



ATHICA

Athens Institute for Contemporary Art

ATHICA: Athens Institute for Contemporary Art is an independent, non-profit gallery promoting and supporting innovative contemporary art and artists through exhibitions, education, and events.

SURFACE is sponsored in part by The James E. and Betty J. Huffer Foundation, The Georgia Council for the Arts, and The National Endowment for the Arts.

Exhibition Gallery Guide
October 14, 2023 – November 19, 2023

Jurors Clay Aldridge and Josiah Golson
of Stove Works, Chattanooga, Tennessee

SURFACE, ATHICA's 2023 Juried Exhibition, features contemporary art in all media that explores or references SURFACE, a term that can apply to the literal surface of an artwork, an environment, an individual, or reference the act of becoming evident, breaking up from the watery depths, applying concrete, or bring something to our attention. #SURFACE is a noun and a verb, both transitive and in-, and sometimes an adjective, such as when someone might be unkindly described as being "surface." SURFACE was juried by Clay Aldridge and Josiah Golson of [Stove Works](#) in Chattanooga, Tennessee, an arts space that has a very similar mission to ATHICA and to which we look with admiration.

About the Jurors



Image: J. Adams, Courtesy of Black Lunch Table

Josiah Golson is an artist, lawyer, and the Programs Director of [Stove Works](#) in Chattanooga, Tennessee. He is the founder of the [800 Collective](#), a diverse group of artists using art as a means of civic engagement and public discourse. Golson received his B.A. in Communication at the University of Tennessee at Chattanooga and his law degree from the University of Texas School of Law in Austin. Developing his artistic voice while studying law, Golson aspired to address civic needs through creative channels. Golson's work includes creative workshops, public art projects, and community development throughout the United States. Golson is the author and illustrator of *The Souls of Free Folk* (Polyphemus Press, 2018), a genre-blending story inspired by the legacy of Black American art and activism. Golson's current project, FESTIVAL, presents a narrative of the artist's use of popular music iconography as a means of exploring identity and community.



Clay Aldridge, Projects Manager of Stove Works in Chattanooga, Tennessee, is an artist and curator born and raised in Oak Ridge, TN. He received his BFA in Photography and Media Arts from the University of Tennessee at Chattanooga in 2019. He went on to work with the Songbirds Foundation as they designed and built their museum+venue which opened in 2021. In the same year Clay and his co-curator Jackson Case founded Dry Ice Gallery, an artist-run experimental space located in an old warehouse in Chattanooga. The gallery focuses on curating experiences that elevate and showcase local artists of all career levels. Clay has a fondness for birds.

Exhibition Artists

Name	City / State / Country	Artist's Website or Other URL
CC Calloway	Athens, GA	www.cccalloway.com
Nicholas Christian	Athens, GA	@nicholas.christian_photos
Jaci Davis	Athens, GA	@jacitheillusivartist
Sam DeGennaro	Athens, GA	www.samdegphoto.com
Abby Edwards	Savannah, GA	www.abbyedwardsart.com
Broderick Flanigan	Athens, GA	@flanigans_portrait_studio
Sebastian Granados	Athens, GA	@de.la.luna.music
Homer	Athens, GA	www.Samthurmond.art
Amberly Hui Hood	Atlanta, GA	www.amberlyhuihood.com
Ludmila Janda	Athens, GA	NA
Izzy Losskarn	Athens, GA	www.losskarn.Art
Reid McCallister	Athens, GA	NA
Chris Moss	Savannah, GA	www.christophermoss.biz
Okyoung Noh	Ann Arbor, MI	www.oknoh.com
Zoe Peterson	Athens, GA	www.zoe-peterson.com
Claudi Piripippi	IM, Italy	www.claudiaborgna.org
Noah Reyes	Atlanta, GA	www.noahreyesartist.com
Paula Reynaldi	Athens, GA	www.paulareynaldi.com
Angela Rio	Philadelphia, PA	www.angelario.com
ArtGirl / Kristan Ryan	Athens, GA	@kristan_lee_ryan
Kayla Rymer	Brooklyn, NY	www.kaylamarierymer.myportfolio.com/
Tom Schram	Asheville, NC	www.tomschram.net
Sofia Sonera	Athens, GA	www.SofiaSonera.com
Manuel Vargas	Athens, GA	www.manvardu.com
Lindsay Swan	Watkinsville, GA	www.lindsayswan.net
Kaitlin Thurlow	Athens, GA	www.kaitlinthurlow.com
Jessica Valderrama	Suwanee, GA	www.jessicavalderrama.com
Rusty Wallace	Athens, GA	www.rustywallaceart.com
Joshua Williams	Lookout Mountain, GA	www.jdjosuawilliams.squarespace.com
Rosemary Woodel	Athens, GA	NA

CC Calloway**Athens, GA**

Circular Score. 2021. Single Channel Video. \$500

CC CALLOWAY (b. 1993) is an artist, poet, and educator from Augusta, GA. She currently lives and works in Athens, Georgia. She received her MFA from University of Texas at Austin in 2020 and her BFA in Printmaking + Book Arts from the University of Georgia in 2017. CC has exhibited widely across the US and internationally, most notably at South by Southwest in Austin, TX, Material Art Fair in Mexico City, the Museum of Contemporary Art of Georgia, Peckham Park in London, UK, Co-Lab Projects in Austin, TX, and Jonathan Hopson Gallery in Houston, TX. CC has written and self-published four books of poetry, including one book of photography entitled *My Favorite Word is Nothing*. CC is also an arts writer, formerly editor of *Number Inc. Magazine* and published in *BURNAWAY Magazine*. She has participated in residencies, including Stoveworks, the Ox-Bow School of Art Fellowship, Atlanta Printmakers Studio (EAR), and the Ossabaw Island Residency for Arts and Science. CC's practice is interdisciplinary, ranging from traditional printmaking processes, textiles, sculpture and installation, to new media, sound, video, and web-based work.

Statement: In *Circular Score*, I utilized a rotating platform as a surface for my video props. Smashing fruit on this surface, pouring honey on this surface, the phone screen as a surface.

Web: www.cccalloway.com

Instagram: [@ccalloway](https://www.instagram.com/ccalloway)

Nicholas Christian**Athens, GA**

Stadium. 2021. 24" X 24". Digital Photograph. \$200

I'm a photographer from Atlanta. I grew up taking nature photos of birds and wildlife as I slowly got more involved in the Georgia birding scene. I took part in many youth birding competitions in Georgia through out my childhood and I always had my camera with me. In 2019 I set the state record for most species seen in 24 hours, and after that moment I knew I wanted to pursue bird photography as my career. I applied to UGA as a biology major, got in, but soon shifted into a full photo major, while getting a certificate in educational wildlife. Now coming up on my last year I've come to develop a large range of photography I enjoying making and hope to continue to work in photography for the rest of my life.

Statement: To me surface in photography is such a general term, but when looking for photos to submit [...] I felt this brings together an aspect of surface by showing the contrast between people and the world around them. How they fit into the reality and space they take up, and how they change the environment they're in.

Instagram: [@nicholas.christian_photos](https://www.instagram.com/nicholas.christian_photos)

Jaci Davis
Athens, GA

Imposters. 2022. 12" X 16". Mixed Media. NFS

Jaci Davis is an artist that explores her biracial/multiracial identity usually through themes of body image and race. These works manifest in mixed media paintings where she often deals in self-portraits. She aims to create a visually and spiritually fulfilling body of work.

Statement: My work relates to SURFACE through the many layers of added surface texture to the canvas. This is achieved through collaged elements, embroidery and modeling mediums added to the paint. It also serves the double meaning of exploring the surface layers of the portrait connecting to a theme of body image.

Instagram: @jacitheillusiveartist

Sam DeGennaro
Athens, GA

Hedges. 2023. 8" X 8". Inkjet Print on Luster Paper from Medium-Format film. \$75

As a photographer who delights in experimentation by pushing back against the nature of standard photographic processes, my work centers on the exploration and expression of my identity as it relates to my practice as well as my environment. I gravitate towards the relationship between light and textures, the passage and perception of time and space, and the expression of my concept of self through visual takes on materiality and the ephemeral. My artistic process is a sort of ritualistic one, oftentimes solitary, of self-expression, conceptualization, and understanding of identity. In addition to this exploration of identity, I am driven by the capabilities of my own skills and the medium I have chosen. Whether it be modern digital rendering and technologies, or the formulaic and tangible nature of film photography, I love to play within my discipline by taking the "rules" of the medium and making them my own, subverting them to fit my narrative and artistic voice. I am captivated by long exposures and ghosting techniques, painting with light, and using colors and textures to represent feelings and concepts that I often struggle to put into words. My work becomes autobiographical in these ways.

Statement: I am constantly intrigued by human identity as it relates to one's surroundings – the manifestation and perception of self as influenced by individual experiences, environments, and outside stimulus (light, sound, touch, etc.). We are shaped by and become a part of what surrounds us, and that in large part is what drives my work. This relation to our surroundings, I believe, relates to SURFACE. When we interact with surfaces either by blending in with them or disrupting them, each individual part comes together to create a new third thing, where self and surface become one.

Web: www.samdegphoto.com

Instagram: @samdeg.jpeg

Abby Edwards
Savannah, GA

Inner Galactic. 2023. 17" X 18" X 2.5". Cardboard, Paper Mache, Acrylic, and Glitter. \$600

Abby Edwards (b. 1993, Augusta) is an artist based in Savannah, Georgia. She has a B.F.A in Graphic Design from the Savannah College of Art and Design. Her work has been exhibited at Sulfur Studios, Gutstein Gallery, Lamar Dodd Art center, Westobou Gallery, and she has collaborated with Fantastic Fungi, CAT Savannah Transit, and SCAD.

Statement: My work takes the perspective of the human experience and processes it through an absurdist and child-like view. Abstracting perception includes textures of the surface, what is on and below the surface, and what our immediate approach is in contrast with our final resolution.

Web: www.abbyedwardsart.com

Instagram: [@abbyedwardsart](https://www.instagram.com/abbyedwardsart)

Broderick Flanigan

Athens, GA

Untitled. 2021. 18" X 22". Oil and Dried Paint on Canvas. \$800

I'm a visionary artist with a main focus on Black figurative works. In my work, There's a deep appreciation for the human form and an unyielding passion for social commentary. I employ my artistic talent to explore themes of identity, race, economic inclusion, and cultural representation. In the past, I've drawn inspiration from great African American artists such as Kerry James Marshall, Jacob Lawrence, Mickalene Thomas, and Theaster Gates. My work aims to blend traditional techniques with contemporary concepts, therefore, creating illuminating and visually stimulating pieces. As my visual language evolves, the through line continues to challenge societal norms and shed light on the complexities of the Black experience. My artwork serves as a portal to explore issues of representation, inequality, and the Beauty of Blackness. Each stroke of the brush, pencil, or tool breathes life into the subjects, exalting the resilience, strength, and dignity of the Black community.

My work has been exhibited in the Lyndon House Art Center, ATHICA, Tiny Ath Gallery, Steffen Thomas Museum of Art, Parlor Den, and Crozier Gallery. My murals are far-flung across the US, from Georgia, South Carolina, and North Carolina to Colorado, and Seattle.

Statement: I create my work in layers like many artists. On the surface I show my appreciation for human form and Black figures, below the surface once you peel back the layers the social commentary bubbles up. Whether it's women's rights, racism, or other social issues, they are usually there below the surface. I also literally use unique materials and objects in my work to create tension and different effects on the overall aesthetic of the piece.

Instagram: [@flanigans_portrait_studio](https://www.instagram.com/flanigans_portrait_studio)

Sebastian Granados

Athens, GA

Depende de mi. 2023. 11" X 14". Charcoal and Wax Pastels. \$100

I am a Colombian born artist, musician, and engineer. Living in Athens, GA since 2016. I have been making art all my life and always wanted to be an artist. In Colombia being an artist is very hard and since my family wasn't financially stable, my parents persuaded me to choose a different career. After 20 years I have decided that it is time to pursue my initial dream of being an artist.

Statement: I am a Colombian artist living in the US, this series expresses the feelings of melancholy and loneliness of being away from home for more than ten years - feelings that I keep under the SURFACE.

Instagram: @de.la.luna.music

Homer
Athens, GA

Orca. 2023. 10" X 10". Acrylic on Hardboard. \$999

Art has been a continuous avenue for personal self exploration and healing. Without making art, I would lose myself. My hopes are that by pursuing my own mythopoetic shadow work that widespread healing can be given the space to unfold.

Statement: The work addresses that which is subconscious, or subaquatic becoming evident and present.

Web: www.samthurmond.art

Amberly Hui Hood
Atlanta, GA

Calypso. 2021. 50" X 74". Silicone, Rubber, and Thread. \$2,800

Amberly Hui Hood is an artist based in Atlanta, GA. Her colorful work explores the idea of living life with no shame. She received her B.F.A. in Painting from the Savannah College of Art and Design in 2017. She has shown work throughout the Southeast in spaces such as ArtFields, Swan Coach House, Mason Fine Art, Marietta Cobb Museum of Art, and Westobou.

Statement: My work relates to the theme "SURFACE" through varying marks that are both physical and visual. My work celebrates colors and textures and is very playful. The rubber pieces, and the act of creating each rubber piece, are inspired by skin "imperfections" and the shame that can be associated with it. I think that this can speak to the theme by both the "surface" of the piece and what is underneath it. I encourage viewers to touch my pieces as the material is soft and there are so many different textures for them to feel.

Web: www.amberlyhuihood.com

Instagram: @amberlyhui_art

Ludmila Janda
Athens, GA

Breathing Through the Layers. 2022. 17" X 32.5". Pieced and Quilted Cotton Fabric and Cotton Batting. NFS.

I began quilting during the pandemic (I wanted to find something to do with all the fabric scraps I had from making masks) and am drawn to improvisational piecing, art quilts, and broader textile arts.

Statement: This piece is comprised of scraps from the white fabric used for the inside layers of cloth masks that were sewn for friends and family in the early days of the pandemic. The existing curves that had been cut for the masks are incorporated into the design and the piecing was improvisational. The many small scraps come together to create a textured, layered surface. This surface represents a depth of experience, challenges, and careful yet spontaneous work. The surface is further manipulated with quilting, which quietly echoes the piecing yet adds dimension. Inspiration came from a class with Irene Roderick entitled "Dancing With the Wall", where we placed our work on the wall while we pieced it and she provided a space for feedback and introspection.

Izzy Losskarn
Athens, GA

Lure. 2023. 38" X 46". Soft Pastel on Paper Mounted to Panel. \$3,000

ButterKnife. 2023. 50" X 28". Soft Pastel on Paper Mounted to Panel. \$2,200

Izzy Losskarn is an emerging visual artist based in Athens, Georgia. She is currently an MFA candidate at the Lamar Dodd School of Art at the University of Georgia, and she received her Bachelor of Fine Arts in Drawing, as well as a Bachelor of Art History in December 2021 from the University of North Carolina at Asheville.

Working exclusively from artist-captured reference photographs, Izzy collects and spends time with each of the objects seen in her drawings before they are placed in a composition and photographed. Rooted heavily in the regular study of gender-based research, Losskarn's studio practice pulls from personal and anonymous gendered experiences in an effort to address a specific absurdity—the circumstances and consequences of the overwhelming presence of gendered stereotypes, ideas and imagery in our daily life.

Statement: Each of the works which I have submitted directly references the manipulation of the surface of a specific object as a focal point. This referencing and breaking of an object's physical surface in these artworks is representative of a contemplative rejection of the topical, artificial, and absurd nature of dated gender norms.

Web: www.Losskarn.Art

Instagram: [@IzzyLosskarn](https://www.instagram.com/IzzyLosskarn)

Reid McCallister
Athens, GA

Scooter. 2022. 28" X 20" X 6". Assemblage. \$1,500

Influenced by the Expressionist movements, Reid McCallister uses materials from everyday life to create intricate and active assemblages bound together with wire. He is currently trying to wire together all the objects that he has amassed over the past 40 years.

Statement: The work is all about surface created by binding objects together in unusual ways.

Chris Moss
Savannah, GA

you are what you are and you ain't what you ain't. 2020.19.75" X 19.75". Acrylic on panel. \$3,200.00

Christopher Moss (b. 1977, Wilkes-Barre, PA) received a BFA in 2000 from Marywood University, Scranton, PA and an MFA in 2006 from CUNY Brooklyn College. His work has been included in exhibitions at Shaheen Contemporary (Cleveland, OH), Grizzly Grizzly (Philadelphia, PA) Field Projects (New York), LABspace (Hillsdale, NY), SEASON (Seattle, WA) and Sulfur Studios (Savannah, GA) among others.

Statement: When I read your call for entry, with the description of surface as noun, verb, adjective I did a little hop up and down in my seat. Keyboard based emotive ideograms and default user profile pictograms might be the base language for these paintings. They can be thought of as emoji or avatars expressing the same thoughts and feelings expressed in photographs when one is caught unaware of the camera, all surface. However it also feels incorrect to think of them only in these singular ways, maybe doing so is at least a helpful start.

Each painting is named for a song or lyric either brought to mind or heard in the company of and while working on the painstakingly rendered, um, surface. So, for me, 'you are what you are and you ain't what you ain't', from John Prine's song Dear Abby reminds me of riding in the back seat of a car down certain country roads where I grew up.

Web: www.christophermoss.biz
Instagram: @mrhopthescissor

Okyoung Noh
Ann Arbor, MI

Welcome to My Beautiful Home. 04:56. Performance video documentation.

Okyoung Noh (b. Seoul, South Korea) is an interdisciplinary artist and educator. Her lived experiences in Seoul with a North Korean immigrant grandmother who ran a sexist marriage arrangement company informed her practice of multimedia installations, social practice, and performance in the United States.

She uses satirical and pedagogical interventions, often involving her body as a medium – such as educating Anglo audience about her broken English (“Onglish”), commanding a difficult pronunciation of her name to American participants, and offering a witty guided tour around WMAF pornography – to reveal the racialized and gendered struggles of Asian immigrants. Tracing the transgenerational and living trauma of Asian diasporas, she maps and visualizes their marginalized narratives under neo-nationalism and imperialism accompanying xenophobia and white supremacy.

Noh's works have been shown at the Ann Arbor Art Center, Hangaram Museum in Seoul Arts Center, CICA Museum, Seoul Artist's Platform_New & Young, Hongik Museum of Art, and many other galleries. She has been awarded the prestigious Chunman Art Award (KR) and nominated as the Young Korean Artist by CICA Museum (KR); the New Artist from Boomer Gallery (UK), and many others. Noh is a

recipient of many grants from the Seoul Foundation for Arts and Culture, Korea Arts & Culture Education Service, Seoul Artists' Platform, Gyeonggi Cultural Foundation and Seoul National University. Noh acquired BFA at Seoul National University and is an Elsie Choy Lee scholar at Penny W. Stamps School of Art & Design, University of Michigan.

Statement: I visualize the narratives concealed beneath the surface of the socio-political dynamics in which we live. Two performance pieces centered on the narratives of female migrants shed light on their everyday resistance, which has been overlooked, obscured, and muted.

In the video titled "Welcome to My Beautiful Home," a migrant bride living in South Korea introduces her exquisite family house in Uzbekistan. She vividly describes its structure and reminisces about her past life, conjuring those memories in the air. These recollections materialize in a park adjacent to a modern apartment complex in Dongtan New Town, where she aspires to reside someday.

Web: www.oknoh.com

Instagram: [@art_okyoung](https://www.instagram.com/art_okyoung)

Zoe Peterson

Athens, GA

Self and Chestnut Tree. 2023. 36" X 20". Inkjet Print. \$300

Zoe Peterson (b. 2000, Athens, GA) is a multidisciplinary artist whose work examines the duality between the concrete and ephemeral. By identifying with states of transition and rebirth in nature to contrast what is fundamentally solid, Peterson is able to make sense of his own movements through space and time. Peterson holds a BFA in Photography and a minor in Printmaking from the Savannah College of Art and Design and is currently living and working in Athens, Ga.

Statement: My work explores the balance between what is ephemeral and fundamentally solid in nature's life cycles. This contrast presents a mirror for me, guiding me to make sense of my own physical and mental movements. Through my transition from female to male I have been presented with many changes; some expected and others I am still trying to understand. All of this turmoil lies beneath the surface I present to the world. In an attempt to document my experience, I place myself alongside natural changes such as the castrated chestnut tree of my childhood backyard and parallel to more outward turmoil such as the car in flames, mimicking what lies beneath my surface.

Web: zoe-peterson.com

Claudi Piripippi

IM, Italy

Morbid Embodiment. 2023. 05:58. Digital video MOV.

Born in Germany and raised in Italy, their cultural formation developed at the University of Genoa in Italy, at the London Metropolitan University in the UK, and at Otis College of Art and Design in Los Angeles. But their academic experience could not be complete without the knowledge gathered from nature and from an itinerant lifestyle that took them from rural to urban environments in the pursue of art and love.

For years they worked with recycled plastic bags creatively interacting with different landscapes, indoors and outdoors, forming a large body of work that has been exhibited and awarded internationally. They are a proud recipient of the Joan Mitchell Grant, the Jackson Pollock and Lee Krasner Grant, the Royal British Society of Sculptors Bursary Award and the Pritzker Foundation Endowed Fellowship Award. Voted the Public Speaks Winner for the Broomhill National Sculpture Prize they were also short-listed for the BBC2 documentary School of Saatchi and commended for the British Women Artist's Prize twice. Since graduating from Suzanne Lacy's Public Practice MFA program, their work has taken a radical eco-feminist turn. Their latest works explore their feminist, gender fluid, eco-glitch-femininity. Whilst their art practice might well be their very own emancipatory process weaved into the environmental crisis, they voice themselves through performances that are either solitary or participatory, through videos that intimately depict the tension between private/public keeping and with interactive poetry social engagement.

Statement: in the sense of consciousness, bringing up something that could have been unconscious

Web: www.claudiaborgna.org

Noah Reyes

Atlanta, GA

donde vivo. 2023. 15" X 18". Crayola marker and gesso on wood. \$2,000

Noah Reyes is an artist/writer based in Atlanta. After having obtained his BFA in painting from the Maryland Institute College of Art, Noah returned to his hometown of Atlanta to entrench himself in the arts and culture of this verdant city. Writing reviews and proposals for shows, Noah hopes to blur the lines between artist/writer/curator. He is interested in experimental curation/art experiences, trying to illuminate spaces in between cultures and exposing what grows from the cracks between art and society.

Representing half of the curatorial duo Eso Tilín Projects, Noah pushes to redefine artist-run spaces, and what support means in a fragile and ever-changing ecosystem for artists today. He also works for Art Papers, and serves as a board member of Lostintheletters. He is a romantic silly goose that laughs, sings, and whistles often when he works in his studio.

Statement: My work relates to the ideas proposed in SURFACE through explorations in materiality. I have spent years working with OSB and painting on wood, a surface that constantly absorbs and resists pigmentation. My work shows hours of gesso-ing and sanding wood down to a desired texture of rough or smooth surfaces. I am constantly playing with this aspect within my work.

A significant part of my practice as an artist is a desire to play with erasure through layering. The diffusion of pigments through layers of gesso is a common element in many of my works, which creates translucent ghost-like images. I push and pull at the erasure and remains of the image. At times, I paint on top of those surfaces with acrylic and oil paint, imagining a world coming forth from the phantom realm below. I encode color / form throughout layers, hoping and believing in the possibility of transformation and proliferation despite this sense of erasure. Color bleeds through, resurfaces, and then gets covered up, only to bleed again.

Web: <https://noahreyesartist.com/>

Instagram: [@noahreyes.matado](https://www.instagram.com/noahreyes.matado)

Paula Reynaldi
Athens, GA

Under Light. Image. \$300

I was born and raised in Buenos Aires, Argentina, where I studied art and music. I am a sculptor, installation artist, and art educator based in Athens, Georgia. I have exhibited my work in Athens, Atlanta, Ohio, Kentucky, and Buenos Aires and have done installations on trails in the woods and other public spaces. I was awarded a juror-selected winner prize in the 2019 Gathered biennial exhibition at the Museum of Contemporary Art of Georgia and selected for its first Georgia Artists of Hispanic/Latinx Origin in 2020.

Statement: All my works on masking tape are about creating surfaces. These three pieces experiment with the revelation of a new surface by combining masking tape sculptures with other elements: light (and photography), trees, and my own skin.

Web: www.paulareynaldi.com

Instagram: [@paulareynaldi](https://www.instagram.com/paulareynaldi)

Angela Rio
Philadelphia, PA

Caught In Form. 2023. 18" X 21". Oil on canvas. \$600

Angela Rio lives and works in Philadelphia, PA where she also received her BFA from University of the Arts in 2014. Her artwork has been expanding through ways of painting, woodworking, and printmaking. Most recently she's exhibited work at Paradigm Gallery, Vox Populi, and Space 1026 in Philadelphia, PA.

Statement: A common theme in my work is water. There are stories developing around it and through it that bring out hidden emotions or what we might see emerge from the surface. It might not be clear or understandable as it changes and continuously takes new forms.

Web: angelario.com

Instagram: [@_angelario_](https://www.instagram.com/_angelario_)

ArtGirl / Kristan Ryan
Athens, GA

Steampunk Fairy Asking Where Her Sister Lisa Is. 2023. 30" X 30" X 2 1/2". Acrylic. \$800

I'm called a Third Culture Kid who grew up in three different cultures in the countries of Germany, Morocco and the US where I taught myself how to do my art as a way of expressing myself that helped people of all those cultures understand me. As an adult, I continue with that process through my art.

Statement: All of these females in the paintings are now surfacing through their expressions that they have held back in the past, real or imaginary. Changes from being silent to rising to the surface is happening more and more today and it is important to capture it however they express themselves.

Facebook: Kristan Ryan Art

Instagram: @kistranleeryan

Kayla Rymer

Brooklyn, NY

KEN BURNS? WAY INTO GOSS. 2023. 36" X 12". Acrylic on canvas. \$730

There is a string
tied to my finger,
but I can't remember why.
So, I build the places that
don't exist,
but have always been here.
One day
they'll make a body
that doesn't keep the score.

Statement: I make collages that play with surface, both in context and in process. The act of collaging is already a conversation between surfaces. I take this one step further by taking these collages, changing the scale of each as I see fit, and painting the collage on canvas, creating a new, singular surface. Many surfaces form one, and yet, their individual edges obvious. As if a candle were broken to bits then melted down to liquid, only to be poured into a mold, solidified, once more the surfaces meld even further. Their subject matter mostly chopped away, and yet, something of the original image lingers.

Each piece still holds its own claim as an image while joining together to create a new image, new context surfacing. Through this work I am trying to speak on or reference something I can't quite say. Memories, feelings, they surface in bits and pieces, they only make sense when they sit next to one another. The idea of plane, image, edge, of light and shadow, is constantly pushed past its logical boundary when I isolate a part of an image until its nondescript.

Is nondescript then nothing? Removed of original context is an image surface-level? Oh but it is something! Maybe you touched it in a dream, maybe you can smell it if you squint hard enough. Maybe you can even see the wind jostle the trees, whose leafy shadows dance across the earth's surface.

Web: <https://kaylamarierymer.myportfolio.com/>

Instagram: @moodyboobies

Tom Schram

Asheville, NC

Del Monte/ 7 Train. 2023. 9.75" X 20" X 16". Laser Cut Cardboard Box. \$1,200

Bodum/ Bryant Park. 2023. 12" X 14.5" X 11.75". Laser Cut Cardboard Box. \$1,200

Tom Schram works as an Academic Professional Associate at the University of Georgia, Athens. His studio work involves a conversational relationship between viewer, place, and material.

Statement: The work physically and conceptually relates to the term Surface. The imagery cut onto the surface of each Cardboard box examines the shallow observation of people during commutes or in transit (specifically public transit in large cities). In this way the commuter has only a very surface understanding of all the spaces they have traversed during any given trip. In relation, the cardboard boxes themselves only carry a surface level relationship with any given recipient. They are non-entities that are only considered valuable or worthy of investigation in relation to what they carry.

Web: Tomshcarm.net

Sofia Sonera

Athens, GA

In Some Ways. March 2023. 24" X 24". Lustre photo paper, Medium format color image. \$200

Boeing Boeing. March 2023. 12" X 12". Lustre photo paper, Medium format color image. \$100

Sofia Sonera is an American photographer and interdisciplinary artist raised in Georgia. She is currently studying at the University of Georgia for her BFA in Photography. Sonera's work primarily focuses on bridging human, terrain, and mundanity through a documentary perspective. In between these everyday moments, the enigmas of the world begin to unravel, laying naked is the very essence of our interactions.

Statement: My work focuses mostly on the remnants of interactions-- or what has been left. This deadpan approach to photography creates a liminal feeling of something that can only be perceived for its surface. What is seen is what it is all.

Web: SofiaSonera.com

Instagram: @sofiastop

Manuel Vargas

Athens, GA

Parking lot reflection. December 2022. Digital Photography

manuel is a venezuelan photographer and filmmaker specializing in portrait and landscape photography.

inspired by his hometown, the sea and everyday life; manuel is always looking to tell stories with his art.

Statement: During the day it is easy to differentiate, feel, and see all the types of surface that surrounds us. At night, street lights decide how and which surfaces we can see.

This series is about the beauty of street lights and the contrast they make when shining and reflecting on the surface of empty asphalt roads and unused big parking lots.

Web: manvardu.com

Instagram: @man.vardu

Lindsay Swan
Watkinsville, GA

Three Souls (Henki, Luonto, and Itsa). 2023. 18" X 26" X 70". Ceramic Sculpture. \$20,000

Sielulintu (Soul Bird). 2023. 15" X 23" X 25". Ceramic Sculpture. \$4,500

Lindsay Swan is a ceramic sculptor, painter, and printmaker. Swan received her MFA from East Carolina University focusing on Ceramics. She received her BFA from the Lamar Dodd School of Art, University of Georgia in Athens, GA (2019). The underlying meaning behind her work is an exploration of traumatic memory, Swan taps into the subconscious dream-states to develop her imagery.

In 2009, Swan began working with a collective of visionary artists in Los Angeles, California. In 2010, she painted a mural on the upper deck of the Further Bus, the first work to be added to the symbol of the counterculture in over a decade. In 2011, she trained in Ernst Fuchs' Mischtechnik, an aggregate of 14th century painting techniques using egg tempera. Swan is affiliated with the Merry Pranksters known for their "Happenings" and originally led by Ken Kesey.

Statement:

Aesthetically:

The surface of the work is highly textured.

Symbolically:

Creating art therapeutically can help cope with stress, work through traumatic experiences, facilitate memory recollection, and increase self-awareness. These sculptures represent the use of clay as a medium to document my path towards healing as a survivor of early childhood abuse. In my early twenties, I began to experience waking flashbacks and night terrors as fragmented memories from early childhood dissociated traumas surfaced. Conventional therapies had little to no effect on these overwhelming symptoms of Post Traumatic Stress Disorder (PTSD). Through a combination of Conventional and Shamanic therapeutic techniques, I began experiencing breakthroughs in my healing process. These experiences drew me to this topic, where I explored the use of art to organize, process, and reintegrate traumatic memories to present visually what Carl Jung, a Swiss psychiatrist and psychoanalyst who founded analytical psychology, calls the Individuation Process. I utilized clay to document previously dissociated memories of the personal unconscious, process memories connected to my conscious recollections, and explored archetypal imagery tied to the collective unconscious.

The act of creating art therapeutically can help increase insight, cope with stress, work through traumatic experiences, facilitate memory recollection, increase self-awareness, and improve interpersonal relationships. Through my research in psychology and ancient spiritual practices, as well as the physical creation of this body of work in clay, I was able to visually explore and document my traumatic memories which allowed me to work through complex post-traumatic stress disorder and dissociative amnesia. While excavating my long dormant traumas, I began examining feelings of self-blame, shame, and stigmatization.

Web: lindsayswan.net

Instagram: @fancypants_swan

Kaitlin Thurlow
Athens, GA

Revision. 2018. 6" X 18". Acrylic on paper. \$600

Kaitlin Thurlow is a painter from the New England area with a record of solo, juried and invitational exhibits in the US and abroad. She holds a Master of Arts in English and a Bachelor of Fine Arts in painting from the University of Massachusetts where she received the Chancellor's Talent Award Scholarship. In 2019, she was the recipient of the 2019 Ester Conant Award for outstanding and creative abstract work. She is currently working on her PhD in English at the University of Georgia.

Statement: My paintings reference the still of landlocked spaces and the volatility of coastal landscapes. Some are small and square while others are broad and vast—all connected by an urge to capture space within the confines of a frame. They call to mind a horizon or a field or a simple repetitive pattern like the stripes on a rugby shirt. Each work invites the viewer to imagine a world tilting between certainty and uncertainty. On the surface, the work plays with paintings being paintings: textures, washes, dabs, scratched by the blunt end of the brush to reveal layers below. Below the etched first layer, I am questioning, punning, and reconciling with the assumption of first takes.

Web: kaitlinthurlow.com

Instagram: [@kaitlinthurlow](https://www.instagram.com/kaitlinthurlow)

Jessica Valderrama
Suwanee, GA

Weep. 2022. 12" X 9". Graphite on paper mounted on panel. \$185

Second-generation New York born, Florida Coast grown, Asia expat returned, Jessica Valderrama uses representational painting and drawing to observe nuance in the changes and idiosyncrasies of place. She offers the viewer a chance to connect to her story and others' through a familiar embrace or novel perspectives. Jessica received a BA majoring in Fine Art from Flagler College, St. Augustine, Florida. She has shown domestically and internationally and has work in private collections in the US, the UK, Australia and South Korea. She is currently living and working in Metro Atlanta, Georgia.

Statement: I started this landscape series while reading Sally Mann's memoir *Hold Still* and wanted to investigate my own history in relation to place and why I feel compelled to do so. I can easily divide my life into experiences and time spent in different places: New York, Florida, Asia, and now Georgia. Florida is where I grew up and where, as a young adult, I grew an appreciation for my surroundings. I use reference material gathered from locations around me and then make intentional, intimate pencil drawings of the landscape surface, where water meets land or foliage meets ground. The titles of the work are verbs associated with water and ground such as plummet, douse, drain, carve, rest, swell, shroud, etc. Place is important and universal. As Brené Brown writes in her introduction of *Atlas of the Heart*, "We are meaning-makers, and a sense of place is central to meaning-making". My work is about observation, orientation, and connection within my lived experience. My work is to understand and articulate my story to connect to others' stories.

Web: www.jessicavalderrama.com

Instagram: @jessicavalderrama.art

Rusty Wallace

Athens, GA

Hey Hey, My My (Where Is The Peace). 2023. 16.25" X 26" X 3.5". Acrylite GP, Aluminum, Wood, Neon. \$6000

Rusty Wallace (American, b. 1973), a Kentucky native, resides in Athens, GA. He holds a BFA from The University of Kentucky, focusing on Sculpture, Drawing, and Ceramics, and an MFA in Studio Art from the University of Georgia.

Wallace is a multi-disciplinary artist, working in Sculpture and Drawing, primarily, and most interested in creating works exploring semiotics, ontology, art history, philosophy and spirituality in expansive ways.

Wallace has exhibited at The Carnegie Museum of Art in Pittsburgh, Grounds For Sculpture in Hamilton, NJ, Maryland Art Place in Baltimore, Atlanta Contemporary Art Center, The Museum of Contemporary Art of Georgia in Atlanta among others.

His work is in private and museum collections, including the High Museum of Art Permanent Collection.

Statement: My work relates to SURFACE through juxtaposition of paradox, meaning, the process and phenomenon of looking & seeing, and subtlety and perception. The more you look, the more you see.

Web: rustywallaceart.com

Instagram: @rwallaceart

Joshua Williams

Lookout Mountain, GA

Babel: Image of God(s). 48" X 90". Graphite pencil, ink, and white pencil on Toned mixed media paper. \$525

Joshua Williams is an artist originally from Baltimore Maryland and Saint Louis Missouri, but currently at Covenant College. He is a visual artist working in a variety of mediums within the realm of drawing and painting. The work is predominantly narrative based, pulling from many different historical, contemporary, and cultural realities. His work is constantly shifting between fantasy and reality, all pointing to personal narratives and stories about the artist's life. Usually with intricate line-work and expressive colors.

Statement: The use of SURFACE in my artwork is twofold.

1. With my work formally, I use heavy application of material (mostly Acrylic) in certain areas of my paintings/drawings to create a sense of surface. Through this, it creates a material texture that creates a unique experience for the viewer. The art ends up reflecting elements of abstract expressionism, yet still using traditional drawing and painting techniques, creating an interesting juxtaposition of surface in art.

2. Large parts of my work revolve around archaeology of Ancient cultural artifacts and combining them with contemporary culture. I am interested in fusing ancient contexts (Myth, culture, etc.) with contemporary culture (Hip-hop, comic books etc.) The use of color and unevenly cut paper reflects an ancient textual feel, but the presence of words and materials perhaps reflect the visual language of graffiti and comics. Hebrew and Egyptian scrolls have been the subject of much study in terms of subject, but these artifacts have a large degree of surface and form that is immediately noticeable. In a sense, it is both what is on top and underneath the surface that matters.

My work ultimately both reflects the surface of material itself and ancient cultural archaeology.

Web: <https://jdjoshuawilliams.squarespace.com>

Instagram: @jd_joshuawilliams

Rosemary Woodel

Athens, GA

I Love Dirt. April 8, 2022. 8" x 10". Digital Photography. \$80

82 years old, loves to show people what they might be missing.

Statement: How it looks, how it feels, what becomes of it.