



GOOD CHILDREN GALLERY

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Founded in 2008, Good Children Gallery is a pioneer artist-run space in the Saint Claude Arts District aimed at enhancing the cultural landscape of New Orleans. The space serves as a bellwether for artistic endeavors by exhibiting engaging work from local, national, and international artists.

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All images and other texts provided by the artists

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EVE O'SHEA

November 2021

The members of Good Children Gallery draw viewers into their respective worlds in a myriad of ways.

By crafting illusions: simultaneously emerging from and receding into their surfaces, **Brian Guidry's** paintings gesture toward three-dimensionality through pictorially realistic mark making while subverting it through attention to the medium's flatness. This relationship is perceived in his application of paint, which offers subtly cracked-looking facades that undercut and overlap each other. As he transmits patterns into abstract configurations which glow like hushed and luminous geometries, Guidry leads the eye across, beneath and around the picture, while maintaining a shimmering and unexpected light.

The Good Children render slips in time by way of otherworldly photographs taken underwater by **Michel Varisco**, in which current realities are merged with those perhaps in the future or past. Reminiscent of mythological fields, these cryptically illuminated landscapes are majestic and unanticipated, harboring unusual furnishings, nodding to traditions of portraiture and to the existential.

Through construction, destruction, and subsequent reparation: **Dan Charbonnet** displays the experience of the painting and unravels it. Delicately overlapping complexions mirror and echo each other as he emphasizes the repetitive, meditative qualities native to the processes of the medium. These variations in color and consistency glimmer and bounce out

of the grid, agitated by rips and gaps in the canvas, while their rapport maintains the composition's underlying discipline.

They foreground presence and awareness: **Valerie George** documents her personal history through celebrative performance, creating iterable and malleable pieces that reflect on the simultaneous recurrence and fluctuation of her experience, while **Generic Art Solutions** draws out riddles and rhythms within our surroundings, using humor as a tool to divulge their hypotheses. Commonplace matter is rendered anew through recontextualization: belongings are altered to provoke novel interpretations, visually conjuring the crossover between the mental and physical experience of memory.

These ideas are made visible in **Grant Benoit's** sculptures, wherein items from the textures and veneers of houses and domestic locales, showing signs of wear, are constructed into pieces that conceive patterns and personalities from the environments they're drawn from. These novel shapes are reminiscent of but adjacent to what they signify, avoiding identification or a clear referent, instead gesturing toward prior identities while summoning diverse imaginaries. **Wendo Brunoir** borrows the language of the quotidian, generating pieces that merge with and initiate concurrent and conflicting motifs.

Such a tendency is also found in **Luba Zy-garewicz's** creations, in which items such as ropes and tea bags hang from the ceiling in intricately deliberate arrangements. These substantive accumulations bring to one's attention a conception of time that is cumulative rather than linear, as these relics are viewed all at once as evidence for moments spent. Transformed into monuments, her assorted possessions be-

gin to exist within the space as diagrammatic images while retaining their status as concrete objects.

Documentation of everyday matter is arrived at, as well, in **Scott Andresen's** inventions. Carefully arranged veils leave openings for stitching in the background to be observed, transfiguring the fabrics into hybrid fibers. Out of this positioning comes several facets: a physicality that emphasizes the oscillation between flatness and dimensionality, prompted by the new relation to the backdrop, and a symbolic diffusion into a new set of potential meanings. Attention is drawn to the stitching, tactility and substance of the textile rather than its use, value, or application. It resembles a geological formation, a flag caught in midair, or a fragile yet sturdy memento.

In **John Alleyne's** collages, processes of fragmentation are engaged through the duplication of images whose decaying surfaces call forth papered and graffitied walls, contemporaneously chaotic and calm. These compositions consist of repeated emblems which function both as derivations for multilayered landscapes and as references to their origins. Narratives are conceived from communal sources as the work oscillates between representation and abstraction.

Relatedly, **Carrie Fonder** uses farce to reveal relationships of exchange, focusing on the idea of the remnant of a concept such as “the green,” a term whose connotations reveal an unperceived reality when refracted materially and digitally.

Christopher Saucedo utilizes this technique by carefully varying pigmentation to devise an interlaced scenery wherein

the shape of the teardrop, specifically a blood drop, is both magnified and breached upon, assembled and exceeded by the symbols that constitute it, which remain discrete, continuously maintaining their differentiations both in color and form. This feature is emphasized by the three-dimensional optical perspective that is generated by the variation in hue and the use of textile. In **Southerly Gold's** practice, dissolution from the source allows the viewer to learn about the histories of Louisiana in new ways through translation into photography and the collection of varied objects which, in connection to each other, constitute constellations through which the onlooker can comprehend its stories.

Jessica Bizer's installations lead the spectator to a chaotically blissful location. Her projections onto physical surfaces fabricate textures that interact with what is being screened, building a diversified scene that oscillates between the imagined and the corporeal, suggesting flora and fauna, as well as dream visions and apparitions. **Joshua Edward Bennett's** assemblages provoke similarly unearthly perceptions, sensually guiding the observer towards his own spiritual domain.

Refracted within the context of each of its members' work, the Good Children allow us to receive their variant visions in unison with each other. As we measure the pulse of our reactions to their manipulation of ideas, we learn about the singularity of each of their personal terrains via these thoughtful and celebrative investigations.

J O H N A L L E Y N E

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I am inspired by Black women, men, and youth, sitting in barbershop chairs; as they reveal moments of vulnerability, anxiety, and introspection which speak to their experience at large. As a result, my current art practice is a meditation on the Black experience. I challenge notions of beauty, manhood, and masculinity by presenting portraits and allegorical narratives within the aesthetic of hairstyle-guide posters. These posters commonly found in Black barbershops and salons depict anonymous individuals with the trendiest hairstyles; often identifiable by mere numbers. Posters such as these are used to guide those who wish to be transformed. These guides act as a point of departure for my process.

Using spray paint, and silkscreen-collage, the works present an aesthetic of complex textures, reminiscent of urban walls and public surfaces. Abstraction of the Black body serves as an act of deconstructing stereotypes, while simultaneously elevating representation to a state of transcendence. Themes such as the migration, Caribbean and African diaspora, Christianity, and Hip Hop culture, reflect my creative process, and my lived experience.

I aim to find common ground in the Black experience of the barbershop and hair salon as a safe haven, pointing out that while specific spaces may have positive effects on people of color; otherwise starved for belonging and safety, the need for a safe haven is itself an essential feature of the human experience.





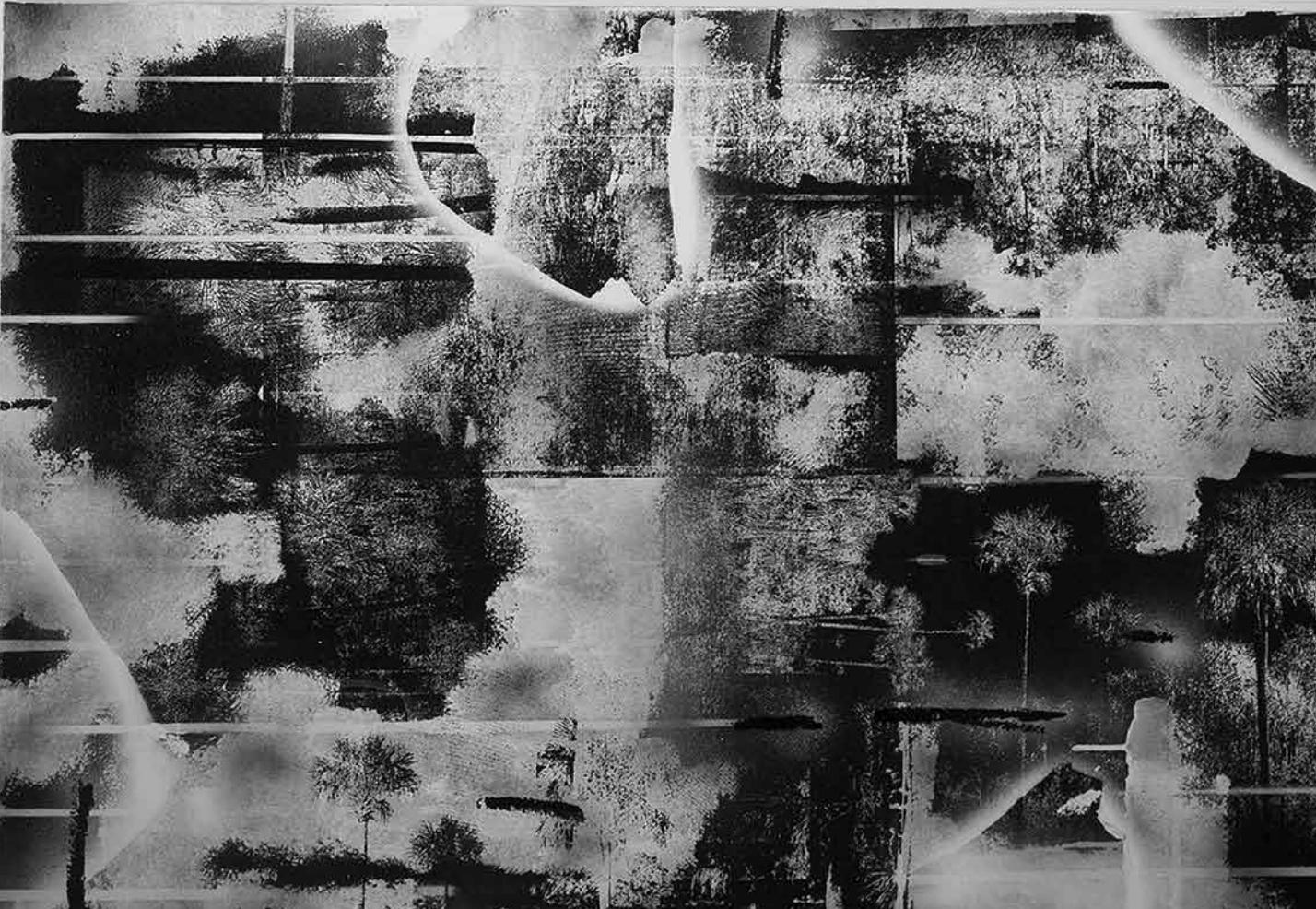
TOP: *Untitled*, 2019, Silkscreen, 48 x 54in

BOTTOM: *Wave Runner*, 2019, Silkscreen, 48 x 54in

PAGE 10: *Kindred Sprints in Conversation*, 2018, Spray paint, acrylic, oil sticks, silkscreen collage on wood panel, 48 x 72 in.
PAGE 11: *Tropical Depression*, 2019, Acrylic paint, acrylic ink on wood panel, 36 x 19 in.



DEATH







SCOTT ANDRESEN

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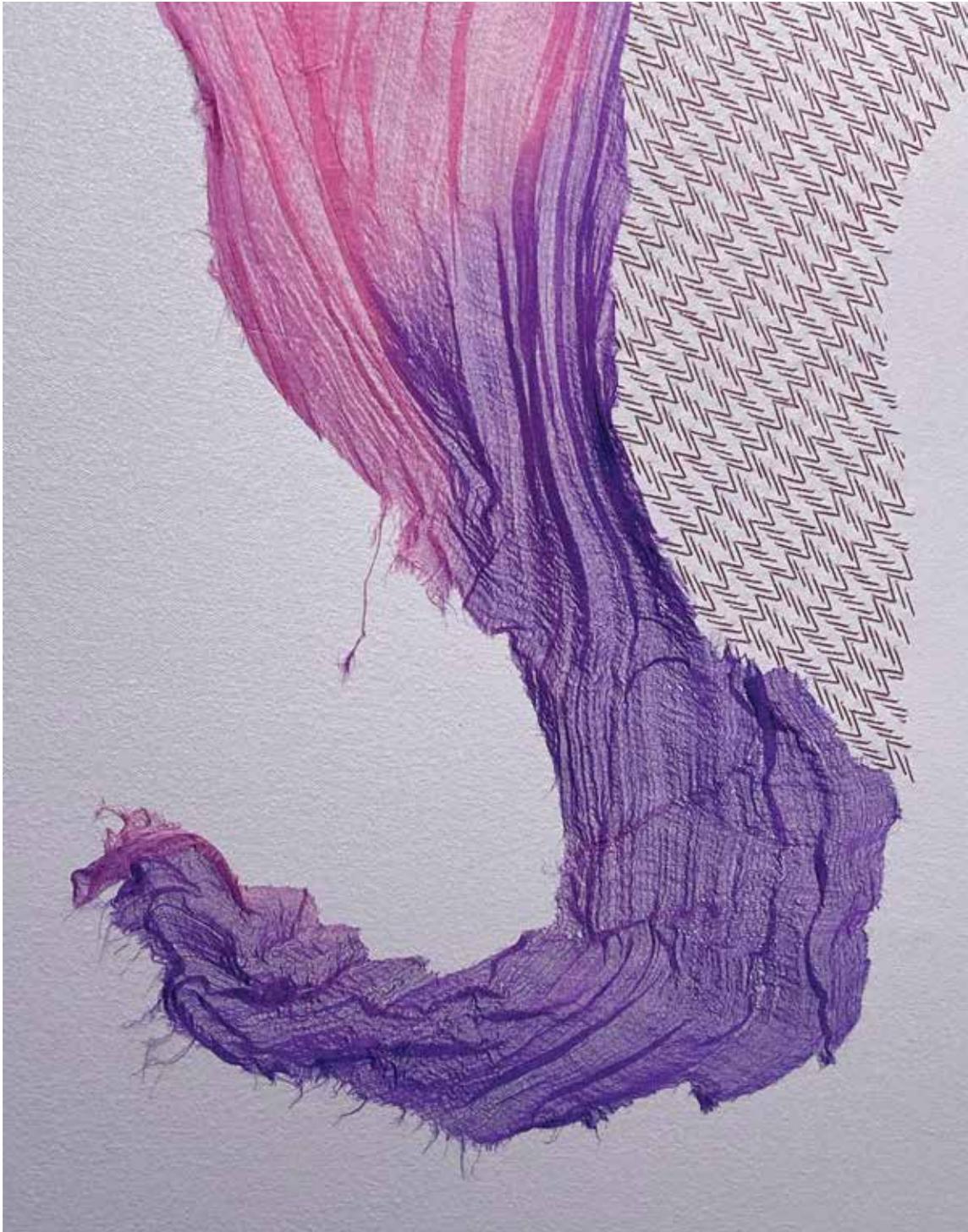
My work focuses on the art of repair; more specifically the consequences, both intended and unintended. Using materially driven processes the work hovers between two-dimensional abstraction and physical representation, where each piece goes through separate phases of construction, destruction, and reparation. This theme became central when I was involved in a serious accident over a decade ago and put my body through the same stages that my work must go through, with the hope that the results are stronger than what came before.

This work is inspired by various textile mending techniques throughout the world, these repairs commonly happen because of the utilitarian value or the emotional connection the wearer has to the object. For this body of work I focused on veils of silk scrim, a material where the inherent fragility can be seen in each thread. Culturally veils are often found at important transitional phases in a person's life, and in these works veils are composed on the canvas as if caught in the wind, a single frozen frame of something set-in motion. Once damaged the wounds are then mended with delicate stitching drawing attention to the history of the object rather than trying to erase it, and the scars now function as a badge of honor rather than a marker of trauma.

OPPOSITE: *The Year Was Awake*, 2021, Silk, metallic thread, latex paint on canvas, 72 x 56 in.

TOP: *Mourning Dove Down*, 2021, Silk, metallic thread, latex paint on canvas, 50 x 34 in.

BOTTOM: *The Whole Pageantry*, 2021, Silk, metallic thread, latex paint on canvas, 60 x 42 in.



Scott Andresen is an artist who lives and works in New Orleans, LA. His mixed-media works explore the theme of repair and the consequences of such actions. He received his MFA from Yale University and BA from Hunter College. He has shown at Lehmann Maupin Gallery, Jack Tilton Gallery, Exit Art, and The Bronx Museum. He has attended residencies at Black Rock Senegal, Socrates Sculpture Park, and the Joan Mitchell Center, while also receiving fellowships from New York Foundation for the Arts and the Pollock-Krasner Foundation. Andresen's work can be found in the permanent collection of the New Orleans Museum of Art and Museum of Arts & Design in NYC. Scott is an Associate Professor at the LSU School of Art.



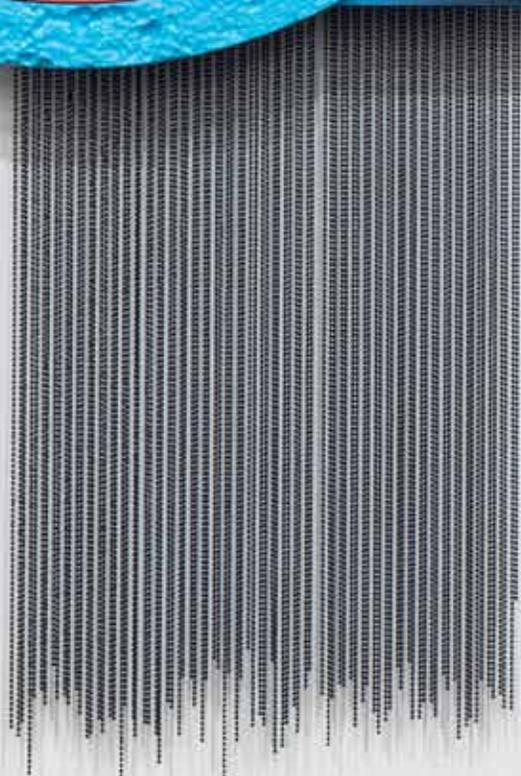
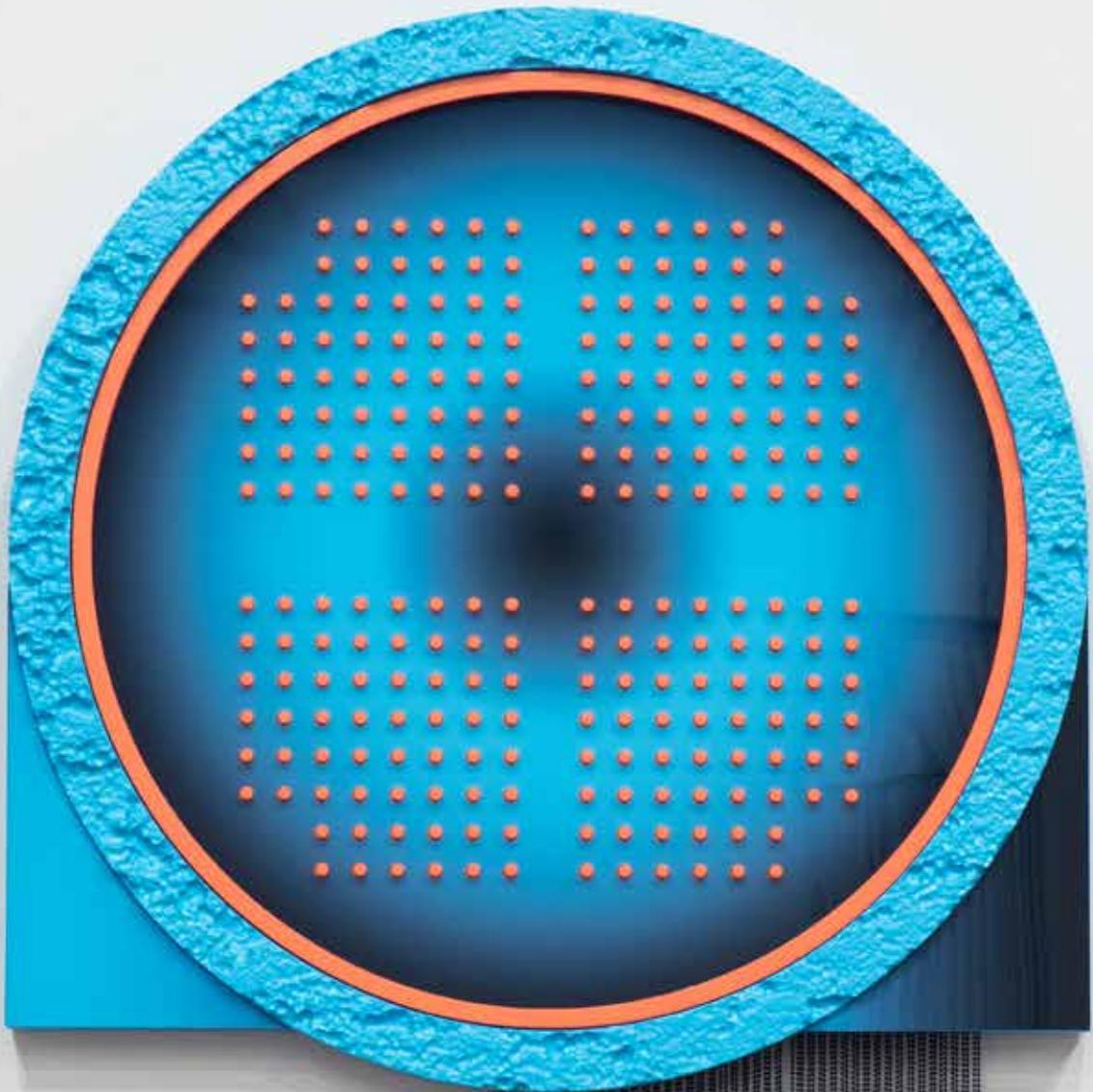
J O S H U A E D W A R D B E N N E T T

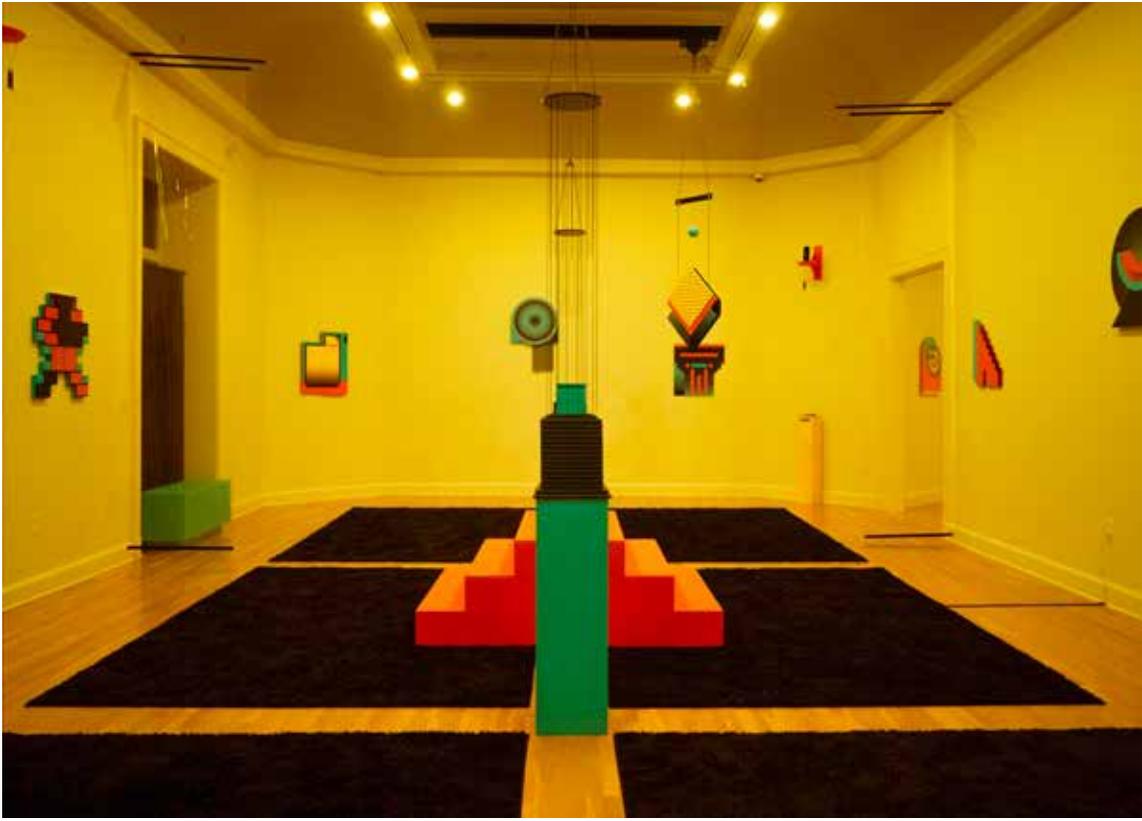
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Joshua Edward Bennett's unique and bold fabricated objects are born out a personal longing to assign a visual and spatial aesthetic to existential imaginations surrounding his own sense of spirituality. Bennett takes a measured focus on creating physical objects through digital technologies and places them amid immersive and intentional 4D environments with light, sound, smell, and more, complete with highly designed elements including furniture, printed literature, and wearable merchandise. His assemblages are composed of shapes within a limited color palette made from acrylic, foams, wood products, metals, and other materials typically linked with sign-making. The objects evoke ancient, current, and futuristic aesthetics associated with machines and architecture, all while presenting deeply human qualities. The environments are calibrated sensory sanctuaries. A persistent value in all of Bennett's highly designed sculptural works and installations is the acknowledgement of spiritual potential within all people. Bennett has faith in the power of unity. His art is a celebration of what all people have in common: their spirit.

Bennett received his MFA in Digital Arts in 2019 from Tulane University. He now lives and works in Nashville, Tennessee where he manages a commercial art gallery called Tinney Contemporary.









GRANT BENOIT

b. Lafayette, Louisiana
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Benoit is a mixed media based artist that explores the mechanisms of memory through the lens of the domestic. By employing the commonplace as a metaphor for the mechanics of memory, Benoit is able to explore notions of memory in a way science cannot convey. By transforming objects handled daily, internal instances of memory are explained in terms of the everyday, the physical. Through language and common visual elements, Benoit challenges the language of science to explain the stirrings of memory. Through these constructions, the understanding of memory becomes less concerned with mechanics—Neurons, synapses, and data and more concerned with experiences that make memory a necessity.

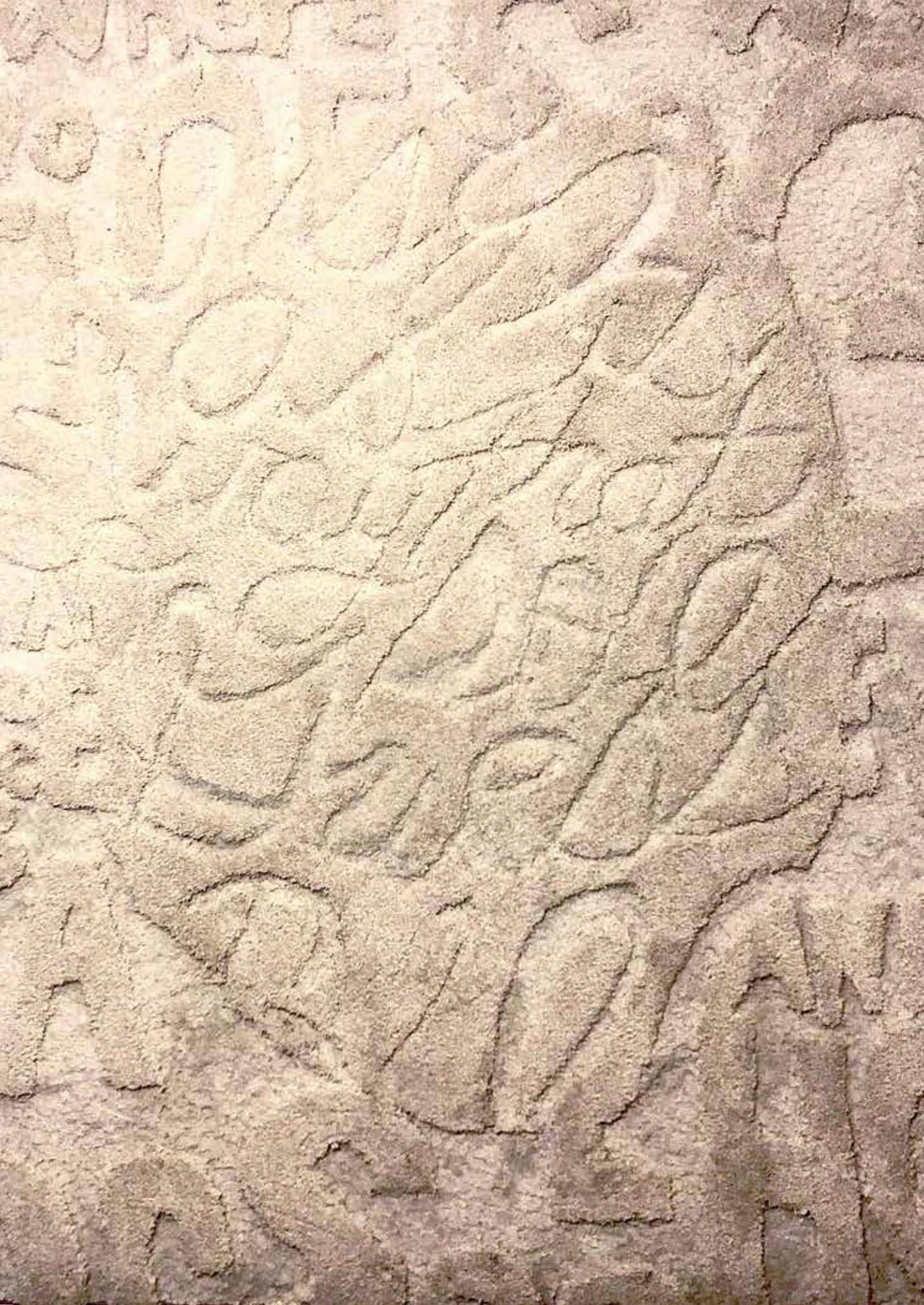
Benoit has exhibited work in over 15 solo exhibitions with upcoming exhibitions at Millsaps College and University of Dallas. Benoit is an active contributor in the dialogue on contemporary print, presenting most recently at the Southern Graphics International Conference, as well as speaking at The University of Missouri, Morehead State University, and Western Carolina University on his practice. He exhibits both nationally and internationally most recently having solo exhibitions at Tennessee Tech University (TN), Rockford University (IL) The Bascom (NC), DEMO Project (IL) and Eichold Gallery (AL), as well as being included in exhibitions in Wirral, England at the Williamson Museum, and the University of Helsinki. His work is held in permanent collections such as the



Zuckerman Museum of Art, University of Nevada, St. Ambrose University, Arrowmont School of Art and other private collections.

Benoit was a former Artist-in-Residence at Arrowmont School of Arts and Crafts and has participated in other residencies at The Bascom: A Center for the Visual Arts, Arrowmont, . is currently the Educator and Public Programs Manager at the LSU Museum of Art.

Benoit received a BA in Studio Arts from Spring Hill College, and a MFA in Printmaking from Southern Illinois University. Benoit is currently the Educator and Public Programs Manager at LSU Museum of Art.







OPPOSITE: *Memory Palace*, 2018. Cut cardboard, carpet. Dimensions variable
TOP: *Pieces Too Small/To Use*, 2021. Piecework, screen print on Tyvek, 42 x 24 in.
BOTTOM: *Pieces Too Small/To Use* 2018. Screenprint, piecework, 72 x 96 in.





J E S S I C A B I Z E R

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 @jessicabizer

I am interested in finding a sense of discovery within the overstimulating energy of the contemporary digital landscape. My work channels the absurdity, drama and excitement of this complicated atmosphere, an infinitely layered space full of diverging and often contradictory narratives. I use color, form and disparate source materials to engage this environment with a feeling of expansiveness and dreamy possibility. I am especially inspired by the persistent overlap between the real and the digital worlds. This collision contains sensations of instability and fluidity that inform my work.

I live and work in New Orleans, where I am a founding member of the Good Children Gallery. I recently completed a residency with the New Orleans Arts Council. My other recent projects include collaborations with the Milagros collective, the fashion label Altar and musicians such as Quintron and Eve Maret. My art has also been featured in exhibitions at the New Orleans Museum of Art, Contemporary Art Center, and in group shows in New York, Miami, and Atlanta. I have paintings in the collection of the Bennetton Corporation and the New Orleans Museum of Art. My work has appeared in Nylon Magazine, Hyperallergic, Miami New Times, and on National Public Radio's Studio 360. I am a 2009 graduate of the University of New Orleans MFA program and am originally from St. Petersburg, FL.

OPPOSITE: *Casual Corner*, 2020, Projection still from livestream with musician Eve Maret, Dimensions variable

TOP: *This Place*, 2021, Airbrush and mixed media on Yupo, 12 x 9 in.
 BOTTOM: *Plant Disco*, 2021, Animation still, Dimensions variable





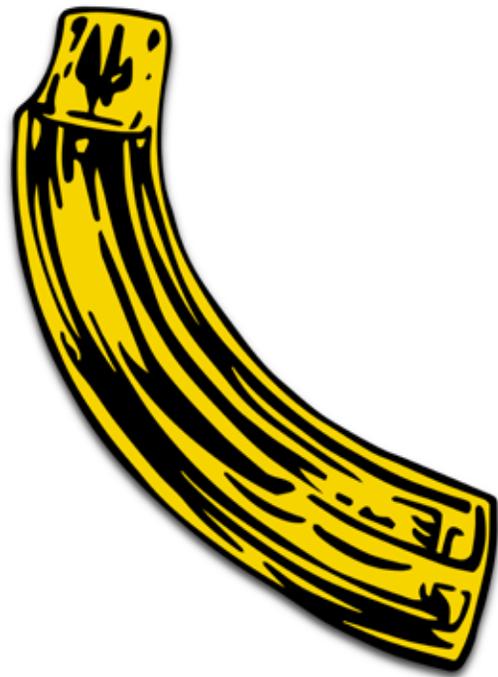
OPPOSITE: *Crystal Society*, 2019, Digital print on Phototex, 108 x 168 in.

TOP: *I'm Into Shapes*, 2021, Projection and mixed media installation (Detail), Dimensions variable
BOTTOM: *Casual Corner*, 2021, Projection and mixed media installation, Dimensions variable

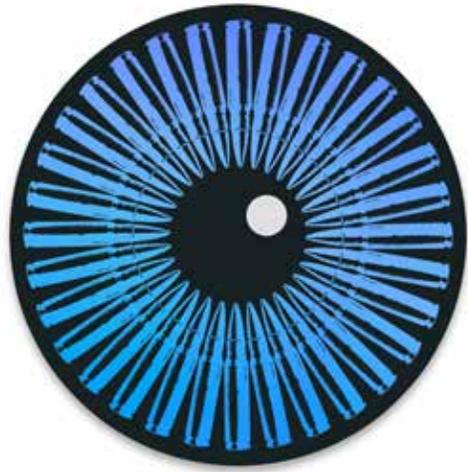
W E N D O B R U N O R

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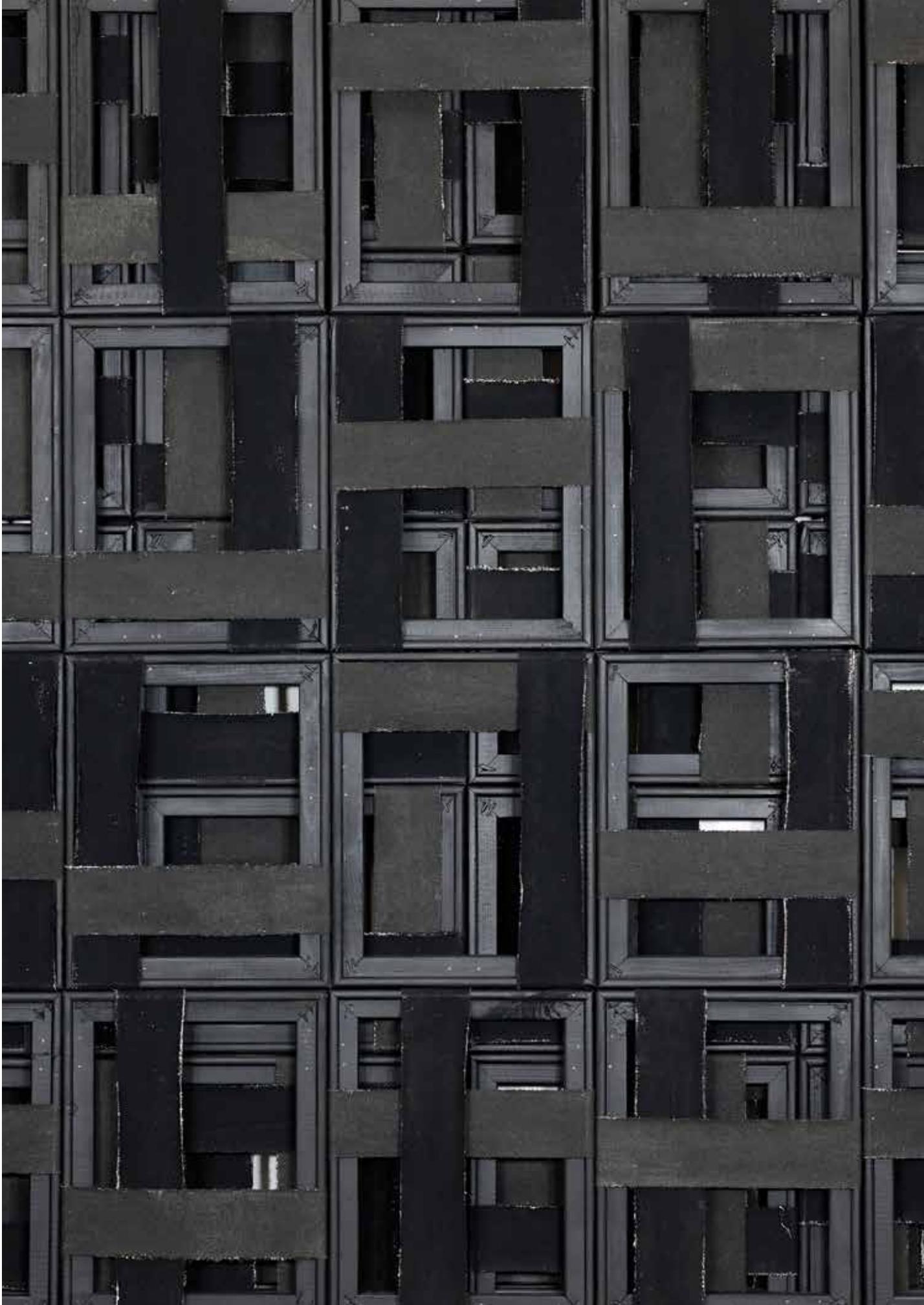
My work is conceived as abstract painting with a motif that questions notions of art as they are perceived. The context of my work is themed from aspects of popular culture and art history. The disparate concepts of pop culture and abstract painting heavily influence the scope of my work. Inspiration from music lyrics, movie quotes or just found imagery motivates me to interpret a deeper meaning. Using concepts of abstraction allows me to deconstruct the subject matter and form a new context based on shape, color and aesthetics. The works display coexistence between banal imagery and abstract form. The merging of these two concepts presents a complex composition of balance, color and information within each piece.

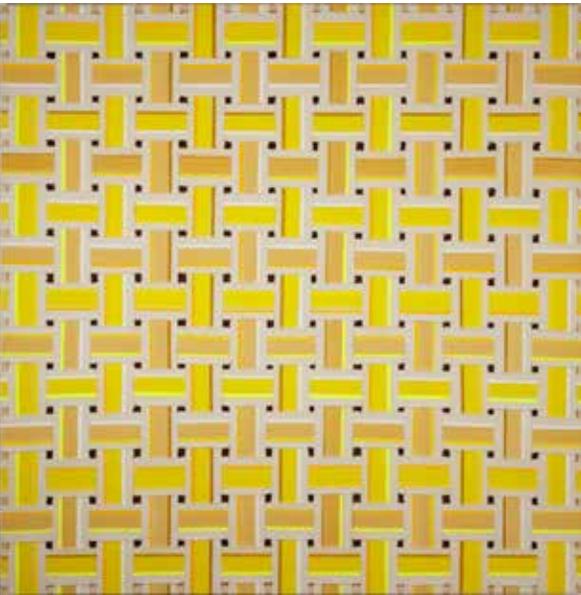












DAN CHARBONNET

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Dan Charbonnet is a Louisiana native and graduate of the University of New Orleans where he received a Masters of Fine Arts in painting. His works are in museums and private collections across the country.

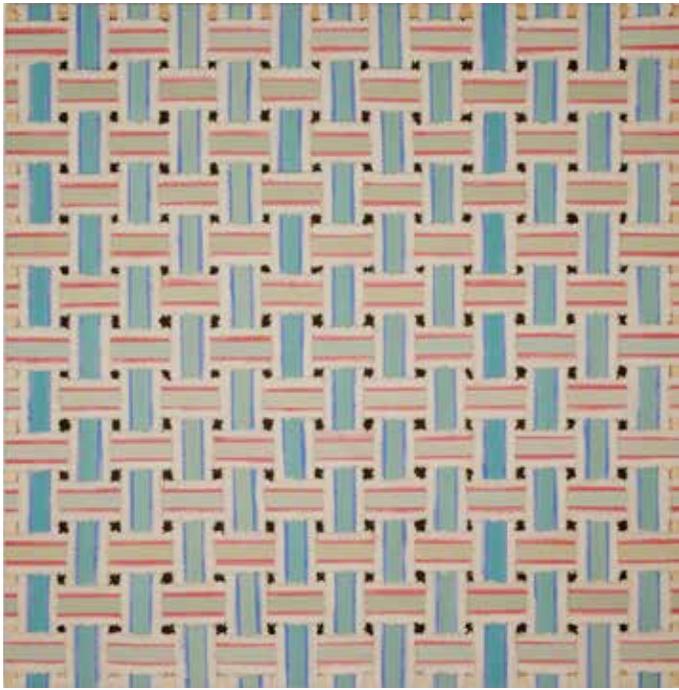
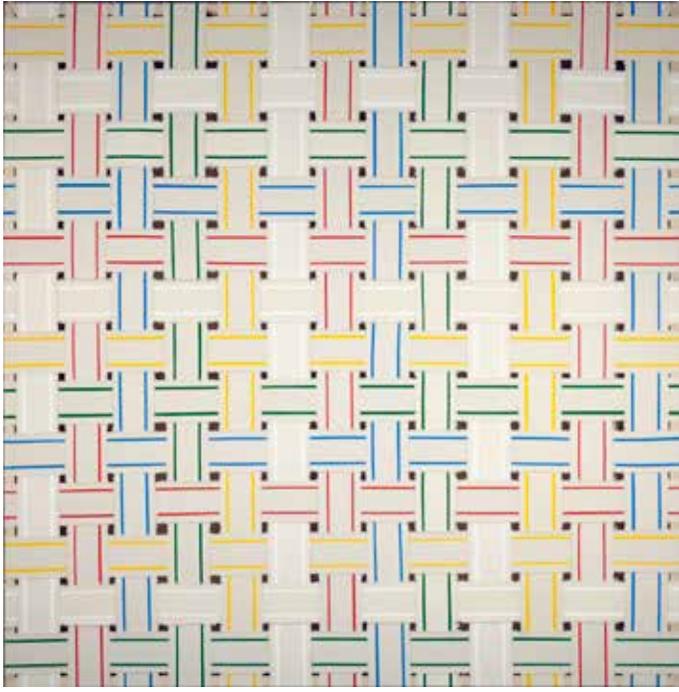
Dan Charbonnet's art is grounded in the rudiments of painting. He strives to achieve balance between process and application. The construction process comprises actions like ripping, stretching, heating, stapling, fraying, and sewing the canvas, while the application involves the taping, priming, painting (hard lines, soft lines, washes, gestures), and curating color.

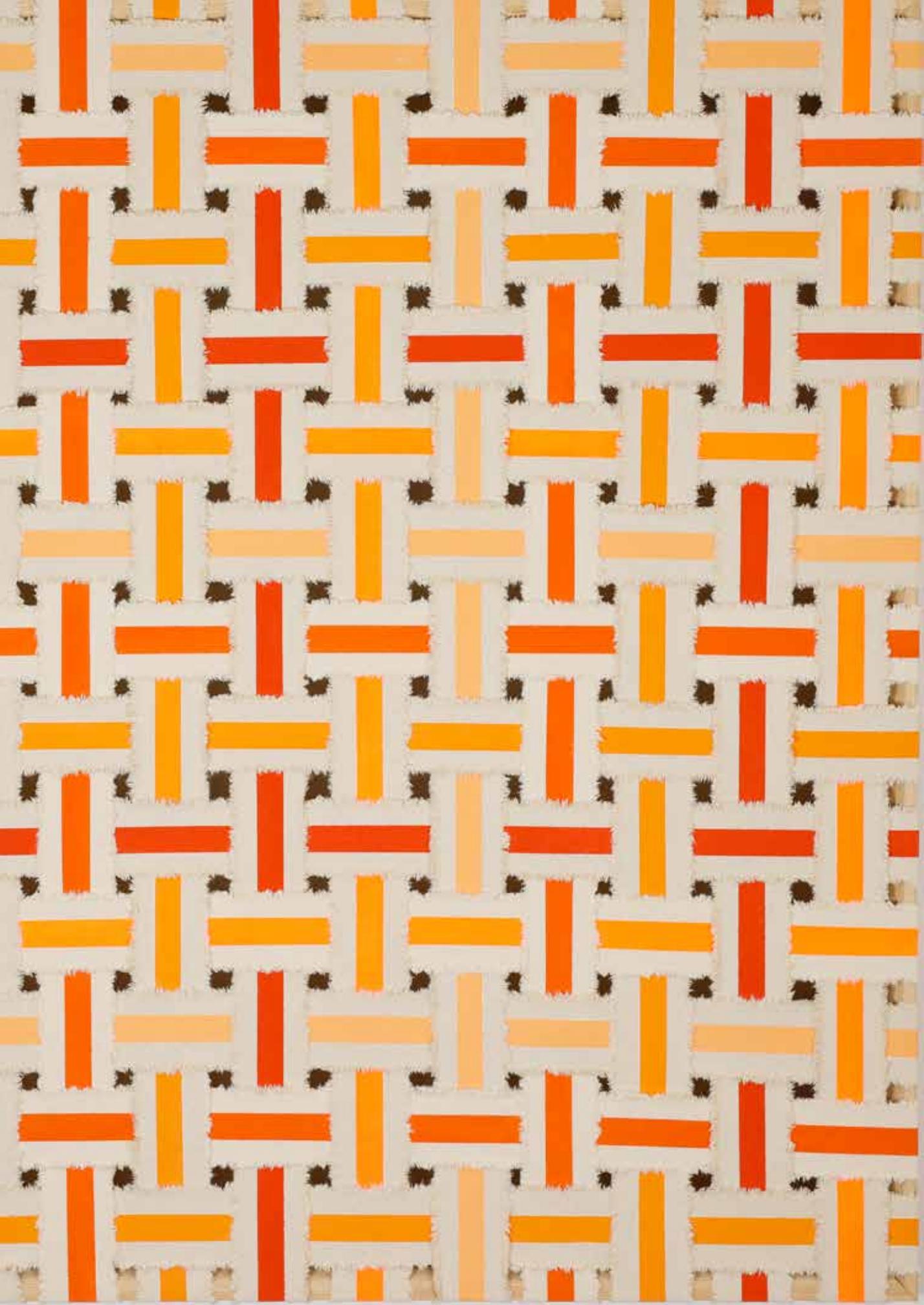
For Charbonnet the studio work, both as an object and compulsive action, is about being aware and being present. His creative process involves the distillation of experience and composing these moments into painting constructions. These interlaced arrangements of material, space, and color pursue harmony with intention in such a manner as to not become overtly narrative.

OPPOSITE: *Allegory of the Cave*, 2021, Oil and acrylic on canvas and wood, 40 x 40 in.

TOP: *FENCEROW*, 2021, Canvas, gesso, wood, and twigs, 40 x 40 in.

BOTTOM: *STA•GOLD*, 2021, Gouache and acrylic on canvas, 54 x 54 in.





CARRIE FONDER

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Carrie Fonder is a sculptor, installation, and video artist whose work uses humor to play with issues of power. In her most recent exhibition at Good Children Gallery, *Art on the Green*, Fonder used humor as an investigative strategy to engage with the complex webs of power in art— from nuanced labor exchanges to the power of critics and criticism. The “green” with its varied allusions, from the pastoral to the financial, was all but absent in the exhibition, existing only as a remnant of the use of green screens to create an altered and more humorous reality.

The front gallery included a video diptych, *Little Laborers*, that featured dogs who were pulling an invisible (but suggested) load through the Metropolitan Museum of Art on one monitor. While on the second monitor, the load was revealed to be a blob-like object that moved through the museum space. In the back gallery, Fonder reimagines a failed drag version of Jerry Saltz in the video *Jerry/Carrie is up to the Task (or How to be an Art Critic)*. Embodying Mike Kelley’s notion of incomplete drag, the work points to failures of critical authority in the arts. The content of the work functions as a call and response to Jerry Saltz’s book, *How to be an Artist*.

The accompanying two-dimensional and three-dimensional works in the exhibition examined ideas of material drag, illusion, and twinning and were grouped in associative vignettes. Some of the works reappeared in videos and could be found animating the digital space, while others remained exclusively in



the physical realm. Through this duplication, Fonder invited viewers to reflect on how the sausage is made within her work and beyond.

A member of Good Children Gallery since 2017, Fonder earned her MFA in sculpture at Cranbrook Academy of Art and is a Fulbright Nehru Award recipient. She has exhibited her work nationally and internationally and was recently exhibited in the Art Fair Philippines. Fonder is currently an Associate Professor of Art at the University of West Florida.



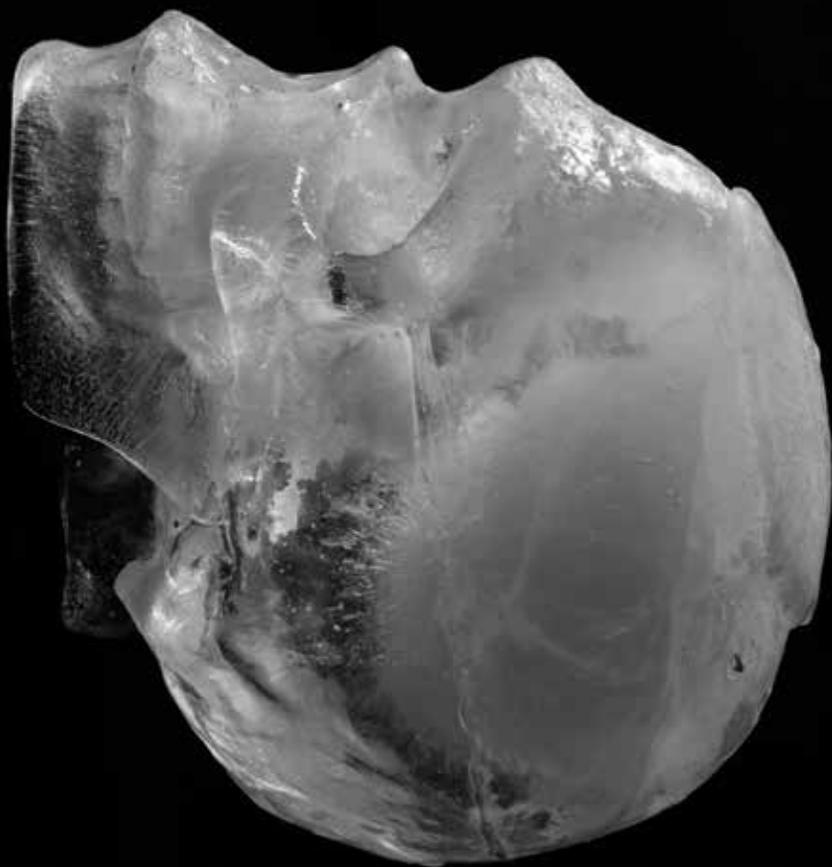
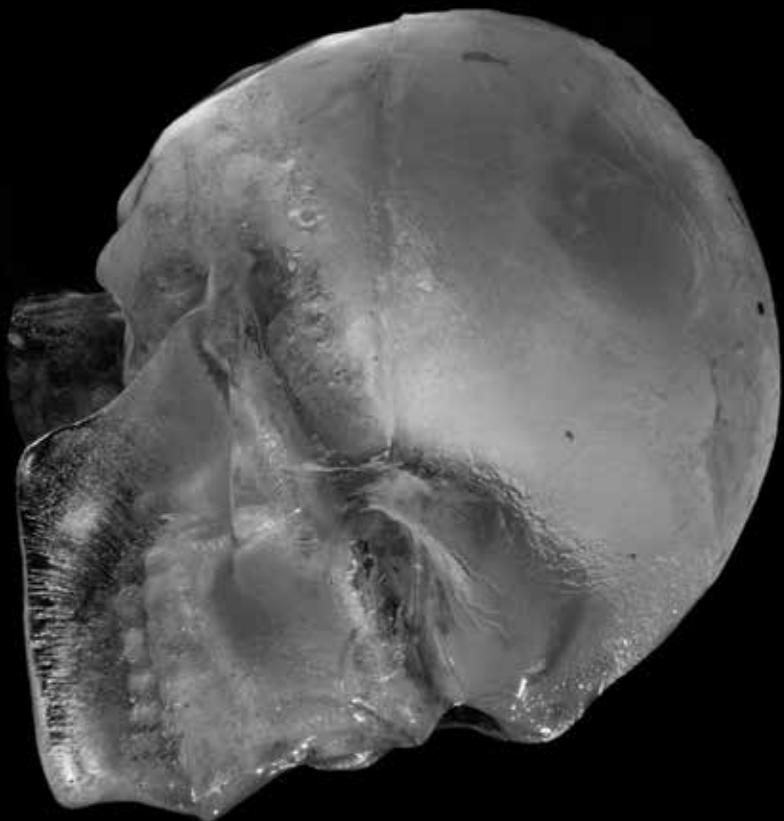




OPPOSITE: *Art on the Green* (Installation view), 2020, Good Children Gallery

TOP: Jerry, *Carrie is Up to the Task or How to be an Art Critic*, 2019, Video, Duration 04:44

BOTTOM: Jerry, *Carrie is Up to the Task or How to be an Art Critic*, 2019, Video, Duration 04:44





G E N E R I C A R T S O L U T I O N S

b. Campbell: London, England, Vis: Quantico, Virginia
genericartsolutions.com
 @genericartsolutions

Generic Art Solution is a collaborative practice that began 20 years ago, when Matt Vis and Tony Campbell first met in New York City. Shortly afterwards they both moved south and settled in New Orleans.

Tony Campbell is now the Tris Hollis Endowed Professor of Fine Arts at the University of New Orleans and was raised and educated in the UK, He studied painting at Leicester Polytechnic and Printmaking at the Royal College of Art, London, England.

Matt Vis is an American artist who Studied Painting and Printmaking at Michigan State University and Sculpture at the University of New Orleans.

Vis and Campbell are founding members of Good Children Gallery since 2008 and Campbell is currently the Director of U.N.O. St. Claude Gallery since 2018.

This Catalogue features images from two G.A.S. solo shows from 2018 and 2019 at Good Children Gallery.

The *Art of Vanitas*, Frozen still life photographs are presented as a reminder to stop and be present in the moment; engage with your surroundings in something of a visual meditation, an act of mindful discovery. After all, we are not without hope: Generic

Art Solutions have sent a lifesaver out into the vast, dark waters of uncertainty in an attempt to help us all escape the void.

In ...*The Harder they Fall* we see Generic Art Solutions tackle contemporary events. The chaos of Brexit and the Trump presidency and the final fall of General Lee.

If history has taught us anything, it is that wealth, power, and politics are inseparable bedfellows. No matter how idealistically they may begin, both businessmen and politicians inevitably become obsessed with winning each other's favor in their quest to obtain maximum personal gain and control over the populace that made them.

Generic Art Solutions work exposes and examines the failures of humanity with a wry and sometimes tragic wit, lest we repeat them yet again. Their collective works often beg the question "If our present is riddled with the dysfunctional plot lines of our past, what are the chances of a brighter future?"

OPPOSITE TOP: *Skull A*, 2018, Archival inkjet print, 42 x 37 in.
 OPPOSITE BOTTOM: *Skull B*, 2018, Archival inkjet print, 42 x 37 in.
 ABOVE: *Adrift*, 2018, Inkjet print, 42 x 27 in.



Generic Art Solutions were invited to the 6th iteration of the Rauschenberg Residency Program in 2014.

Notable exhibitions include: New Orleans Museum of Art, LA; Los Angeles County Museum of Art, Los Angeles CA; Museum of Contemporary Art in Krakow, Poland; Zacheta National Gallery, Warsaw, Poland; MONA, Hobart, Tasmania; Gallery 126, Cork, Ireland; Duplex 10 m² Sarajevo, Bosnia; Balzer projects, Basel, Switzerland; Dishman Museum, Beaumont TX; Mindy Solomon Gallery, Miami, FL; Cross McKenzie Gallery, Washington, DC; And X Gallery, Fort Worth, TX; Acadiana Center for the Arts, Lafayette, LA; Willis Smith Gallery Ringling College, Sarasota, FL; Cantor Art Gallery, College of the Holy Cross, Worcester, MA; Moving Image Art Fair, New York, NY; Volta NY; Pulse Miami; C24 Gallery, New York, NY.







V A L E R I E G E O R G E

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Valerie George (she/her) is an artist whose work over the past 20 years has reflected holistically on art and life in the form of installation art, video, performance, sound, sculpture, photography, new media, drawing, collaborative projects, and curatorial practices. George received her MFA from the University of California, Davis, and is a Full Professor of Art at the University of West Florida, the Arts Editor of *Panhandler Magazine: A Journal of Art and Literature*, a member of Good Children Gallery, and a Co-Founder of the 309 Punk Museum Project.

Welcome to My Party is an ongoing body of work culled directly from the artist's experience of surviving breast cancer, several resulting surgeries, radiation, and, most recently, a double mastectomy with partial reconstruction and chemotherapy. With more reconstruction and a hysterectomy on the horizon, George turns to her art practice to document the transformation of her body and her spirit in flux.

OPPOSITE: *Welcome to My Party: She's Lost Control Again*, 2019, Video installation with sound and archival pigment print, single-channel video, Duration 08:04 loop, large format archival pigment print, disco ball, projector, amp, Dimensions variable, In collaboration with Eli Lerhoff (Shmoak Mosheein)

ABOVE: *Welcome to My Party: Ups and Downs*, 2019, Archival pigment prints (Diptych), 8 x 10 in. Photo Credit: Fallan George



Cheer Me Up, Cheer Me On is a video installation in which George considers the notions of “inspiration” and “homage”. George recontextualizes the lyrics and visual imagery from punk artists, Nirvana and Scout Niblett, which are humorously interwoven into personal documentation of the artist confronting mortality. The soundtrack is created in collaboration with Eli Lerhoff. Videography by Kennedy Reed and Anastasia Leech, video editing by Valerie George.



B R I A N G U I D R Y

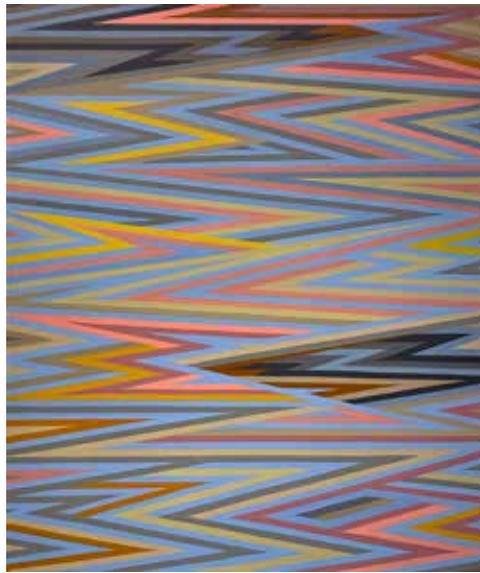
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Reoccurring themes of technology and the forces that animate the world around us can be found in Brian Guidry's paintings, which range visually from compressed lines of color to abstract eruptions.

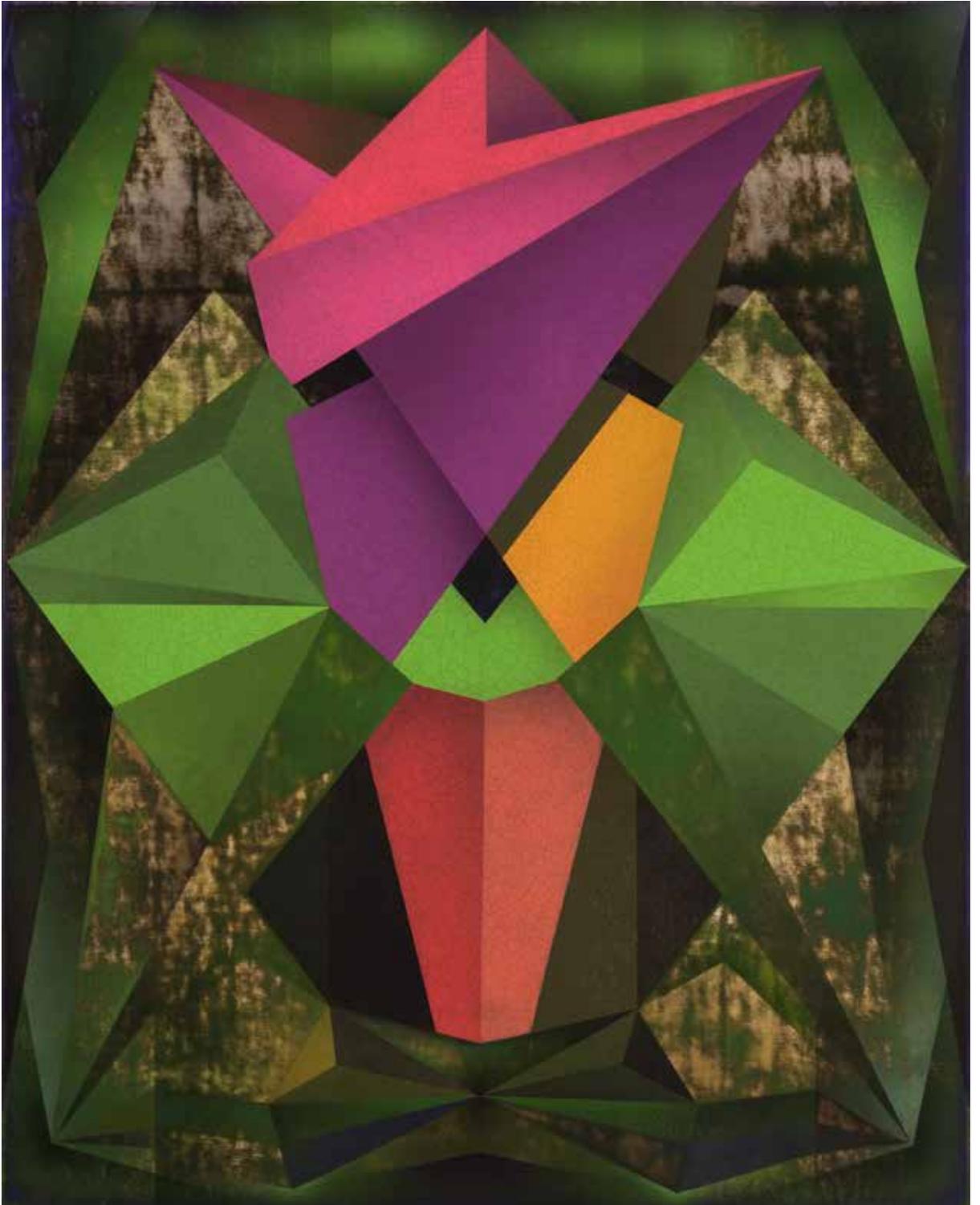
Guidry uses a very specific color palette sampled from a wide variety of natural sources in the landscape/environment and from flora in particular: reflections from water, festering storm clouds, fronds, sugar cane, exhausted foliage, flowers, lichens, soil... The colors, which are rigorously matched, are blended on-site (plein-air). The samples are then taken into the studio where larger quantities of these matched colors are prepared. This is Guidry's primary palette.

The artist synthesizes color, sound and texture to create "digitized" or "dissolved landscapes," using a specific color palette sampled from a variety of natural sources. The injection of these "natural" colors into geometric planes and constructions creates shapes and voids suggestive of portals or slips in time, leading the viewer over the precipice of the normal, into the magical realism of the uncanny, peculiar and quantum.

Guidry's work has been exhibited nationally and internationally. Most recently his painting *Absolute Zero—Lee Circle* was acquired for the permanent collection of the New Orleans Museum of Art and was featured in the exhibition *NEW at NOMA: Recent Acquisitions in Modern and Contemporary Art*. Other selected exhibitions include: *The Bronx Museum*,



New York; *Gana Art Space, Seoul, Korea*; *The Ogden Museum of Southern Art, New Orleans*; *The Contemporary Art Center, New Orleans*, and the *National College of Arts, Lahore, Pakistan*. Guidry's work has been featured and discussed in *Time Out Chicago*, *Artforum*, *The Times-Picayune*, *Gambit Weekly*, *Pelican Bomb*, *The New York Times*, and *New American Paintings*. His work is in the collections of the *New Orleans Museum of Art*; *The Ogden Museum of Southern Art*; *National College of Arts, Lahore*; *New York Public Library, New York*; *Pratt Institute Library, Brooklyn*; and *Paul & Lulu Hilliard University Art Museum, Lafayette*. He received his BFA from the *University of Louisiana at Lafayette* and his MFA in *Painting from Pratt Institute, Brooklyn*.







OPPOSITE: *Parallel Earth*, 2019, Acrylic on canvas, 78 x 104.5 in.

TOP: *Day for Night*, 2019, Acrylic on linen on shaped panel, 37 x 30 in.

BOTTOM: *Nightshade*, 2019, Acrylic on linen on shaped panel, 38 x 30 in.

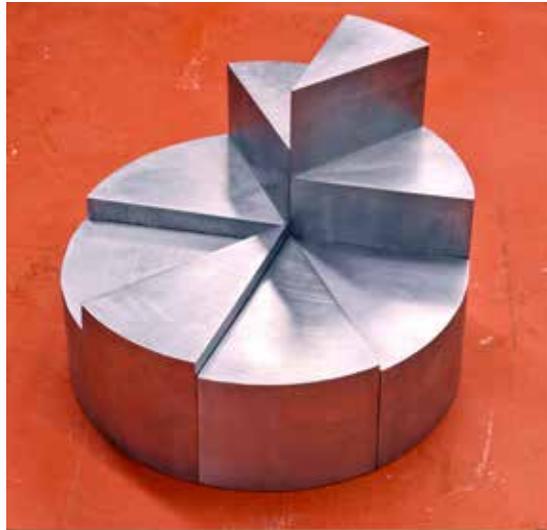
Courtesy of Arthur Roger Gallery

CHRISTOPHER SAUCEDO

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@christophersaucedoart

The American Red Cross is an enormous aid agency that efforts to prevent and alleviate human suffering in the face of emergencies, be they domestic or international and born of natural disaster or the brutality of war. While I largely support this agencies mission I have long taken issue with their logo. The design of the Red Cross originates from the First Geneva Convention in 1864 and the symbol represents an inverted Swiss flag. The agency makes no pretense in that symbols representation and direct link to Christendom. In the world of Islam, a Red Crescent is the chosen symbol, in Israel it is the Star of David and in other places the Red Crystal is presented. Over the decades many cultures (and religions) have presented other red symbols to express a similar indicator of emergency medical aid. The common link to all of these symbols is the universal color of blood, red.

In *Universala*, I have stitched all of the current and past emblems of our world's many emergency aid agencies into one universal blood. As I reflect on my other images in this publication I am reminded and remain inspired by what the art-historian Simeon Hunter wrote many years ago; "At its core Saucedo's artwork poetically expresses equality in difference." This may not be a universal truth, but it is a worthwhile goal.



Christopher Saucedo received his BFA from New York's School of Visual Arts and his MFA from the University of Michigan. After attending the Skowhegan School of Painting and Sculpture he did post-graduate work at the Queens University of Belfast, in Northern Ireland. Saucedo joined the faculty at Adelphi University on Long Island after being at the University of New Orleans for 20 years, where he retired as Professor of Sculpture and chairperson of the Fine Arts Department. Over the past 30-years Saucedo has exhibited his artwork in over 100 exhibitions throughout the world and produced several public sculptures throughout the USA. He divides his time between New Orleans and Rockaway Beach, NY.

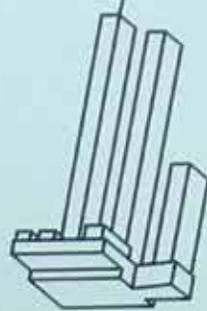
Saucedo's artwork is represented by the Arthur Roger Gallery in New Orleans, LA.

ABOVE: *Equal Slices (with explanation)*, 2021, Aluminum with photograph, Aluminum: 11 x 12 x 12 in

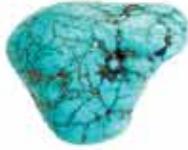


ABOVE: *Universala*, 2019, Embroidered bar towel with blood, 38 x 28 in. (framed)

PAGE 54: *Self-portrait with World Trade Center as a Cloud*, 2021, Plastic, glass, and steel, Dimensions variable
PAGE 55: *Branded Firefighter (go cup)*, 2021, Collage, 24 x 30 in.









Formed in 2011, Southerly Gold is an ensemble of three working female photographers living and working in the city of New Orleans. The collective consists of Aubrey Edwards, Ariya Martin and Elena Ricci.

SOUTHERLY G O L D

b. New Orleans, Louisiana
@southerlygold

Southerly Gold has exhibited their work at the New Orleans Museum of Art, Louisiana Contemporary exhibition at the Ogden Museum of Southern Art, as well as The Grand Maltese Gallery, New Orleans Public Library, UNO gallery St. Claude and in conjunction with PhotoNOLA. They are recipients of the 2016 Platforms Grant from the Andy Warhol Foundation, and members of Good Children Gallery from 2018-2020.

Much of Southerly Gold's work explores the subtle stories and complicated histories of Louisiana through mixed media, predominated by photography and the landscape genre.

Their long-term project, *God's Country*, took them to the parishes that occupy the delineated corners of the state, following the trails of desire for Southern Utopia. The photographs are an investigation of the promises and resources that the farthest reaches of Louisiana have held for humankind. From agriculture to oil, from land to sea, our images of the contemporary landscape—captured along routes of the past—bear witness to the residue of these promises.

From sweeping vistas to the minutia of found and discarded objects, *God's Country* visualizes such questions as: What promises did the land hold for people? What has the natural environment given to people, and what have people taken from that environment? How does the landscape reflect human history and modern day occurrences? How have people created space within these rich and oftentimes volatile landscapes?

OPPOSITE: *God's Country, The Territory Ahead ZINE* (Double Page Spread), 2019, Color print, 8.5 x 11 in.

ABOVE: *Plaquemines (Land of Evangeline Reconstructed)*, 2019, PhotoTex collage, 36 x36 in.





OPPOSITE: *Sites of (God's Country The Territory Ahead)*, 2019, Phototex and vinyl, 38 x 61 in.

TOP: *Spikes Poles Plaquemines Parish*, 2017, Archival pigment print, 11 x 33 in.

MIDDLE: *Dirt Window Washington Parish*, 2017, Archival pigment print, 11 x 33 in.

BOTTOM: *Northshore (Land of Evangeline Reconstructed)*, 2019, PhotoTex collage, 36 x 36 in.

M I C H E L V A R I S C O

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michelvarisco.com
@michelvarisco

Michel Varisco is an American artist, born in New Orleans, who creates artwork in response to ecological and social struggles through photography, video, sculpture, and site-specific installations.

In her underwater photographic portraits, Varisco celebrates individuals whose work centers on environmental and social justice. She fast forwards to the year 2050, when NOAA (The National Oceanic and Atmospheric Administration) predicts coastal cities will be 4-5 feet perpetually underwater from rising seas and intensifying storms. The “magical realist” series features interdependence, where each person cycles the breath with the springs and rivers they are immersed in. In this imagined space, a kind of re-wilding occurs where humans are no longer the dominant species over exploiting the earth, but an interactive part of the whole, living simply and allowing space for other species to thrive.

As a featured artist in the Prospect.4 Triennial, Varisco premiered “Turning: prayer wheels for the Mississippi River” commissioned by the City of New Orleans. “Turning” is a sculpture consisting of 3 stainless steel cylinders with mosaic bases showing maps of the



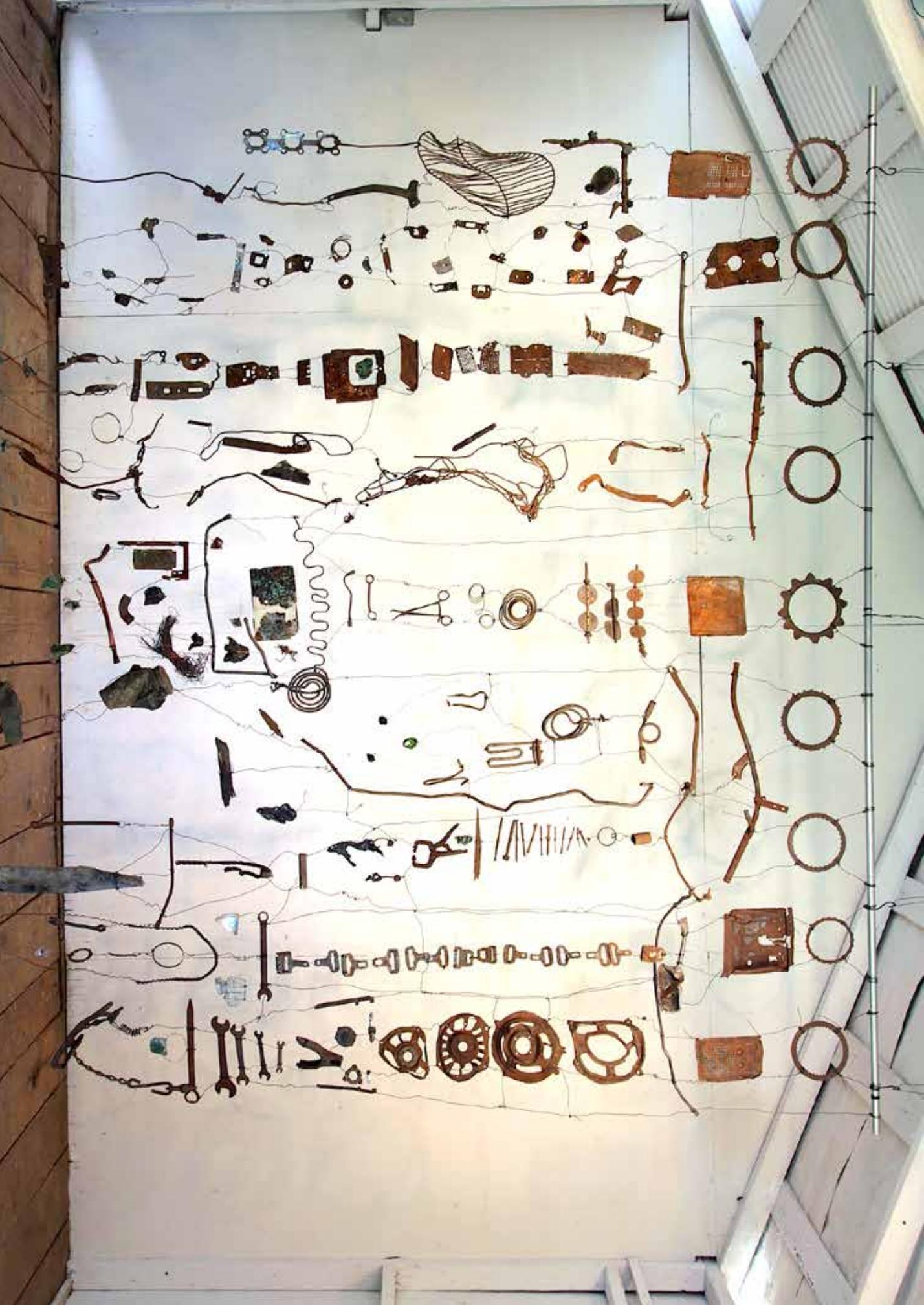
history of the Mississippi River from Baton Rouge to New Orleans detailing the Anthropocene, the Plantationocene and the land building era or Cretaceous Period.

Monographs include *Shifting*, with essays by Anne Gisleson and Ogden curator Bradley Sumrall, *The Sea Bed* with poet Rodger Kamenetz, *Hotel Ortolan* with writer Tom Whalen, and *Lightning Storm Mind* with eco-philosopher John Clark. Her work is included in the public collections of the National Library of Paris, The Ogden Museum, Newcomb Museum, The United States Embassy in Moscow, Russia, The SURDNA Foundation, The State of Louisiana and the City of New Orleans. Varisco’s work has been featured in publications in the US and abroad such as *Adbusters*, *Forecast Public Art*, *Believer Magazine*, *The Oxford American*, *Mister Motley Arts Magazine* and *Metropolis M* (The Netherlands), *Metro* (New Zealand) and *The Audubon Magazine*. She has received awards, and/or commissions through the Louisiana Division of the Arts and The SURDNA Foundation, The Joan Mitchell Foundation, and a residency through the Rauschenberg AIR.









LUBA ZYGAREWICZ

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@lubazygarewicz



Luba Zygarwicz was born in Chile, grew up in Bolivia, and moved to San Francisco at the age of 15. She received her BA in Visual Arts from Loyola University, New Orleans, and her MFA from the San Francisco Art Institute.

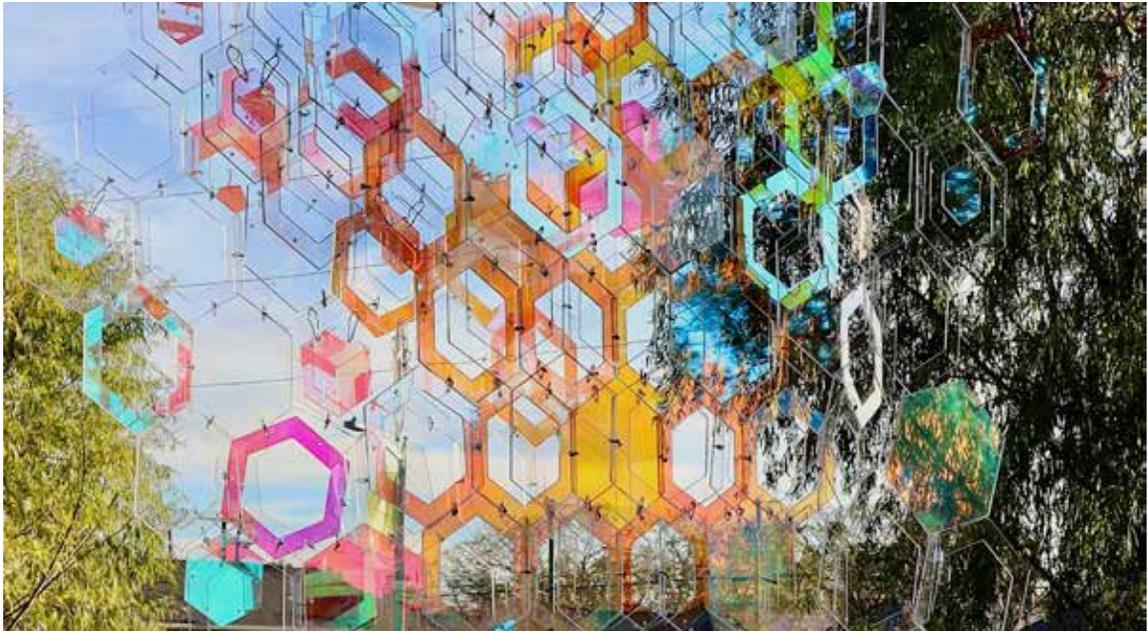
OPPOSITE: *RISORGERE*, 2018, Salvaged remnants and melted glass from the North Bay Fires, wire, 120 x 132 x 14 in.

ABOVE: *When Colors Run Dry*, 2019, Felt, natural dyes, silk thread, steel, lead, 80 x 38 x 30 in.

Zygarwicz gravitates to creating pieces that, in time, accumulate to a larger whole, working with materials such as hair, lint, twigs, cotton, and tea. Her work comments on the transience of time and landscape and elevates the seemingly banal through immersive, place-based installations and sculptures.

She has exhibited nationally and internationally including 'OPEN Space', Venice, Italy; Ogden Museum of Southern Art; City of Santa Rosa Public Art Program, CA; Mexican Cultural Institute of New Orleans; and the Contemporary Arts Center. She has created public and community-based artworks in conjunction with LUNAFete; EPHEMERA at Laffite Greenway; 'Projeto Andorinha-the HOPE project, Messejana, Portugal; and March Against Poverty, Lake Providence, LA.

Zygarwicz is a culture-bearer, educator, and mother of four based in New Orleans. She is a recent recipient of a grant from Walter Anderson Museum of Art and has been awarded residencies at The Hambidge Center and StudioWorks at Tides Institute and Museum of Art (2021).





TOP: SENTINELS, *Keepers of Light*: Community environmental project, 2021, Monofilament and broken fishing ropes recovered along the shores of Eastport, Maine 168 x 144 x 120 in.

BOTTOM: SENTINELS, *Keepers of Light*, Detail of ropes as found

Aaron Collier	Christopher Saucedo	Holly Streekstra
Aaron McNamee	Christy Rupp	Ilse Murdock
Adela Jušić	Claire Sherman	Isaac Gray
Adrian Price	Colin Radcliffe	Ivan Grubanov
Agustina Woodgate	Concord Collective	J Knoblach
Ahmet Ögüt	Courtney J. Davis	Jac Currie
Airboy Express	D. TAG	Jacob Reptile
ALASKA Projects	Danya Smith	Jake Zollie Harper
Alex Blau	Dan Alley	Jameel Paulin
Alex Schecter	Dan Charbonnet	James Cobb
Alisoun Meehan	Dan Rule	James L. Hayes
Alyssa Dennis	Dane Hansen	James Taylor Bonds
Amelia Briggs	Daphne Loney	Jane Cassidy
Amy Feldman	Dave Greber	Jane Tardo
Amy Finkbeiner	David Onri Anderson	Japeth A. Storlie
Ana Hušman	David Sullivan	Jared Ragland
Anastasia Samoylova	Deb Sokolow	Jaret Vadera
Andrea Bergart	Deborah Luster	Jason Derouin
Andrew “Pharoh” Tadros	Derek Boshier	Jayme Kalal
Andrew Mister	Derek Zeitel	Jayne Lawrence
Andrew Norman Wilson	Devon Oder	Jean Robison
Anne Senstad	Diana Heise	Jeff Forsythe
Annie Lousteau	Dmitri Obergfell	Jeff Rinehart
Ashley Robins	The DNA Factory	Jeffrey Forsythe
Ashley Teamer	Doty Glasco	Jenelle Esparza
assume astro vivid focus	Drew Cooke	Jenna Deboisblanc
Barrett Langlinais	Drew Gilmore	Jenna Turner
Barton Gilley	Drew Ziegler	Jeremiah Ariaz
Ben Dartez	Duane Dugas	Jeremiah Teutsch
Bijan Claybrook	Eamon Colman	Jeremy Mitchell Pelt
Bjarki Bragason	Ed Saavedra	Jesse Greenburg
Blake Boyd	Elisabeth Zoe Knass	Jessica Bizer
Blas Isasi Gutierrez	Elizabeth Shannon	Jessica Goldfinch
BLVXMTH	Endia Blunt	Jessica Plattner
Bojan Stojcic	Eric Graham	Jim Finn
Bojan Šumonja	Erik Kiesewetter	Jimmy James Canales
Brad Benischek	Erik Zajeceskowski	Joel Breaux
Bradford Willingham	Erin Allen	Joey Slaughter
Breanna M. Thompson	Ernest Concepcion	John Alleyne
Brian Guidry	Ernest Littles	John Barnes
Brian St. Cyr	Esther Ruiz	John Henry Kelly
Brittnay Hereford	Eve Fowler	John Pilson
Bryan Billingsley	Fokus Grupa	Jonathan Traviesa
Cali Cao	Francesca Lo Russo	Joseph Wilcox
Carrie Fonder	Free Art Collective	Josh Reames
Cheryl Hayes	Gabrielle Ledet	Joshua D. Rubin
Chicory Miles	Generic Art Solutions	Joshua Edward Bennett
Chris Burns	Grant Benoit	Julie Dermansky
Chris Domenick	Grant Willing	Julie Pieri
Chris Jahncke	Hannah Smith Allen	Justin Parr
Chris Pavlik	Harvey Loves Harvey	Jusuf Hadzifejzovic
Christiane Spatt	Heather Vinz	Karen Seapker
Christine Catsifas	Heather Weathers	Kate Gilmore
Christopher “CZA” Bunch	Holger Lang	Katherine Newbegin

ARTISTS WHO HAVE EXHIBITED

Katherine Wolkoff
Katie Jo Robertson
Katie Kline
Katie Wibell
Keith Boadwee
Kelli Thompson
Kevin Brisco Jr.
Kim Jenkins
Kristina E. Knipe
Kyle Bravo
Lala Rascic
Lana Cmajcanin
Laura Gibson
Lavar Munroe
Leah Labat
Leigh Anne Lester
Leslie Friedman
Libby Hartle
Lindsay Foster
Lionell S. Thomas
Liz Luisada
Lizzie Wright
Local Honey
Loren Schwerd
Louise Riley
LoVid
Luba Zygarewicz
Lucian Perkins
Lucy Newman
Luis Cruz Azaceta
Lynda Frese
Maddie Stratton
Maha Maamoun
Malcolm McClay
Mallory Feltz
Mandy Torres
Manon Bellet
Maria Levitsky
Mark Joshua Epstein
Marko Peljhan
Markus Fiedler
Marta Rodriguez Maleck
Matthew Savitsky
Matthew White
Maximilian Toth
Mayumi Hamanaka
Meg Turner
Megan Harrison
Megs Morley
Mel Buffington
Mel Chin
Mia Kaplan
Michael Cloud
Michael Greathouse

Michael St. John
Michel Varisco
Minka Stoyanova
Mladen Miljanovic
Morgan Sorne
Morgana King
Myrna L. Enamorado
NAPOLEON
Nari Ward
Natalie Nichols
Nathalie Shepherd
Nebojša Šeric Shoba
Nicholas “Zack” Smith
Nick Cassway
Nick Fagan
Nikki Pressley
Nina Bovasso
Nina Schwanse
Patch Somerville
Patrick Coll
Paul Mpagi Sepuya
Peter Hoffman
Philippe Landry
Rachel Avena Brown
Rachel DeTrenis
Rachel Granofsky
Rachel Jones
Rachel Jones Deris
Rachel Nelson
Rajko Radovanovic
Randall Bailey
Rashaad Newsome
Raul de Nieves
Ray Rapp
Raygun Johns
Regina Scully
Rian Kerrane
Richard Waller
Rigoberto Centeno
Robert Hannant
Robert Tannen
Robyn Denny
Sabine Groschup
Sal Randolph
Scott Andresen
Selina Trepp
Selma Selman
Seth Boonchai
Sh’Quinta Williams
Shavondria Jackson
Sheila Santamaria
Shonn Milton
Siobhan Feehan
Skylar Fein

The SLURGE
Sonya Blesofsky
Sophia Belkin
Sophie T. Lvoff
Southerly Gold
Spellbreaker
Srdjan Loncar
Stephen Collier
Stephen G. Rhodes
Stephen Hilger
Stephen Kwok
Steve Pyke
Steve Spehar
Summer Acceptance
Susan Bowers
Susan Norris-Davis
T.J. Donovan
Tameeka Norris
Taro Hattori
Taylor Shepherd
Terronn “Osito” Friven
Thomas Deaton
Tim Best
Timothy Berg
Timothy Briner
Toon Fibbe
Tom Flanagan
Tori R. Charles
Trpoic Green
Ursa Eyer
Valerie George
Vanessa Centeno
Virginia Griswold
Wendo Brunious
Weston Lambert
William Binnie
Yevgeniy Ampleyev
Z Behl

AT GOOD CHILDREN GALLERY

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