LOUISIANA CONTEMPORARY
PRESENTED BY THE HELIS FOUNDATION
2019
<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Letter from the Executive Director</td>
</tr>
<tr>
<td>3</td>
<td>Juror's Statement</td>
</tr>
<tr>
<td>4</td>
<td><em>Louisiana Contemporary</em>, Presented by The Helis Foundation</td>
</tr>
<tr>
<td>48</td>
<td>About the Juror, David Breslin, DeMartini Family Curator and Director of the Collection, Whitney Museum of American Art</td>
</tr>
<tr>
<td>49</td>
<td>Acknowledgements</td>
</tr>
</tbody>
</table>
LETTER FROM THE DIRECTOR

Since becoming Director of the Ogden Museum of Southern Art in 2012, I have had the distinct pleasure of watching Louisiana Contemporary grow from inception as a survey exhibition into the thriving program and examination of critical contemporary practices that it is today. This annual, juried competition is vital to how we envision the Museum as a community resource, and helps us achieve our mission to connect people with art.

Now in its eighth year, Louisiana Contemporary, presented by The Helis Foundation, has become known as an elemental platform for promoting Louisiana’s contemporary art culture. I am continuously impressed by the way this exhibition creates a welcoming place where all people and art can meet, and how it resonates with the world beyond.

For the 2019 exhibition, juror David Breslin, the DeMartini Family Curator and Director of the Collection at Whitney Museum of American Art, selected 44 works by 23 artists. It is inspiring to see these talented Southern artists assembled in this installation of Louisiana Contemporary and to count their works as indicators of where we are at this very moment. This has always been a consequence; since the exposition began in 2012, the Ogden Museum has exhibited 394 artists and 674 of their works in this effort.

Throughout the years, we have found that each new group of Louisiana Contemporary artists brings different stories, themes and voices, all of which eloquently aggregate to provide a shimmering glimpse into the ideas at the forefront of contemporary Southern art. From their efforts, we are reminded annually that our artists are responding to the world we all live in, with vibrancy, strength and poetry. As you view the exhibition, I invite and encourage you to take time to explore and to reflect upon the propositions presented before you, and see how the substance of their individual understanding is at the core of this compilation.

On behalf of the Ogden Museum’s dedicated Board of Trustees and staff, I congratulate the artists featured in this year’s exhibition and applaud their additions to the vibrant visual culture of Louisiana and the South.

William Pittman Andrews
Executive Director, Ogden Museum of Southern Art
JUROR'S STATEMENT

I mean to leave / A record of my raptures.

– Terrence Hayes

This line by Terrence Hayes – from one of the 70 poems each entitled "American Sonnet for My Past and Future Assassin" – has never been far away since I read it. And it was top of mind – and also in my eyes – when making the selection for the Louisiana Contemporary. The process of selecting for a juried exhibition like this is as daunting as it is humbling. You – I – marvel at the ingenuity, care and labor that it takes to make art, to clarify a worldview, to assert one’s presence, to insist that other modes of seeing and being are possible. But you – I – are also astounded that all of this has been made in a time of so much division, inequality, ecological uncertainty, pessimism and rampant indignation. But are those really the only qualities of our time? Even as I wrote that string of appropriate woe, you – I – know that’s only part of the story. The artists here – through a diversity of means, from a constellation of subject positions – show us that rapture, hard hard-fought joy, and dumb luck pleasure are also part of our moment. They also show that rapture has another valence, from a definition that comes from obsolete sixteenth century French, which has to do with “seizing and carrying off.” The works hold us here, as testaments of our time, but also signal that other, better futures can still be within reach. Let’s get carried away.

David Breslin
DeMartini Family Curator and Director of the Collection
Whitney Museum of American Art
I Am My Brother’s Keeper
2018
Enamel, spray paint, silkscreen-collage on wood
48" x 36"
Collection of the artist
Apocalypse Now or Later
2019
Acrylic, stuff toy, wire on canvas
72" x 72" x 14.5"
Courtesy of the artist and Arthur Roger Gallery
LUIS CRUZ AZACETA
New Orleans, Louisiana

Opioid Crises
2019
Acrylic, pill container, Band Aids, wire on canvas
72" x 72" x 4.5"
Courtesy of the artist and Arthur Roger Gallery
MAC BALL
New Orleans, Louisiana

Eden
2019
Oil on canvas
48" x 60"
Collection of the artist
Drainage
2019
Oil on canvas
48" x 60"
Collection of the artist
Meeting Notes 120/150
2019
Acrylic and pastel on paper
18" x 24"
Collection of the artist
SEAN CLARK
New Orleans, Louisiana

Meeting Notes 116/150
2018
Acrylic and pastel on paper
18" x 24"
Collection of the artist
SEAN CLARK
New Orleans, Louisiana

Meeting Notes 91/150
2018
Acrylic and pastel on paper
18" x 24"
Collection of the artist
TONY DAGRADI
New Orleans, Louisiana

Family Time #1
2017
Hardcover book, acrylic varnish
14.5" x 10.5" x 1.5"
Courtesy of Jonathan Ferrara Gallery
Fen and Jake in Their Garden
2018
Archival pigment print
22" x 30"
Collection of the artist
SARRAH DANZIGER
New Orleans, Louisiana

Stevie Ray Along the Mississippi River
2018
Archival pigment print
24" x 36"
Collection of the artist
Alli at the Crawfish Boil
2018
Archival pigment print
30" x 30"
Collection of the artist
**Covetous**

2018

Hand forged, formed and fabricated steel

20" x 22" x 30"

Collection of the artist
**Dripping Cycle**
2018
Hand forged, formed and fabricated steel
34" x 20" x 24"
Collection of the artist
THOMAS DEATON
New Orleans, Louisiana

Dean’s Gun Range
2019
Acrylic on canvas
40” x 40”
Collection of the artist
Night Game
2019
Acrylic on canvas
36" x 48"
Collection of the artist
Garden, Probably
2019
Acrylic on canvas
40" x 40"
Collection of the artist
Pelican Island
2018
Pigment print on cotton paper
30" x 40"
Collection of the artist
BEN DEPP
New Orleans, Louisiana

High Water Line
2018
Pigment print on cotton paper
30" x 40"
Collection of the artist
Pelicans in Scofield Bay
2018
Pigment print on cotton paper
30" x 40"
Collection of the artist
SARAH FRENCH
New Orleans, Louisiana

Life on the Mississippi
2019
Acrylic on canvas
36” x 36”
Collection of the artist
SARAH FRENCH
New Orleans, Louisiana

*Birds on the Levee*
2018
Acrylic, mixed media on wood
20" x 20"
Collection of the artist
Ashetu Loop
2019
Oxidation fired stoneware, rubber gaskets, fasteners and steel
28" x 17.5" x 7.5"
Collection of the artist
JOHN GARGANO
Lafayette, Louisiana

Blue Transit
2019
Oxidation fired stoneware, fasteners and wood
31" x 21" x 5"
Collection of the artist
Ashetu Mind
2017
Oxidation fired stoneware, rubber gaskets and fasteners
22" x 22.5" x 9"
Collection of the artist
KRISTINA LARSON
New Orleans, Louisiana

Clouds (Wall Installation)
2019
Hand-built clay with white glaze and LED lights
35" x 50"
Collection of the artist
JULIAN MARTIN
New Orleans, Louisiana

Untitled (The Johnsons No. 1)
2017
Oil and acrylic on canvas
24" x 48" x 1.5"
Collection of the artist
JULIAN MARTIN
New Orleans, Louisiana

Charlie
2017
Oil and acrylic on canvas
48" x 24" x 1.5"
Collection of the artist
KRISTIN MEYERS
New Orleans, Louisiana

He Dances
2018
Mixed media
58" x 27" x 21"
Collection of the artist
KRISTIN MEYERS
New Orleans, Louisiana

Sistema
2018
Mixed media
71" x 62" x 32"
Collection of the artist
LARA MORGAN
New Orleans, Louisiana

New Windows
2019
C-print
24" x 24" framed
Collection of the artist
LARA MORGAN
New Orleans, Louisiana

Annual Reflections
2019
C-print
24" x 24" framed
Collection of the artist
A Slant of Light
2019
C-print
24" x 24" framed
Collection of the artist
Chris
2019
Charcoal on paper
36" x 48"
Collection of the artist
Good Family
2019
Oil on canvas
64" x 70"
Collection of the artist
DAN RULE
New Orleans, Louisiana

Ascension
2019
Video
Collection of the artist
CLARE SAMANI
Baton Rouge, Louisiana

Slick
2019
Fabric, ink, ceramic
28" x 10"
Collection of the artist
CLARE SAMANI
Baton Rouge, Louisiana

Riveted
2019
Ceramic, fiber
11" x 7"
Collection of the artist
JILL SHAMPINE
New Orleans, Louisiana

You Can Only Remember What You Want to Forget
2019
Mixed media
70" x 62" x 3"
Collection of the artist
LEONA STRASSBERG STEINER
New Orleans, Louisiana

Jerald's Feet
2017-2018
Archival inkjet on Byrata matte paper
22" x 28"
Collection of the artist
LEONA STRASSBERG STEINER
New Orleans, Louisiana

Kim’s Feet
2017-2018
Archival inkjet on Byrata matte paper
22" x 28"
Collection of the artist
LEONA STRASSBERG STEINER
New Orleans, Louisiana

*Miro's Feet*
2017-2018
Archival inkjet on Byrata matte paper
22" x 28"
Collection of the artist
Survived
2019
Acrylic, oil, handmade paper
24" x 24"
Collection of the artist
Window Dressing
2017
Latex
48" x 60"
Collection of the artist
ABOUT THE JUROR

David Breslin is the DeMartini Family Curator and Director of the Collection at the Whitney Museum of American Art. Prior to joining the Whitney, Breslin was the John R. Eckel, Jr. Foundation Chief Curator at the Menil Drawing Institute in Houston, Texas. Previously, he was Associate Director, Research and Academic Program and Associate Curator of Contemporary Projects at the Clark Art Institute in Williamstown, Massachusetts. At the Whitney, Breslin has organized the exhibitions *Spilling Over: Painting Color in the 1960s* and *Where We Are: Selections from the Whitney’s Collection, 1900-1960*. He also co-organized *David Wojnarowicz: History Keeps Me Awake at Night* and *An Incomplete History of Protest: Selections from the Whitney’s Collection, 1940-2017*.

Breslin has also organized exhibitions such as *Raw Color: The Circles of David Smith* and *Monet | Kelly* at the Clark Art Institute and co-curated *Make It New: Abstract Painting from the National Gallery of Art, 1950-1975*. His exhibition, *The Condition of Being Here: The Drawings of Jasper Johns*, opened at the Menil Collection in 2018. Breslin is also overseeing the catalogue raisonné of the drawings of Jasper Johns. He has written essays on the work of, among others, Valentin Carron, Felix Gonzalez-Torres, Jenny Holzer, Cady Noland, Pablo Picasso and Paul Thek. He earned a bachelor’s degree in English from Amherst College, a master’s in art history from Williams College and a Ph.D. in the history of art and architecture from Harvard University.
The Ogden Museum of Southern Art is grateful to these supporters for making Louisiana Contemporary, Presented by The Helis Foundation possible:

PRESENTING SPONSOR

THE HELIS FOUNDATION

SUPPORTING SPONSOR
Charles D. Urstadt & David Bernard

HOST COMMITTEE
Vivian & Richard Cahn
Carolyn & Jerry Fortino

List as of July 15, 2019.

OGDEN MUSEUM BOARD OF DIRECTORS

Chairman
Charles D. Urstadt

Vice Chairman
Lloyd N. “Sonny” Shields

Treasurer
Bryan W. Fitzpatrick

Secretary
Allison Kendrick

Executive Director
William Pittman Andrews

Trustees
Coleman E. Adler II
Ron Bechet
Ted Bloch
Tracy Copeland
Mathilde Currence
Jerry Fortino
Sarah A. Freeman
Monica Ann Frois
Alexa Georges
William Goldring
L. Kasimu Harris
Jessie Haynes
Gregory Holt
Stuart Hurt
Kevin Kelly
Rita Benson LeBlanc
Catherine Makk
Matthew Moreland
Gregory Morey

Roger Ogden
Ware M. Porter, Jr.
Tia Roddy
Matt Schwartz
Troy Scroggins
Harry Shearer
Geoffrey P. Snodgrass
Karen Solomon
Ben Tiller
Jay Underwood
Joel Vilmenay
Thomas P. Westervelt
Michael Wilkinson
Justin Woods

Chairmen Emeriti
William Goldring
Julia Reed