



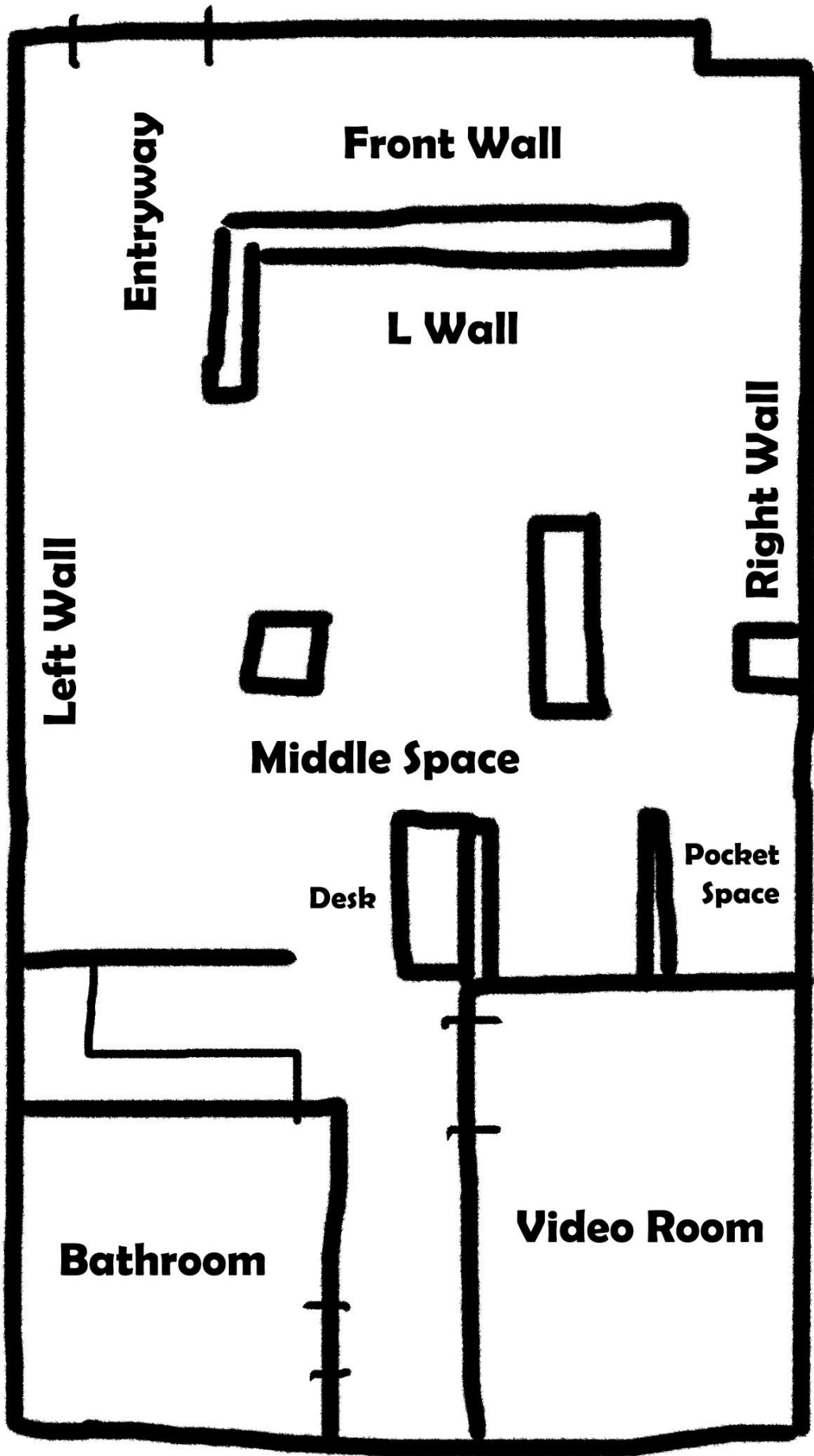
GOOD NEWS ARTS

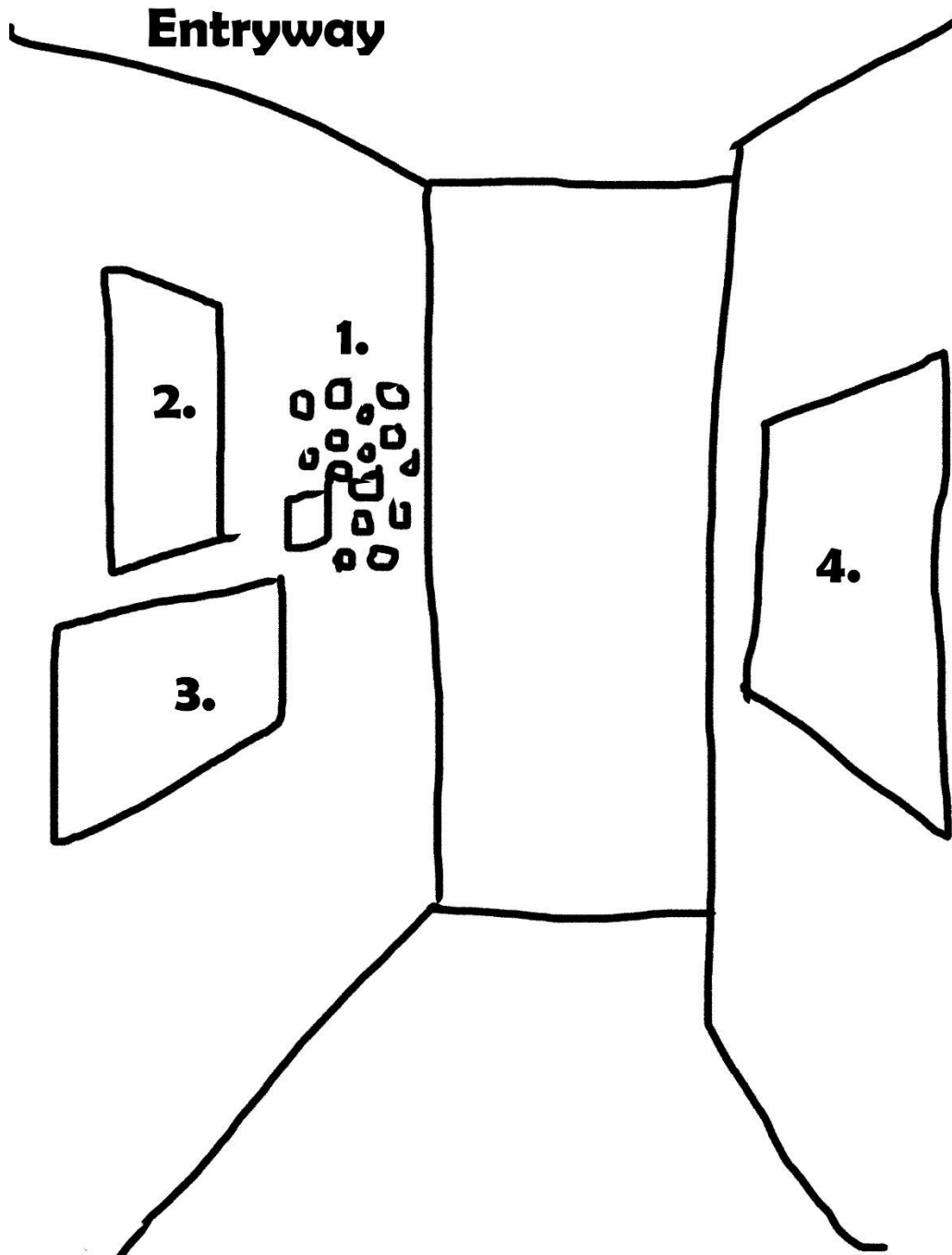
Inaugural Exhibition

I'm looking forward to tomorrow

Artists:

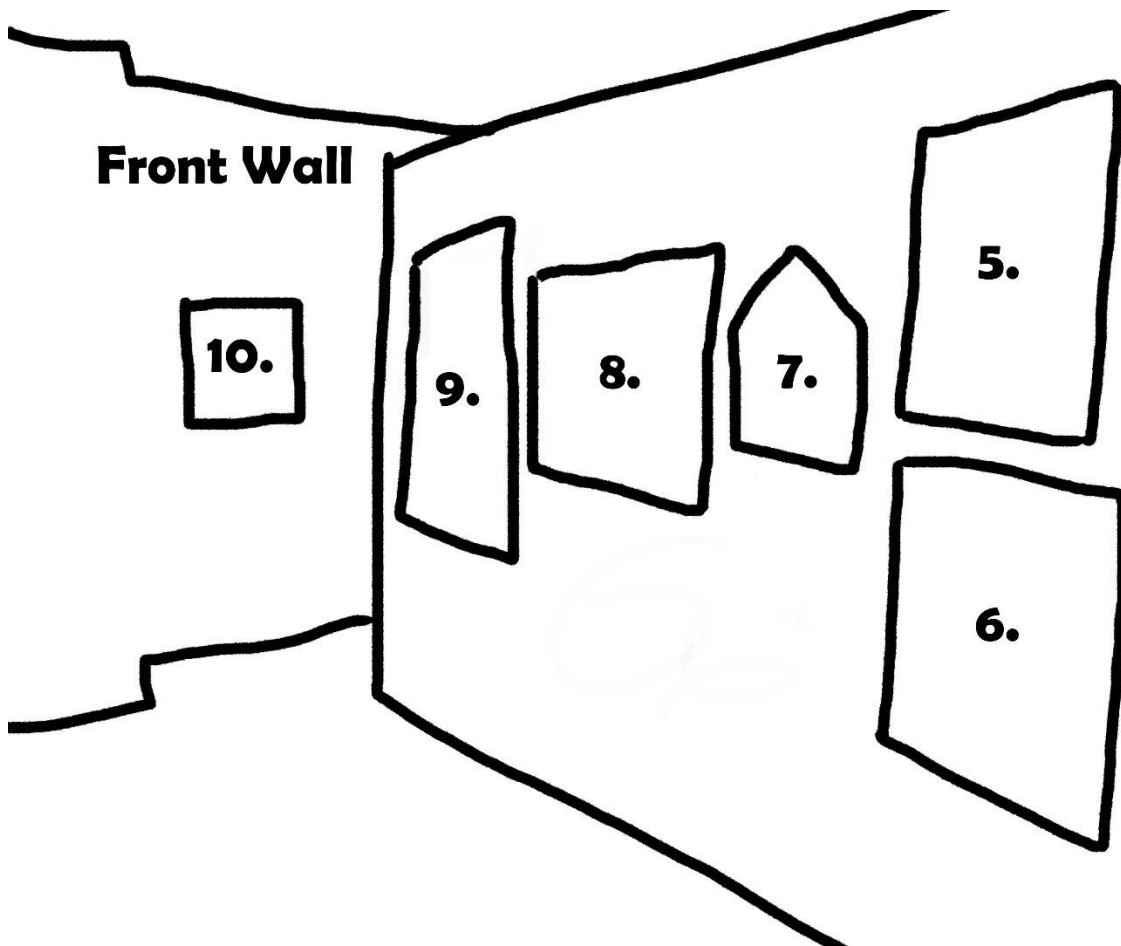
Aineki Traverso + Alexis Childress + Alice Stone-Collins + Allison Baker + Angela Bortone + Angela Davis Johnson + Ashley Ortiz-Diaz + Brittany M. Watkins + Cheryl McCain + Codi Maddox + Eliza Aviña + Eugenia Alexander + Haylee Anne + Hilary White + In Kyoung Chun + Jack Michael + Jessica Blinkhorn + Jillian Marie Browning + Kate Laster + Kate Donnelly + Las Hermanas Iglesias + Leia Genis + Linda Costa + Makeda Jean Lewis + Mär Martinez + Melissa Huang + Molly Hassler + Parker Thornton + Sara Santamaria + Shane Dedman + Shawna Moulton + Sofía Ortiz + Soude Dadras + Tatiana K. + Tokie Rome-Taylor + Vivian Liddell





Entryway

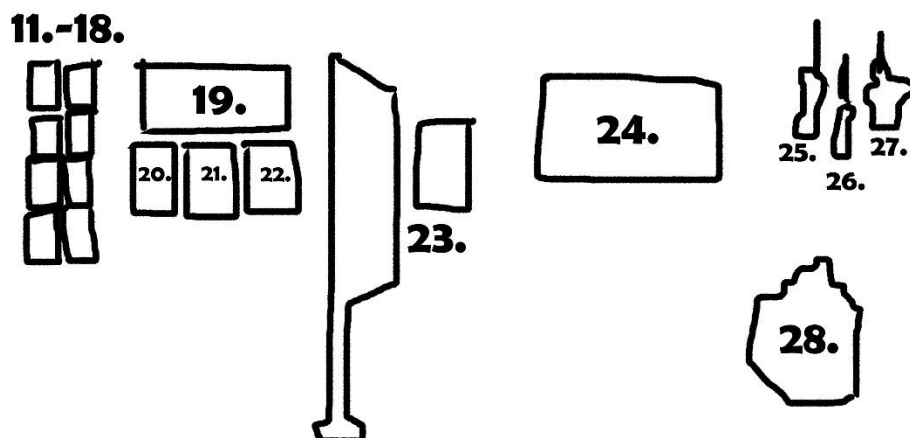
1. *Passport Project*, Kate Laster, 2017-ongoing, Dimensions variable, Relief woodcut and Linocut, NFS
2. *Take the Wheel*, Alice Stone-Collins, 16"x 20" Gouache on paper, cut and collaged, \$500
3. *Ellicott City*, In Kyoung Chun, 12" x 22", watercolor on paper, 2018, \$900
4. *nmjc u*, Aineki Traverso, oil on canvas, 24x30", 2020, \$1000.00



Front Wall

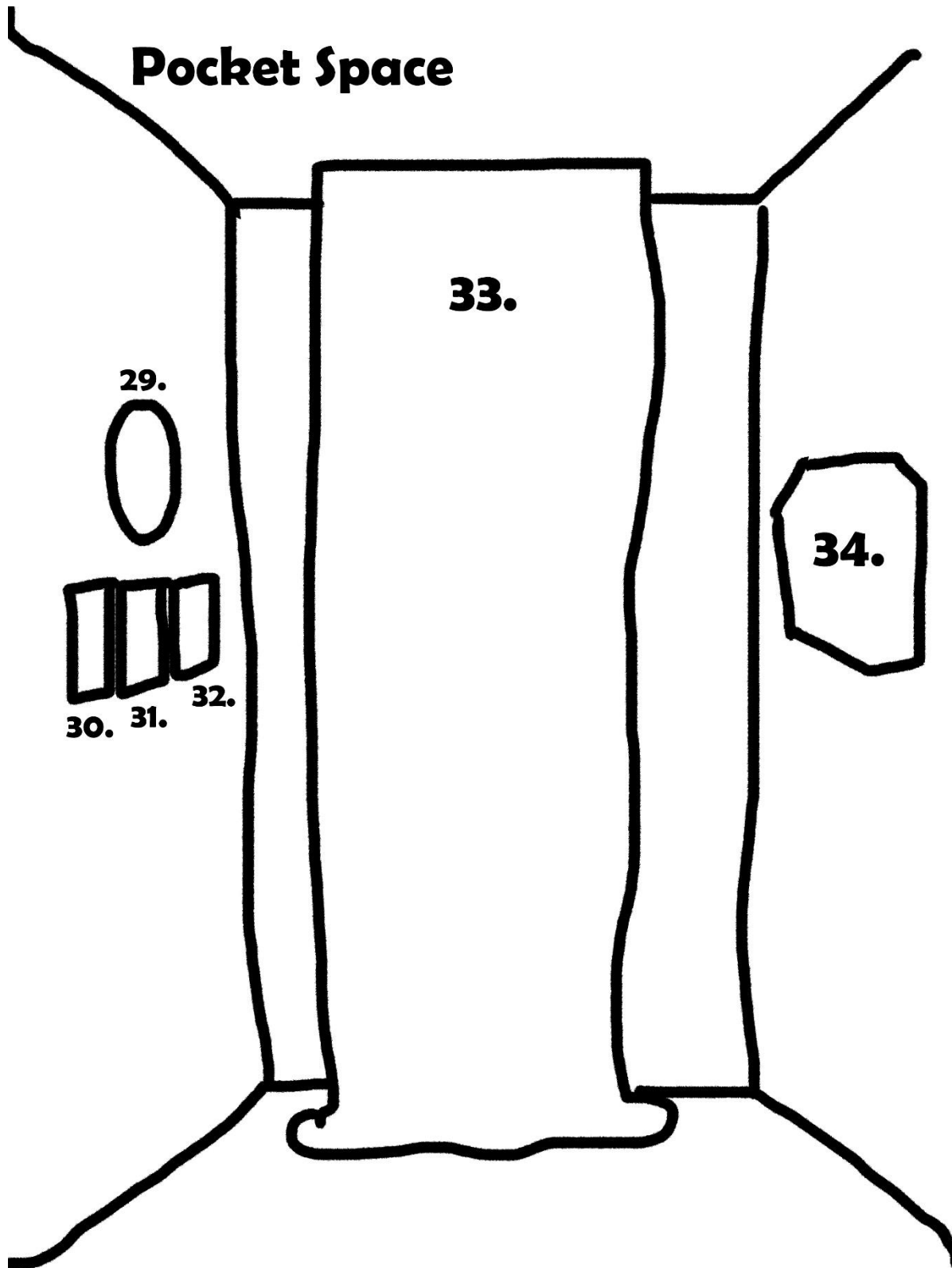
5. *Split*, Melissa Huang, Oil on panel, 20" x 16", 2020, \$850
6. *Tiny Bubbles*, Alice Stone-Collins, 20"x 20", Gouache on paper, cut and collaged, \$600
7. *Mirrored House*, In Kyoung Chun, 18" x 18" x 3", Plexiglass and oil on canvas, 2020, \$1500
8. *The Flammarion Re-imagined*, Tatiana K., 36"x24", Acrylic on canvas, 2020, \$800
9. *from my hands i believe*, Angela David Johnson, 36 x 48 inches, acrylic, paper, bluing on unstretched canvas, 2019, NFS
10. *Man and Truck II*, Vivian Liddell, 21 x 18 in, Oil and oil pastel on canvas, 2018, \$1,300.00

Right Wall



Right Wall

11. *untitled paper study I*, Allison Baker, 10x7in, coloraid paper on board, 2019-2020, NFS
12. *untitled paper study II*, Allison Baker, 10x7in, coloraid paper on board, 2019-2020, NFS
13. *untitled paper study III*, Allison Baker, 10x7in, coloraid paper on board, 2019-2020, NFS
14. *untitled paper study IV*, Allison Baker, 10x7in, coloraid paper on board, 2019-2020, NFS
15. *untitled paper study V*, Allison Baker, 10x7in, coloraid paper on board, 2019-2020, NFS
16. *untitled paper study VI*, Allison Baker, 10x7in, coloraid paper on board, 2019-2020, NFS
17. *untitled paper study VII*, Allison Baker, 10x7in, coloraid paper on board, 2019-2020, NFS
18. *untitled paper study VIII*, Allison Baker, 10x7in, coloraid paper on board, 2019-2020, NFS
19. *Seeing Impossible Color*, Hilary White, giclee on archival Moab 100% cotton rag, \$200
20. *Through the Thicket*, Shane Dedman, 8x10 inches, gouache, paint marker, ink marker on paper, 2020, \$40
21. *Transference*, Shane Dedman, 8x10 inches, gouache, paint marker, ink marker on paper, 2020, \$40
22. *Ascending on a Lightning Cloud*, 8x10 inches, gouache, paint marker, ink marker on paper, 2020, \$40
23. *Projection; an Introduction*, Brittany Watkins, Plumbing pipes, fabric, and video-projection. Video-performance, audio composition, and hand-stitched upholstery on canvas with acrylic medium & paint, 2020- ongoing, Painting only \$400, video etc. NFS
24. *MAN AND TRUCK III (DIPTYCH)*, Vivian Liddell, 22 x 36 in, Oil, oil pastel and synthetic polymer on canvas, 2020, \$1,600.00
25. *The Summer Vases I*, Sara Santamaria, Ceramics, 2020, \$125
26. *The Summer Vases IV*, Sara Santamaria, Ceramics, 2020, \$120
27. *The Summer Vases III*, Sara Santamaria, Ceramics, 2020, \$115
28. *176*, Soude Dadrás, Dimensions Variable, Discarded fabric and discarded piano blocks, thread, Started in 2019, Ongoing project, NFS



Pocket Space

33.

29.

30. 31. 32.

34.

Pocket Space

29. *Matriarchal Line*, Jillian Browning, Cyanotype on cotton fabric in wooden embroidery hoop, 2018, \$250

30. *Untitled Branch*, Haylee Anne, 5x7, Cyanotype on found paper, 2020, \$85

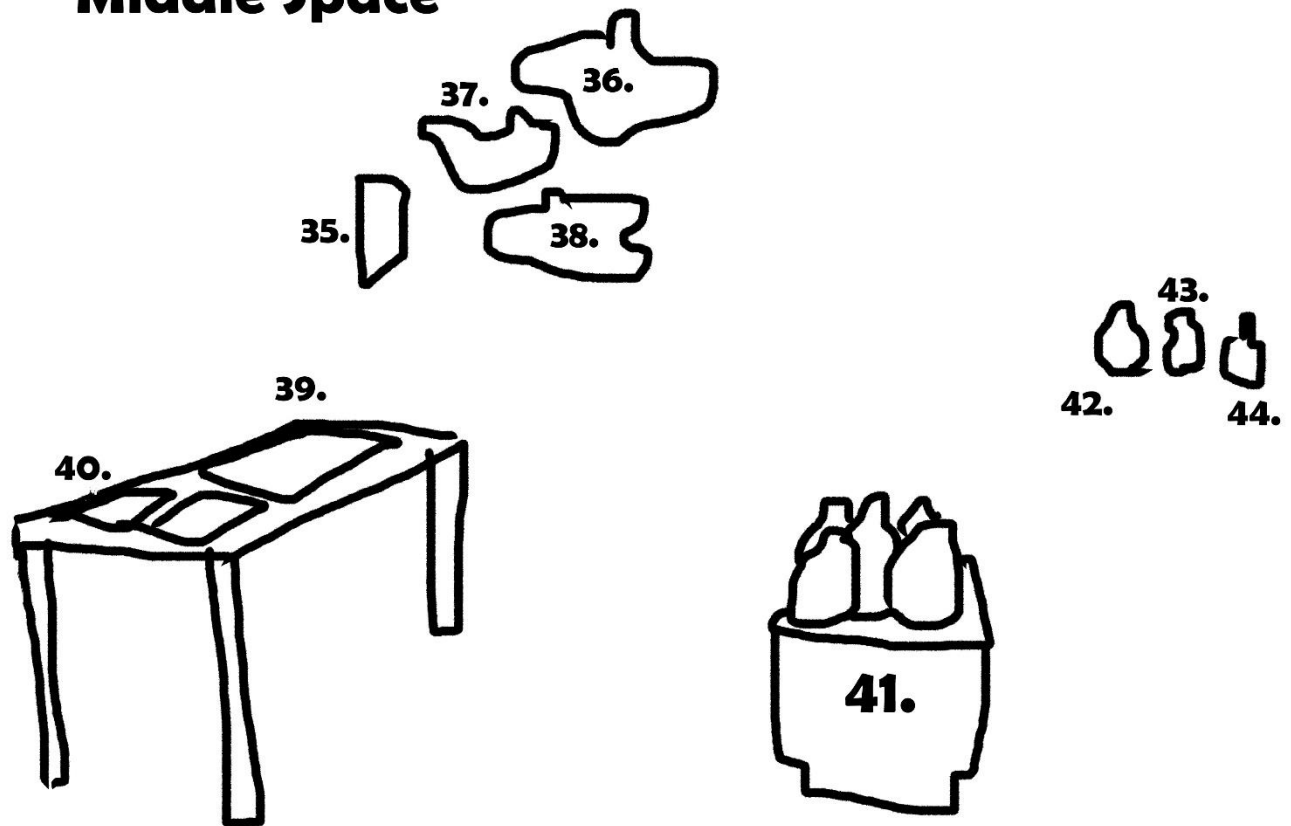
31. *Untitled Branch*, Haylee Anne, , 5x7, Cyanotype on found paper, 2020, \$85

32. *Untitled Branch*, Haylee Anne, , 5x7, Cyanotype on found paper, 2020, \$85

33. *Descendent #3*, Jillian Browning, Light sensitive pigment on cotton fabric, 2019, \$500

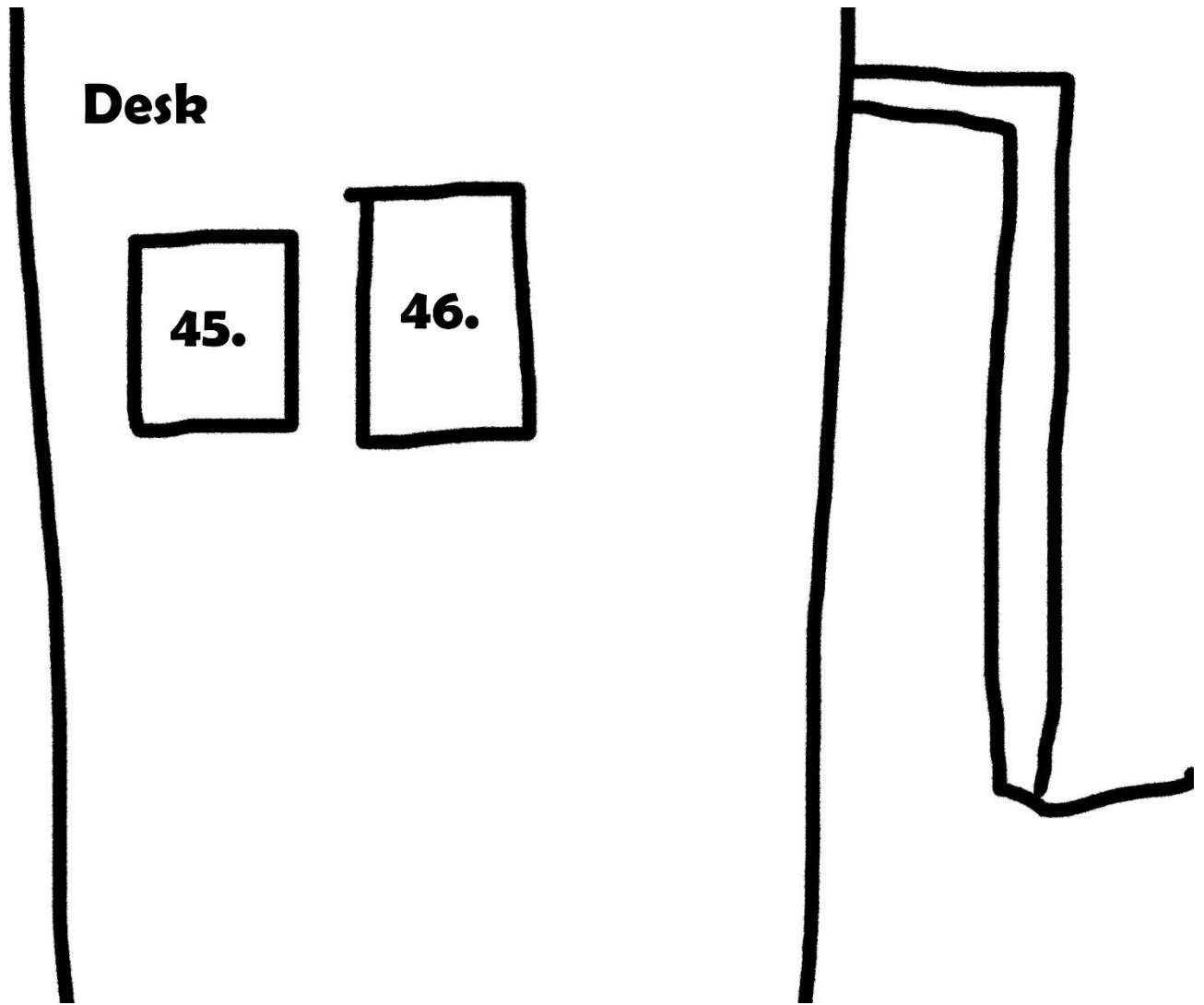
34. *Blue Rooftop House*, In Kyoung Chun, 14" x 11"x 2", Plexiglass and watercolor on paper, 2018, \$700

Middle Space



Middle Space

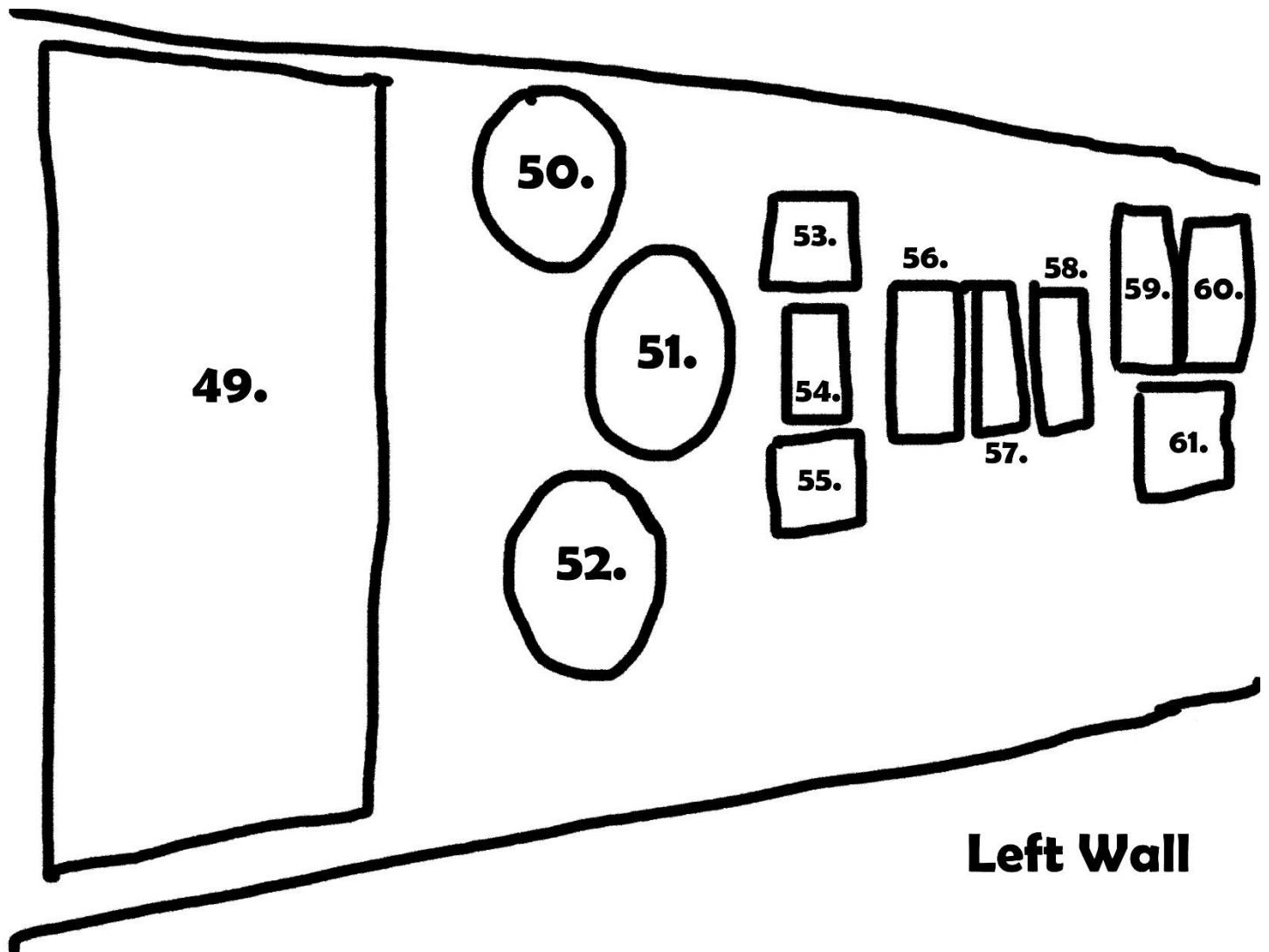
35. *Relics*, Soude Dadrás, Dimensions Variable, Discarded rags, bids and threads, NFS
36. *Eradicate I*, Mär Martínez, 65" x 36" x 3", oil on wood, \$700 each or \$1,700 for the Triptych
37. *Eradicate III*, Mär Martínez, 65" x 36" x 3", oil on wood, \$700 each or \$1,700 for the Triptych
38. *Eradicate IV*, Mär Martínez, 65" x 36" x 3", oil on wood, \$700 each or \$1,700 for the Triptych
39. *Resistance Q's*, Molly Hassler, 15" x 12" x 4", canvas, cotton, thread; screenprinted, 2018, NFS
40. *MADAM IN EDEN I'M ADAM* and *MOTHER MOTH ME OTHER HER MR HOME HOT*, Las Hermanas Iglesias, Digital Print Takeaways, open edition, 2020, Free Takeaway
41. *Intertwined*, Soude Dadrás, 8x6.5 and 7x5.1/4, Shifu threads made out of newspapers collected in the past 12 years, printed in different countries, 2020, Large pieces 180.00, Small pieces 150.00
42. *The Summer Vases II*, Sara Santamaria, Ceramics, 2020, \$125
43. *The Summer Vases V*, Sara Santamaria, Ceramics, 2020, \$125
44. *The Summer Vases VI*, Sara Santamaria, Ceramics, 2020, \$125



Desk

45. *Girls in flowers*, Codi Maddox, 8x10, Mixed media on canvas, \$400

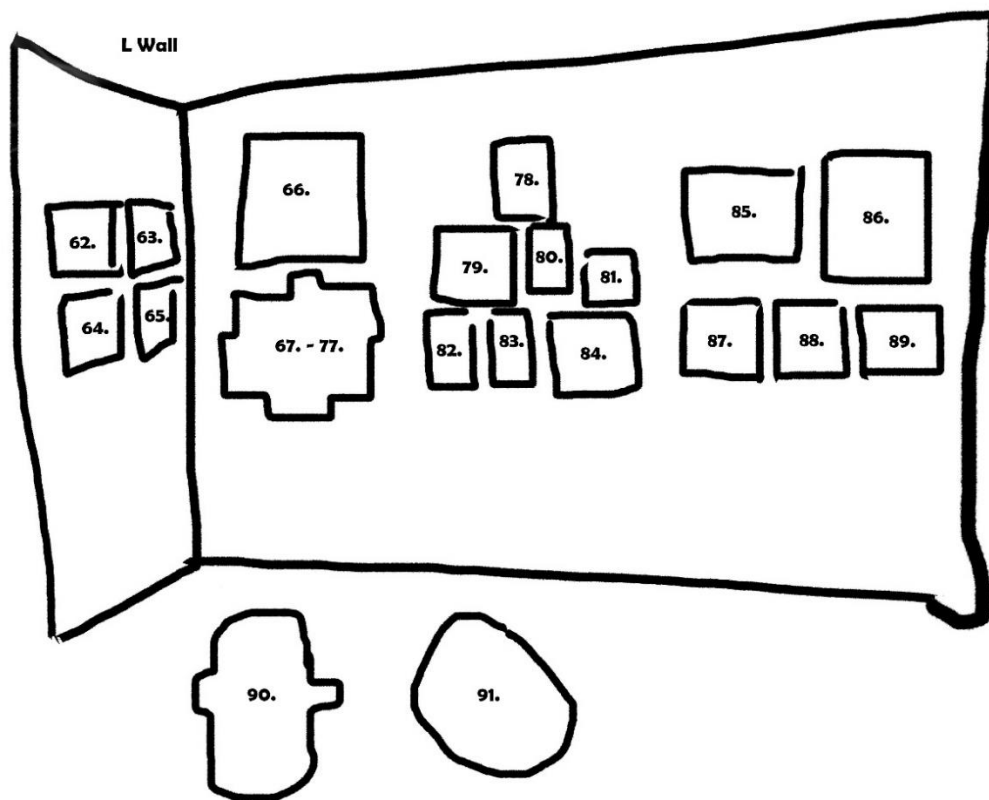
46. *Girls in flowers*, Codi Maddox, 16x20, Mixed media on canvas, \$800



Left Wall

Left Wall

49. *Same shit, different century*, Eugenia Alexander, Fabric on Indigo Dyed Fabric, 2020, NFS
50. *Echo of Toni*, Tokie Rome-Taylor, 16x20, archival inks on cotton rag, oval, \$600
51. *Passage*, Tokie Rome-Taylor, 16x20, archival inks on cotton rag, \$600
52. *Ghost of Toni Past*, Tokie Rome-Taylor, 16x20, archival inks on cotton rag, \$600
53. *If you disappear/ then I'm disappearing too*, Makeda Jean Lewis, 9"x12", ink on paper, 2020, NFS
54. *I don't want to feel like this anymore*, Makeda Jean Lewis, 9"x12", ink on paper, 2020, NFS
55. *Heavy, powerful and soft*, Makeda Jean Lewis, 9"x12", ink on paper, 2020, \$300
56. *Bleeding Feet*, Alexis Childress, 13in x 19in, 2019, Archival Inkjet Print, \$100
57. *Kids With Friends That Call Them Nigger*, Alexis Childress, 13in x 19in, Archival Inkjet Print, 2019, \$100
58. *Paths That Lead to Nowhere*, Alexis Childress, 13in x 19in, 2019, Archival Inkjet Print, \$100
59. *Sober*, Linda Costa Cheranichit, 16 x 24 inches, Light Painting Photography, Archival Print, 2019, \$795
60. *Ascend*, Linda Costa Cheranichit, 16 x 24 inches, Light Painting Photography, Archival Print, 2019, \$795
61. *Exaltation*, Linda Costa Cheranichit, 16 x 24 inches, Light Painting Photography, Archival Print, 2019, \$795



L Wall

62. *Flag for the Associated Militia*, Jack Michael, 15" x 11", Linen with hand-painted fabric dye, hand stitching, and machine stitching, 2020, \$250
63. *Flag for the Guardians of Neocadia*, Jack Michael, 15" x 11", Linen with hand-painted fabric dye, hand stitching, and machine stitching, 2020, \$250
64. *Flag for the Society of Mystics*, Jack Michael, 15" x 11", Linen with hand-painted fabric dye, hand stitching, and machine stitching, 2020, \$250
65. *Flag for National Days of Rest*, Jack Michael, 15" x 11", Linen with hand-painted fabric dye, hand stitching, and machine stitching, 2020, \$250
66. *(title torn) and healing, manifold 8*, Ashley Ortiz Diaz, graphite on torn cotton paper with unfolded handmade paper, collaged, 2020, \$600
67. – 77. *Boyhood*, Eliza Alvina, archival fiber based prints shot from a medium format camera, all prints \$200 except polaroids are NFS
78. *Zyon First Steps*, Shawna Moulton, 9" x 12", Watercolor and acrylic on Yupo, layered, \$400
79. *(con)tacto: humiliation*, Sofia Ortiz, 38 x 45 cm, acuarela sobre papel, 2020, \$400
80. *Rose Colored Rage*, Angela Bortone, 9" x 12", Gouache and ink on paper, \$250
81. *Skin to skin*, Shawna Moulton, 9" x 12", Watercolor and acrylic on Yupo, layered, \$400
82. *Rusting from the Heart out*, Angela Bortone, 9" x 12", Gouache and ink on paper, \$250
83. *Sunday*, Shawna Moulton, 9" x 12", Watercolor and acrylic on Yupo, layered, \$400
84. *(con) tacto: conturbatio*, Sofia Ortiz, 38 x 45 cm, acuarela sobre papel, 2020, \$400
85. *Of the Earth Goddess Nana Bukuu*, Cheryl McCain, 16x20, Archival Matte Print, 2020, NFS
86. *Of the Ocean Goddess Olokun*, Cheryl McCain, 16x20, Archival Matte Print, 2020, NFS
87. -89. *(title obscured) reflecting, manifold 1, 2, 3*, Ashley Ortiz Diaz, collaged gelli print, etching, lithograph and paper stencil on cotton paper and handmade kozo paper, 2020, \$350
90. *Stump*, Parker Thornton, 1' x 2', Latex, textile. 2020, NFS
91. *Boulder*, Parker Thornton, 2' x 1' x 1', Latex, moss, camel hair, 2019
92. *(Outside) Body Of*. Parker Thornton. 5" x 4" x 9", Rendered animal fat, birdseed, 2020, \$225

Aineki Traverso

Aineki Traverso is an oil painter based in Atlanta. Aineki has shown work in several galleries and artist-run spaces in Atlanta, NY, and DC and has been featured in publications such as Bat City Review, Wussy Mag, and Rivulet. Recently, Aineki started Groundswell, a DIY initiative providing a platform for BIPOC and queer artists in Atlanta.

“My work engages the Asian and Hispanic diasporas to which I belong through the nuanced lenses of my queerness and gender. My paintings explore the intimate and abstract overlaps and blind spots resulting from these interacting identities. Through painting, I can compose and represent the complexities of race and queerness as I have lived them. By manipulating settings and figures—through the application of photographic and filmic techniques—I create a space to process the isolation and imaginative potentials resulting from my experiences as a mixed race, queer person. My subject matter primarily consists of racially-charged recollections, the numerous landscapes of both the countries I have lived and traveled within, and imagined visions of my ancestral homelands.”

[Aineki is supporting Black Creatives Community Fund](#)

Alexis Childress

She/Her

[Alexis is supporting New Era DMV \(Atlanta Chapter\)](#)

Alexis Childress is an Atlanta based photographer and mixed media artist born and raised Illinois, relocating to Georgia in 2013. Inspired by Afrofuturism, her work manifests as visual interpretations of her experiences growing up as a black woman in the rural Midwest, confronted with racial tensions and generational oppression; using technology to examine race, culture, social transition, and self-identity. She received her BFA from Georgia State University and her work has been shown with Atlanta Photography Group Gallery, Day and Night Projects, Agnes Scott College and published in Under the Bridge Zine.

“Deriving inspiration from Afrofuturism, I create surreal, digitally created compositions that use technology to explore the meanings of race, culture, and autobiography. Being raised in a majority white Midwestern community, I was exposed to a bland, biased explanation of African American culture, history and societal allowances, confused about the black and white spaces in my life. My use of digital manipulation imitates the cultural manipulation I endured growing up in the Midwest, channeling technology as a medium for the visual representation of lived experience. By constructing combinations of photographs, digital marks and found imagery, I represent the strategically designed, fabricated culture of black people that was presented to me while examining and critiquing my own black history and the black experience in America. Ultimately, allowing technology to demonstrate my mental and physical navigation of racial identity, cultural history and lived experience. Creating final compositions that structured and designed, yet hold meaning and information withing every mark.”

Alice Stone-Collins

She/Her

Alice is supporting Sister Song

Alice Stone-Collins is an artist living in Atlanta, GA where she is a faculty member at Georgia Gwinnett College. Her intricate hand-painted collaged pieces ask questions of tradition and to the ties that bind. Alice's work highlights the tensions between the mundane, the everyday, and the apparent dead.

Alice earned her MFA in studio art from the University of Tennessee and has exhibited her work regionally and nationally. She has been a resident artist at KMAC (Kentucky Museum of Art and Craft) based out of Louisville, Kentucky and the David and Julia White Artist Colony in Ciudad Colon, Costa Rica. She was also a finalist for the Jean-Claude Reynal Scholarship among other honors and awards.

“We are constantly coming home and leaving. We lose; we add; we change. There is a commonness and uniqueness of these experiences. Stale spaces--the mall parking lot, an empty community pool, a neighborhood cul de sac at dawn--are subjects that come to life by exploring their contrasting energies of boredom and beauty, stasis and comfort. Places close to home but yet tinged with certain mythic qualities of wondering how you arrived here. These are the places my eyes have always been drawn to. And with an alert eye, I try to capture what is arriving and what is taking flight.”

Allison Baker

She/Her

Allison Baker earned her MFA in Sculpture from the Rhode Island School of Design, a BFA in Sculpture and BA in Gender Studies from Indiana University. Her work investigates hegemonic femininity as a site of transgression and resistance.

Currently, she is an Assistant Professor of Sculpture and Studio Art at Hamline University where she tries to impart some knowledge of finesse, persuasion, and manual labor.

Allison has exhibited nationally and internationally, including the Orange County Center for Contemporary Art, Flux Factory, and Knockdown Center in New York, and a recent solo exhibition at the CICA Museum in South Korea. She has held a number of national and international residencies, including Franconia Sculpture Park (where her work is currently exhibited)

“My creative research is firmly rooted in feminist scholarship; my goal is to actualize abstract theoretical concepts as tangible objects and experiences mediated and documented through sound and video to push the boundaries of both academic research and public education in our precious post-digital moment. Utilizing sculpture, video, new media, and medical narrative of “environmental illness” to examine the competing scientific paradigms that currently, but contradictorily, define and govern the “health” and “normalcy” of our post-digital bodies and homes. Sculptural feminist praxis (specifically, the abject) reveals what our previously considered “safe” and “sterile” domestic spaces, objects, and bodies really are: Semi-monstrous organic communities, of which “we” are only one tiny, post-human part.

A thematic subtext of my work revolves around cleaning, care giving, and labor. I’ve been unintentionally making work about class and gendered poverty from a position of lived experience. Not with a laser focused

clarity or awareness of my intentions and material choices but from within what Bourdieu would call a subordinated position as “the working-class ‘aesthetic’ is a dominated aesthetic,” because I’m trailer trash that likes shiny things and trashy things and nacho cheese.”

Angela Bortone

She/Her

Angela Bortone is a Dominican-Italian painter and muralist in Atlanta exploring how emotions feel in the body with bold color in her expressive portraits. Born in Santo Domingo, she grew up in army bases in Brooklyn and Heidelberg before moving to Georgia in 2002, where she earned a BFA in studio art from Georgia State University in 2010. Her ambition is to travel the US and paint wild and huge portraits full of movement and feeling.

“I paint energetic expressive portraits that are about the impermanence of sensation and their relationship with underlying feelings, emotions and thoughts. My work is inspired by the mind-body connection and how our bodies take thoughts and turn them into action or reaction. A thought brimming with dread can create a heavy rock in the stomach, embarrassment can manifest as a tingle in the lips as a result of being self-conscious of your own facial expression.

Underlying this process is an emotional switch between existing circumstances and the resulting consequences of our actions. Exploring this, my work begins with the creation of colorful, calligraphic and most importantly, serendipitous marks. These form the uncontrollable circumstances of my portraits, over which I overlay a controlled figure, often wearing a lost in thought expression, integrating the marks underneath, through the body and over the figure.”

Angela Davis Johnson

She/her

Angela Davis Johnson, informed by the wisdom of the matriarchs in her family, creates paintings, sculptures, installations, and ritual performances to examine and archive the technologies of black folks. Merging art into a contemplative practice she embodies Live Dreaming - a process of deep listening, imagining, constructing, and recording personal + community ancestry. She generates experiential spaces to bring personal and communal healing around poverty, displacement, and state sanctioned violence. Co -creator of the Hollerin Space, an ongoing experimental healing installation, Davis Johnson has performed in several states in the regional south. Her works can be seen in galleries, museums, and private collections throughout the United States.

Ashley Ortiz-Diaz

She/Her

Born 1991, St. Petersburg, FL. Lives and works in Gainesville, FL.

Ashley is supporting the Civic Media Center in Gainesville

Brittany M. Watkins

She/Her

Brittany is supporting the Innocence Project

Brittany M. Watkins is an interdisciplinary artist based in the Southern United States. She was born and raised in Carrollton, GA, where she remained through the completion of her bachelor's degree and acceptance to graduate school at Florida State University (FSU) in 2013. After the completion of her master's degree in fine art, she has continued to exhibit throughout southeast and abroad. In 2017, she received the Juried Panel Prize at ArtFields for her site-specific installation Accept [(Self) + Elsewhere].

Throughout the past five years, Watkins has become increasingly concerned with the dissemination and support of art in the South; thus, helping to establish and work with regional artist-run spaces, artists, and pop-up exhibitions. Her work has been exhibited in a variety of venues ranging from international art fairs and museums, to non-profit centers and experimental spaces in North America, Iceland, Germany, Estonia, and the Philippines. After stepping down as adjunct professor, studio manager, and president of 621 Gallery in May of 2019, Watkins relocated to Columbia, SC in hopes of achieving sustainability in her practice. She is currently working on transforming her home into a non-traditional studio and collaborative art space with hopes of one day hosting other creatives.

"I am in the process of re-working this statement, but for the sake of completing the form, I have included my previous one here. If possible, I would like to send you an updated version within the next few days. Due to my travel arrangements to GA and leaving my computer at home, I was unable to make the preferred edits by this deadline. Let me know. Human beings are unique in our ability to be self-aware; thus, we have always been concerned with the ways in which we can mediate consciousness. This dichotomy between internal experience and external presentation lies at the core of my work. The domestic space (home) serves as a metaphor for the mind and gateway into the psychological. I explore the possibilities of physical and behavioral modification while moving between a wide range of media. Improvisation informs fabricated personas and narrative along with material explorations into symbolic objects and paint. Emotional tendencies such as insecurity, dependence, and compulsion are revealed, as comforts of ordinary life, such as a couch or chair take on traits of the individual. These personified objects may be cut or fragmented, exposing voids filled with a desire for control. You will find spaces within spaces and compartments stored with thoughts, fears, wants, and needs. These items, skinned, slathered, and coated with paint have been transformed into an abstraction of their former selves; this altered life is re-contextualized with purpose, enhanced for public display. My work implores viewer investigation and interiority to empathize and relativize psychological disturbances at any level."

Cheryl McCain

Cheryl McCain was born in Ocala, Florida. She is a retired Navy veteran, who served honorably for twenty years. Two years after retirement, she enrolled at the Art Institute of Jacksonville to study photography. After two years at AI, she left her studies to care for her ailing husband. Just before leaving school, her work was published in the Miami based magazine, Chellae and Jacksonville publication Void magazine. She has shot and directed two music videos (one of which has been nominated video of the year by DuvalHipHop.com), photographed four album covers for local artists and has been a featured artist at The Groove Suite: Artist Edition two years in a row. In 2018 she was one of thirteen photographers selected to contribute to the

exhibit “Jacksonville: A Tale of My City”, at the Jacksonville Public Library’s Jax Makerspace curated by Shawana Brooks and part of the “Let’s Go!” exhibit at the Jacksonville International Airport’s Haskell Gallery. She also was selected and competed in the 2019 Artfields Artist Competition located in Lake City, South Carolina. She was recently selected to participate in 2019 Through Our Eyes exhibit at the Ritz Theater and Museum. Photographers like William Eggleston, Carrie Mae Weems, Lorna Simpson, Henri Cartier Bresson and James Van Der Zee have had great influence on her process and approach when it comes to capturing any subject. In studying these photography giants, she has developed an eye for drawing the viewer in and telling a story with her photography. Her objective is to have the viewer to see the world as she sees it when she looks through her viewfinder. She believes that should be every photographers objective first and foremost. Cheryl has been married for over seven years to Charles McCain. She has four adult children Antonio, Mia, Emanuel and Vivica. Cheryl and her husband currently reside in Historic Springfield in Jacksonville, FL.

Codi Maddox

She/Her

Outsider Artist depicting and narrating urban life

Eliza Aviña

She/Her

Eliza Aviña is an Atlanta based artist, currently an undergraduate student at Georgia State University. She is currently pursuing her BFA in photography.

Eliza is a first-generation college student and second-generation immigrant in the U.S. She is proud of her Mexican roots and aims to represent Latinx people and other marginalized groups within her work. Additionally, she is interested in visually representing ideas of individualism through digital and analog photography.

Eliza Aviña’s work has been exhibited in the Welch Gallery at Georgia State University, Cage Space in Atlanta, Corridoio Fiorentino, and Corridora, Palazzo Dell’Ospitalità in Florence, Italy.

“Photography is my healthy outlet to explore concepts such as identity or the idea of personhood. The imagery that manifests from curiosity fulfills me to my inner core. There isn’t any other discipline that enables me to feel remotely satisfied in this manner. I can understand myself and others on a deeper, conscious level through the medium of photography. I observe light, form, and texture regularly; it’s elements within the mundanity of life that morph into reminders of how beautiful living can be.

As I’ve continued photographing, I find myself returning to themes of identity and selfhood. I am intrigued by the exterior of one’s character and how one chooses to depict themselves regardless of authenticity. With my fascination in selfhood, I am profoundly interested in the idea of consciousness. Consciousness is a newer branch into the concept of identity that I explore in my work.

The idea of identity- the physical features and internal makeup of a person, intrigues me. I created the series, Boyhood to revisit the idea of selfhood; I attempt to explore how one represents themselves to others and how mental disorders can increase the complexity of identity. These variables can intensify the delicate core of one’s ego as well as alter one’s character.”

Eugenia Alexander

She/Her

Eugenia Alexander is a multidisciplinary artist from Illinois. She studied fine art and art history at Columbia College Chicago, but is largely self-taught, and currently lives and works in Edwardsville, IL and has been painting for over seventeen years. Subconsciously refining her visual works, Alexander has created her own genre and her own signature style, which viewers can easily recognize through the one line illustration, as well as her indigo textile work. Alexander's work has been featured in several group and solo exhibitions and events, including: Lamberts Airport (2020), Saint Louis Art Museum, Science, Shape and Self (2018); Imagery of Chess Saint Louis Artist , World Chess Hall of Fame (2017) Evolving Archetypes, SOHA Studio & Gallery, Saint Louis (2016); Powerful Black Women Artists, Vaughn Cultural Center, Saint Louis (2016); and Blended Spirits: Where Two Artful Souls Collide, Old North St. Louis Restoration Group (2015). Additionally, she has been featured in many media outlets including Wall Street International, ALIVE Magazine, All the Art: The Visual Art Quarterly of St. Louis gracing both the front and back cover, Santa Clara University's Explore Journal, and NPR Saint Louis Public Radio, among many others have profiled Alexander.

"Through my work, I use the rich African tradition of storytelling through fabric work telling stories of connecting the African Diaspora/African American to traditional African heritage specifically through Indigo Dying. As an African American, growing up not knowing my heritage I felt a sense of loss of where exactly my ancestors came from, what their traditions and heritage are. As I learned indigo dying from a master artist I started to feel more of a connection to my heritage and culture as if it was my ancestors passing this tradition down to me through indigo hand dying. I tell these stories of Blackness, Connection, and Search through my work."

Haylee Anne

She/Her

Haylee is supporting Insulin for Life USA

Haylee Anne creates images, moments, and words centered on ethereal, visceral memory as a way to confront trauma and spiritual justice. Her performative, transcendent images incorporate figures that ask: how can we defeat this, where can we rest, how do we breathe, who do we seek to be, and how are we going to get there? A BFA graduate from Montclair State University, her images have shown in venues such as the Center for Civil and Human Rights, The Bishop Gallery, and Soho20 Gallery. In 2013 she was awarded the VSA Excellence in Artistry award by the Smithsonian and the Kennedy Center. As an enthusiastic member of Living Melody Collective and collaborator with the Georgia Council on Developmental Disabilities, she focuses on civic engagement, awareness, advocacy, and community impact, so that vulnerable populations can achieve progress in the face of a shrinking social safety net.

"EVERY / MOVEMENT / IS A POSSIBILITY/QUESTION / LOST IN BED /

WHEN did I last shower? /

WHAT is my blood sugar? /

WHEN did I last leave the house? /

WHICH cat is sleeping on me?

and HOW long have I been asleep? //

It is within these questions/moments that my Untitled Leaf cyanotype-image collages reside. They fall at the intersection of memory and photography and include elements of nature, homage, and upheaval. I am a lifelong type 1 Juvenile Diabetic that also suffers from Hashimoto's Thyroiditis, Fibromyalgia, anxiety, and family trauma. In response, my cyanotypes are an exploration of the motions of coping, specifically in figuring out how to have a body and unpacking both the memory and sickness that dwells inside it. The work is predicated on, and heightened by their cool blue tones, which infuse dual tones of grief and respite. Intended to reflect foliage that grows, remains, and decays, the images are urgent, yet lean into a pensive simplicity and stability. The layers of the collages are made using medical waste, found memory objects, flowers, natural detritus, glitter, mark-making tools, polaroids, and writing."

Hilary White

She/Her

Hilary White creates three-dimensional works using multiple mediums. While studying painting she continued to develop her love of sculpture and has incorporated it into her practice of creating. She has participated in multiple art basels and exhibitions showing her work locally and internationally.

In Kyoung Chun

She/Her

In Kyoung is supporting Metro Atlanta Mutual Aid Fund

Born in Seoul, South Korea, In Kyoung Chun received the Emerging Artist Award 2012-2013 by the City of Atlanta Mayors Office of Cultural Affairs. Chun has participated in exhibitions including High Museum of Art of Atlanta, Athens Institute of Contemporary Art of Georgia, Museum of Contemporary Art Georgia, Poem 88 gallery, Gallery 72 of Atlanta Mayors Office of Cultural Affairs, Aqua Miami Art Fair, Hartsfield-Jackson Atlanta International Airport, Albany Museum of Fine Art of Georgia and 1780 Gallery, Virginia Museum of Fine Art of Richmond.

In 2019, Chun's inflatable sculpture Lotus was installed during SuperBowlATL weekend in downtown Atlanta. She participated in the exhibition Gatherd VI at MOCA GA, No Place Like Home at Hathaway Contemporary and Install Mint at Mint gallery in Atlanta. In this spring of 2020, Chun joined the Atlanta Contemporary Studio program and had her two-person show at Project:ARTspace in New York City. Over last Mother's Day weekend, Chun installed the Flowered Two Circles in front yard of her house for dedicating to the front-line-workers at the hospital and mothers/women who are hard-working for their family and community. She currently participates in the following exhibitions; She Is Here at Atlanta Contemporary and In Search For Home at Dalton gallery of Agnes Scott College and Living Room at Stove Works in Tennessee in 2021.

Chun's work has been included to its permanent collection of High Museum of Art, the City of Atlanta Mayors Office of Cultural Affairs and Fulton County Public Library of Atlanta.

"I make art in the hopes of inspiring people to take action within this troubling sociopolitical climate. My current work depicts the intimate and personal spaces in daily life. While juxtaposing simple forms and

familiar objects through painting and sculpture, I discover life's optimism and peace even in its most chaotic and complex settings. Since I believe discovering and recognizing sweetness in our everyday life is essential, I channel this fundamental human quality through the art.”

Jack Michael

She/Her

Jack is supporting Unicorn Riot

Jack Michael is an interdisciplinary artist whose work studies the dynamics of utopian longing, ambition, and failure in the context of empathy. Her work is broadly autobiographical, deeply sociopolitical, and rooted in global history, contemporary politics, and literary fiction. Her practice spans media ranging from traditional printmaking, drawing, painting, and quilting methods to social sculpture, motorcycle-based endurance performance, and mixed-media monuments.

Jack earned a B.A. in Art from Sewanee: The University of the South and an MFA from Georgia State University. She is currently an instructor at Brevard College, Blue Ridge Community College, and Georgia State University.

Her recent accolades include a transnational weaving on the US-Mexico border fence; teaching residencies in the U.S. and abroad; a solo show at the Ionian Center for Arts & Culture in Kefalonia, Greece; a nomination for the Dedalus Foundation MFA Fellowship; numerous group shows; national curatorial projects; and grants and awards for international residencies and research initiatives.

When not teaching or working in her studio, Jack is an adventure motorcycle advocate and sponsored adventure motorcyclist, working to advance the presence of women and environmental advocacy within the greater motorcycle community.

“My work studies the dynamics of utopian longing, ambition, and failure in the context of empathy. Since 2019, my studio practice has been organized around a living work of fiction - The Manual for Neocadia - which is a detailed handbook for citizens of the Associated States of Neocadia (ASN), a republic of my own imagining. My current works are manifestations of the manual’s lessons, designs, and directives from Chapters 1 (Manifesto) and 2 (Visual Lexicon of Vexillology). Future chapters will address politics, economics, environmental policies, etc. in more depth; my current work addresses these ideas broadly through the study and creation of Neocadian flags. Through the detailed creation of this utopian society, I address my personal longings and failings in an attempt to build a better version of myself, my history, and our world.”

Jessica Blinkhorn

She/Her

Jessica Elaine Blinkhorn was born in Marietta, Georgia on June 24th 1979. at the age of 3 years old she was diagnosed with spinal muscular atrophy, a disease her older sister, Erica, had been diagnosed with 2 years earlier and her younger brother, JB, would be diagnosed with 2 years later. Growing up Blinkhorn looked for ways to stand out and began to excel in Art at the startling age of 3. Her mother noticed her abilities and her parents encouraged her creative growth by purchasing art supplies every birthday and Christmas. Blinkhorn received her BFA in Drawing and Painting from Kennesaw State University and followed up with her MFA in Drawing and Painting from Georgia State University. While attending GSU Blinkhorn discovered her love of

teaching, like her mother, and performance, like her father. GSU is also where she met mentor Craig Dongoski who encouraged her to use herself in her work and tell her story. "Craig said 'You have this Shaman-like presence. People want to know you. Tell them about you!' Him saying that changed me and I decided to tell my stories with as much truth as I could possibly muster and with little regard to how they would be received by the viewer."

Blinkhorn suffered the loss of both her siblings and their spirit lives with her and their voices continue to speak through thoughtful elements integrated in each performance. Currently, Blinkhorn works part-time for Georgia State University teaching and Callanwold Fine Arts as an Instructor of Fine Arts and Art History. Blinkhorn is the subject of the multi-awardwinning documentary GROUNDED BY REALITY (2010) and has been featured on ABCNEWS. She has received grants from the Foundation for Contemporary Arts and Artist Fellowship in New York, Change Inc. based out of Florida, and the highly coveted Franklin Furnace Performance Grant from the Jerome Foundation in New York. She has performed throughout the United States and she hopes to perform internationally within the next two years.

"I am an Atlanta-based Artist who is living with a disability. I define myself as a Performance Artist/Storyteller whose works represent individuals from the disAble and LGBTQ+ communities. My work's deal with body positivity, identity, social empathy, and educating society about what it means to be an individual living with a disability."

Jillian Marie Browning

She/they

Jillian Marie Browning is an interdisciplinary artist pursuing themes of feminism, identity, and the contemporary black experience. Born in Ocala, Florida she received her Bachelor of Science degree in Photography from the University of Central Florida in 2012 and a Master of Fine Arts degree in Studio Art from Florida State University in 2015. She has had her work shown nationally as well as been included in the permanent collection of the Center for Photography at Woodstock and the University of Maryland's David C. Driskell Center For The Study of Visual Arts and Culture Of African Americans and the African Diaspora. She enjoys puppies, comic books, the color pink, and militant feminism. She currently works for The School of Art and Art History at the University of Florida.

"Through the use of video performance, multi-media sculpture, photographic imagery, and spatially engaging installations, I explore the concept of feminine identity through the lens of the contemporary black experience. My work often deals with the intersection of feminism and race, and how the two are constructed through the investigation of social, familial, and gender roles. Additionally, my work considers the way in which personal identity is assembled through one's body image and racial identity."

Kate Laster

She/her

Kate is supporting G.L.I.T.S.

KATE LASTER is an interdisciplinary artist and educator.

Born in Anchorage and raised all over Alaska from Utqiagvik to Juneau, a sense of place is tethered to her

practice. She received a Bachelor of Arts at Evergreen State College in 2015 and in 2019 she received a MA+MFA in History & Theory of Contemporary Art and Studio Art with an emphasis in Printmaking at the San Francisco Art Institute. Her thesis, GENTRIFICATION OF THE DEAD: How The Displacement Of Cemeteries Paved The Way For Rethinking Monuments In San Francisco, was a site specific praxis of art-making and research.

She has shown her work in California, Washington, New Mexico, Vermont, Utah, Alaska and Pennsylvania as well as internationally in Berlin and Osaka. Laster has recently been an A.I.R. at the Vermont Studio Center, In Cahoots, Open Windows Cooperative, Cisco Home of the Brave and has an upcoming studio residency at Kala.

Collaboration is an essential heartbeat to Laster's practice. She has worked with Woosh Kinaadeiyí, the SF Poster Syndicate, Palace of Trash, Resolana, and with her collaborator, Steph Kudisch as Hevra Kadisha (הַבְּרָה קַדִּישָׁה).

"My art is about the people we carry with us.

There is a cumulative intensity to the gesture of marks I carve as I explore tenderness, the temporary, and generational space between people. Through figurative woodcut, installation and generative intervention I use the lens of my upbringing as a Jewish person in rural Alaska to consider place, displacement, diaspora and adaptation. Working either monumentally or intimately small, my practice is connected to the weight of the past, human migration and the effervescent exhaustion of everyday love. The movement of remembering while being forgotten takes form in the stories I tell."

Kate Donnelly

She/her

I am an artist and educator working at the intersection of feminism and care. Synthesizing documentary, conceptual, and surreal forms, I explore notions of fragmentation, constructs of happiness, ageism, and feminist consciousness through performance, installation, sound, and video. With a focus on the reproduction and position of women in the role of caregiver, I use humor as a central device to disrupt sentimental notions of the labor of love. I received my MFA from Vermont College of Fine Arts and BFA from Rhode Island School of Design. Recent exhibitions include Paadmaan Video Event in Tehran, Iran, and AIR's 10th Biennial in Brooklyn, NY. My awards include grants from the Pollock-Krasner Foundation, Vermont Arts Council, the NEA and the Vermont Community Foundation and a full fellowship from Vermont Studio Center. My current endeavors include the founding of the artist run space Snake House in Burlington, Vermont and Single Channel, A quarterly event highlighting the history, practitioners, and genres of the moving image and time based media through collaborative viewings and discussions.

Leia Genis

She/her

Leia is support the ACLU of Georgia

Leia Genis (b. 1997) is a graduate of the Savannah College of Art and Design with degrees in Painting and Sculpture. Genis is an emerging artist hoping to create a professional career path in the art community as a working studio artist and a curator. She has had the opportunity to spend time abroad in France, a place she hopes to one day call home. Genis' work has been exhibited at MINT Gallery in Atlanta, Georgia as well as the

online Linus Gallery based in Los Angeles, California. In addition to being a practicing artist, she is also an award-winning classical pianist.

Linda Costa

She/her

Linda is supporting the Florida Bail Fund

Brazilian born light painter Linda Costa immigrated to the United States in childhood. The artist visually employs magical realism in exploring topics like spirituality, immigration and empowerment via long exposure photography. She aims her lens at our soul, tapping into our unique divine magic. Her images are mirrors to explore deeper into ourselves by facing sacred visions of each other.

She first experienced light painting in 2001 at Barry University in Florida, and later mastered her skills in Atlanta, Ga. There she exhibited locally while collaborating with artists in grant-funded projects such as Banho de Luz: a light bath ritual (2012), and Vicarious Engagement (2016). Three works from her 2014 solo series Transcend were acquired to Fulton County Arts and Culture's permanent collection. Her Divine Feminine series (2015) explored performance art with the accompanying ritual piece Homage to Oxum. She's a former founding member of the Studios at 5663, in Pinellas Park, FL. In 2018 Emory University's Center for Creativity & Arts, in Atlanta, GA, selected her for their Community Impact Artist award. She has lived with her family in Tampa Bay since 2015, where she continues to shoot and show both locally and nationally.

"Light painting photography is a limitless tool in my quest to capture humanity. Painting portraits with light, I can honor not just an individual's likeness, but their essence. Each image unveils a subject's soul. I seek to reveal the divinity we all hold at our core.

Engaging in this experimental photography practice I've discovered new visual languages. Using darkness as my canvas, I paint the subject using light as my primary medium. Unorthodox materials such as tinsel spark like fire under my flashlight; swirling strings of light become electric rivers.

Light Painting is an intimate, moving experience beyond a common photo shoot. In the dark emotions are stirred; laughter erupts, tears may flow. A meditative, ritual quality is present in the natural rhythm of the work.

Sharing inky silence with strangers requires trust; it is paramount for truth to emerge. Through honest conversations I translate our experience into visuals, revealing the aura of a subject. The resulting effects are often misinterpreted as computer generated, but were crafted in that singular shared moment. I achieve magical realism in my portraits by channeling spiritual creativity while engaging intimately, in trust with participants.

Ultimately, I seek to empower and connect people through my creations. By focusing my lens on women, people of color, creatives and community leaders I seek to spread their stories, while inviting them to meet their highest self. In exhibiting my work I amplify the messages of my subjects, celebrating and honoring their magic, truth and power. The photograph becomes a mirror reflecting the truth that we are not so different. We all hold magic within us. Facing the raw beauty of humanity has the potential to change the way we feel about ourselves and each other. Reflecting on our common magic creates opportunities to better align and empower ourselves, our communities and our world."

Las Hermanas Iglesias

they/them

Las Hermanas Iglesias are supporting RAICES

Las Hermanas Iglesias is the project-based collaboration of Lisa and Janelle Iglesias. Born in Queens, New York to Norwegian and Dominican immigrants, their multidisciplinary work explores issues of hybridity, social participation and family. In addition to their individual practices, the two have collaborated on genre-blurring projects for over fifteen years. Their collaboration has evolved to incorporate a variety of relationships and structures for collectivity, including the creation of textile projects and performances with their mother, Bodhild Iglesias. Las Hermanas 'work has been shown widely including El Museo del Barrio, Queens Museum, Abrons Art Center, NMSU Art Museum, ASU Art Museum and the ACME Lab at the Utah Museum of Fine Arts. The team have been artists in residence at LMCC's Paris program, Fanoon: Center for Print Research at VCUQ in Qatar, StoneLeaf Retreat and in New York and the New Roots Foundation in Guatemala. Their work has been supported by the Queens Council for the Arts, NYFA, The National Association of Latino Arts and Cultures and featured on Bomb-blog, Huffington Post and in the NY Times. Lisa recently joined the faculty of Art Studio as an Associate Professor at Mount Holyoke College and Janelle is an Assistant Professor in the Department of Visual Arts at UCSD.

“Anchored to the philosophies and contexts of intersectional feminism, teamwork and multiplicity, Las Hermanas create artworks that disrupt categories, engage absurdity and promote the benefits of working together.”

Makeda Jean Lewis

she/her/hers

Makeda is supporting The Okra Project

Makeda Lewis is an artist and arts administrator based out of Atlanta, GA.

“My current work continues my style of black and white illustration in new territory as far as physical size and use of more varied perspective and movement in my subjects. The works presented here come after a recent breakup that prompted me to rediscover myself and redirect my attention to affirming my own guidance, talents, sensuality and sovereignty.”

Mär Martinez

she/her

Mär is supporting the Zebra Coalition

Mär Martinez is an interdisciplinary artist specializing in sculptural painting. Her work dissects dominance, aggression and power dynamics through the lens of a culturally-enforced binary system. She is pursuing a BFA in Painting and Art History at the University of Central Florida.

Selected Awards include: Jewish Art Salon Student Fellow, FusionFest Best in Show Award, Order of Pegasus Finalist, Katherine K. & Jacob Holzer Art Scholarship, Frank Lloyd Wright Scholar Recipient, and the Miniature Fine Arts Society Award. 2020 Solo Exhibitions include: FRACTURE, Florida, Illusions of Safety, Pennsylvania, and Schism, Florida. Selected 2020 Exhibitions include: B20: Wiregrass Biennial, Alabama, Feminine/Masculine, Hungary, 2020 College Invitational, Indiana, and Artfields 2020, South Carolina. Residencies

include: The Spruce, Pennsylvania, and Temporary Stay, Florida. She can be reached at www.marmartinezart.com or @meatvoid on Instagram.

"My work explores structural power dynamics that breed dominance and aggression based on gender, ethnicity, and sexual identity within our society. The culturally enforced binary system of gender constrains self-expression and exacerbates violence.

The hand-cutting of the pieces is a crucial part of my process. The violent act of stripping figures from their context mimics how power can be given and taken away. The figures become vulnerable, naked objects in the outside world."

Melissa Huang

she/her

Melissa is supporting CAAAV

Born in Chicago, IL, Melissa Huang received her BFA in Fine Arts Studio from the Rochester Institute of Technology. Currently, Melissa attends Georgia State University for her MFA in Drawing and Painting (expected May 2021). Her paintings and videos study the desire, failure, and dissonance associated with portraying an idealized self for an increasingly digital audience. Melissa has an upcoming solo exhibition at the Marietta Cobb Museum of Art. Her work has been featured in publications including Fresh Paint Magazine, Art House Press, and Stone Canoe. Melissa is a founding member of the Politits Art Coalition, a feminist art group that exhibits collaboratively and curates an annual Women's Work exhibition. You can see more of Melissa's artwork on Instagram (@melissahuangart).

"In my paintings and videos I explore multiplicity of identity. The way you are perceived and the way you present yourself changes from person to person. A different version of you exists in the minds of your family, friends, colleagues, strangers, and digital audience; none of which encompass your complete identity. Rather, each of these fragments come together to paint a fuller picture of "you".

I'm fascinated by the ways in which we construct these identities. Contemporary culture is obsessed with perfection, and digital image manipulation has blurred the lines between reality and the idealized self, creating an unsettling gap between who we really are and how we wish to be perceived. Much of our public image has become simulacra, representations of ourselves stripped of personal meaning and imbued with culturally constructed meaning.

Image editing apps, deepfake technology, simple photo editing software, and more have made it possible to construct an entirely new you that only exists through social media and digital means. I engage with this concept in my series of channel shift paintings, in which I use Photoshop to create warped, ghostly second images of the self, then captured in oil paint. By translating these digital manipulations into the oil medium I relate our current obsession with images of the self to the long history of the portrait painting tradition.

The average person is no longer able to identify when images of bodies have been digitally edited to achieve a naturally unattainable goal. By creating layered paintings pairing more representational versions of a person with translucent, distorted imagery, I am engaging with this culture of digitally attaining otherwise unreachable perfection. There is both a connection and divide between the real and performative self. Without one, the other would not exist."

Molly Hassler

She/They

Molly is supporting Butterfly Collective

Molly Hassler is an interdisciplinary artist, often embracing collaboration and primarily using drawing and fibers techniques to mine the complex relation between representation and identity as a queer person in the Midwest.

Hassler is a 2020 recipient of the Vermont Studio Center Residency Merit Grant, and Mary L. Nohl Suitcase Grant. They have shown their work in exhibitions including Ortega Y Gasset Projects in Brooklyn, New York, The Jackson Dinsdale Art Center in Hastings, Nebraska as well as local galleries. Currently working as a teaching Artist in Residence with Lynden Sculpture Garden, they carry out multiple community based projects in Milwaukee Public Schools.

“Through printing, drawing, weaving and quilting, I am actively sewing up the past, literally and metaphorically mending. My fine art practice rests most comfortably between peculiar three dimensional objecthood and semi-narrative works containing drawings and text that speak to the sweetness and trauma of queer coming of age.

Cultivating an understanding of queer world-making and small town living, my drawings are relics of the regional and geographic dysphoria I feel navigating the contemporary art world and the bucolic life of my upbringing. Acting off of an overwhelming lack of midwestern and non-urban queer imagery, I make my own, imagining the rural as a queer utopia and manifesting homo-erotic representations of working class labor.

Choosing to believe in daughterhood, queerness, and home as functional sites for creative practice rather than obstruction that has to be overcome, thus depicted are symbols of intense gratitude for the disparate communities I move through. With an eye towards justice, my work is the unceasing conspirer across the urban-rural divide to end the billionaire class.”

Parker Thornton

She/her

Parker is supporting Southern Fried Queer Pride

Parker Thornton is an artist and writer who lives and works in Atlanta, GA. She earned her BA in English Literature and Studio Art from Oglethorpe University in 2013 and her MFA in Photography from Georgia State University in 2020. Her practice ranges from lens-based media to sculpture, writing, and performance. She has exhibited work nationally at Whitespace, Historic Oakland Cemetery, and SOUP Experimental. Parker was the 2020 winner of the Andrew M. West Scholarship at Georgia State University. In 2019, she was an artist in residence at Burren College of Art in Ballyvaughan, Ireland. That year she was also granted a scholarship to attend Anderson Ranch Art Center, and won Best in Show at Day and Night Projects.

“What does the body do, and what do we do to it? Photography, performance and sculpture are the tools I use to understand the ways the body is politicized, aestheticized, and commodified. Psychosexual dynamics and intimate relationships are the basis of these investigations. Unconventional methods and materials in the work serve to abstract, distort, and obscure the human form or the way it’s typically presented. There is an overwhelming representation of bodies in both art and everyday life; rendering this imagery unfamiliar can be surprising, confrontational, and funny.

In my latest body of work, ""Animus"", I use dark humor to investigate the uneasy intimacy of the modern relationship between human bodies and nature. The work investigates the erotics of power, based on a queer reading of the Greek myths portrayed in Ovid’s ""Metamorphoses"". Materials and methods include: latex; camel hair; burned wood; ivy; synthetic hair; rendered animal fat; birdseed; edible sculpture; trail camera surveillance photography; footage from livestream cameras in animal sanctuaries; staged studio photographs; and short stories laser-etched into lucite."

Sara Santamaria

She/her

Sara is supporting Border Kindness

Sara Santamaria is a Multidisciplinary Visual Artist from Madrid, Spain. She earned an Associate Degree in International Relations from (IES) Africa in Madrid, and a minor in Art and Design from Escuela de Arte N2 also in Madrid. Seeking to amplify her perspectives as well as her network, she decided to travel abroad to experience the world as a form of education. Between 2009-2013, she participated in multiple work & travel experiences, art residencies, internships and assistantships across England, France, and Canada.

She came to Atlanta in 2014 where she earned a BFA in Fine Arts with a concentration in Sculpture and ceramics at Georgia State University. She is a 2015-16 Hugely Artist Fellowship recipient and a 2017-2019 resident artist for The Creatives Program. In 2015 she co-founded Brutal Studio, an all-lady run design and build studio in Atlanta. Her work has been featured in solo and group exhibitions at MOCA GA, MINT Gallery, Atlanta international Airport, Atlanta City Council, Woodruff Park, Showerhouse Gallery, Swan Coach House Gallery and in publications such as AJC, NPR, and ArtsAtl.

“As an immigrant who has dived into different cultures, my practice is informed by ideas of global migration and themes of otherness and alienation from an outsider perspective”

Shane Dedman

they/them

Shane is supporting Trans Housing Coalition

Shane Dedman (they/them) is a filmmaker + writer living and working in Atlanta, GA. They grew up in rural Central Florida, found their outlet of creativity through poetry, drawing, and theatre, and came to the city of Atlanta to further their education. They received their B.F.A. in Photography from Georgia State University in 2016. Their work is concerned with representation and the universalization of creativity.

After graduation, they taught art in juvenile detention centers in Georgia, art handled in the South East, and founded a community of poets called Feedback Poetry Collective. After moving back to Atlanta from Berlin, they have since been video based out of space and resource restrictions. They work in collaboration with indie filmmakers and write about their experiences in creative non-fiction and screenplay formats. Dedman enjoys

making music, reading theory, reviewing film festivals for publications, and playing local pool tables while traveling.

Dedman has screened films at local film festivals including LadyFest and Out on Film as well as on Facebook Live and at NOFLASH Film Festival 2020. They are published in Oz Magazine, Wussy Magazine, Analog Cookbook and FloroMancy, and they distribute self-made zines. They have participated in residencies with Welcome Hill Studios, The Ionion Center for the Arts and Culture, Joshua Tree Highlands, and most recently TAR Project.

“As a non-binary, queer millennial filmmaker, Dedman (they/them) advocates for the agency to maintain one’s archive and urges for planning of post-humous archive maintenance in anticipation of inevitable mortality. They’re obsessed with the concept of the archive as a distorted mirror of life and as a decaying monument. “That-has-been” will always be incomplete and will always react as an evolving body to its shifting environments, just as our psyches adapt to time and the unknown.

They have learned through first-hand research and experience in art handling in the South East how inaccessible art, video art, and rare films are within academic & institutional archives. They strive to recontextualize the spaces and the presentation in which their video work is viewed. With this curiosity comes the analysis of the gaps within the archive; the class division of the privileges of storage space, maintenance of staff and machinery, and thereafter, the protection of these afforded resources. Dedman harbors anxiety about the future, and so they persistently use alchemy to transform the tragic into forces of curiosity.”

Shawna Moulton

Shawna is supporting Black Lives Matter

My family history and present-day discovery of motherhood.

My art practice has become a menu with daily specials.

“My art practice has become a menu with daily specials.”

Sofía Ortiz

she/her

Sofía is supporting Red de Refugios Nacionales de México

Sofía Ortiz (Mexico City, 1988) Sofia holds a MFA from RISD (2017) and a BA from Yale University (2011). Her work focuses on the changing narratives, both historically and culturally, surrounding the natural world: how we define it and what those definitions reveal about our species. She is a two-time recipient of FONCA Jóvenes Creadores national grant, and was awarded residencies in China, México, Colombia and United States. She was most recently a resident at Vermont Studio Center, as a Hellen Frankenthaler Foundation fellow. She has exhibited her work in solo shows in Mexico and in multiple group shows around the world.

“I'm interested in examining how we build - and invent - the idea of the natural world. In particular, I look for instances in the world that demonstrate how boundaries between the natural and the artificial are more porous than we commonly assume. I continuously come back to the same question: what is natural? To this end, I build worlds saturated with other species' subjectivity - experiences of time and space from their 'point of view' - to highlight that not only is the human experience one of many, but also to point out its particular brand of sweet and tragic.

I want the work to reflect the continuous transformation, multiple and simultaneous, of one thing into another. In this sense, I am interested in exploring how different graphic and pictorial languages coexist in the same space. Observational drawing is the backbone of my practice; I use this tool to translate the world into something I can reorganize. I am constantly exploring the communicative and expressive possibility of line, as well as playing with micro and macro scales collapsed into each other. I construct the exuberant spaces I would love to linger in.”

Soude Dadras

she/her

Soude Dadras is an artist, curator, and educator living and working in Atlanta, Georgia and is an MFA candidate at Georgia State University. She was born in Iran and graduated from Islamic Azad University with a bachelor's degree in Persian Rugs, and a concentration in restoration of antique and historic hand-woven textiles. Over the past five years, Dadras have been working on her curatorial project, “Ongoing Conversation.” The mission of the project is “to bring together disparate voices in the visual arts through an international purview in order to examine cross cultural similarities of the human condition.”

“Soude Dadras is a multi-disciplinary artist who combines traditional handwork, found objects, and abandoned textiles to reference the human history, language, tradition, and culture base on her personal experience in her studio.

Dadras creates using a variety of materials but favors discarded fabric and other old, damaged, stained, and unwanted items. She cherishes the history of each item in her work, and allows the materials to directly influence and guide her artwork and the process of its creation. She incorporates mending, weaving, sewing, surface design, drawing, collage, mixed media techniques, and more in her projects.

Her new body of work deals with the grief and sorrow and rituals of healing and dealing with loss, communication, and ways communities deal with the pain.”

Tatiana K.

she/her

Tatiana is supporting Good News Arts

Tatiana Kitchen, aged 25 is an visual artist from Jacksonville, Fl and alumni of Douglas Anderson school of the arts. Her works feature a vibrant palette of colors, shapes, and seemingly other worldly beings. With acrylic paint being her medium of choice, she has developed what she considers to be an art style emanating divine femininity, with the majority of her art being inspired by the life force of the universe, and the contributions and influence of humanity within that system; as well as illustrating transformation on multiple levels relating to the human experience.

"As people, we all have experienced pain of some sort. Physical pain, emotional pain, the pain of loss or the pain feeling as though we don't belong amongst others. I take my pain and channel it into my art, turning it into joyful, colorful scenes full of life and energy."

Tatiana believes art to be her saving grace. As a person with a physical disability, she feels as though being able to focus on the development of her artistic skills has been one of the main things that has kept her optimistic. Instead allowing herself to become immersed in the limitations that her disability could have possibly set for her, she has instead become immersed in all of the possibilities and opportunities her art has brought, and in turn has allowed her passion and character to define who she is.

Tatiana has exhibited art in Connecticut, Tallahassee, Florida, and Miami during art basel. As well as collaborating on a mural within the Wynwood district of Miami. She has also sold a multitude of original paintings to private collectors throughout the US and is currently developing her skills as a muralist with a growing number of murals throughout Jacksonville Florida.

Tokie Rome-Taylor

she/her

Tokie is supporting Donors Choose

Atlanta, GA based artist Tokie Rome-Taylor's photography career began early, where at the age of 18, she was given the honor of creating portraits of Coretta Scott King for the book, The Many Faces of Sweet Auburn. Rome-Taylor's work explores representation through themes of adornment, memory, spirituality and time. She draws inspiration and influence from an eclectic range of time periods, artists, and cultures. Key influencers are Old Renaissance Master painters, along with Harlem Renaissance photographer James Van Der Zee and afro-futurism/afro-surrealism. She is additionally influenced by a love of culture, and vintage artifacts/clothing.

Rome-Taylor's work has been published in Behind the Shutter Magazine as well as Art-Diction Magazine. She has been featured on several podcasts discussing her practice including StudioNoize and National Black Arts Festival:ReImagined. She is a Funds for Teachers Fellowship recipient, studying photography in Santa Fe, New Mexico and in San Francisco, California. She is an Honorable Mention recipient for the International Photography Awards (2019)- sponsored by the Lucie Foundation. She is a 2019 recipient of the 2019 Virginia Twinam Smith Purchase Award.

"Tokie Rome-Taylor work uses portraiture, creolization, and integration of found objects as artifacts and conduits of memory. She examines creolization as a hybridization of African cultural traditions and those of the new world of the Americas as a means of survival, subversive rebellion and autonomy from those that would otherwise oppress them. The creolization of common western symbolic elements of wealth and status; jewels, lace, velvet, etc. psychologically shift the internal narrative of the viewer towards elevation of the subjects, acceptance, expanded perception and expectation. Subjects are inserted into the past of an alternate reality, creating the narrative of them being their ancestors in the present for their heirs to see in the future. These ancestors embody power over destiny, representation, and spirit, influencing the viewer as their descendants."

Vivian Liddell

she/her

Vivian is supporting Athens Anti-Discrimination Movement

Vivian Liddell is an interdisciplinary artist in Athens, Georgia who works with painting, fiber and craft techniques, sculpture, printmaking, photography, animation and sound. Born in Memphis, Tennessee, she received her M.F.A. in Painting from the Pratt Institute in Brooklyn, and an M.S. in Teaching from Pace University in Manhattan. She lived in New York City for almost a decade before returning to Athens, Georgia to set up her studio practice. In 2019, she was shortlisted for the Hopper Prize and has exhibited her work extensively over the past decade including at the Wiregrass Museum and the Macon Museum of Arts & Sciences. She has had two recent solo exhibitions of her "Men" series at the 621 Gallery in Tallahassee, FL and at Versa Gallery in Chattanooga, TN with reviews and features in BURNAWAY, ArtsATL, Unsweetened Magazine, CommonCreativATL, Number, Inc., and Foundwork. Liddell hosts the podcast, Peachy Keen, interviewing women on art and the South and is an Asst. Professor of Painting and Drawing at the University of North Georgia, specializing in feminist theory and criticism in contemporary art and craft media in painting.

"These works are from a series simply titled Men, a nod to Willem de Kooning's boldly titled series of Women.

As a mother of two boys, I want to participate in a critical dialogue that explores gender and the construct of masculinity (particularly as they apply to the working class and rural South) and the use of rural/working class signifiers by those who are in power.

In these paintings of men, I'm not interested in returning the male gaze, objectifying the male figures as sex objects, or in viewing myself in the male figures. I am interested in reversing the traditional power dynamic between the male artist/intellectual and his female muse/subject."