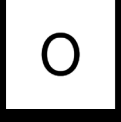
LOUISIANA CONTEMPORARY

PRESENTED BY THE HELIS FOUNDATION

2020



OGDEN MUSEUM
OF SOUTHERN ART

925 CAMP STREET, NEW ORLEANS, LA 70130
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FRONT COVER BY GREG MILES, *LIFE*,
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LOUISIANA CONTEMPORARY

PRESENTED BY THE HELIS FOUNDATION

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LETTER FROM THE EXECUTIVE DIRECTOR

Each year as we go through the process of organizing *Louisiana Contemporary*, we find ourselves deeply engaged in a complex body of work created by contemporary artists who are immersed in their different communities within our immediate geography. The exhibition always paints a portrait of art across our state and seems to chart a highly reactive environment where artists actively respond to the world—uniquely and independently but also in unison and communally to a variety of influences and inspiration.

This edition of the annual, juried exhibition is a potent confirmation of this idea, as this year has been an incredibly challenging one for the world, delivering staggering and radical changes within just a few short months of beginning. In reply, artists continue to push boundaries as they encounter circumstances that tug at the shape of society, politics, health and economy and every other thing we thought we knew.

Formally, the language used throughout is similar and invariably themes arise as much of the work in the exhibition illustrates material concerns, invokes traditions and embraces innovation, through photography, painting, sculpture, video and installation. Then, twisting to reflect our times, shows how much diverse material is necessary to answer circumstances of today—literal blood, sweat and tears, skin and bone, even whole bodies, all containing complex histories. Finally, in a moment of crisis this art recognizes that we are experiencing an important time of awakening—a time of realization and commitment to justice and equality across many communities, a realization of the power of art to be a sort of public address system, and a recognition in hopeful expectation of the ability of museums to hold all of these conversations in one place.

We see explicitly how artists are using their practice to express individual viewpoints and emotions in representation for many, remaining fluid in translation, accessing art as a vehicle for communication, advocacy and knowledge, in service to its most basic use—to understand and memorialize.

On behalf of the Ogden Museum's Board of Trustees and staff, I extend profound appreciation to our distinguished juror, René Morales, Director of Curatorial Affairs and Chief Curator at the Pérez Art Museum Miami, and continued gratitude to The Helis Foundation for supporting this initiative. We all extend our deep admiration and affection to all the artists who continue to challenge and compel us through their practice and their willingness to lead us into new and greater awareness.

William Pittman Andrews
Executive Director
Ogden Museum of Southern Art

JUROR'S STATEMENT

Some of the best places are the hardest ones to see. Take New Orleans, for example. Like Miami, my hometown and the city from which I write these words, NOLA is cloaked in a thick veil of misrepresentation consisting of myths, stereotypes, and most of all, images...in movies, shows, and advertisements, on T-shirts, album covers, coffee mugs, and refrigerator magnets. People all over the globe, from Germany to Brazil to Thailand, think they know our cities, but I know that you know that what they know corresponds to but a meager fragment of who we really are. The same can be said about our respective states, all too often reduced in the popular imagination to swamps and alligators, sunshine and violence. I know that you know that the vast stretches that constitute our regions hum with communities that are far more vibrant and complex than most folks understand.

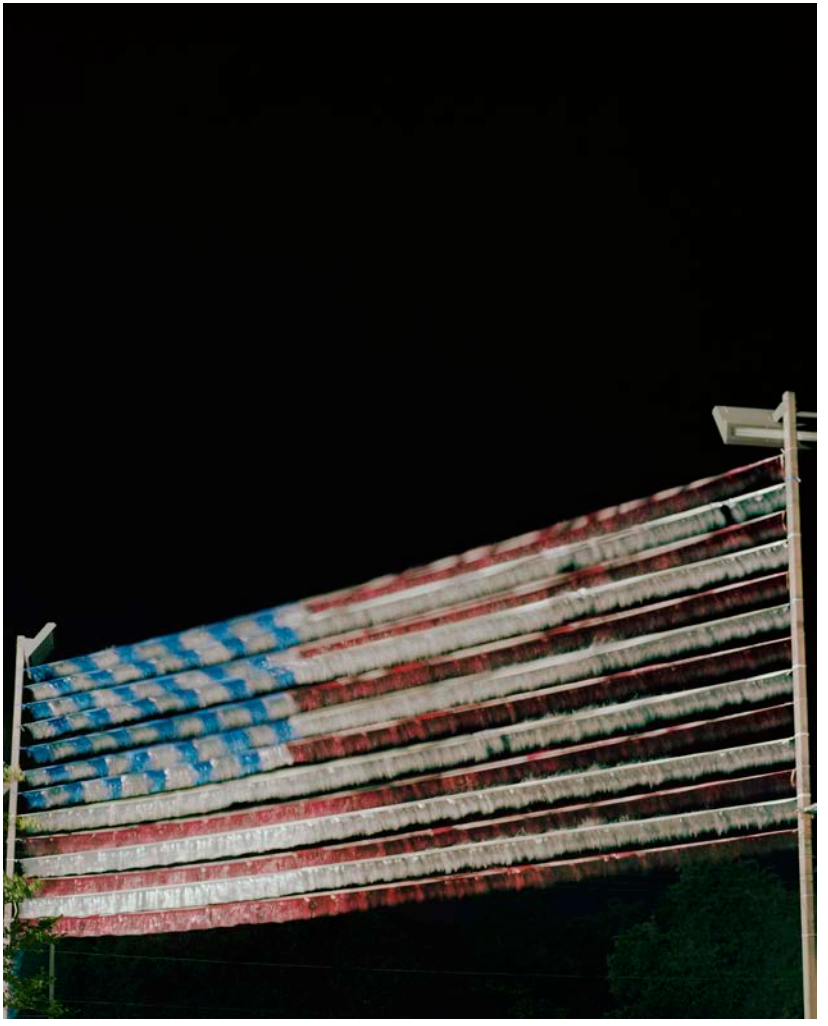
This moment in history, too, is hard to see. Long occluded by deep legacies of systemic racism and inequity, the pathways to lasting structural change and national healing are, today, further obscured by so-called leaders who thrive on discord and misinformation, and by a media that runs on evanescent spectacle. Meanwhile, locked down and locked up as we are by this awful pandemic, our perspectives have drastically contracted. Many will argue that the consequent intensification of our engagement with the digital realm, which has occurred out of necessity but which has been enthusiastically embraced by late-stage capitalism, has effectively mitigated this narrowing of our vision. But I know that you know that we can learn more about our societies from a fleeting conversation with the guy sitting next to us on the bus than from a thousand Instagram posts or a thousand Zoom meetings. Whatever can be said about the pandemic holds especially true for our respective homes, which have, over the last few months, traded back and forth the tragic distinction of being epicenters for this dreaded disease.

As I poured through the 2020 *Louisiana Contemporary* submissions, I was reminded of how grateful I am to art and artists for how you help us see (y)our worlds. Though I didn't mean to do this at the outset, I found myself balancing aesthetic criteria with how the works shed light on this dark year and the imprint it has left on the patch of earth that is this competition's purview. Several of the selections offer rich insight into Louisiana's incredibly dynamic and multifaceted culture and history, generating a sense of context far more nuanced and intimate than what one could derive from any mass-media representation. Several other selections touch on the current political climate, testifying to how passionately and profoundly you have internalized the urgent struggle for justice and reform. Lastly, several others relate directly to the pandemic—both the unique and universal ways in which the crisis has affected your region. The pain I gleaned from those works is palpable. My heart goes out to your communities, as I know your hearts go out to mine.

As an ensemble, the selections demonstrate the need to understand events, especially the most global and cataclysmic ones, in terms of how they mesh with the specificities of a given place and the people who call it home. It is only by this intersection of who, what, and where—the way in which the long arc of history coincides with the lived experience of the here and now—that we can hope to see that which would otherwise go unseen.

René Morales
Director of Curatorial Affairs and Chief Curator
Pérez Art Museum Miami

DAVID ARMENTOR
New Orleans, Louisiana



American Flag at a Used Car Dealer
Archival pigment print
40 × 32 inches
Collection of the artist

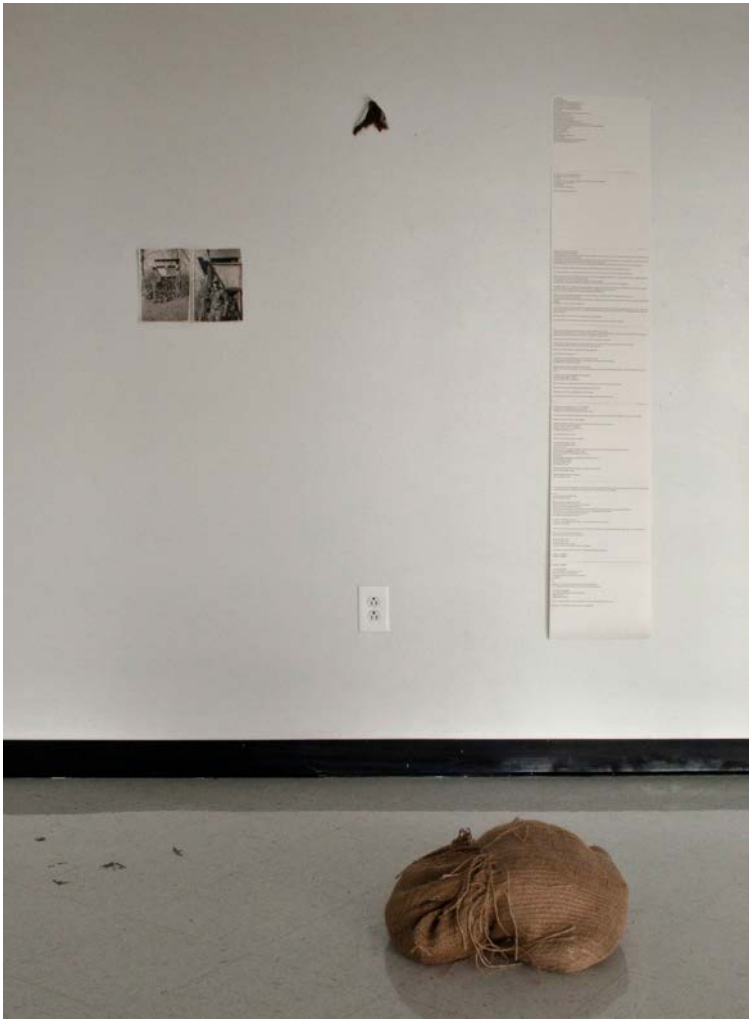
BLVXMTH
New Orleans, Louisiana

Armstead
Archival pigment print
24 × 36 inches
Collection of the artist

NIC BRIERRE AZIZ
New Orleans, Louisiana

Pimpin' Ain't Easy (White Barbies)
Video
Collection of the artist

JACKSUN BEIN
Mandeville, Louisiana



Mending the Distance Between to Consume and to Kiss.
Handwoven shroud, deer leg bone, deer skin taken from the bullets entry point, 326 ceramic pieces, silver gelatin prints, waxed writing
72 × 42 × 42 inches
Collection of the artist

MARYGRACE BERNARD
New Orleans, Louisiana

Reliquary 3
Donated jewels & beads, found glass bottles, blood, mucus
8 × 4.7 × 4.7 inches
Collection of the artist

WENDO BRUNOIR
New Orleans, Louisiana

Don't Catch You Slippin' Up
Acrylic & spray paint on laser cut wood mounted on panel
48 × 36 inches
Collection of the artist

Appropriation of a Masterpiece
Spray paint on laser cut wood on birch panel
40 × 30 inches
Collection of the artist

KARA CROWLEY
New Orleans, Louisiana

Exertion
Acrylic on wood
38 × 17.5 inches
Collection of the artist

THERESA CRUSHSHON

New Orleans, Louisiana

Queens Bracelets
Beads, cowrie shells, fabric, trim
8 × 11 inches
Collection of the artist

Fi Yi Yi Mandingo Warriors Queen: Grace and Glory
Fabric, beads, marabou, cowrie shells
10 × 17 inches
Collection of the artist

LUIS CRUS AZACETA

New Orleans, Louisiana

CRISIS 3

Acrylic on canvas

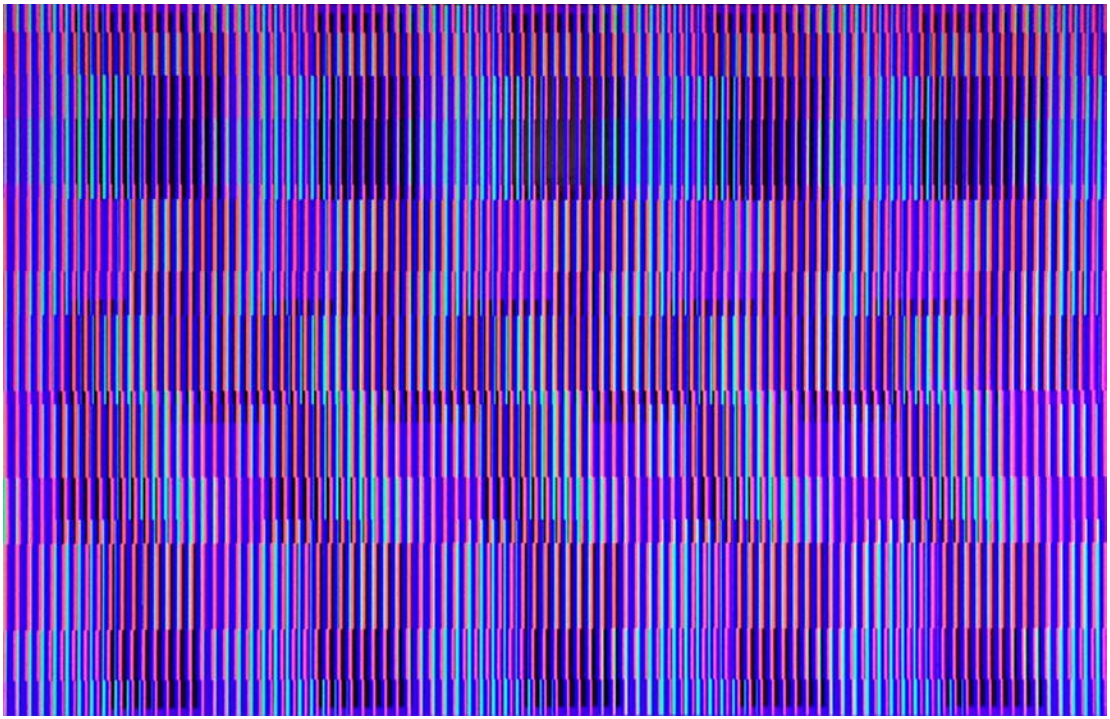
70.25 × 70.25 inches

Collection of the artist and courtesy of Arthur Roger Gallery

MICHAEL EBLE
Lafayette, Louisiana

Celebration
Acrylic and collaged paper on canvas
48 × 48 inches
Collection of the artist

JAMES FLYNN
New Orleans, Louisiana



Kente of the Women's Manifesto Movement for Ghana
Ultraviolet reactive acrylic on wood panel
32.5 × 48 inches
Collection of the artist

JOSIAH GAGOSIAN
Harahan, Louisiana

Cipactli, que se traga al mundo entero...
Acrylic, ink, plaster, epoxy clay, metal, wood, LED, battery
55 × 37 × 32 inches
Collection of the artist

MITCHELL GAUDET
New Orleans, Louisiana

Morta Mantle
12830 spent AR-15 castings, stainless wire, antique dress form
72 × 24 × 24 inches
Collection of David B. Workman

MIKE HARTNETT
New Orleans, Louisiana

Born Scared
Archival pigment print
11 × 14 inches
Collection of the artist

JORDAN HESS
Baton Rouge, Louisiana

Souvenirs
Found objects, metal, nails
72 × 72 × 3 inches
Collection of the artist

MILES KINNEY
Baton Rouge, Louisiana

History is a Chalkboard
Oil on canvas
46 × 52 inches
Collection of the artist

DAVID KNOX
New Orleans, Louisiana

The Pigeonnaire
Digital collage, archival
aluminum print
36 × 36 inches
Collection of the artist and
courtesy of Cole Pratt Gallery

The Rookery
Digital collage, archival
aluminum print
40 × 30 inches
Collection of the artist and
courtesy of Cole Pratt Gallery

ABBEY KUHE
New Orleans, Louisiana

Bycatch
Sgraffito carved porcelain
14 × 14 × 10 inches
Collection of the artist

CHARLES MUIR LOVELL
New Orleans, Louisiana

Tremé Sidewalk Steppers Second Line, New Orleans Memorial, February 12, 2020
Archival pigment print
19 × 21 inches
Collection of the artist

ANDREW LYMAN
New Orleans, Louisiana

Darkened Meetings
Oil on canvas
56 × 74 inches
Collection of the artist

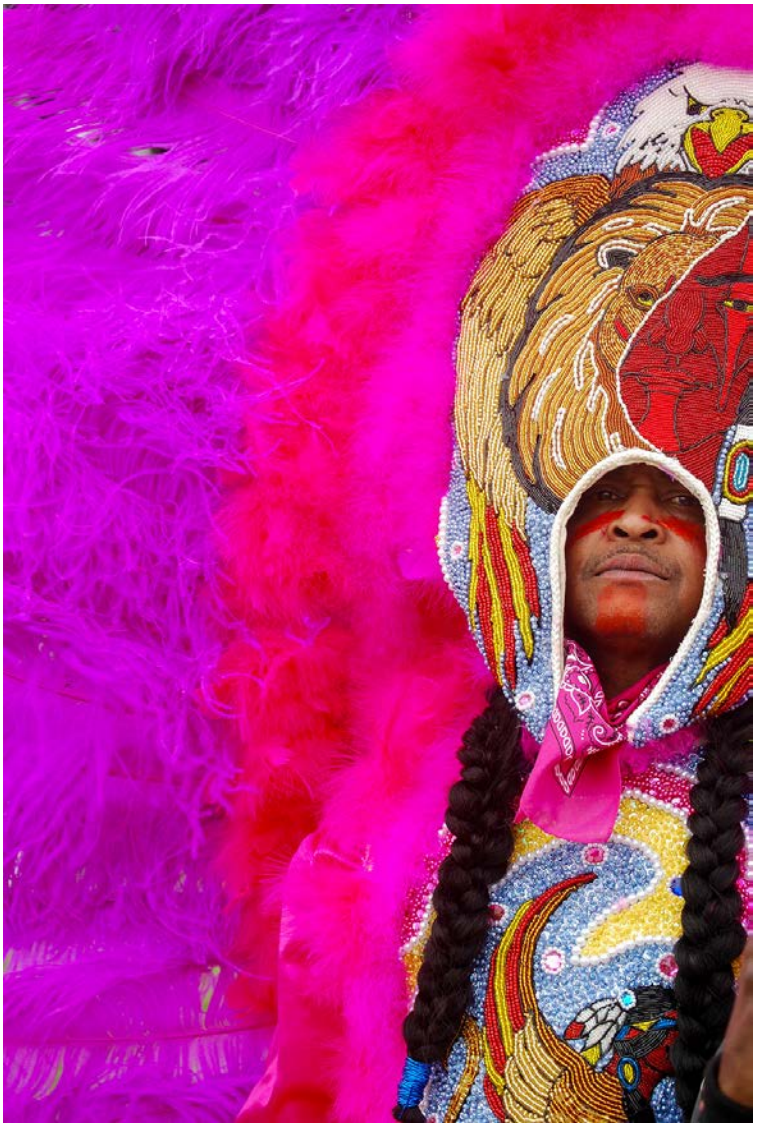
RIKAILAH MATHIEU
New Orleans, Louisiana

Refugee
Mixed media
36 × 12 inches
Collection of the artist

ROSE MCBURNEY
New Orleans, Louisiana

Bringing It to the Table
Acrylic on wood panel
28.5 × 34 inches
Collection of the artist

REBECCA MCGIRNEY
New Orleans, Louisiana



Culture
Archival pigment print
14 × 11 inches
Collection of the artist

MICHAEL MCGRANE
New Orleans, Louisiana

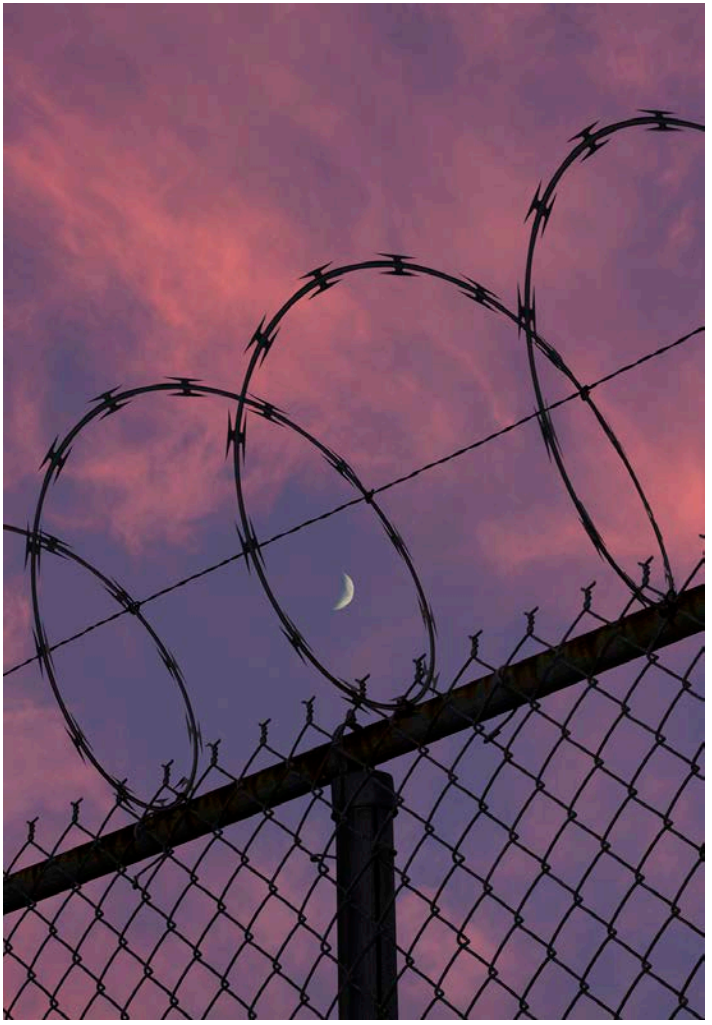
Fighting Fanatics with Fabulousness
Archival pigment print
30 × 24 inches
Collection of the artist

Outa Time
Archival pigment print
30 × 24 inches
Collection of the artist

GREG MILES
New Orleans, Louisiana

Life
Archival pigment print
30 × 24 inches
Collection of the artist

JACOB MITCHELL
Shreveport, Louisiana

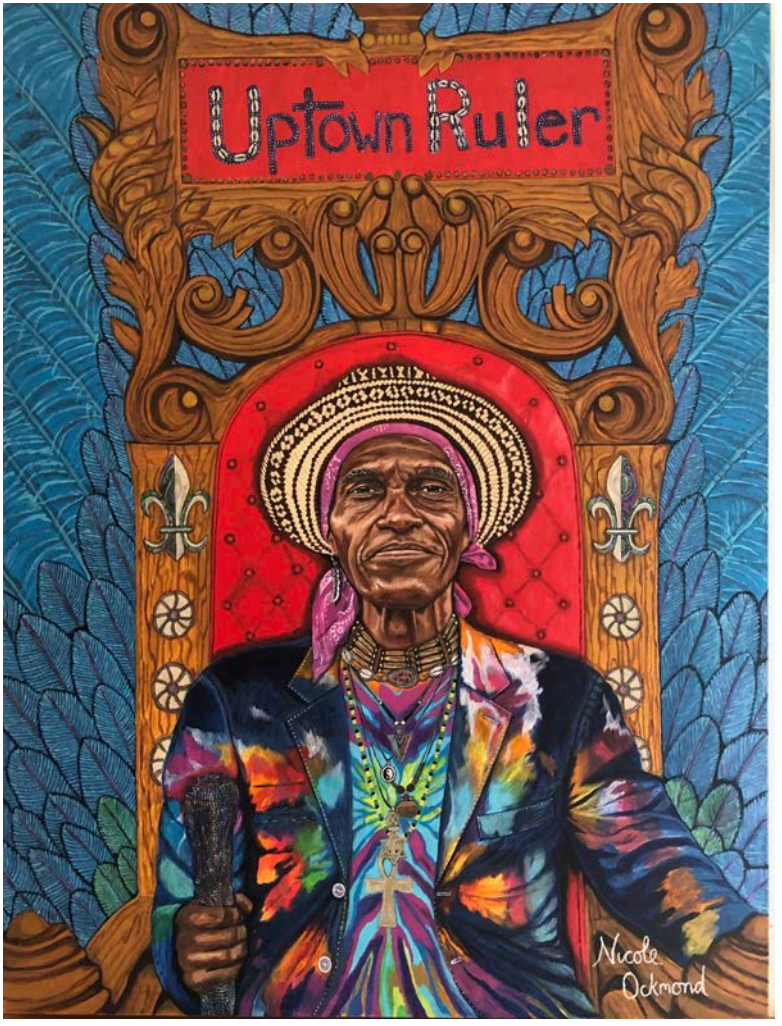


Moon 002
Archival pigment print
20 × 16 inches
Collection of the artist

KAREN OCKER
New Orleans, Louisiana

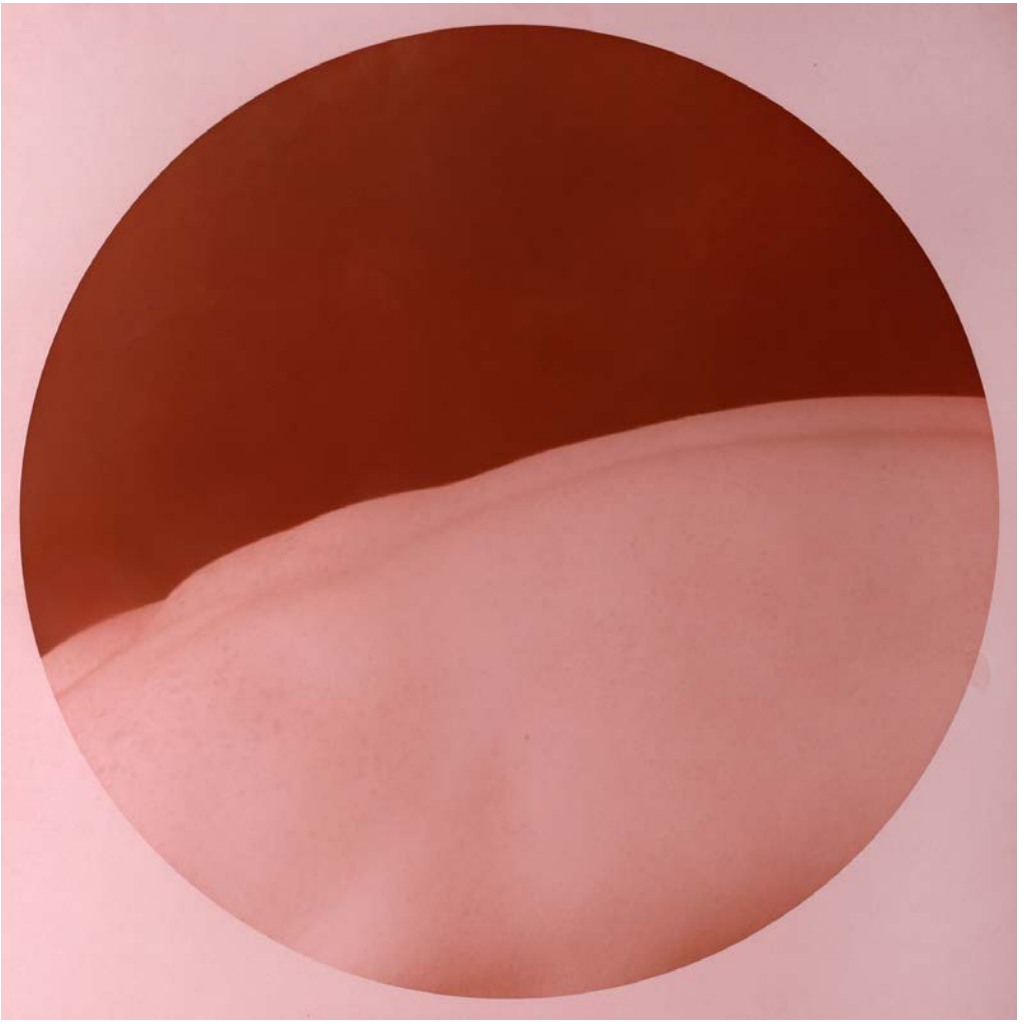
Tribute to Fats Domino
Oil painting on birch ply framed with antique radio parts
18.5 × 16 × 10.5 inches
Collection of the artist

NICOLE OCKMOND
New Orleans, Louisiana



Uptown Ruler
Acrylic on canvas
40 × 30 inches
Collection of the artist

STEPHANIE PAINE
Lafayette, Louisiana



Diver
Copper-toned gelatin silver print
16 × 16 inches
Collection of the artist

BRENDON PALMER-ANGELL

New Orleans, Louisiana

Irreplaceable; Taken by the Pandemic

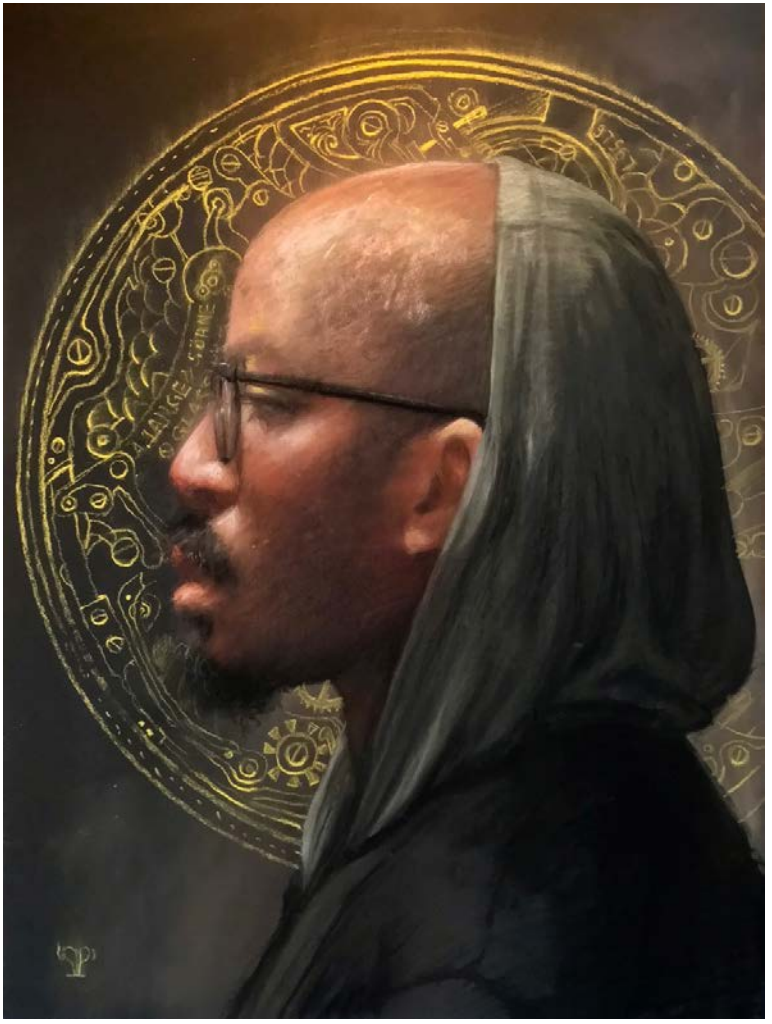
Jim Carriere, Eugene Jefferson, Ives Green, Theresa Elloie

Charcoal and graphite on toned paper

9 × 12 inches each

Collection of the artist, to be gifted to the families of the deceased

CAROL PEEBLES
New Orleans, Louisiana

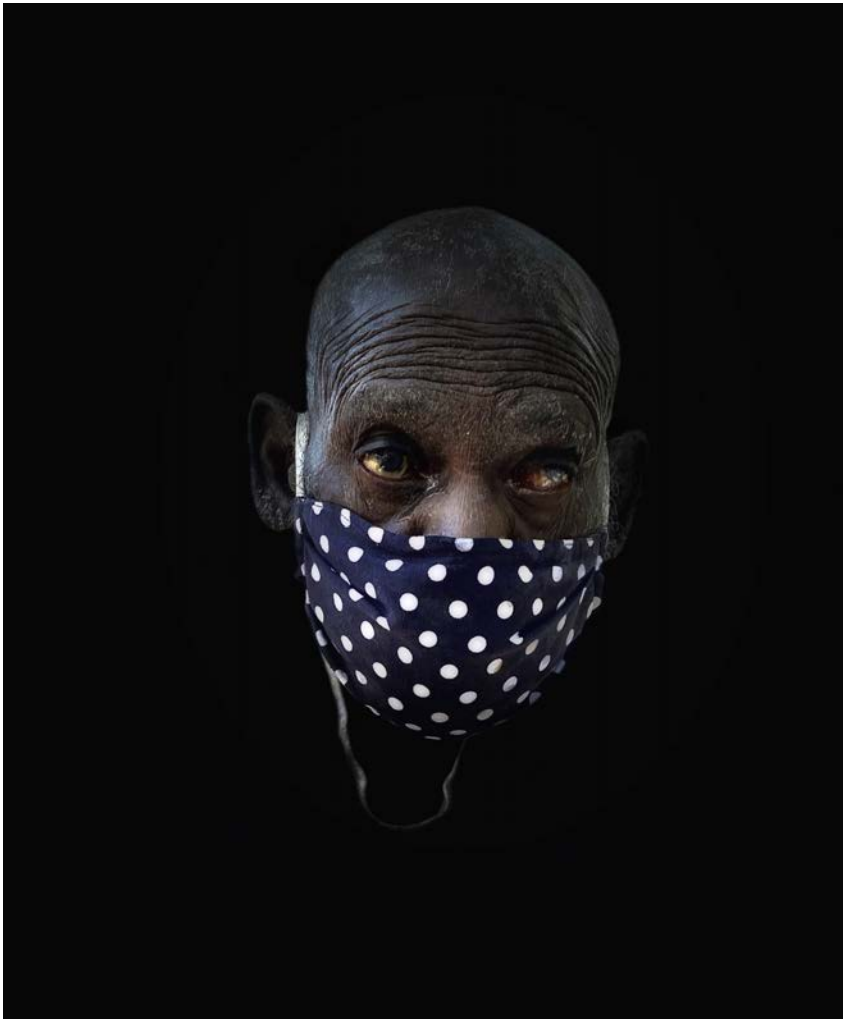


"Time and patience are the greatest warriors" –Leo Tolstoy
Pastel
16 × 12 inches
Collection of the artist

KEITH PERELLI
New Orleans, Louisiana

Tears, from 'Blood, Sweat, Tears, Sweat, Blood'
Acrylic on paper, mirrors, earth, vial
68 × 22 × 14 inches
Collection of the artist

ANN PERICH
New Orleans, Louisiana



determination or distrust
Archival pigment print
30 × 24 inches
Collection of the artist

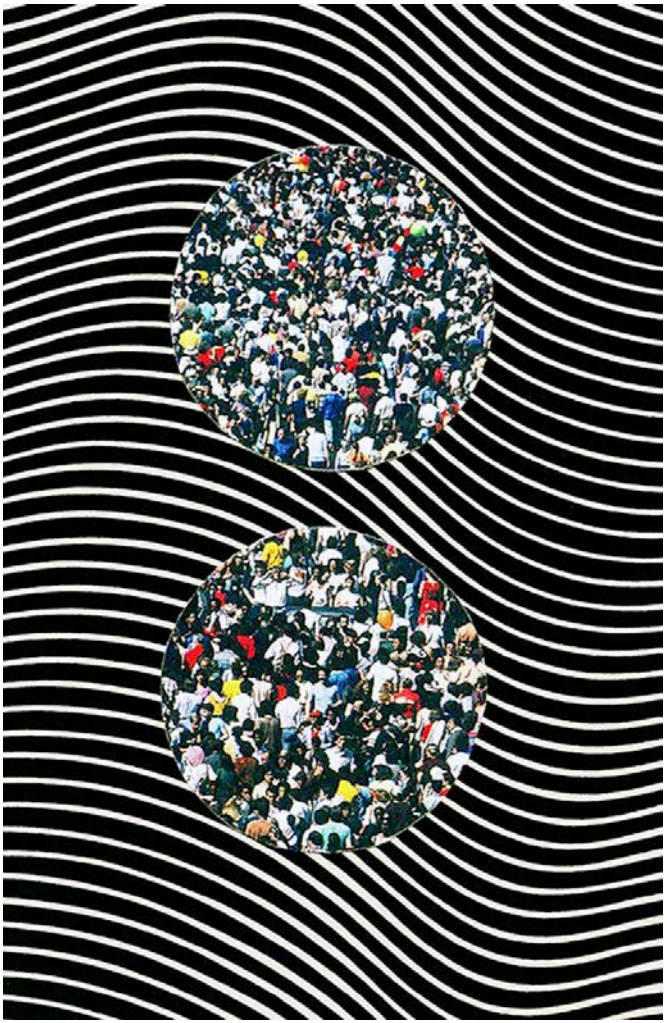
MATTHEW PHELAN
New Orleans, Louisiana

Every Man a King
Photo montage
16 × 20 inches
Collection of the artist

HERB ROE
Lafayette, Louisiana

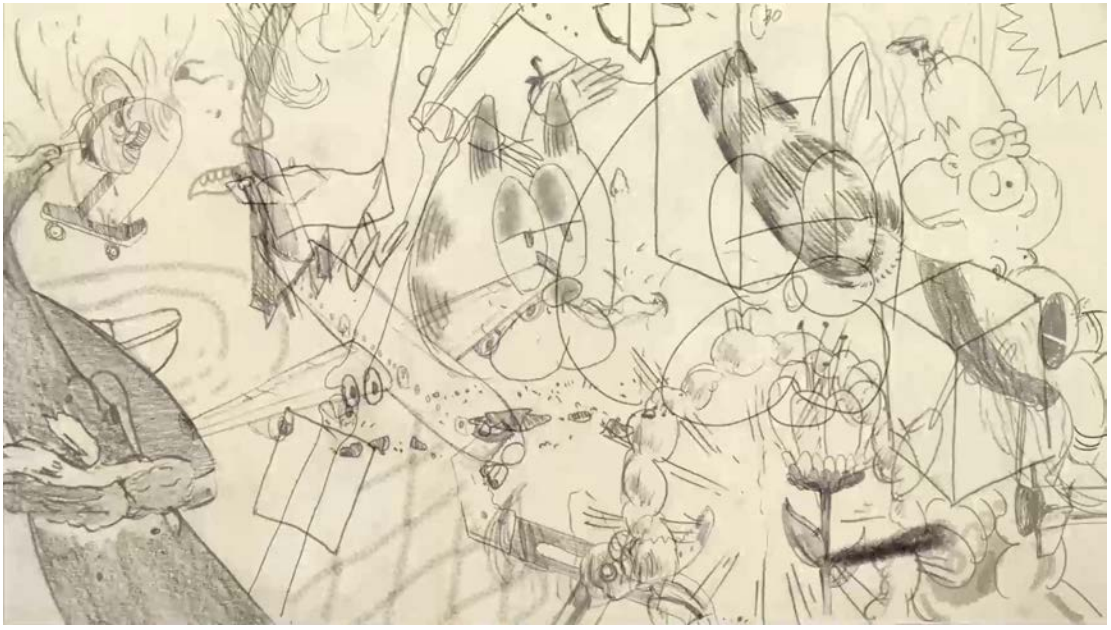
Bramble Briar
Oil on canvas
24 × 24 inches
Collection of the artist

BRITTAN ROSENDAHL
New Orleans, Louisiana



Untitled (Op Orbs)
Archival digital print of handcrafted photomontage
53.5 × 37.75 inches
Collection of the artist

DAN RULE
New Orleans, Louisiana



Over and Over
Animation
Collection of the artist

CLAIRE CHRISTINE SARGENTI

New Orleans, Louisiana

Let Love Be Viral
Spray paint on paper
24 × 18 inches
Collection of the artist

CYNTHIA SCOTT
New Orleans, Louisiana

Cabinet of Curiosities
Wooden cabinet containing mixed media sculptures
72 × 34 × 16 inches
Collection of the artist

ISABELLA SCOTT
New Orleans, Louisiana

Utopia 1
Pen and watercolor on paper
17 × 24 inches
Collection of Susan Kraft

NOAMY SECHOOLER
New Orleans, Louisiana

Home is Sacred, Second Line for Reparations and Housing Rights / Solidarity
Oil on canvas
36 × 36 inches
Collection of Sam Jasper and David Kern

JOEY SLAUGHTER
Ruston, Louisiana

Great Big No
Acrylic on panel
60 × 40 inches
Collection of the artist and courtesy of Cole Pratt Gallery

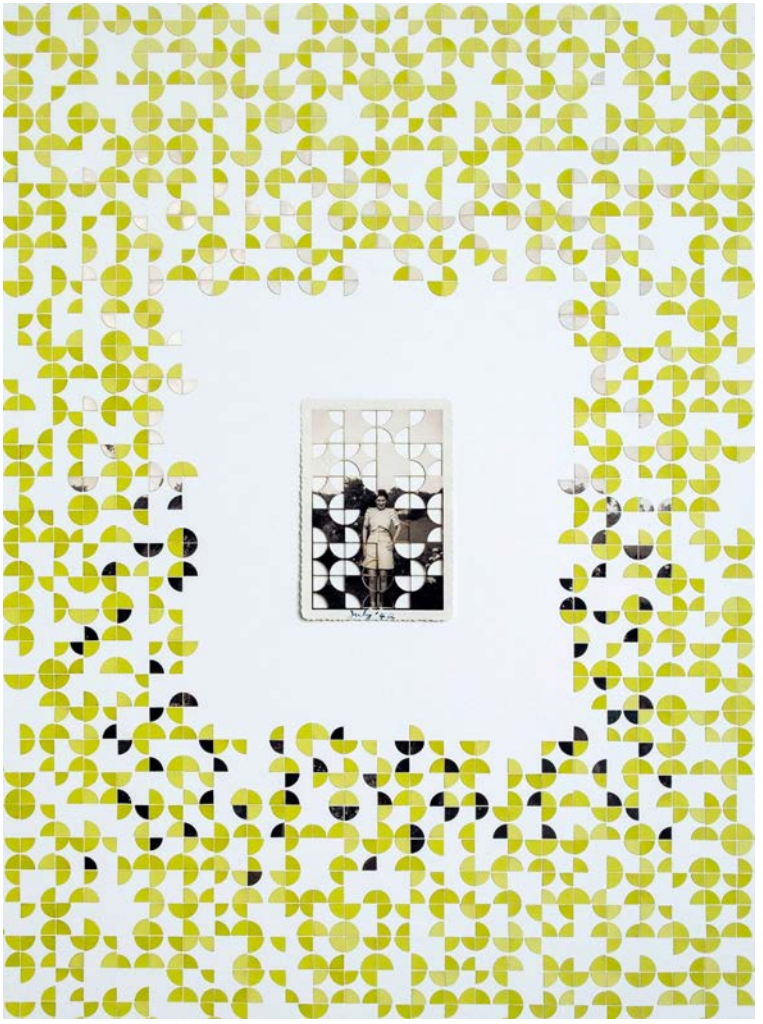
JOSHUA SMITH
Harvey, Louisiana

Adam and The Creation
Mixed media collage
18 × 24 inches
Collection of the artist

GAILENE ST. AMAND
LaPlace, Louisiana

Abracadabra
Textile fiber with beads and various threads
46 × 26 inches
Collection of the artist

JILL STOLL
New Orleans, Louisiana



Standing Alone in July '42, Chamomile and Limelight
Found photograph, paint chips, paper
26 × 20 inches
Collection of the artist

DREW STUBBS
New Orleans, Louisiana

Stars and Stripes
Video
Collection of the artist

TRENITY THOMAS
Westwego, Louisiana

Teenage Summer
Archival pigment print
30 × 30 inches
Collection of the artist

SHERRY TIPTON
New Orleans, Louisiana

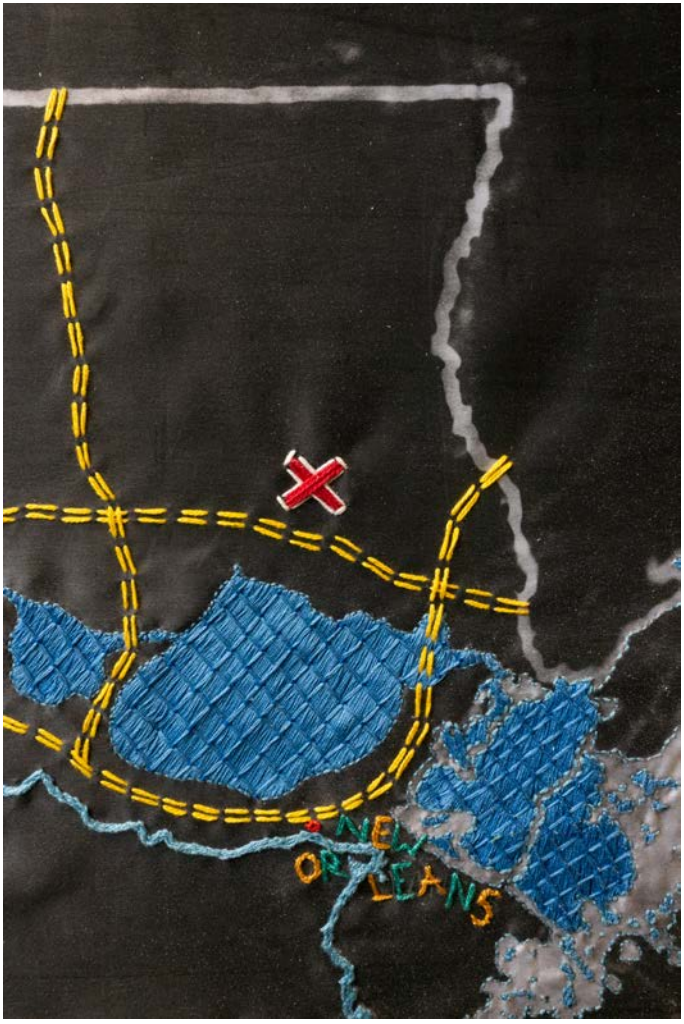
Dreamer
Carrara marble
15 × 6 × 6 inches
Collection of the artist

ANTONIA ZENNARO
New Orleans, Louisiana

ORO / GOLD
Photography on fabric, handprinted
52 × 38 inches
Collection of the artist

COLLABORATIVE TEAM: CAITLIN, NELLE EDGE, LACY LEVIN, SAVANNAH LEVIN, ELIAS SERHAN, ANTONIA ZENNARO

New Orleans, Louisiana



Indefinetely Detained **(detail)**
Mixed media installation
35 × 45 inches
Collection of the artists and funded by Platform Grants 2020

MONICA ZERINGUE
New Orleans, Louisiana

Steady, Now
Acrylic on canvas
40 × 30 inches
Collection of the artist and courtesy of Jonathan Ferrara Gallery

ABOUT THE JUROR

René Morales, Director of Curatorial Affairs and Chief Curator at Pérez Art Museum Miami

René Morales is Director of Curatorial Affairs and Chief Curator at Pérez Art Museum Miami (PAMM). Morales has organized over 50 exhibitions for PAMM, including *Meleko Mokgosi: Your Trip to Africa*; *Polyphonic: Celebrating PAMM's Fund for African American Art*; *Christo and Jeanne-Claude: Surrounded Islands, 1980–1983*; *Dara Friedman: Perfect Stranger*; *A Human Document: Selections from the Sackner Archive of Concrete and Visual Poetry*; and *Amelia Peláez: The Craft of Modernity*. He has spearheaded the acquisition of hundreds of works for PAMM's collection, and he played a pivotal role in PAMM's transition into its Herzog and de Meuron-designed facility, which opened to the public in 2013.

Prior to joining PAMM, he worked at the Museum of Art, Rhode Island School of Design in Providence, where he organized and co-organized several exhibitions, including *Island Nations: New Art from Cuba, the Dominican Republic, and Puerto Rico*. Morales is a recipient of the 2019 Center for Curatorial Leadership Fellowship, as well as a 2019 Suncoast Emmy Award, which he received for producing the film, "Remembering Surrounded Islands." Morales teaches museum history and curatorial practice as Adjunct Professor at Florida International University, and he sits on several local and national boards and committees, including the Board of the City of Miami Art in Public Places program. Born in Cienfuegos, Cuba, René received his B.A. from Swarthmore College and his M.A. in Art History from Brown University.

ACKNOWLEDGEMENTS

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*As of August 24, 2020

BACK COVER BY DAVID ARMENTOR, *AMERICAN FLAG AT A USED CAR DEALER*, ARCHIVAL PIGMENT PRINT, COLLECTION OF THE ARTIST

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