to think about how all entities—seen and unseen—co-mingle in shared biological spaces... and that humans must finally concede any notion of exceptionalism.

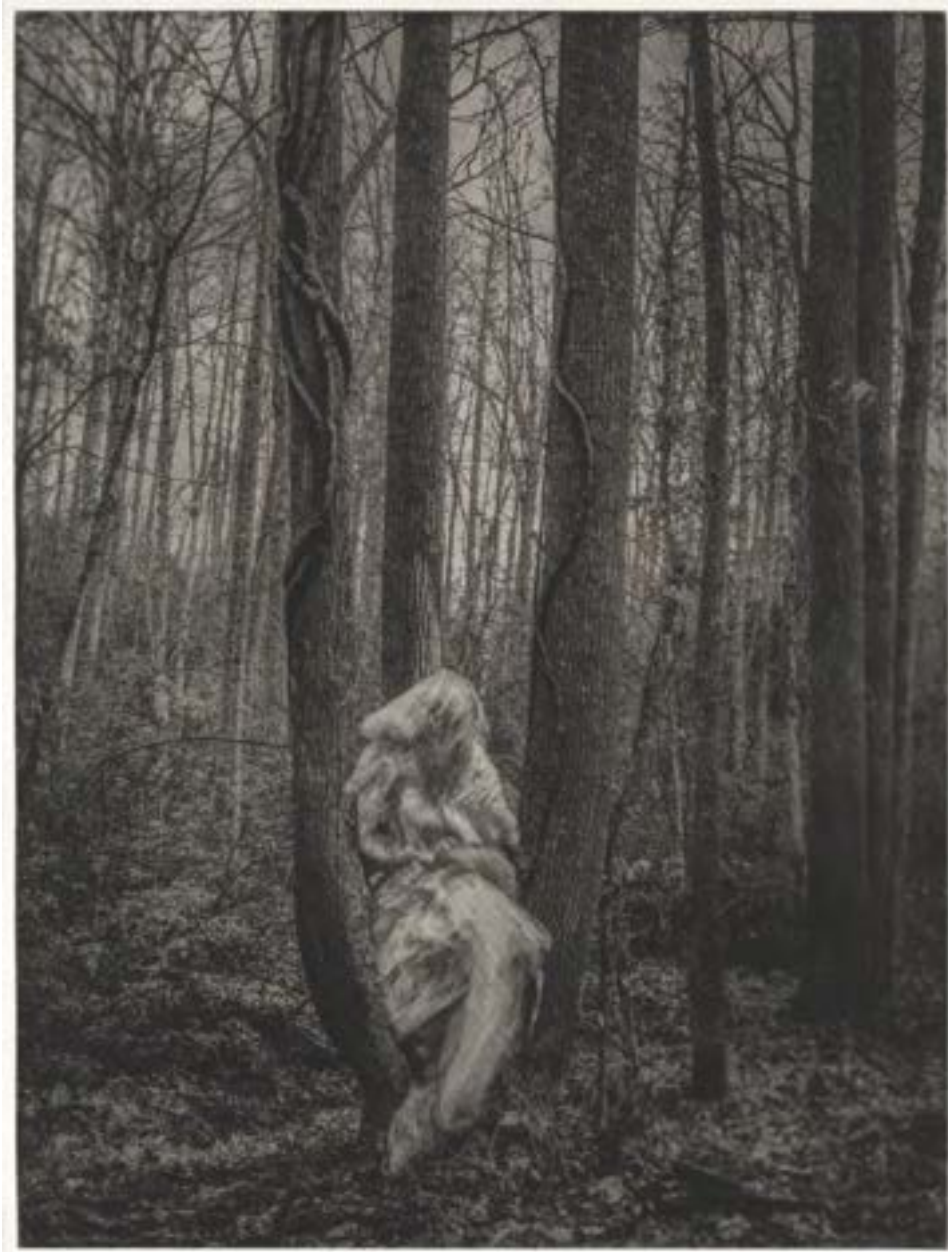




Robyn Moore  
*Being in the Land (Rappahannock Memory)*  
Photopolymer Gravure on Hahnemuhle Copperplate  
12 x 16 inches  
2023  
Photograph by Robyn Moore



Robyn Moore  
*Being in the Land (Deep Ecology)*  
Photopolymer Gravure on Hahnemuhle Copperplate  
12 x 16 inches  
2024  
Photograph by Robyn Moore



Robyn Moore  
*Being in the Land (Lamentation)*  
Photopolymer Gravure on Hahnemuhle Copperplate  
16 x 12 inches  
2024  
Photograph by Robyn Moore



Macon Reed  
*The Death Spa Experience*  
HD Video  
7 Minutes, 37 seconds  
2022  
Video still by Macon Reed





## Macon Reed

### 2024 Louisiana Fellow for Visual Arts Southern Prize Finalist

Macon Reed is a queer artist working in sculpture, installation, video, painting, and social practice. Their work has shown at venues such as the National Art School (Sydney), San Francisco Museum of Craft and Design, Transmediale Vorspiel (Berlin), La Patinoire Royale (Brussels), the University of New South Wales Gallery (Sydney), Columbia University, Brown University, Royal Academy of Arts Schools (London), Wattis Institute for

Contemporary Arts, and Museum of Art and Design NYC. They received First Prize at the 2023 Louisiana Contemporary exhibition at the Ogden Museum of Southern Art.

Reed completed their MFA at University of Illinois at Chicago (2013) and BFA from Virginia Commonwealth University (2007). They studied Physical Theater at Dah International Theatre School (Belgrade), Radio Documentary at Salt Institute for Documentary Studies (Maine), and Socially-Engaged Arts at The Kitchen (NYC). They attended residencies and fellowship programs at Royal Academy of Arts (London), Eyebeam Center for Art+Technology, Amherst College, Lower Manhattan Cultural Council, and Skowhegan School of Painting and Sculpture.

Press includes The New York Times, Hyperallergic, Artnet News, ArteTV France, ArteTV Germany, CityTV: Santa Monica, The Guardian, Whitewall, Vice, Huffington Post, Confederazione Nazionale, Art F City, The Washington Post, The Village Voice, New City Art, The Observer, Australian Broadcasting Corporation, and Time Out Sydney.

#### Artist Statement

My work draws from years of participation in queer, punk and DIY communities where we experiment with how we can, and cannot, consciously shape the world in which we live. Today the brightly-colored, large-scale installations I create are similarly informed by a lineage of artists and thinkers who understand the role art can play in reshaping our world through radical imagination. I combine studio and social practices, creating temporary worlds to highlight undervalued histories and pressing social issues.

Pairing my consistent palette of bright colors with complex subjects creates a space of dissonance where reconsidering previously accepted perspectives or contradictory emotional landscapes becomes more possible. I love the brief moment when color affects our consciousness before our mind has the chance to assign a story about what that bodily perception means. My sculptures often represent everyday items and spaces, altered with a material sensibility that simultaneously signifies an other-worldliness. I like my sculptures to walk a line between feeling both casually accessible and highly considered.

I often develop my installation ideas through painting. The quick qualities of my line and flat, opaque shapes translate to a graphic quality in three-dimensional space. Similarly, my video pieces translate sculptural environments to a time-based format where I can experiment with world-making through play and performance. Re-working a theme or concept through multiple materials and formats helps me better articulate the larger sculptural spaces I invite people into.

Once activated through performance and public participation, my projects adapt to meet the concerns of each new community they visit. I bring the same level of sensitivity and attention to detail to these exchanges as I do in my studio work. The relationships I build with people are part of the work itself. They require trust-building, open dialog and collaboration. My practice is ultimately about creating spaces and situations to collectively envision solutions to our problems through conversation, play and world-building.





Macon Reed  
*These Are Not Fables...*  
Wood, velvet, cardboard, paper clay, polyester, nylon, rubber, found objects,  
joint compound, rope, rubber, acrylic gouache and latex paint  
Dimensions variable  
Original installation 2021, South Arts edition 2024  
Photograph by Angela Yonke



*These Are Not Fables...* (Detail)



Brooke P. Alexander  
*Dappled Weather*  
Oil on canvas  
36 x 42 inches  
2023  
Photograph by Robert Jordan



## Brooke P. Alexander

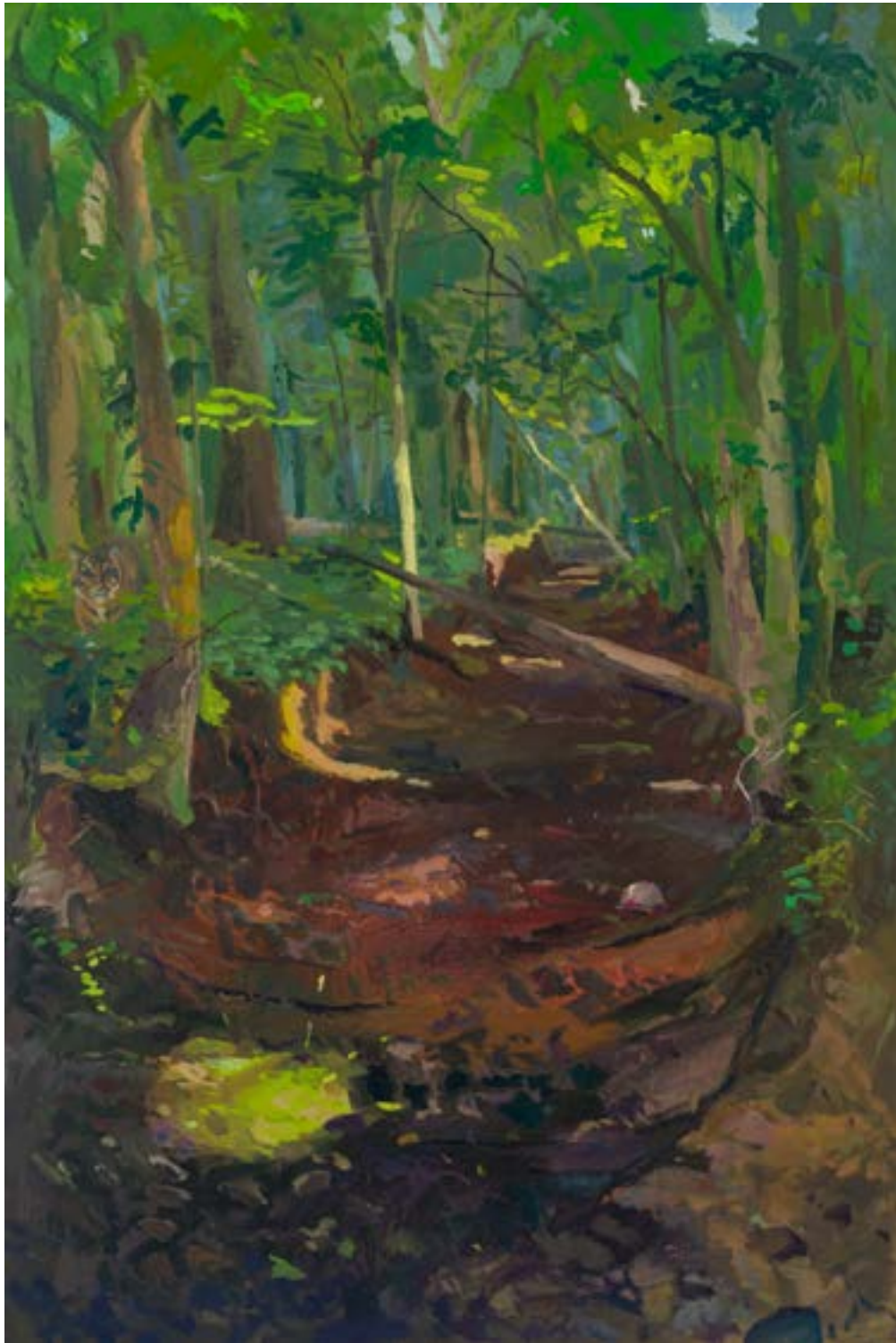
### 2024 Mississippi Fellow for Visual Arts

Brooke P. Alexander is a painter from Athens, Alabama. She completed her BA in Studio Art with a minor in English in 2015 from Athens State University, and her MFA in Studio Art with a concentration in Painting in 2018 from The University of Mississippi. Her work is painted extensively from life, while intermingling elements of memory and inspired by literature. She has participated in solo and group exhibitions regionally and nationally including Wausau Museum of Contemporary Art, Wausau, WI, and the Alabama Center for the Arts, Decatur, AL. She is an Instructional Assistant Professor at The University of Mississippi in Oxford, MS, where she teaches a variety of studio art courses.

#### Artist Statement

My paintings linger between reality, illusion, and imagination. They reveal complex relationships hidden among the every day. Through direct observation within spaces I inhabit, and imaginative worlds inspired by literature, my works drift between fact and fiction. The interiors and exteriors in the paintings wander and crook and provide places to run away, hide, and lose yourself. The relationship between figures and animals is never fully resolved as they live together in accord or opposition. Oddities and curiosities within the environments and spaces are apparent not only in their interactions, but in aberrations of place – understood edges become unclear, objects merge with another to become disjointed, and uncertain presences loom and become stranger the longer you look.





Brooke P. Alexander  
*Dreeping*  
Oil on canvas  
20 x 30 inches  
2023  
Courtesy of Frances and Jim Zook  
Photograph by Robert Jordan



Brooke P. Alexander  
*Unspooling*  
Oil on canvas  
24 x 30 inches  
2023  
Photograph by Robert Jordan



Isys Hennigar  
*La faim qui donne des jambes aux loups*  
Glazed porcelain, brass  
43 x 11 x 1 inches  
2023  
Photograph by Isys Hennigar





## Isys Hennigar

2024 North Carolina Fellow for Visual Arts

Isys Hennigar (b. 1995) is a North Carolina based artist working in ceramics and metal. Referencing agricultural practice, mythology, and medicine, her work considers systems of sustenance and the cultural and ecological legacies of land cultivation. Isys received her MFA from the University of Georgia and BFA from the University of North Carolina at Chapel Hill.

She has held residencies at Penland School of Crafts, the Hambidge Center, Township 10, and the Bascom Center. Exhibitions of her work include the American Museum of Ceramic Art (Pomona, CA), Signature Contemporary (Atlanta, GA), Sow & Tailor Gallery (Los Angeles, CA), Ferrara Showman Gallery (New Orleans, LA), and the North Carolina Museum of Art (Raleigh, NC).

### Artist Statement

Through ceramics and metal, my work invokes real and reimagined ecological encounters that underscore transformation, hybridity, and play as tools of renewal. Braiding forms and imagery from agricultural practice, myth, and medicine, the work considers systems of sustenance and healing and the cultural and ecological legacies of land cultivation.

Rooted in the vivid agricultural landscape of the Southeastern U.S.—one of both abundance and precarity, humid air, and fermenting fruit—the work presents dreamlike chimeric objects in which allegories of sustenance, danger, and purification merge. Working between ceramics and metal, materials bound with associations of strength and fragility, a material interplay mirrors the themes of danger and resilience within the work.

In a literal and poetic sense, vessels function as mediators in the interactions that they might symbolize or facilitate. The sculptural vessel forms I make are hand-built and adorned with relief carvings and cast details of vernacular objects such as deer hooves, peach pits, puzzle pieces, electric fencing insulators, tools, and toys. Animals are often rendered in ambiguous states of metamorphosis, hunt, or performance. The work's colorful, layered surfaces are built through multiple firings and are often adorned with metal components.

In two-dimensional wall works, the carved porcelain imagery is mounted on brass. Employing jeweler's techniques on a large scale, these works resemble engraved charms. Referencing historical depictions of infernal and sublime landscapes, they imagine possibilities of connection between wild and domestic realms, between chaos and play, and untamed hybrid creatures as emblems of resiliency.





Isys Hennigar  
*Sap Rising*  
Glazed stoneware, overglaze,  
ceramic decals, copper  
30 x 9 x 11 inches  
2022  
Photograph by Isys Hennigar



*Sap Rising* (detail)



Isys Hennigar  
*Cutting Teeth*  
Glazed porcelain, overglaze, brass  
47 x 18 x 1 inches  
2024  
Photograph by Isys Hennigar



Charles Clary  
*Memento Vivradiddle Movement #16*  
Hand cut paper and wallpaper on distressed drywall  
40 x 24 inches  
2024  
Photograph by David Johnson



## Charles Clary

2024 South Carolina Fellow for Visual Arts

Charles Clary (he, him) was born in 1980 and received his BFA in painting with honors from Middle Tennessee State University and his MFA in painting from the Savannah College of Art and Design. He has shown in exhibitions at Galerie Evolution-Pierre Cardin in Paris, France, The Netherlands' CODA Museum Paper Biennial in 2021, The Shanghai Paper Biennial in 2021,

Art of Paper Fair in New York City, and many other international, national, and regional juried, group, solo, and museum exhibitions. Clary won Top Prize at the 2016 ArtFields Competition in Lake City, SC, and in 2019 he won both People's Choice Award for 2D and the Merit Prize at ArtFields. He recently sold three commissioned pieces to Google corporate offices, and he was named the HTC Distinguished Teacher-Scholar at Coastal Carolina University in 2022, the highest award bestowed upon a faculty member by the university. Clary has been featured in numerous print and Internet interviews including, Create! Magazine, Candyfloss, This is Colossal, WIRED magazine (US and UK), Hi Fructose, Beautiful Deay, and Bluecanvas Magazine. He has also been featured in publications including 500 Paper Objects, Paper Works, Paper Art, Papercraft 2, and PUSH: Paper.

His hand cut paper work is meticulous and labor intensive. Exploring trauma, grief, and loss his large scale installations show the fragility and rigidity of life through paper sculpture.

Charles has exhibited regionally, nationally, and internationally in numerous solo and group shows, is represented by Paradigm Gallery + Studio in Philadelphia, and R02 Gallery in Dallas, Texas. Clary currently lives and works in Conway, South Carolina, where he is an Associate Professor of Studio Art and Associate Chair at Coastal Carolina University.

### Artist Statement

My work stems from the loss of both my mother and father due to smoking related cancers in February of 2013. Their passing lead to a deep void in my life that led me to reinvestigate the trauma and horrors of childhood. Through this introspection I realized how many memories I could not recall and the empty abyss therein. Childhood trauma and abuse is an experience many of us relate to in one way or another. My work seeks to investigate these moments not as abhorrent events that are insurmountable, but as regrettable occurrences that changed the trajectory of who I am. By mimicking and encapsulating that trauma within distressed drywall panels, I fill that void with sculptures made from paper which is both fragile and flexible. Through this work, I draw a connection to the human psyche and the resilience we all have inside.





Charles Clary  
*Memento Morididdle*  
Hand cut paper and found frames  
Dimensions variable, as shown 144 x 96 inches  
2024  
Photograph by David Johnson



*Memento Morididdle* (detail)



Charles Clary  
*Memento Viveradiddle Movement #17*  
Hand cut paper and wallpaper on distressed drywall  
40 x 24 inches  
2024  
Photograph by David Johnson



Nelson Gutierrez  
*The Load*  
MDF and enamel  
8 x 36 inches  
2023  
Photograph by Nelson Gutierrez





## Nelson Gutierrez

### 2024 Tennessee Fellow for Visual Arts

Born in Bogota, Colombia, Nelson Gutierrez lives and works in Memphis, TN, and holds a BA degree in Fine Art from the Universidad de Bogota Jorge Tadeo Lozano in Bogota Colombia, and a MA degree in Fine Arts from Chelsea College of Art and Design in London UK. He worked as a professor in the Fine Arts Departments at the Universidad de los Andes and the Universidad de Bogota Jorge Tadeo Lozano, in Bogota, Colombia.

In 2002 he moved to the USA where he kept developing and showing his artwork. His work has been exhibited around the US and internationally in Colombia, the UK, and Switzerland, and it is part of private and public collections.

He has participated in residencies at Crosstown Arts and the Vermont Studio Center. He is a recipient of the Current Art Fund Grant by Tri-Star Arts as a partner in the Regional Regranting Program of The Andy Warhol Foundation for the Visual Arts (2023), the Individual Artist Fellowship of the Tennessee Arts Commission (FY25), and the South Arts Tennessee Fellow for Visual Arts (2024).

Nelson Gutierrez has served as an Exhibition Committee Member for the Brooks Museum of Arts, an Artist Advisory Council Member at ArtsMemphis, and an Official Advisor for Locate Arts in Nashville, TN. He is the Founder of Future Project Art, formerly 2021 Projects, a Contemporary Art collective, dedicated to increasing the awareness for, appreciation of, and involvement in, the visual arts in the Mid-South.

His work comprises two and three-dimensional pieces, conceptual objects, and installations that reflect current sociopolitical issues and personal memories related to history or current events.

#### Artist Statement

My work comprises two and three-dimensional pieces, conceptual objects, and installations that reflect current sociopolitical issues and personal memories related to history or current events.

My practice involves several years of work and research, personal observations and experiences, and exploration of different artistic mediums around a central interest: the constant struggle of individuals and communities for a better life, resilience, hope, and the search for common ground. The work is informed by personal and collective memories, people I have met, places where I have lived and visited, environments, and events that have formed and influenced my life and work throughout my career.

The recent series of works "A Journey into the Shadows" is based on forced displacement and global migration, it uses tridimensional cutout drawings and different sources of light and shadows, this body of work is an exploration into the practice of drawing, addressing this practice in ways that expand its traditional limits.

Using formal elements of drawing, the 3D works depict walking individuals, which with lights, cast overlapping shadows that create masses of unrecognizable shapes, presenting a flexible, alternative world that can be modified, drawn, and redrawn.





Nelson Gutierrez  
*A Journey into the Shadows*  
Wood, acrylic, enamel, motor, and projector  
Dimensions variable  
2024  
Photograph by Nelson Gutierrez



Nelson Gutierrez  
*Shadow Box 1*  
Mat board, plexiglass, linen, and wood  
20 x 20 inches  
2023  
Photograph by Nelson Gutierrez



Nelson Gutierrez  
*Shadow Box 2*  
Mat board, plexiglass, linen, and wood  
20 x 20 inches  
2023  
Photograph by Nelson Gutierrez

# EXHIBITION CHECKLIST

## Anthony "Tony" M. Bingham

*Ancestral Lights Series Number 1, 2022*  
Pinhole negative digitally printed on vinyl  
banner  
96" x 230"

*Communion Vessels for Kidd's Corner /  
Music of the Plants #3, 2024*  
Bronze, marble, and audio  
13" x 9" x 5"

*Communion Vessels for Kidd's Corner /  
Music of the Plants #4, 2024*  
Cast iron, marble, and audio  
13 x 9 x 5 inches

*Ancestral Light Capture for Africatown series:  
Bay Bridge from Eastern view, 2022*  
Pinhole photographic image printed on cotton  
blend fabric  
36" x 48"

*Ancestral Light Capture for Africatown series:  
House near Prichard boundary in Africatown,  
2022*  
Pinhole photographic image printed on cotton  
blend fabric  
36" x 48"

*Ancestral Light Capture for Africatown series:  
Plateau cemetery in Africatown, 2022*  
Pinhole photographic image printed on cotton  
blend fabric  
36" x 48"

*Ancestral Light Capture for Africatown series:  
Three Mile Creek, 2022*  
Pinhole photographic image printed on cotton  
blend fabric  
36" x 48"

## Elliot & Erick Jimenez

*Ibejí, 2022*  
Archival photo print  
44" x 60" | Edition of 5 + 2AP  
Courtesy of Spinello Projects

*Resurrección, 2023*  
Archival photo print  
44" x 60" | Edition of 5 + 2AP  
Courtesy of Spinello Projects

*Abre Camino, 2023*  
Archival photo print  
48" x 36" | Edition of 5 + 2AP  
Courtesy of Spinello Projects

*The Grand Odalisque, 2022*  
Archival photo print  
44" x 60" | Edition of 5 + 2AP  
Courtesy of Yael and Eduardo Muller

*Portrait of a Man (Elegguá), 2023*  
Archival photo print  
48" x 36" | Edition of 5 + 2AP  
Courtesy of Courtesy of Joseph Pinto  
and Matthew Schaab

## Zipporah Camille Thompson

*water is the way through, 2023*  
Moonwater, rainwater, reed, rattan, foam,  
tulle, paint, shoelaces, ties, rush, wool,  
cotton, bleach, vinyl, thread, raffia  
Dimensions approx. 45" x 22" x 12"

*indigo dream, 2023*  
Hand knotted net, stoneware, glazes,  
oxides, blacklight, pears, hair weave,  
ribbon, foil  
Dimensions approx. 48" x 36"

*blue magic, 2022*  
Vinyl, thread, handwoven/knotted nets,  
handwoven fabric, commemorative  
cords, found pennant flags, rainwater,  
rope, antlers, carabiner, tulle, tape, wool,  
raffia, tape, paint, ties, ribbon,  
shoestrings, hair weave, hair beads  
Dimensions approx. 120" x 54" x 20"

*spirit of the wild, 2023*  
Hand knotted net, ribbon, wool, tulle,  
rope, tape, shoelaces, caning, paint,  
broomstick  
Dimensions variable, as shown approx.  
70" x 55"

*queen of the field, 2017*  
Mixed media handwoven tapestry from  
roadside fragments on wool warp with  
cochineal  
Dimensions variable, as shown approx.  
60" x 40"

# EXHIBITION CHECKLIST

## Robyn Moore

*Being in the Land (Coming into this World)*, 2023  
Photopolymer Gravure on Hahnemuhle Copperplate  
16" x 12"

*Being in the Land (Rappahannock Memory)*, 2023  
Photopolymer Gravure on Hahnemuhle Copperplate  
12" x 16"

*Being in the Land (Deep Ecology)*, 2024  
Photopolymer Gravure on Hahnemuhle Copperplate  
12" x 16"

*Being in the Land (Lamentation)*, 2024  
Photopolymer Gravure on Hahnemuhle Copperplate  
16" x 12"

*Being in the Land (Winter River)*, 2024  
Photopolymer Gravure on Hahnemuhle Copperplate  
12" x 16"

*Being in the Land (Timefield)*, 2022  
Photopolymer Gravure on Hahnemuhle Copperplate  
16" x 12"

*Being in the Land (Winter Light)*, 2022  
Photopolymer Gravure on Hahnemuhle Copperplate  
12" x 16"

*Being in the Land (The Cut)*, 2022  
Photopolymer Gravure on Hahnemuhle Copperplate  
12" x 16"

*Being in the Land (The Rift)*, 2024  
Photopolymer Gravure on Hahnemuhle Copperplate  
12" x 16"

*Being in the Land (Volcanic Field)*, 2024  
Photopolymer Gravure on Hahnemuhle Copperplate  
12" x 16"

## Macon Reed

*The Death Spa Experience*, 2022  
HD Video  
7 Minutes, 37 seconds

*These Are Not Fables...*, 2024  
Wood, velvet, cardboard, paper clay, polyester, nylon, rubber, found objects, joint compound, rope, rubber, acrylic gouache and latex paint  
Dimensions variable  
Original installation 2021, South Arts edition

## Brooke P. Alexander

*Dappled Weather*, 2023  
Oil on canvas  
36" x 42"

*Dreeping*, 2023  
Oil on canvas  
20" x 30"  
Courtesy of Frances and Jim Zook

*Unspooling*, 2023  
Oil on canvas  
24" x 30"

*Between the Curling Flower Spaces*, 2023  
Oil on canvas  
30" x 40"  
Courtesy of John T. Edge

*Whippoorwills*, 2024  
Oil on canvas  
28" x 46"

*Nightmares*, 2023  
Oil on canvas  
30" x 32"

## **Isys Hennigar**

*Sap Rising*, 2022

Glazed stoneware, overglaze, ceramic  
decals, copper  
30" x 9" x 11"

*Moments Between Dog and Wolf*, 2022

Glazed porcelain, overglaze, ceramic  
decals, bronze  
21" x 11" x 18"

*Like Milk from a Stone*, 2022

Glazed stoneware, overglaze, ceramic  
decals, copper  
30" x 10" x 13"

*La faim qui donne des jambes aux loups*,  
2023

Glazed porcelain, brass  
43" x 11" x 1"

*Cutting Teeth*, 2024

Glazed porcelain, overglaze, brass  
47" x 18" x 1"

*Greenbreak*, 2023

Glazed porcelain, brass  
52" x 14" x 1"

## **Nelson Gutierrez**

*A Ride in the Magdalena River*, 2023

MDF and enamel  
42" x 48"

*The Load*, 2023

MDF and enamel  
8" x 36"

*A Journey into the Shadows*, 2024

Wood, acrylic, enamel, motor, and  
projector.  
Dimensions variable

*Shadow Box 1*, 2023

Mat board, Plexiglass, linen, and wood.  
20" x 20"

*Shadow Box 2*, 2023

Mat board, Plexiglass, linen, and wood.  
20" x 20"

## **Charles Clary**

*Memento Morididdle*, 2024

Hand cut paper and found frames  
Dimensions variable, as shown 144" x 96"

*Memento Viveradiddle Movement #16*, 2024

Hand cut paper and wallpaper on  
distressed drywall  
40" x 24"

*Memento Viveradiddle Movement #17*, 2024

Hand cut paper and wallpaper on  
distressed drywall  
40" x 24"

*Memento Viveradiddle Movement #15*, 2024

Hand cut paper and wallpaper on  
distressed drywall  
36" x 48"

# PREVIOUS SOUTH ARTS STATE FELLOWS

- 2023** Alabama - Kelly Bryant  
Florida - Chris Friday  
**Georgia - Victoria Dugger**  
Kentucky - Rachel Moser  
Louisiana - Carlie Trosclair  
Mississippi - Alexis McGrigg  
North Carolina - Nadia Meadows  
**South Carolina - Michael Webster**  
Tennessee - Beizar Aradini
- 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
- Southern Prize Winner**  
**Southern Prize Finalist**

- 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


## About South Arts

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

For more information, visit [www.southarts.org](http://www.southarts.org).

Contact us to inquire about hosting a South Arts Fellows exhibition.

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# ART AND CULTURE CENTER/HOLLYWOOD ACKNOWLEDGEMENTS

We are honored to host Southern Prize and applaud South Arts for all they do to empower artists, strengthen communities and ensure access to arts and cultural experiences. Congratulations to all the Finalists for the recognition of their brilliant work.

A very special note of appreciation goes to David Maurer of the Maurer Family Foundation for supporting the Southern Prize exhibition and being a treasured steward of the Center. We are grateful for his commitment to elevating the arts in South Florida.

The Center is supported in part by Members, City of Hollywood, Broward County Cultural Division Cultural Council, Broward County Board of County Commissioners, National Endowment for the Arts, Community Foundation of Broward, David and Francie Horvitz Family Foundation, Josephine S. Leiser Foundation, and Helen Ingham Foundation. We appreciate the continued investment to support our programs from these phenomenal benefactors.

The arts help to foster communication and give people an outlet to express themselves in ways nothing else can. Now, more than ever, we need to find ways to connect with each other, reduce isolationism, help individuals find their voice, and engage with more thoughtfulness, empathy and understanding. The arts community has an important role in creating spaces where all are welcomed and valued.



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