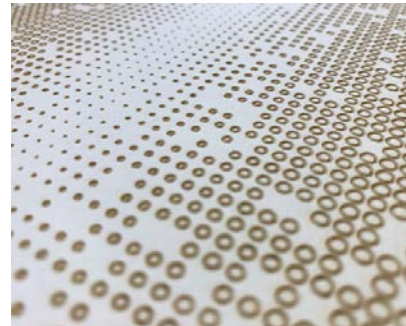
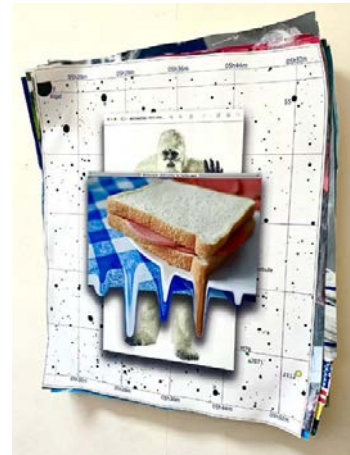


# where we are:



contemporary. 5



# Diana Antohe

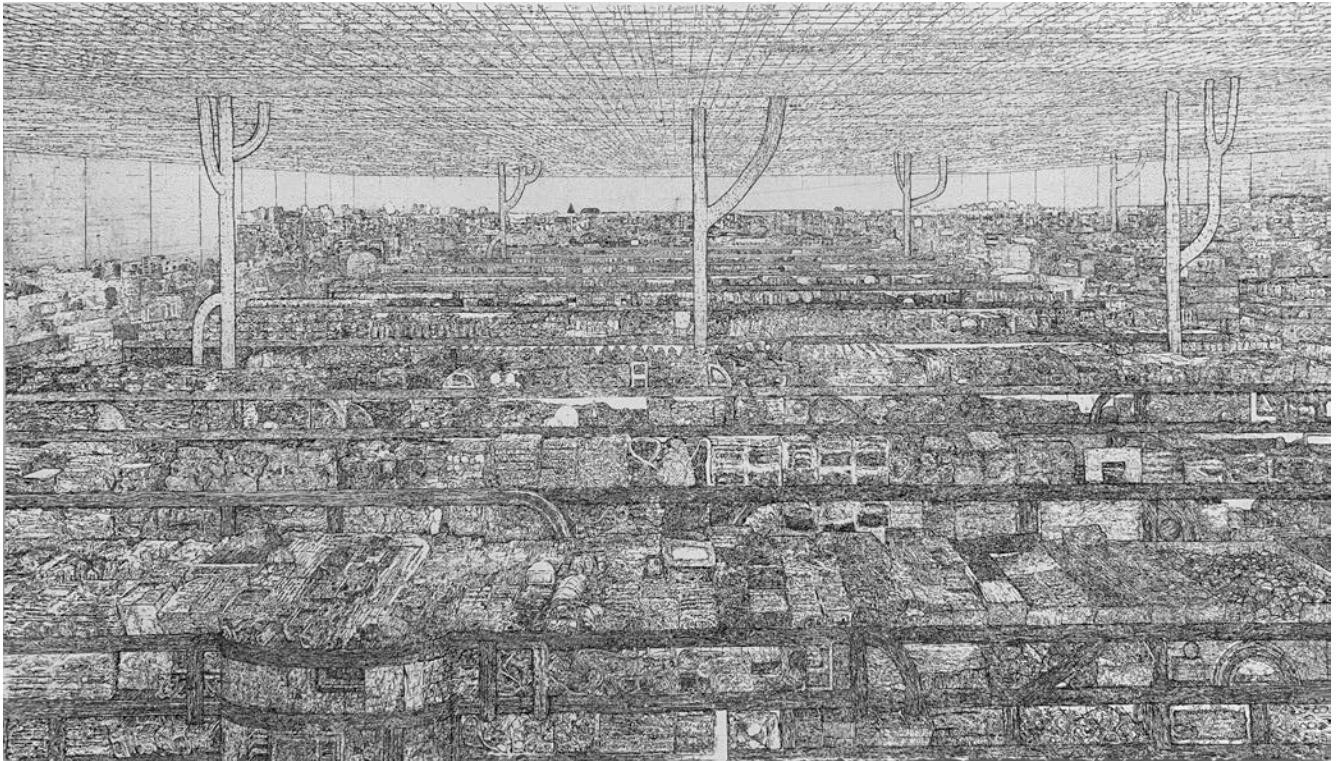
Born in Romania and raised in Texas, Diana Antohe's practice is centered in the reach towards the country of her original citizenship, and the familial relationships that have always defined her understanding of Romania. Through painting, drawing, and sewing, Antohe creates work with cues from the systems of value and care she has inherited from the examples of her parents and grandparents.



Antohe received an MFA in Painting + Printmaking from VCU and a BFA in Studio Art from Southern Methodist University, with additional studies at the Slade School of Art and Yale's Auvillar Program. She has held residencies at Künstlerhaus Bethanien in Berlin, Can Serrat Center in El Bruc, Spain, Vermont Studio Center in Johnson, VT, Mildred's Lane in Beach Lake, PA, and the Visual Arts Center of Richmond, VA. Her work has been exhibited locally and internationally including Page Bond Gallery, Elizabeth Foundation of the Arts, and Camden Arts Centre.

# Anthony Baab

*Stores* is part of an ongoing project consisting of animation and ink drawings influenced by strata-cut animation, bio-medical models, and architectural interiors. The work draws from a sensation experienced during somatic meditation where the interior of the body becomes confused with its exterior surroundings. In *Stores*, brush pens render claustrophobic grocery aisles into abject bodily forms to expose a horrifically vibrant world.



Anthony Baab is an artist and Professor of Practice at Tulane University who studied painting and printmaking at the Kansas City Art Institute ('04) before obtaining an MFA in Interdisciplinary Art from Cornell University ('09) and Skowhegan School of Painting and Sculpture ('15). Representing a wide range of media, his recent work consists of drawings from models that explore notions of self-reflexivity. His work has been exhibited in solo exhibitions at Grand Arts, Haw Contemporary, Antenna Works, and Three Walls and has been included in several permanent collections including: The Nelson Atkins Museum, Nerman Museum of Contemporary Art, The Marianna Kistler Beach Museum and The Microsoft Collection. Baab's work was recently included in the book: *Problem's and Provocations* (Grand Arts).

# Allison Beondé

*1947, Roswell*, investigates the famous history of the Roswell UFO incident. Diverting from the overtly quirky, cosmic, outlandish portrayal that this event typically invokes, these images follow the intimate narrative that played out after two young lovers encountered the alleged UFO crash. The images loosely trace their story through the crash, the investigation, and the months following. In looking at this section of a story that is deeply engrained in our cultural consciousness, the images expose parts of this past that still feel so relevant today—the way that the government withholds information and the skepticism that was bred and continues to live between our government and the public. By subtly distorting notions of mid-century Americana wholesomeness—such as the cops and donuts reference, which doubles as a reference to the aesthetics of flying saucers—the fabric of society begins to come unthreaded. Skepticism arises around our notions of what is true and the trust that we instill in images, by exposing the photograph as not just a documentation but also a falsification.



Allison Beondé is a visual artist and educator living in New Orleans, LA. She holds her MFA from Tulane University and BFA from the School of the Museum of Fine Arts, Boston, in partnership with Tufts University. She has received a Traveling Fellowship through the Museum of Fine Arts, Boston, a Light Work Grant, an Artist Grant through The Canary Lab at Syracuse University, and a fellowship through the Constance Saltonstall Foundation for the Arts.

Her work is in the permanent collections of BNY Mellon, Light Work, and the Newcomb Museum of Art. She has been featured in places such as VICE, DesignMilk, and iGNANT, and has exhibited work throughout the United States and Western Europe.

She is currently working on *At the hands of persons unknown*, a project about erasure, power, and history within the American South.

# Teresa A. Cole

Our anger, our rage, our responsibly. We point the finger but are we equally complicit. Should these indictments be our own?



Teresa Cole is known for her installation print work created primarily in relief and screen-print. She exhibits nationally and internationally and is represented by two galleries, WhiteSpace in Atlanta, GA, and Callan Contemporary in New Orleans, LA. Her interest in appropriating and examining ornament and pattern originating from diverse cultural contexts have led to participation in invited and juried visiting artist engagements around the world: from Hard Ground Printmakers, Cape Town, South Africa (2005); CHHAPP, Vadodara, Gujarat, India (2007); Frans Masereel Graphics Center in Kasterlee, Belgium (2008) and Khoj Kolkata, West Bengal, India (2010) and most recently as George Lurcy Tulane Affiliated Fellow at the American Academy in Rome, Italy (2021).

Teresa earned a BFA in fiber arts from the Maryland Institute College of Art in Baltimore, MD and received much of her early printmaking education as a working member of Peacock Printmakers in Aberdeen, Scotland. Her MFA in printmaking is from the Cranbrook Academy of Art, Bloomfield Hills, Michigan. For the past 27 years she has been teaching all forms of printmaking here in the Newcomb Art Department.

# Aaron Collier

Basic formal elements such as line and shape are often valued in visual art as preliminary or preparatory agents, the stepping stones toward what becomes established, constructed, surefooted. In my paintings that foreground limitation and indeterminacy, the formal elements of line and shape frequently constitute the end rather than the means. Suggesting subject matter such as ancient ruins or textual murmurs (standing in their own fluid and indecipherable states), the formal structure and process that generates my work is laid bare. I aim to picture that which is in the process of becoming, arriving, departing. The difficulty of deciphering the events of summer 2020 materializes in this piece, with its elusive legibility and fragmented forms.



Aaron Collier is a visual artist living in New Orleans, where he teaches drawing and painting at Tulane University as an Associate Professor. Solo exhibitions of his work have occurred at Octavia Gallery, Cole Pratt Gallery, and Staple Goods. He has participated in group exhibitions at the Contemporary Arts Center and the Ogden Museum of Southern Art and has been featured in *New American Paintings*. Aaron's paintings are represented in such collections as the New Orleans Museum of Art, Iberia Bank, and the Boston Medical Center. He has enjoyed artist residencies at the Ragdale Foundation, the Virginia Center for the Creative Arts, the Joan Mitchell Center in New Orleans, ISCP in Brooklyn, and OAZO in Amsterdam.

# William DePauw

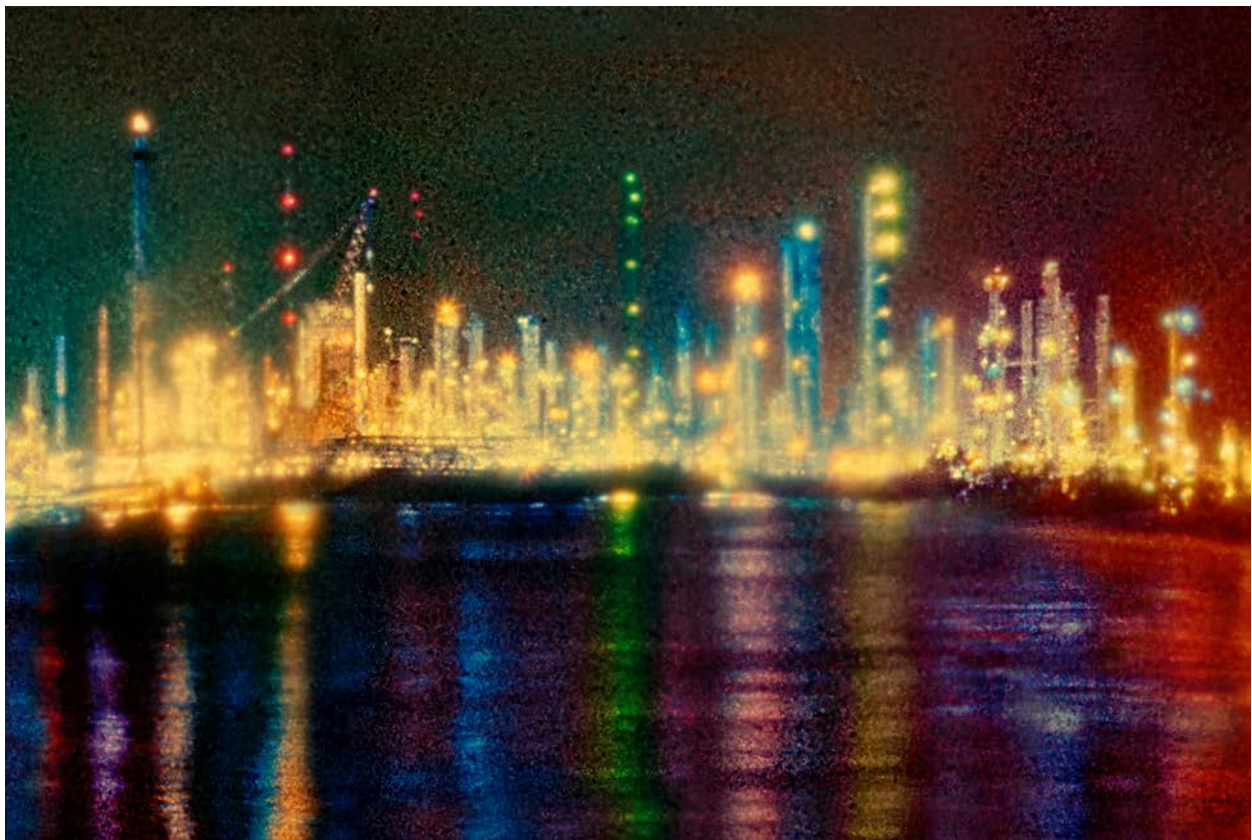
My most recent body of work investigates abstract form within the context of the ceramic historical continuum and object culture in general. A recent shift in process has occurred emphasizing coarse, complex surfaces that reference the plastic nature of clay and the spontaneous mark of the maker's hand. These pieces are finished with a thick and viscous glaze. I'm interested in how the glaze interacts with the surface of the object and contributes to an understanding of the relationship between glaze surface and overall form. The vibrant glaze palette is the result of using manufactured stains rather than oxide colorants. This approach enables me to explore color that is more intense with a broader range of possibility along with an aesthetic that *maybe* considered outside of the studio ceramics idiom.



Originally from Detroit Michigan, William DePauw received his BFA from Northern Michigan University in 1996 with a concentration in painting. He received his MFA from Tulane University in 2004. He has held the position of Professor of Practice and Ceramics Lab Tech in the Newcomb Art Department since 2006. His creative practice is mainly involved with the plastic medium of clay and exploring the broad possibilities in making objects. His work has been included in exhibitions at The Ogden Museum of Southern Art and the Contemporary Arts Center in New Orleans, The Schein-Joseph International Museum of Ceramic Art at Alfred University in Alfred, New York, The New Bedford Art Museum in New Bedford, Massachusetts, and Marcia Wood Gallery in Atlanta. He is a founding member of Staple Goods.

# AnnieLaurie Erickson

Afterimages have a transgressive quality. They appear most strikingly when we use our eyes in ways that we shouldn't—by staring at something too bright or holding our gaze for too long. When I moved to Louisiana, I was struck by the appearance of oil refineries at night; they looked like strange forbidden cities starting fires in the sky. Soon after I began to photograph them, I was stopped by local police and told that I was not allowed to photograph these structures according to post-9/11 regulations. Keeping a low profile, I undertook a long-term project documenting petrochemical refineries in the Gulf South. This piece is a small section from a larger scroll I am creating to show all the visible light that the fossil fuel industry emits in Cancer Alley as a photographic afterimage, from the perspective of the Mississippi River.



AnnieLaurie Erickson's work as an artist engages with social and environmental research topics through experimental lens-based production. She currently serves as Associate Chair, Associate Professor, and head of the photography area at the Newcomb Art Department, Tulane University. Her work has been exhibited widely in the US and abroad, including Higher Pictures, NYC; Goethe-Institut, Washington, DC; Newspace Center for Photography, Portland, OR; Elizabeth Foundation for the Arts, NYC; Boston Center for the Arts; and CentrePasquArt, Bienne, Switzerland. Notable press includes *The New Yorker*, *Huffington Post*, *Oxford American*, *Washington Post*, *Paper Magazine*, *Afterimage*, and *Foam Magazine*. She received an ATLAS grant in 2016 to develop her project *Data Shadows* and has been awarded residencies from Yaddo, A Studio in the Woods, and the Joan Mitchell Center. Erickson earned her MFA from the School of the Art Institute of Chicago and her BFA from the Rhode Island School of Design.



# Sean Fader

Best Lives is a series of collaborative portraits focused on the role of the digital photograph today, and it addresses the messy pleasures and conflicting impulses that characterize the queer uses of digital portrait photography in social media.

To create the images for this project, I first built a custom iPhone app to search Instagram for images with 30 popular queer hashtags like #instagay, #scruffy, #genderfluid, #trans, #nonbinary, and #queer. The app then checks the image's geotags, cross-referencing the poster's location and my own. If the image was taken within a 10-mile radius of my current location, I am alerted and I contact the person to ask if they would be interested in meeting to talk and make a photograph.

When I arrive, we talk about how they desire to be represented in digital public spaces and we collaborate to create a portrait, inspired by our conversation, for their Instagram feed. They choose the final image I will use for the series by posting it to their Instagram. I then print the images at 4 x 5 feet and create custom 3d printed frames to mimic painted society portraits found in a museum. The details of these frames—each specific to their encounter—comment on the attributes and desires expressed by my sitter.



Sean Fader is currently the Professor of Practice in Photography at Tulane University. Sean Fader received his MFA from the School of the Art Institute of Chicago, his MA from the Maryland Institute College of Art in Baltimore, and his BFA from the New School in New York City. Fader is represented by Denny Dimin Gallery in New York City and Hong Kong. Fader's work can currently be seen in *Difference Machines: Technology and Identity in Contemporary Art* at the Albright -Knox Museum in Buffalo NY and *Peep Show* at Anton Kern Gallery in New York. His most recent solo show *THIRST/TRAP* was created with the support of a Skau Music and Arts Grand from Tulane University. His work has been exhibited throughout the United States and internationally in Dubai, Canada, Mexico and England. His exhibition history includes *Contemporary Performance* at the Florida Museum of Photographic Arts in Tampa (2019), *On the Map* at Denny Dimin Gallery Hong Kong (2019), *365 Profile Pics* at the *SPRING/BREAK* Art show with Denny Dimin Gallery in NYC (2017), *Picture Yourself: Selfies, Cellphones, and the Digital Age* at the College of Wooster Art Museum (2016), *Drama Queer: seducing social change* at the Queer Arts Festival in Vancouver (2016), and *White Boys*, curated by Hank Willis Thomas and Natasha L. Logan at Haverford College. Fader was named a NYFA Fellow in 2013 and A Blade of Grass Fellow for 2012-2013, and he received Magenta Foundation's Flash Forward Award for Emerging Photographers in 2012. Fader has been awarded prestigious residencies at Art Omi, Bemis Center for the Contemporary Arts, Yaddo, Stove Works, and The Wassaic Project. He has received press coverage in *MOMUS*, *Hyperallergic*, *British Journal of Photography*, *Art F City*, *Humble Arts Foundation*, the *Huffington Post*, *WWD*, and *Slate*.

# Pippin Frisbie-Calder

Through a vortex scope from the side of my boat or crouching in the grass, I watched and witnessed the lives of adult eagles bringing rabbits, fish and snakes to the nests to feed the juvenile eagles. The scale of the work is lifesize, demonstrating the massive size of Bald Eagles.



# Dave Greber

We are back at it again: talking to some REAL PEOPLE about REAL THINGS. By reaching out to shoppers in a local mall, Roel helps consumers parse out their "wants" from their "needs," and uncover the esoteric truth behind their familial desires.

This is the third volume of the YCRtSOaaS trilogy. It was filmed in residence at Salon, in the Canal Place mall in New Orleans, LA (pre-covid).

Featuring:

Roel Miranda

Tom O'Brien

Mikey B.

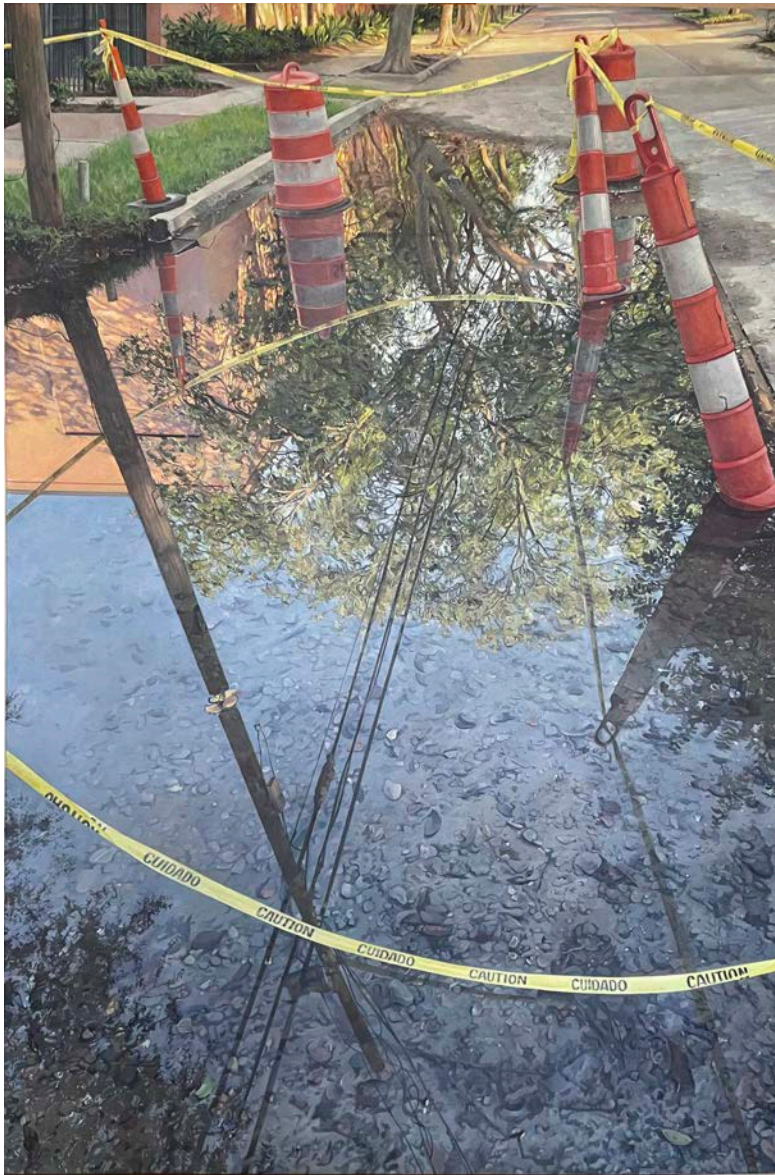
Kerstin R.



Dave Greber (b. 1982, Philadelphia) is an artist, educator, and consultant, based (sometimes) in New Orleans. He creates experiences situated for the blockchain, gallery and wider public arena, manifested through digital media, sculptural installation, and social/environmental interventions. His practice is enthusiastically intuitive and aided by divination and collaboration with fellow biological and artificial intelligence.

# Ronna S. Harris

Ronna S. Harris is head of painting and drawing at Newcomb Art Department, Tulane University in New Orleans. She is an inspired artist and teacher whose career spans more than forty years from the east coast to the west coast. Her works are in oils and soft pastels, playing with the light and its effect on color. However, her paintings communicate a state of controlled chaos as she combines two divergent forces and approaches: realism and abstract expression. By a proficient handling of light, a mastery of images, and a skillful mark making method, the paintings confer an illusion of reality to something that's not real. The result is a spatial between magic and illusion rooted in the American Realist tradition. Her philosophy is art is magic, and the magic is illusion. Her subject concern throughout her nature-based compositions is the impact on our environment from climate change.



Ronna S. Harris has numerous one-person exhibitions throughout the United States, focusing primarily within the southeastern region. She has her artwork included in books, periodical publications and was featured for the month of January in the White House Bicentennial Celebration: Part Two: Commemorative White House Calendar. She is represented by Steven Callan.

# Jeremy Jernegan

Statement hereAs a ceramic artist I have long been interested in the visual and conceptual tension between the physical form of a work and the image or surface that is developed upon it. For 25 years my wall pieces have explored this dialog between surface and structure, providing a formal challenge as well as a platform to examine multiple facets of an issue or experience.

The current series broadly references the reality of our situation as inhabitants in a world with rapidly changing climate, and a seeming inability to grasp the scale and consequences of our plight. This work continues a long interest of mine in the metaphorical potential of water imagery to reference one's life travel through a vaguely defined environment. In this case I see the water as again a reference to an uncertain outcome, as well as perhaps most critical element in the impact of the thermal crisis we face.

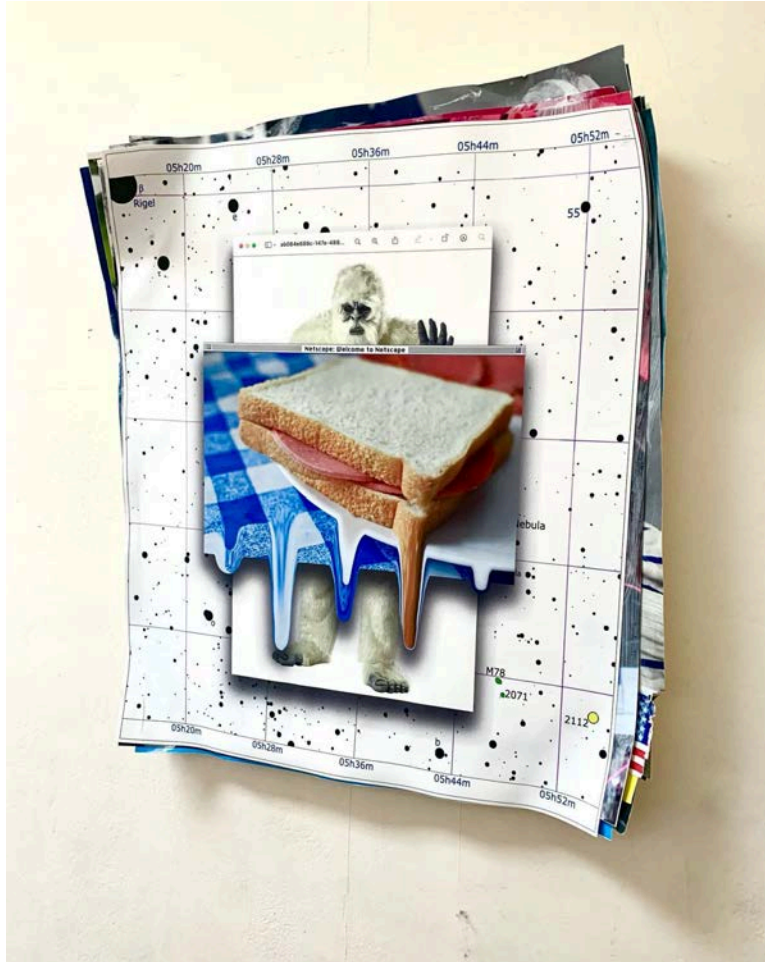
While the wall pieces may be viewed as much like a painting or paper print from a distance, the nature of the material is evident with closer inspection. The ceramic makeup presents a paradox as it is both enduring and fragile, disordered and highly structured. The form of raw clay is amorphous, and the drying and firing processes involve shrinkage and distortion, yet these tile units are highly controlled in an obvious geometric program. Similarly, the unpainted steel framing suggests its elemental nature, yet it is highly organized to define the overall sculptural form. I find the contradictions evident within the materials encourage a closer reading and contribute to the tension between the optical and the physical aspects of the work.



Jeremy Jernegan is Professor of Art and head of the ceramics area at the Newcomb Art Department, Tulane University and has served as Associate Dean for Finance and Planning for the School of Liberal Arts from 2018- 2018. He received his MA and MFA degrees from San Jose State University in Ceramics / Fine Art in 1985 and 1987 respectively. His sculptural ceramic and steel wall pieces have been exhibited nationally. Solo exhibitions include "Dwell", 2019 at the Workhouse Arts Center in Lorton Virginia, "Manifest", at the Capitol One Gallery in Richmond Virginia, "Prescience", 2008 at Gallery Bienvenu in New Orleans, "Recent Work", 2007 at the Switzer Center for Visual Art in Pensacola, "Surge", 2006 at Gallery Bienvenu in New Orleans, Lines of Position, 2005 at Sandy Carson Gallery in Denver and "Wave Train" 2004, at the Wheeler Arts Community in Indianapolis, IN. His book on sculptural ceramic surfaces entitled "Dry Glazes" was published by A&C Black / Penn Press in 2009. In addition to teaching and studio practice, he served as NCECA Conference Chair, New Orleans, 1993-94, Programs Director and member of the Executive Board for the National Council on Education for the Ceramic Arts (NCECA) from 1998 – 2005, and, and was appointed a Fellow of the Council in 2010. From September, 2018 – June, 2019 he was a Visiting Resident Artist at the Workhouse Arts Center in Northern Virginia, His work is represented by Erdreich -White Fine Art, in Boston MA, and he maintains Sycamore Studio in New Orleans.

# Kevin H. Jones

The work, *Netscape (powers of 10)*, examines the fleeting and unattainable by using imagery from astronomy, cryptozoology, and obsolete technologies like Netscape Communicator. By moving from the micro: a melting baloney sandwich in a Netscape Communicator pop-up window to the macro: a star chart of the constellation Orion, ephemeral moments are captured in tangible layered digital prints.



Kevin H. Jones has degrees from Virginia Commonwealth University (BFA, Painting and Printmaking), The University of Texas at Austin (MFA, Painting) and Yale University (MFA, Design).

Kevin has exhibited throughout the United States, Asia and Europe and his work has been featured in ID Magazine, Idea Magazine, Neural Online, The New York Times, Houstonia Magazine and MSNBC. Most recently, he has exhibited his work at Art Lab Akiba in Tokyo, Japan, The Anderson Gallery at Virginia Commonwealth University, Richmond VA. Rudolph Blume Fine Art / ArtScan Gallery in Houston, Texas, Humboldt Universität, Berlin, Germany, Stasjon K, Sandnes, Norway, and 1708 Gallery in Richmond VA.

He has taught at The University of North Carolina at Greensboro, The University of Oregon, The University of Pennsylvania, and currently is a Professor of Digital Arts at Tulane University.

# Gene Koss

As I sit on the levee by my studio in Belle Chasse, I can watch the huge ships travel up and down the river. Having spent almost all of my life living near the beginning of the Mississippi River in the Midwest or near the end in Louisiana, I have always been amazed by the way it wanders through the landscape. The big iron ships and the wandering Mississippi inspired my sculpture - **River Path**.

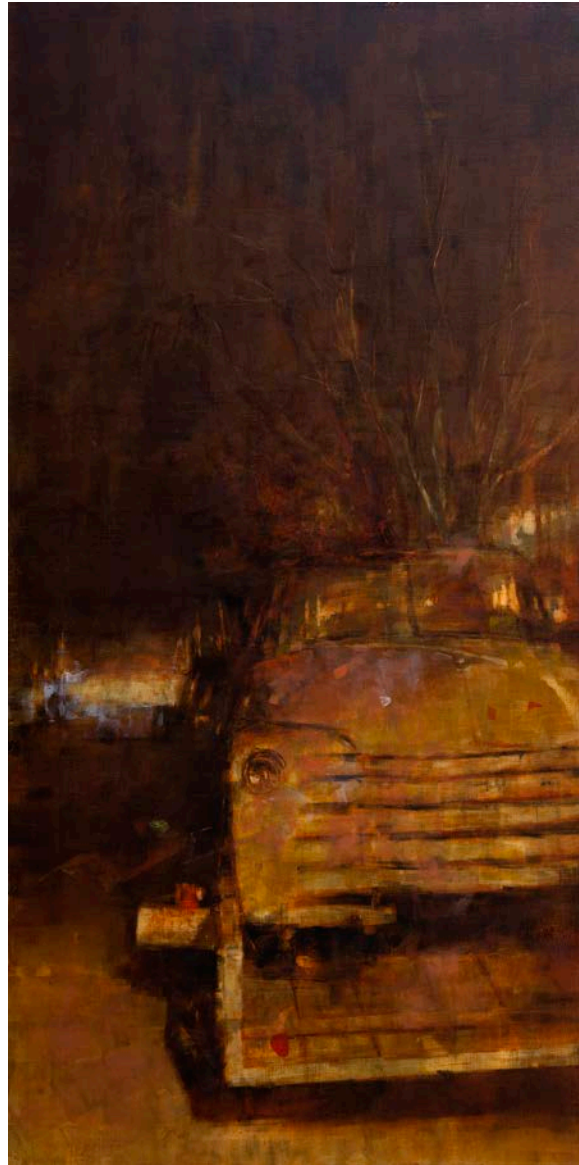


After obtaining his Master of Fine Arts degree at Tyler School of Art, Temple University, Gene Koss built the Tulane University glass program and brought the movement of contemporary glass art to New Orleans. He uses steel and glass to create monumental works. Working with serial cast glass parts to enlarge scale and combining these elements with steel and light, he has raised glass sculpture to the realm of public art. Koss employs the direct casting method to create unique glass sculpture using metal or wooden molds. He also creates solid glass sculptures and mixed media maquettes. His work has had a profound impact on artists working in both steel and glass media.

Koss is the recipient of numerous honors including National Endowment for the Arts; New Orleans Community Arts Award; New Orleans Museum of Art Delgado Award and Love in the Garden honoree; Contemporary Arts Center Sweet Arts honoree; and Pace-Willson Art Foundation grants. His work is included in numerous private collections, has been displayed in museums and galleries throughout the United States and abroad, and has been featured in various art publications. Koss is represented by Arthur Roger Gallery in New Orleans, LA.

# Kaori Maeyama

One night well after Hurricane Ida, I met this Chevy on my bike ride home. The endless cycle of creation and destruction, as well as decay, isolation, and neglect were on my mind. The rusty truck is long gone to a destination unknown, yet the allure of transience endures.



Kaori Maeyama is an urban landscape painter born and raised in Fukuoka, Japan. A New Orleans resident since 1994, she worked as a focus puller and a digital audio editor before shifting her focus to analog image making. Her recent work has been shown at Staple Goods, LeMieux Galleries, and the Ogden Museum of Southern Art, and reviewed on Gambit Weekly, Louisiana Life Magazine, and Pelican Bomb. She holds a BA in filmmaking from the University of New Orleans and an MFA in painting from Tulane University where she learned to paint without paintbrushes.



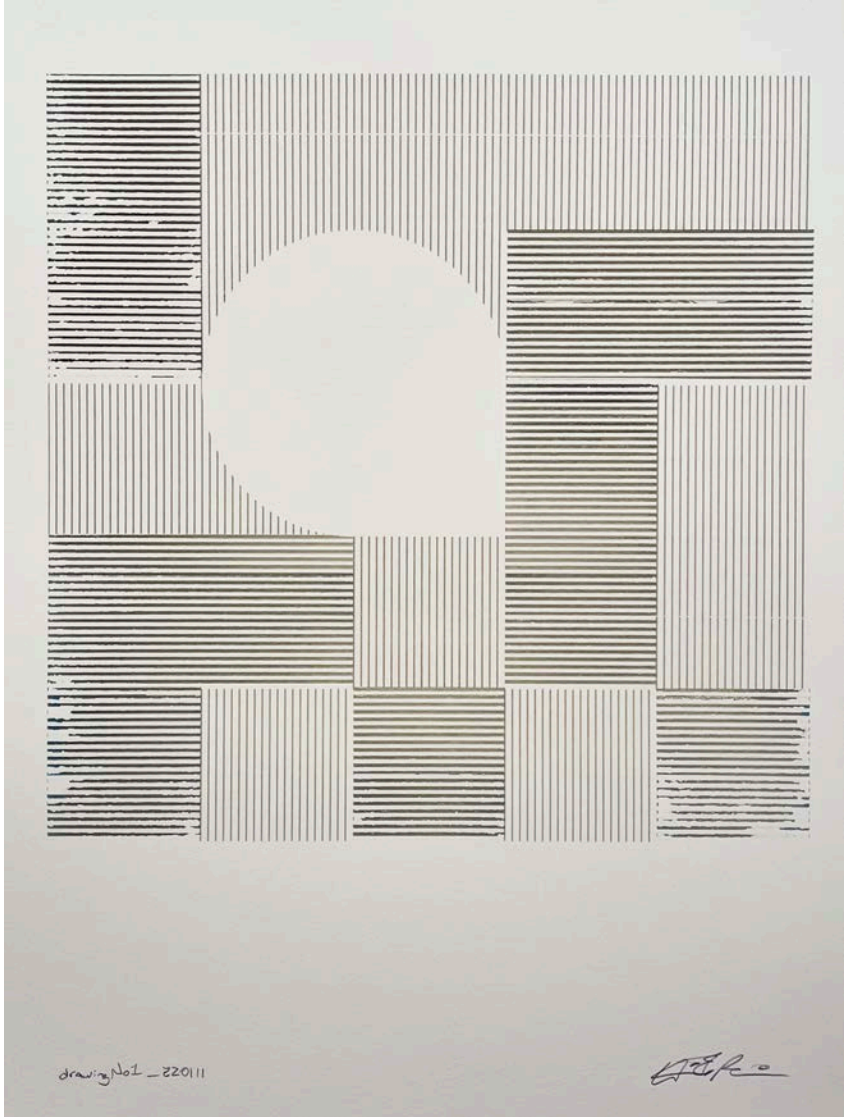
# Mark Morris

*Into the Cloud* is part of an examination of how modern communication technology changes the way we interact with others and the world around us. I'm visualizing how the physical, spiritual and intellectual realms enter and exist in the virtual universe. These points of entry into the virtual realm are the focus of the work.



Mark has been a glass artist for 28 years and has taught in a wide range of settings. In 2020 he earned his MFA in Studio Art, Glass at Tulane University and taught an additional year there after graduating. For seven years prior to that, he taught warm and hot glass to high school students at YAYA in New Orleans, a non profit organization that offers free after school programs to young people. Mark earned his BA in sculpture at the University of New Orleans while working as a teaching artist and glass department manager at YAYA. Prior to that he served as Visiting Professor at Dillard University in New Orleans and as Associate Professor at the Toyama City Institute of Glass Art in Toyama, Japan. Mark has spent ten summers at Pilchuck Glass School where he has participated as student, T.A. and staff member. He's back at YAYA now in the roles of glass studio technician and teaching artist.

# David Robinson



# Sadie Sheldon

My work imagines the objects of our future, equipped with the slow-decaying artifacts of our culture. In this thought experiment, natural environments are transformed into synthetic spaces, wherein the natural world has mutated to accommodate the vast quantities of our excess. My work encourages the viewer to experience this narrative landscape, inspired by natural, familiar forms, but created entirely from the remnants of our daily consumption. This recontextualization of material playfully highlights our culture of disposability. It calls attention to our rapidly changing and dying natural world, simultaneously acting as ode, elegy, and warning.



Sadie Sheldon is a multidisciplinary artist based in New Orleans, LA. Her work is made from found materials, harvested from unwanted piles and reimagined for a greater purpose in storytelling and reshaping the way we experience the stuff of our world.

# Christian Stock

My family home in Bristol, England overlooked the Clifton Suspension Bridge, designed by Victorian Civil Engineer Isambard Kingdom Brunel. This landmark structure spanning the Avon Gorge was a backdrop for my youth, and with its creator, a frequent subject of personal study. To this day bridges are one of the primary sources of inspiration for me as an artist. My sculpture also reflects my interest in all sorts of structural forms and mechanical systems, especially architectural and organic frameworks, suspension bridges, medieval contraptions, and primitive supporting structures. The glass forms I create, using a variety of techniques, are combined within other materials, most notably steel and concrete. Glass, steel and concrete are today's three main building materials, however only steel and concrete are used for their strength. Glass has unique properties and qualities that can offer a new perspective as a structural building material. Utilizing its strength under tension and compression, and playing with its apparent unsuitability has been an integral part of my transformation of ideas about structure and space into sculpture.



Christian Stock is originally from Bristol, England and grew up with a view of I.K. Brunel's landmark structure, the Clifton Suspension Bridge. To this day bridges are one of the primary sources of inspiration for me as an artist. I received my B.A. in Design from Staffordshire University in 1992 and my M.F.A. in Glass from Tulane University in 1994. Awards include: the Eleanor B. Kohlmeier Award for Graduate Studies in Studio Art from Tulane University; the Saxe Award from Pilchuck Glass School; and an Artist's Fellowship and Artist's Grant from the Louisiana Division of the Arts. I have shown my work in many galleries through out the United States. Public collections include the Hilton New Orleans and Ogden Museum of Southern Art.

# Jenna Turner

In my practice, I explore the contrast between fragility and strength using clay as my primary medium. I appreciate the potential of clay to exist in infinite physical forms, and the way it can read as an industrial material or delicate heirloom. My work ultimately aims to blur the popular history and boundaries of clay by creating sculptural objects that investigate the strength and fragility found within ourselves.



Jenna Turner was born and raised in Red Deer, Alberta, Canada. She graduated from the Alberta College of Art and Design in 2011 and went on to complete artist residencies at Medalta Potteries in Medicine Hat, AB and at Red Deer College. Jenna received her Master of Fine Arts degree in 2014 from Tulane University. After graduation, Jenna traveled to South Korea to attend the Gyeonggi International Ceramics Biennial where she was an exhibiting artist and presenter. In 2017, Jenna received an Alberta Foundation for the Arts Individual Project Grant to complete a year-long artist residency and exhibition at Medalta Potteries. Currently, Jenna is an artist in residence at the Joan Mitchell Center in New Orleans and teaches ceramics at Tulane University.

## **Where We Are: Tulane Contemporary.5 checklist**

for more information, please contact:

[Irichens@tulane.edu](mailto:Irichens@tulane.edu) 504.314-2228

### **Diana Antohe**

*țin mult la tine, te țin la mine (in this holding pattern)*, 2021  
embroidery thread on cotton

### **Anthony Baab**

*Stores*, 2021  
ink on paper

### **Allison Beondé**

*Evidence 0005*, from the series *1947, Roswell*, 2015  
unique paper negative

*Box camera*

handmade by the artist

plywood, paint, velcro, lens, metal handles, black-out fabric sleeves

### **Teresa A. Cole**

*Culpable*, from *the Indictment Series*, 2019

medium: screen printed puff paint on artist-designed and digitally printed velvet

### **Aaron Collier**

*What Promise*, 2020

Flashe on canvas

### **William DePauw**

*Movement and Color Study*, 2021

glazed ceramic

### **AnnieLaurie Erickson**

*Gaslight River (section 11b, Chalmette)*, 2022

pigment print from color negatives taken with afterimaging cameras

POR

### **Sean Fader**

*@ Beefcake\_Dragqueen #queer #instagay #instabear*, 2020

archival inkjet print, 3D-printed frame

POR

**Pippin Frisbie-Calder**

*Juvenile Bald Eagles*, 2021

silkscreen, graphite, ink, digital media

**Dave Greber**

*YouCantRipTheSkinOffOfASnake III*, 2020

video, 3 min

**Ronna S. Harris**

*Broken Infrastructure*, 2021

oil on canvas

**Jeremy Jernegan**

*Wavetrain II*, 2022

ceramic and stainless steel

**Kevin H. Jones**

*Netscape (powers of 10)*, 2021

digital prints

**Gene Koss**

*River Path*, 2022

cast glass and steel

Courtesy of Arthur Roger Gallery

**Kaori Maeyama**

*Rust Never Sleeps*, 2021

oil on panel

**Mark Morris**

*Into the Cloud*, 2020

blown glass, laminated mirror

**Anne C. Nelson**

*Weather Report II*, 2019-20

oil on canvas

*Weather Report I*, 2019-20

oil on canvas

**David Robinson**

*drawingNo.1\_220111, 2022*

laser-etched drawing

**Sadie Sheldon**

*samples from a scenic view, 2021*

turf found on Magazine St., mattress foam

from Tulane dumpsters, vinyl sheet cases

from an airbnb in the French quarter, zipper, thread

**Christian Stock**

*Contronyms, 2021*

concrete and steel

**Jenna Turner**

*Water Logged (Bathroom), 2021*

ceramic

*Water Logged (Living Room), 2021*