

g a t h e r i n g

Agnes Scott
The Dalton Gallery



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September 9 - November 21, 2004

LARRY WALKER

LYNN MARSHALL-LINNEMEIER

BRIDGET CONN

CHARLIE LUCAS

REBECCA DES MARAIS

DANIEL TROPPI

STAN WOODARD

MICHAEL MURRELL

THORNTON DIAL

AMANDINE DROUET

RONALD LOCKETT

OMAR THOMPSON

LONNIE HOLLEY

Curated by Lisa Alembik and Virginia Philip '61

Saving the insignificant: making art out of everyday objects

LISA ALEMBIK



LONNIE HOLLEY

The Levels of My Bag, 2004

Paper bag, portion of telegraph pole, paint
Courtesy of the Lonnie Bradley Holley Trust.

Upon experiencing the meticulously arranged walls of rice included in artist Bridget Conn's *Pantheon (Incantation)*, an installation in *Gathering*, gallery visitors Fereydoon and Soheila Family recalled a parable they heard often as children, about Fatima, daughter of Mohammed. Once, while Fatima was cleaning house, she found a single grain of rice under the kitchen table. She gratefully set it aside for inclusion in a later meal. This appreciation for the singular bit of sustenance, the reclamation of this seemingly insignificant grain, is in keeping with the intentions of the artists in *Gathering*. Beyond the message of not wasting resources, these artists find promise for extraordinary symbolism in what was once considered unimportant. Gatherers imbue new meaning into an object while honoring its previous lives and encouraging memories associated with the familiar. Some establish community through art making, dreaming, ritual and storytelling.

A sense of curiosity and empathy is necessary to save what is left by the wayside. Collecting can lead to an awareness of just how much one consumes, inspiring creative uses for castoffs. Artists in this exhibition express connections through organizing and juxtaposing objects, fusing new meaning into compositions. They call on the links to history held by the used and released, whose auras extend far beyond material makeup. Transforming these artifacts into signifiers of an era, they collapse time within the picture frame through repetition and overlap. One can imagine these objects being used during

actual events, such as silverware eaten with in a segregated restaurant, come to life in Omar Thompson's *We Don't Serve No Colored Here*. A child's alphabet blocks in Larry Walker's *Aftermath* beg for wonder at who learned his or her ABCs with them. The design of an object can mark a period of time as in Amandine Drouet's collection of early 20th century dolls . Looking at their surroundings, picking through to make piles of treasures, these artists create new tools to reclaim history and communicate a means to bond with ancestors, connecting to a greater whole.

Gatherers may walk with eyes all open, imagination run wild with possibility, noticing the potential held within a material. Sometimes they travel through spaces heads down, observing what is underfoot, to confirm that no treasure is overlooked. They scavenge the attic and the underbelly, investigating scrap yards, opening doors to the remnants of others. Some hunt for artifacts on eBay. Others refuse any help in their search for materials. For artists who are collectors, their process of accumulation—directed by intuition—speaks beyond their raw materials to become a powerful weight in the meaning of their work.



REBECCA DES MARAIS
Detritus Series #22b: Shells, 2000
Detritus Series #31: Tags, 2002-4
Detritus Series #18: Tops, 1999
Each work is 2' square

Listening to what the material has to say

VIRGINIA PHILIP '61

This gathering brings to mind the late cytogeneticist and Nobel laureate Barbara McClintock's "feeling for the organism," the Japanese memorial dedicated to microorganisms in 1981, and the memorial service for dead insects that has been held annually in Tokyo for 50 years.

The link is the respect, even reverence, for the objects that these artists use in their work—objects that are lost, ignored, abandoned, unseen until given new life in art.

Michael Murrell did an archeological dig on an abandoned farm for his display in the courtyard; Lonnie Holley's pieces were created from dumpster dives; Larry Walker stripped posters and signs from walls; Rebecca Des Marais gathered bits of seemingly everything. In every case, these and the other artists in this exhibit see and use things that are overlooked by most of us. By these artists, the objects are brought to our attention, but there is much more.

The creations are both aesthetically satisfying and charged with meaning and feeling.

One nexus is history.

It is celebration of, and giving new value to, the being and history of the *ding an sich*.

It is also paying tribute to personal, specific or universal ancestral history by using the objects in profoundly new ways.

Recent conversations with two artists give insight into what is going on here.

Charlie Lucas began gathering objects which he eventually used to make sculptures at the same time that he was, at his



CHARLIE LUCAS
New Breed I-IV, 1990s-present
Found objects, including spring metal
Various sizes

mother's request, gathering his fourteen siblings back to their home in Pink Lily, Alabama. He did not know why he was gathering these things, until they "told" him what to make with them. He has a strong sense of connection with his ancestors—with those of his immediate family and with the whole of humanity. He wants those ancestors to be pleased when they look through his eyes at what he has made, and he wants future generations to see the past and remember its values and lessons, through what he has made.

Bridget Conn created her own family history using old photographs of unknown people with simple household and natural materials. Her finished installation surprised her with what she saw as rigidity and sterility. Then she realized that it fills a need for order and tradition that has always been within her, but not in her past. Conn, in this very spiritual work, reclaims the value of the mundane activities traditionally assigned to women, later disparaged by early feminists. Her ritualistic display ensouls the objects and evokes the presence of the souls of Conn's unknown family and of the strangers in the photographs.

McClintock insisted that we have the patience to "listen to what the material has to say." All the artists gathered here do that. All of them are rescuers, stewards and caretakers of things in our world that are generally disregarded. They marry human history with that of the things they gather to make new history that we cannot disregard.

References to Barbara McClintock are from *A Feeling for the Organism: The Life and Work of Barbara McClintock* by Evelyn Fox Keller.



BRIDGET CONN

Pantheon (Incantation Room), (details), 2004
Includes photographs, natural elements,
preserve jars, recipe cards, stamps, sugar cubes
13' x 13' x 17'

Hunting and Gathering: Notes About This Show and the History of Found Object Art

JERRY CULLUM



OMAR THOMPSON

Whispers from the Grave, 2004

Found objects including metal and cotton
4' x 4' x 15"

There are only a couple of defining moments in the discovery of found objects by 20th-century European artists. When Kurt Schwitters pasted bus tickets onto his collage, he was both using them as abstract shapes and asserting that his art should include actual debris from the society in which he was making art. When Pablo Picasso used bicycle handlebars as a bull's horns, he was noticing how much one thing looked very much like something else. Marcel Duchamp had done something only a little different with his readymades, defining the sculptural beauty of a urinal by turning it upside down.

The artists in *Gathering* have explored all three possibilities. They have done so without the great aesthetic pronouncements that accompanied modernist uses of found objects, but simply used what was at hand as they saw fit.

Even without those pronouncements, when we see chains or a Confederate flag in some works, we know that they're there as shorthand for moments in American history, not just to provide attractive semicircles or a red rectangle. When we see metal parts being used to form a sculptural figure's eye or hand, we assume the materials aren't metaphoric, particularly; the shape they suggest comes first, not the idea that this depicts a "man of iron" or whatever. And when we find a gorgeously tight rectangle made from a single found material, we suspect that there is no symbolism or physical resemblance involved at all; it's abstract art, made out of artfully rearranged pieces of the world instead of materials shaped up with brush or chisel. Some

of the artists who did this have studied Schwitters, Picasso and Duchamp; others haven't. In most cases, you'd be hard pressed to say which was which.

There is almost every conceivable combination or variation on the three options here, sometimes in the same piece. An installation in which grains of rice form elegant wall grids combines rows of stamps, jars and sugar cubes with vintage photographs in ways that suggest that we are to discern stories that actually don't exist. Torn scraps of posters on a pole can be read as commentary or as formalist found object. An arrangement of dolls, bottles and such like in one installation refers to complex African-American historical narratives. In another, it refers at most to private meanings and often just to the fact that two things looked good sitting next to each other.

One could go through the show this way, pointing out materials transformed with a little paint here and there versus those used as meaningless, self-sufficient objects or others that carry the burden of history. But in every case, it's the visual success of the piece that makes it a work of art, not an illustration of how people put scavenged stuff to use. In the end, *Gathering* isn't a lesson in art history; it's a source of sheer aesthetic delight.



LYNN MARSHALL-LINNEMEIER
The Secret Journal of Anna Murray Douglass, (details), 2004
Mixed media
70" x 58" x 30"
Courtesy of Jerry Thomas Arts-Africana



bridget conn

Pantheon (Incantation Room), 2004

Installation includes photographs, natural elements, scroll

13' x 13' x 17'



rebecca des marais

Detritus Series:
Each work is 2' square

#44: *Feathers*, 2002-4
#17: *Pine Needles*, 1998
#18: *Tops*, 1999

#23: *Cyprus*, 2001
#22b: *Shells*, 2000
#21: *Coil*, 1999

#25: *Kudzu*, 2002
#27: *Remains*, 2002
#33: *Shells/Sand*, 2000-4



t h o r n t o n d i a l

The Fog at Night, 2001

Mixed media

72" x 60"

Collection of Jerry Thomas



a m a n d i n e d r o u e t

Bird Shrine, 2004
Various found and fabricated birds
Variable sizes



l o n n i e b r a d l e y h o l l e y

*Not Natural Against the
Nature of, 2003*
Found boards, etc.
77" x 48" x 48"

*Shedding up thoughts is
easier than tearing it up*
Found materials
36" x 30" x 30"

*Honoring the Civil Rights
of Women Walkers, 2003*
Found materials on pallet
48" x 96" x 8"

Technical Fish, 2003
Found materials
64" x 48" x 26"

Clockwise from center



r o n a l d l o c k e t t

Untitled, 1989-90

From the "Traps" series

Painted tabletop, netted fabric, metal

24" x 48"

Collection of Virginia Philip '61



charlie lucas

From the Series: *In the Belly of the Ship*

Is god in my house? Which room is he in? Did we leave the door open?, 2002-4
Found objects 28" x 40"

Making a Circle Four Times, 2002-4
Found objects
37" x 18"

Sharecroppers, 2002-4
Found objects
18 1/4" x 48 1/2"

Clockwise from left



l y n n m a r s h a l l - l i n n e m e i e r

The Secret Journal of Anna Murray Douglass, 2004

Mixed media

70" x 58" x 30"

Courtesy of Jerry Thomas Arts-Africana



m i c h a e l m u r r e l l

Wall of Snakes, 2004

Found wood: sassafras, white oak, red cedar,
green vine, yellow pine, poplar, rhododendren
11' x 19'

Two Cones, 2004

Wood salvaged from an 1870's railroad depot
12' x 12", 8' x 12"



o m a r t h o m p s o n

The Tragedy of Remembrance, 2004

Mixed media and ceramic

98" x 60" x 24"



daniel troppy

Untitled (Skirted figure I)
Found objects
36" x 11" x 6"

Untitled (Skirted figure II)
Found objects
33" x 19" x 16"



l a r r y w a l k e r

Aftermath, 2004

Mixed materials including acrylics, Parche de Etruco, tire shards,
rust, flowers encased in resin, reflective plastic and ABC blocks

26" x 59"



s t a n w o o d a r d

Decatur Street & Bradley Street, Atlanta, 2004

From the *Locations* series

Video, found objects, grass

13' x 13' x 17"

Introductions and Biographies

LISA ALEMBIK

The artists in *Gathering* come from a variety of backgrounds. Some are self-taught, others are university professors, all are teachers of some sort. The exhibition's concern is not with highlighting differences in experience and world exposure, but commonalities. Linked by their insightful approaches to collecting, the artists' various ideas overlap, as do their attractions to similar objects of everyday use. The installation is informed by the artists' personal sensibilities, which are made more apparent through proximity with other artists, allowing the clear voice of each to peak.

BRIDGET CONN

Bridget Conn's installation *Pantheon (Incantation Room)* is infused with the exacting labor of the artist's handiwork, including the meditative energy of meticulously gluing thousands of grains of rice to the wall in perfect rows. Conn collects, catalogues, preserves, and designs. She focuses on work historically holding little value, linked to the feminine, such as cooking and tedious organizing. With each "station" of her installation, Conn hopes to forge a connection with the women in her found vintage photographs. Through her art making process she tries to glean the story of these people's lives as she imagines the narrative of her own ancestors.

Born in Tampa, Fla., Conn earned a bachelor's degree in fine art from Tulane University in New Orleans and a master's in fine art focused in photography from the University of Georgia in Athens, where she presently resides. Conn has exhibited her work throughout the southeast and nationally, including recent solo exhibitions *Tea Secrets* in The Project Room at Atlanta's Saltworks Gallery and *How to Eat an Apple* at the Piedmont College Art Gallery, Georgia.

REBECCA DES MARAIS

Rebecca Des Marais excavates her materials from an accumulation of the everyday. She perceives something important within familiar objects—a square of her paint tarp, the seed of a thistle plant—and sets them aside. Evident in her lush findings is an abundance of life: feathers pulled from the bottom of the birdcage; considerable amounts of strawberries, eaten—their stems saved; dry cleaning tags carefully unpinned from her wardrobe and hoarded. A sense of the time it takes to amass such collections is woven into her works. Hers is a patient process.

Des Marais earned bachelor's and master's degrees in fine art, respectively, from the Rhode Island School of Design and the University South Carolina. Most recently she presented a one-person exhibition at the Arts Exchange and was featured in *Reading Between the Lanes: Artists on the Road* at the Spruill Center Art Gallery, both in Atlanta. She has curated and assisted many prestigious artists,

including Ann Hamilton, for whom she has traveled far and wide—including Sweden, Italy and Brazil—to help install important exhibitions. Since 1995 Des Marais has been the director of the Youth Art Connection of the Boys and Girls clubs of Metro Atlanta. She received the Global Tolerance Through the Arts Award from the Friends of the United Nations and was recognized as a Lexus Leader of the Arts in 2002.

THORNTON DIAL

Thornton Dial's artwork speaks in stories that express his profound sensitivity to relationships between people and current events. Dial makes connections between seemingly disparate issues. Taking a non-linear approach to history, he parallels events such as the terrorist attacks of September 11th, 2001 with the history of slavery. His materials come from the nuances of everyday experience and remnants of industry. Dial's audiences often have their own associations with the objects that he wraps into his compositions; he pushes their readings further with his juxtapositions of findings. The viewer deciphers meaning through a careful reading of relationships between textures and shapes.

Mr. Dial, born in 1928, lives in Bessemer, Ala. He worked for many years at the Pullman Standard boxcar factory in Bessemer, making art during his free time—though initially not considering it worth anybody's while. He will have a major exhibition of his work at the Museum of Fine Arts, Houston in fall 2005, where he will present more than 70 works accomplished in the past few years. Mr. Dial has been the featured artist in numerous important, provocative exhibitions, including *Souls Grown Deep* at City Gallery East, Atlanta. *

* William Arnett and Paul Arnett provided biographical information on Mr. Dial.

AMANDINE DROUET

Amandine Drouet gives a "second life" to her materials, utilizing them as is, or transforming them into something new—fabric into masks or tamarind seeds into intestines. She rehabilitates the uncared for, hindered or abruptly tossed aside. Drouet is attracted to objects that are feminine, child-like and sharp. All of her works reference a face or body, whether a literal mask or the nuance of a form, such as a sponge roughly cut into a bird. She creates macabre situations with them—relationships of terror and abundance layered with humor and melancholia. Her dioramas breathe with a sense of animism that tugs on the viewer to sympathize with the plight of her objects. Drouet's most recent body of work is large malformed puppets, built out of fabric passed down from her great aunts, filmed in abandoned houses.

Drouet lives between Atlanta and Henrichemont, France. In winter 2005 she will receive a master's degree in fine art from Georgia State University, from where she has a bachelor of science degree focused in psychology. She has exhibited throughout the southeast and in France. Her most recent endeavors in Atlanta are the one-person exhibits *Ladies* at Eyedrum Art and Music Gallery and *Machinbidulebouette* ("nonsense") at Ballroom Studios.

LONNIE HOLLEY

Lonnie Holley works through sensations, nosing all possibilities to shape connective tissue between objects. A storyteller, he imbues discarded objects with new texts, creating fresh perspectives that remain fused to them beyond his work – so much so that this writer has changed how she perceives an old Clorox bottle and women's stockings. Holley's narratives speak of the past and present, to dream of the future. The viewer intuits the significance of Holley's compositions, reading the relationships threaded through his objects.

A Birmingham, Ala. native, Lonnie Holley is honored fall 2004 with a major retrospective of his work titled *Do We Think Too Much? I Don't Think We Can Ever Stop: Lonnie Holley, A Twenty-Five Year Survey* at the Birmingham Museum of Art. He recently exhibited a portion of this body of work at the Ikon Gallery in Birmingham, England. He has been included in numerous group exhibitions, most recently *Testimony: Vernacular Art of the African-American South* at the Columbia Museum of Art in South Carolina and *Coming Home: Self-Taught Artists, the Bible, and the American South* in Memphis, Tenn. Many prestigious institutions and individuals collect Holley's artwork, including the Smithsonian American Art Museum, Washington, D.C. and the High and Michael C. Carlos museums in Atlanta.

LYNN MARSHALL-LINNEMEIER

Lynn Marshall-Linnemeier gives voice to people she comes to know through found photographs. She imagines that they never had opportunity to articulate their stories due to issues of power between women and men, African Americans and whites. The plain fact that their portraits were lost—hence uncared for—and their stories left untold, inspires Marshall-Linnemeier to work with them. *The Secret Journal of Anna Murray Douglass* focuses on a known person whose place in history remains silent, the first wife of abolitionist Frederick Douglass. Murray Douglass never learned to read for reasons that we can only surmise, and Douglass himself wrote little about her. Marshall-Linnemeier takes what is known and dreams of possibilities. She strives to have Murray Douglass's place in history acknowledged, re-imagining her with the heat of a fully lived life.

A long-time resident of Atlanta, Marshall-Linnemeier has a bachelor's degree in fine art focused in photography from the Atlanta College of Art and is working on a master's degree in southern culture from The Center for Southern Culture at the University of Mississippi. She has exhibited her work in numerous exhibitions including the one-person expositions *A Slave Speaks of Silence* at Clark Atlanta University and *Miss Lucy's Purse* at Fay Gold Gallery in Atlanta.

RONALD LOCKETT

During his short life Ronald Lockett was able to make a profound impression on the world of vernacular art. His work poignantly references social entrapment and loneliness. He would focus on a singular iconic animal, usually a deer, to represent the African-American male. Sometimes the deer disappears into his environment, merging with rusted found tin, invisible but for subtle variations in texture. Other times, as in his "Traps" series, the deer—sweetly, awkwardly looming over the landscape—is caught, immobile, its binding tenuous—as if with just a little tug or some guidance it could escape.

In 1965 Lockett, the nephew of Thornton Dial, was born in Bessemer, Al. and lived there until his death in 1998. He learned to paint by watching art teacher Bob Ross on public television. One can see his influence in Lockett's delicately rendered landscapes. Lockett's work has been included in numerous group exhibitions, most recently *Testimony: Vernacular Art of the African-American South* at the Columbia Museum of Art in South Carolina. He is featured in the exhibition and books *Souls Grown Deep: African-American Vernacular Art of the South*, organized and edited by Paul Arnett and William Arnett, presented at City Gallery East in Atlanta during the 1996 Olympics. *

* Information on Mr. Lockett was gathered in conversations with art historian Paul Arnett, a friend and supporter of Lockett's.

MICHAEL MURRELL

When not in his studio Michael Murrell is out of doors—walking far into the natural world. On his travels he finds growths that vine around trees, sticks that take on uncanny movement and distorted limbs, twisted by salt water and tossed up by the ocean. Murrell has an eye for elements that take on the body of an animal, whether fowl, bovine or writhing being. He revives the remains of human discards that he comes across in grown-over landscape, shifting their use value into art. He is inspired by the textures and history of his finds.

Murrell earned a bachelor of science in art education from Towson State University, Md. and a master's degree in fine art from the Maryland Institute. He is on the faculty at Georgia State University, teaching sculpture and foundations. He was honored by Atlanta's Bureau of Cultural Affairs with a Master's Exhibition at City Gallery East and has had numerous additional solo exhibitions, including at Shedspace in Atlanta and Still-Zinsel Contemporary Gallery, Louisiana. Murrell was invited to be in the 2002 Georgia Triennial traveling exhibition and the Emory Chair Project at Emory University in Atlanta.

CHARLIE LUCAS

Charlie Lucas dreams of a world where people get along, recognizing commonalities and respecting differences in each other. In his ongoing series titled *New Breed*, Lucas creates beings that are an amalgamation of bird, fish and deer. Their legs, made of recycled spring metal, signify potential for the new, for "offspring." You can see a group of these beings grazing on the grounds at the Montgomery Museum, Alabama as a part of their permanent collection.

In addition to his concerns for the continuation and evolution of living beings, Lucas also has a profound respect for the past, for those who came before him. His ancestors are with him always, seeing through his eyes. In his latest series, 27 works that comprise *In the Belly of the Ship*, Lucas re-imagines the story and effects of the Middle Passage and slavery. He pulls history into the picture plane to merge it with today's events, directing time's pathway into a cycle of connections and continuum.

Lucas, who splits his time between his native Prattville and Selma, Ala., will exhibit *In the Belly of the Ship* at the Rosa Parks Museum, Alabama in late 2004. He was among thirteen Alabama artists invited to Vence, France to be a part of *Alabama Art 2000*. He was included in the exhibition and the first book of *Souls Grown Deep: African-American Vernacular Art of the South* at City Gallery East, Atlanta.

OMAR THOMPSON

Where verbal language fails, Omar Thompson adeptly expresses ideas through visual communication, working with a variety of media to articulate his message. Through his art Thompson asks how one can one heal from generations of racial discrimination, that—rather than being fully eradicated—rears its poisonous head more often than most would like to admit? As in Spike Lee's film *Bamboozled*, Thompson draws on symbols of racism—watermelons, blackface—to express a deep sadness alongside an in-your-face recognition that discrimination continues its stranglehold on our society. Thompson honors those who go unacknowledged, the foundation that the United States was built upon—blue collar, African-American workers who toiled in factories, constructed infrastructure of systems, fought for basic civil rights and are now denied a place of privilege within the country's history.

Thompson earned bachelor's and master's degrees in fine arts, respectively, from Florida A & M University and Ohio State University. He teaches ceramics and African-American art at Florida A & M. In 2003 Thompson presented a one-person exhibition, *America's Backyard: Our History Assembled*, whose travels included The National Center for the Study of Civil Rights and African-American Culture at Alabama State University. His artwork is represented in many collections, including the Atlanta Life Insurance Company, the Martin Luther King, Jr. Center in Atlanta and the Harlem Chamber of Commerce in New York City.

DANIEL TROPPI

When making the works in *Gathering*, Daniel Troppy collected intuitively, pulling inward objects that had the potential to become a figure, to glow and sing with arms made of wooden spoon or an electric burner for a head. He expresses the psychology of the being through his composition and materials, creating quirky personalities. He always incorporates a found photograph somewhere within the piece that acts as a memento of one of their experiences, giving them a mystical life based on this singular experience.

Troppy allows his medium to follow his shift in interests, moving from found objects to textured and shaped canvases to his present project—stitching maps of his hometown in south Texas. He studied at Southwest Texas State University and the University of Texas. He has had solo exhibitions at the Bettcher Gallery, Miami, Fla., Marcia Wood Gallery, Atlanta and the Blue Spiral Gallery, Asheville, N.C. His artwork is included in many collections, such as the Huntsville Museum, Alabama, the Museum of Contemporary Art of Georgia and Hartsfield-Jackson Atlanta International Airport.

LARRY WALKER

Larry Walker is a concerned observer, interested in what people are attracted to, how they express themselves and the relationships between them. His aesthetic is urban, culling from the peeling sexy advertisements of hip-hop, klezmer and pop concerts on the side of city buildings—placing them next to missing children, lost pet, “vote for —” and FBI wanted posters. Walker paints and builds the semblance of city signifiers—decrepit walls in parking lots, transformers, telephone poles. He is fascinated by texture and of late has been simulating rust to express both aging and the layers of staples that hold up posters. His work is a record of the thriving, larger social animal around him.

Walker earned a bachelor's and a master's degree, respectively, in fine arts and art education from Wayne State University, Detroit, Mich. He has been affiliated with Georgia State University since 1983, when he became director of the School of Art and Design. Since his retirement in 2000, Walker has exhibited prolifically, including the one-person exhibitions *Diptychs: Pathways in the Garden* at Bank of America Plaza in Atlanta, the *Wall Series: a ten-year overview* at the Huntsville Museum of Art, Ala. and *Larry Walker: Four Decades*, part of the Master's Series organized by Atlanta's Bureau of Cultural Affairs at City Gallery East. Many prestigious institutions and individuals collect Walker's artwork, such as the Hammonds House Galleries, Atlanta, Ga., Mr. and

Mrs. Darrell Walker, Little Rock, Ark., Mr. Paul Jones of Atlanta, Ga., Dr. and Mrs. David Driskell of Hyattsville, Md.

STAN WOODARD

Stan Woodard encourages the history out of an object by honing in on its place of rest. He inspects an area where he finds an artifact of interest, designing boundaries around it by marking it with the eye of his video camera to capture a 360° document of place. Usually Woodard will collect the artifacts—old photographs, pieces of metal, broken concrete blocks—and bind them together to make a distinctly unique piece. In *Decatur Street & Bradley Street, Atlanta*, he recreates the scene without transforming the objects. He places the pieces as he found them within the boundaries of a frame, as if he sliced a plot of earth from the site and brought it into the gallery.

In early 2004 Woodard was featured in the exhibition *Common Objects* at City Gallery East, Atlanta. He often collaborates with artist Danielle Roney on video-based projects. In 2003 he received the coveted King Baudouin Foundation US fellowship to travel to Belgium. A mover and shaker in the Atlanta scene, Woodard organizes and participates in art happenings and donates his time to advise emerging artists. He is the communications director at the Atlanta Contemporary Art Center and a founding member of Eyedrum Art & Music Gallery.



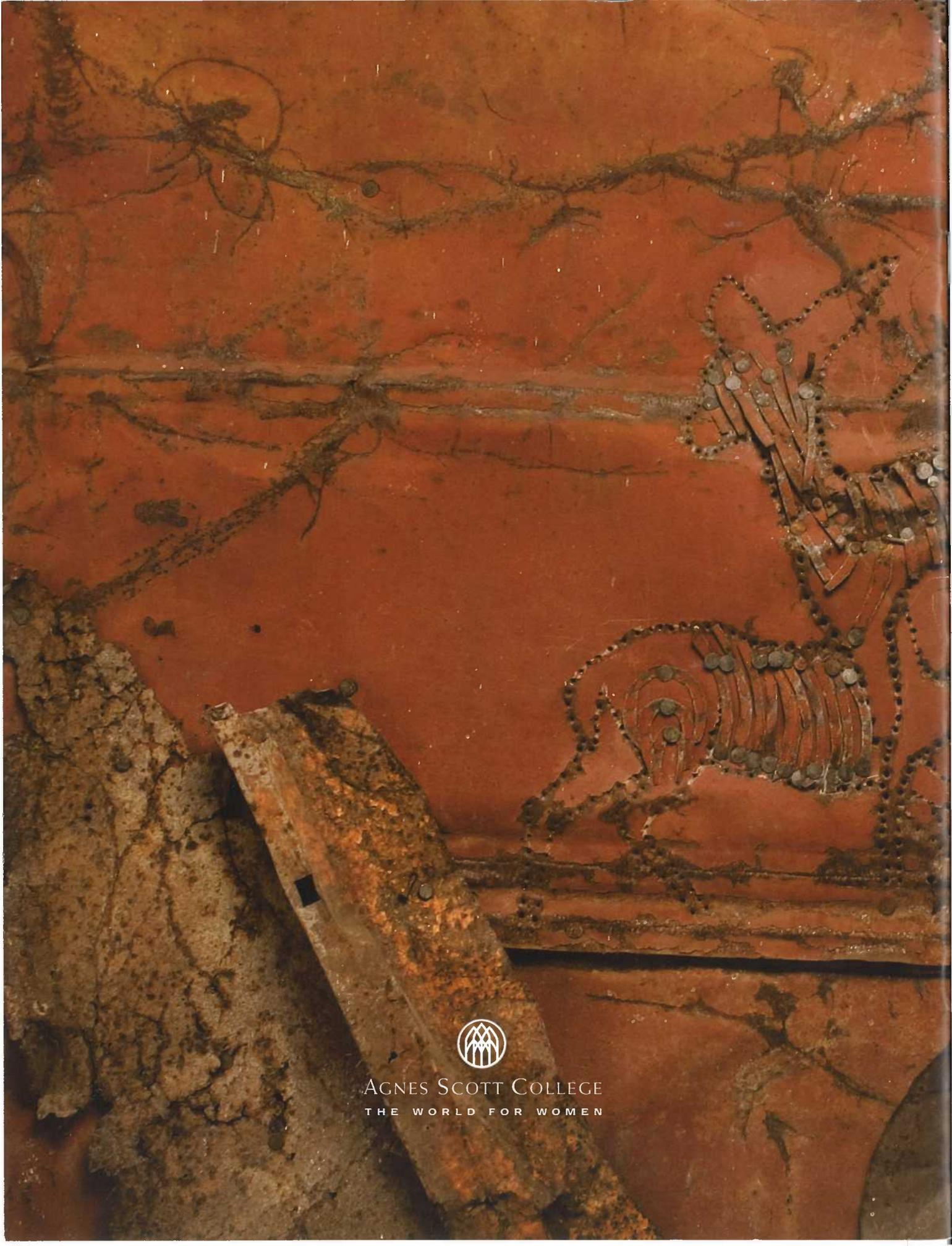
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RONALD LOCKETT
Deer, (detail), 2001
Painted found tin, metal, nails on wood
37.5" x 52"
Courtesy of William Arnett

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AGNES SCOTT COLLEGE
THE WORLD FOR WOMEN