

Leah Mulligan Cabinum
Ally Christmas
Lori Brook Johnson
Mary Stuart Walker

DELUCE

CURATORS
GRACE BISHOP
LAUREN FANCHER
MARCELLA VLAHOS

MAY 10 — JUNE 8, 2025

About the Curators

Grace Bishop | Athens, Georgia

Grace Bishop is a visual artist currently living and working in Athens, Georgia. She has a BFA in Drawing and Painting from the University of Georgia and is about to embark on her Master's degree at Washington University in St. Louis. Grace has been a part of ATHICA for a little under a year now, aiding with fundraising projects and exhibitions. She currently serves as a member of the Exhibitions committee and has already self-curated and self-installed an exhibition in February of 2025. Although her Master's program will move her to St. Louis in the fall, Grace continues to relish her time aiding those artists within the ATHICA community.

Lauren Fancher | Athens, Georgia

Lauren Fancher is an interdisciplinary artist and writer living in Athens, Georgia. She has a BFA in Drawing and Painting and MEd in Interactive Design and Development from UGA. She currently serves as the Director of ATHICA: The Athens Institute for Contemporary Art, a non-profit artist-run arts center serving Athens for almost 25 years. In her time with ATHICA, she has helped to curate, coordinate, and present dozens of exhibitions for hundreds of artists.

Marcella Vlahos | Athens, Georgia

Marcella Vlahos is a visual artist based in Athens, Georgia, where she is pursuing a BFA in Drawing and Painting at the University of Georgia. She has been involved with ATHICA for over a year and currently serves on its Board of Directors. In this role, she has contributed to sponsorship efforts, served on the Exhibitions Curating Committee, and helped coordinate shows at ATHICA and the ATHICA@ Ciné Gallery. A passionate member of the Athens art community, Marcella is committed to help shape the kind of art world she wants to be part of. In addition to her work with ATHICA, she serves as a Lamar Dodd School of Art Ambassador and works as a student leader at the UGA Performing Arts Center Box Office.

“DELUGE” brings together the work of four artists, where community emerges as a central throughline. Notions of place-making and labor are challenged, and personal insights are extended—like an outstretched hand—as an alternative way of structuring community.

— Marcella Vlahos

About *DELUGE*

ATHICA's early Summer 2025 exhibition *DELUGE* presents the work of four artists from across our southeastern region.

Lori Brook Johnson's figurative work depicts the literal and emotional deluge that affected her community in Western North Carolina.

Ally Christmas's imagery suggests emotional storms in its symbolism and coloration.

Leah Mulligan Cabinum's practice is awash with materials and ideas, collage and installation transforming along with her inner dialogue.

Mary Stuart Walker brings the angularity of a city-dweller overlooking maps of water and fire.

Their wide-ranging materials, figuration and abstraction, palette, and execution are in an interesting conversation. *DELUGE* celebrates them as survivors of not only hurricanes but of the many challenges faced by working artists and by women in general.

Each artists' subject matter emphasizes how intertwined the human experience is with the feeling of bombardment. "*DELUGE*" pulls together this swarm of contrasting elements, producing electric conversations between the pieces and the identities of their makers.

— Grace Bishop

About the Artist & Works on Exhibition

Leah Mulligan Cabinum | Clover, South Carolina

Leah Mulligan Cabinum is best known for her use of materiality in her sculptural installations, objects and drawings. Her thoughtful use of diverse materials are informative in conceptual and sensorial terms, and commonly sourced by repurposing cast-off goods. Hands-on fabrication enables her meditative and self-reflective process, which centers on the idea of mining personal identity. While initially, she approaches art-making with an anything-goes mindset, further development of work submits to an imposed parameter of action, or more simply, a verb. Effectively, this boundary provides conceptual focus, informing materiality. She lives and works in South Carolina, is the Gallery Director at the University of South Carolina Upstate and her work is exhibited in private collections, galleries, museums and public spaces.

Website: www.mulliganarts.com

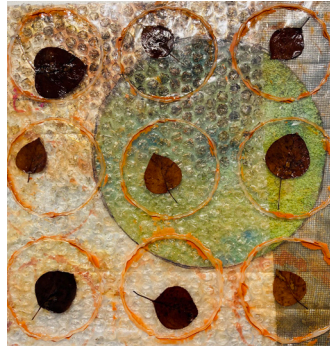
IG: @leahmulligancabinum

"My objects, installations and drawings explore personal identity in the context of body and mind, familial history and cultural norms. My process is meditative, revealing obscured information about my perceptions, which I learned to inhibit in childhood. My practice is therapeutic, centered on self-awareness, transparent relationships and belonging.

I am interested in connecting ideas to materials through hands-on fabrication. My selection of materials involves determining their usefulness based upon physical attributes, conceptual potential and my ability to manipulate them. Labor intensive processes of constructing and deconstructing provide repetitive physical tasks that ground me and offer release.

A clearer understanding of myself is realized and expressed through this process, imbuing the materials with vestiges of myself and allowing them to become the connection between the tangible and intangible. Intermingling and coinciding with my search for clarity, the transformation of materials into thoughtfully objectified expressions becomes symbolic of my transforming identity."





Leah Mulligan Cabinum
reflect IV, V, II (top, l-r)
reflect III, I, VI (bottom, l-r)
 2023

mixed media, mylar on panel
 12" X 12" each
 \$300 each



Leah Mulligan Cabinum
sow IIII
 2023
 mylar, wood, up-cycled waste
 paper, glue, hardware
 Dimensions variable
 \$5000

About the Artist & Works on Exhibition

Ally Christmas | Shepherdstown, West Virginia

Ally Christmas is a visual artist whose work revolves around notions of selfhood, healing rituals, and lived experience. Her hybrid practice involves varied mediums including digital video, constructed imagery, quilting and embroidery, palladium printing, and cyanotype on handwoven fabric. Christmas received her BA in Studio Art from the University of Virginia in 2013, and her MFA in Photo/Video from the University of Georgia, after which she spent two years teaching video art and photography at Grinnell College as the Mellon Postdoctoral Fellow in Video and New Media. Since 2020, she has been teaching lens-based media as the coordinator of the BFA Photo Program at Shepherd University in Shepherdstown, WV. She's exhibited work at a wide variety of venues including bitforms gallery and Soho Photo Gallery in NYC; the Delaplaine Center for the Arts in Frederick, MD; ATHICA in Athens, GA; Marcia Wood Gallery in Atlanta, GA; and the Center for Fine Art Photography in Fort Collins, CO.

Website: www.allychristmas.com

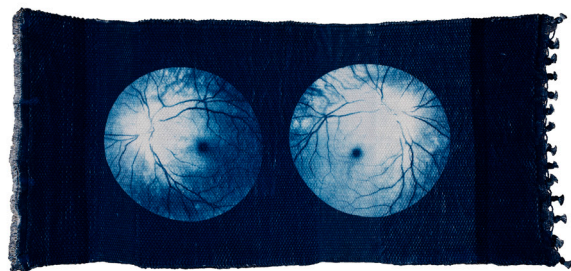
IG: @allychristmas



"/bodycrumbs began as a meandering, labyrinthine exploration of internal selfhood – questioning what it means to be, and tracing how all the intersecting, overlapping, conflicting parts of myself coexist together. More recently, the imagery and motivation behind the work have morphed towards a more uncomfortable exploration of external (m)otherhood – questioning who I am through the eyes of others and how I extend or project myself outwards now that I am a mother. This project has been a multi-year labor of love, and ‘labor’ is a key term I hope to unpack in this work; how can traditional forms of domestic labor (like sewing, weaving, mending, quilting) become vehicles for conveying meaning about embodiment and selfhood? While creating this work, the ritualistic processes of image and object construction have invoked both a productive form of spiritual contemplation and a (perhaps) counter-productive remove from reality (read: repression, avoidance, *anxiously laughing emoji goes here*)."



Ally Christmas
above, l-r:



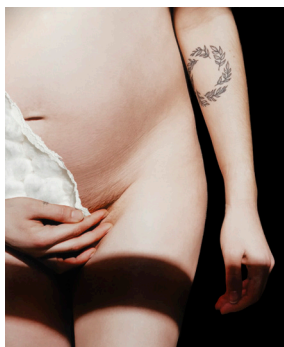
/cut, 2022, Cyanotype on Handwoven Cotton,
Chenille Thread, 9.5" x 15.5". NFS
but I've been crying a lot lately. 2025. Cyanotype on
Handwoven Cotton. 26" X 12". NFS.
don't cry. 2024. Inkjet Print on Cotton Sateen,
Embroidery Thread, Wooden Hoop. 9" x 9". \$500.

left:

production. 2024. Inkjet Print. 10 x 12 in. \$750.

below, l-r:

third offering. 2024. Inkjet Print on Cotton Sateen. 36" x 27". \$750.
untitled (select subject). 2024. Cyanotype on Handwoven Cotton,
Hair, Safety Pin. 13" x 16.5". NFS
roots. 2025. Inkjet Print on Cotton Sateen. 12" x 18". \$350



About the Artist & Works on Exhibition

Lori Brook Johnson | Bakersville, North Carolina

MY NAME IS Lori Brook Johnson.

I am one of many experiences of Appalachia. My youngest years were spent in the holler of West Virginia. I was raised early by a single mother, and I am a coal miner's daughter. Our family was simultaneously created through and devastated by the coal mining industry; and we continuously soothe and alter the impact while creating our various lives. I come from a family and community who fought for fair labor practices in the Teachers' Strike of West Virginia and on many Picket Lines at the Mines. Because we hold hands with many truths; we are also musicians, writers, artists, care-takers, roller-skaters, double-dutch jumpers, multi-degree holders, landscapers, barrel racers, animal-lovers, community builders, students, teachers, professors, activists, makers, and rescuers of wounded deer. I draw into and learn from multiple realities. I received my MFA from Clemson University. A 2018 and a 2020 grant from The Elizabeth Greenshields Foundation directly led to this achievement. I am a teaching artist in the community at Penland School of Craft, and I create my drawings at Treats Studios in Spruce Pine.

Website: www.loribrookjohnson.com

IG: @loribrookjohnson

"My work is deeply tied to and inspired by my Appalachian roots and complexities. I am at once a coal miner's daughter and a forever child of a single mother. Our lives have been hurdled and spaced by life-changing gifts, connection, and deep loss. We are individually, specifically, and collectively impacted by the coal mining industry. And from this place I discover and uncover, face and breathe into, hold anger and heal from the long-term generational consequences of exploitative labor practices. I draw to hold space and discover the vast realities of something that I have specificity with.

I draw as an act, as an immediate witness to growing up through the character and individuality of a place often mislabeled, misused and misunderstood. The work is composed from an amalgamation of of personal and archival photographs, memories, current connections, love, and need. In turn, routine and rhythmic marks create space for the subjects, the companions, to emerge naturally as much more than one portion of their lives thereby revealing a nearly concealed heart."





Lori Brook Johnson
above, l-r:

Mining Mule and Our Own Secret Gold. 2024. Mixed Media. 23" x 18.75" framed.

Nothing Safe to Say. 2024. Mixed Media. 22" x 30" framed.

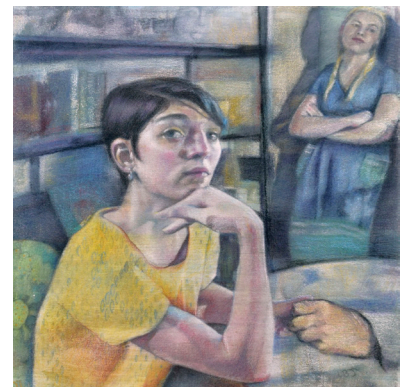
below, l-r:

Split Horizon. 2025. Cut Paper Drawing. 9.5" X 10"

Crows Came Back. 2025. Cut Paper Drawing. 8" X 10"

Evening Walk. 2025. Cut Paper Drawing. 8.5" X 10"

There's Still a Bit of Dirt in the Air. 2025. Colored Pencil on Cradled Board. 10" x 10"



About the Artist & Works on Exhibition

Mary Stuart Walker | Decatur, Georgia

Mary Stuart Walker (b.1982) is a multi-disciplinary artist living in Atlanta, GA. Mary Stuart received an MA in Art Education from the University of Georgia and MFA in Studio Art from the Maryland Institute College of Art, MICA. Her work questions our understanding of landownership and the representation of landscape. A Hambidge Fellow, she has completed residencies at Georgia Tech, Volatile Parts and Chashama. She was the MFAST Artist in Residence at the University of the Arts Bremen, Germany where she exhibited at Gallery Flut. Her book *Hear and There* was published by Volatile Parts and her work has been published in *Brink Literary Journal*. She has exhibited at 1708 Gallery's public art event *InLight*, Hartsfield-Jackson airport, and has a sculpture on the Atlanta Beltline. Mary Stuart's practice is driven by a desire to give form to the immaterial so that we can experience encounters that are immeasurable.

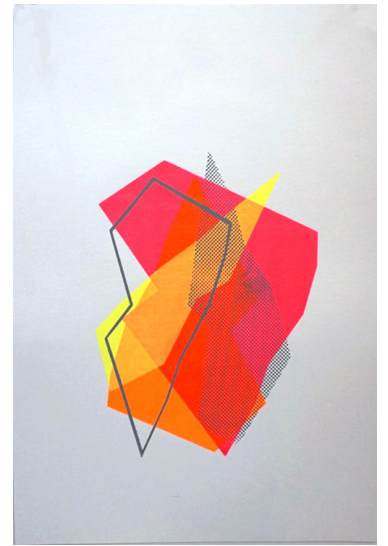
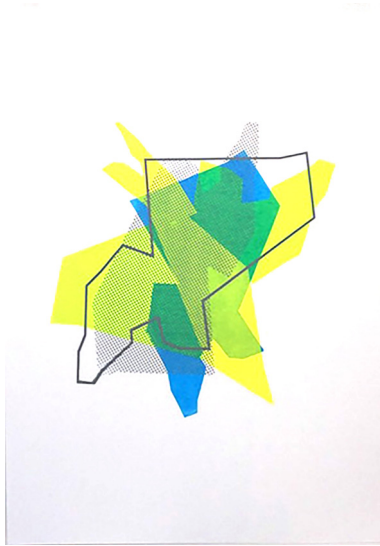
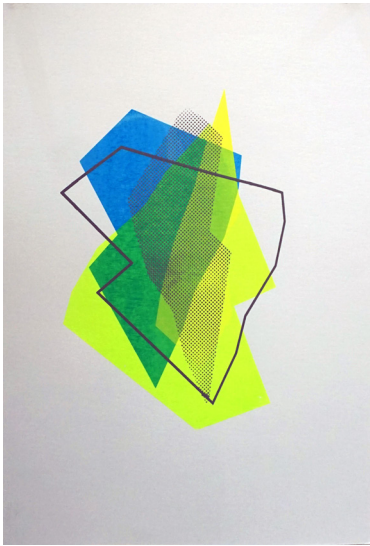
website: www.marystuarthall.com

IG: @marystuhall

"We are all familiar with the wooden stakes and neon tags of survey markers, indications of property that are invisible without the help of lines superimposed on a map. As land is partitioned into lots that can be sold as capital, those shapes become abstractions of the places they represent. Land ownership involves a collection of rights to the resources the land provides rather than the envelope of space that appears on a map. *Site Plans* examines the inadequacy of the two dimensional representation of land. Using different plots of land as the basis for unique screen prints, the original shapes are manipulated in three dimensional space to create new configurations and layered to construct a multidimensional map. The authority of the bird's eye view we accept as empirical only tells part of the story of space. *Site Plans* is a qualitative approach to map making that embraces the abstraction of representation."



Photo Credit: Lauren Holt

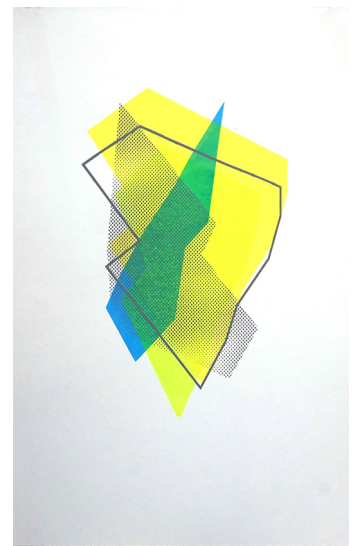
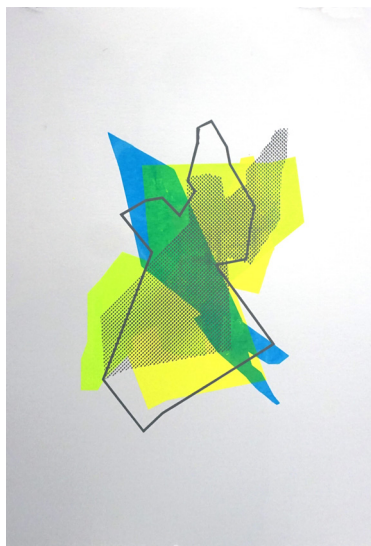
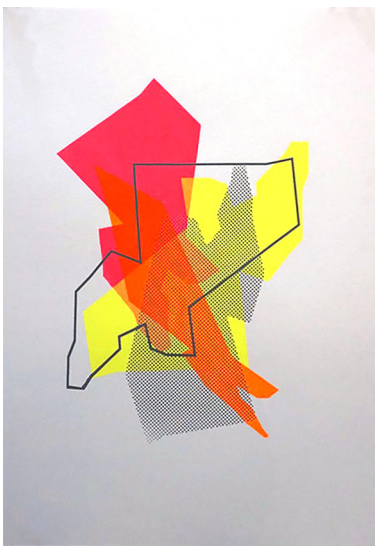


Mary Stuart Walker

Site Plans. 2025. Unique screen prints on mat board. Framed dimensions 32" X 24." \$1500 each.

above, l-r: *Solid as the Ground We Walk On* | *Break New Ground* | *Down to Earth*

below, l-r: *Neutral Ground* | *Proving Ground* | *The Ends of the Earth*



Schedule of Events

Exhibition Dates: May 10-June 8, 2025

Artist Talk and Opening Reception: Saturday, May 10, 2025, 4:00-6:00 PM

Exhibition Credits

Curators: Grace Bishop, Lauren Fancher, Marcella Vlahos

Preparators: Grace Bishop, Leah Mulligan Cabinum, Lauren Fancher, Marcella Vlahos

Lighting: Jon Vogt

Catalog: Lauren Fancher

Student Employee: Flora Trameri

Staff: Lauren Fancher, Director

Support

DELUGE is sponsored in part by The James E. and Betty J. Huffer Foundation and the Georgia Council for the Arts through the appropriations of the Georgia General Assembly. Georgia Council for the Arts also receives support from its partner agency – the National Endowment for the Arts.

ATHICA Board of Directors

Mickey Boyd, Chris Charette, Christina Habibi, Sara Hess, Ray Lee, Jon Swindler, Marcella Vlahos, Jon Vogt

ATHICA is a community-supported, all-volunteer, 501(C)(3) organization.

Thank you to the wonderful community of art and art lovers that has kept ATHICA going for almost 25 years.

To help keep ATHICA going, please consider making a tax-deductible contribution.

