

southXeast

contemporary art triennial

January 20 - March 11, 2023

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Nuveen Barwari
Carlos Betancourt
Jesse Ryan Brown
Daphne Burgess
Scott A. Carter
Beatriz Chachamovits
Katelyn Chapman
Jen Clay
Patricia L. Cooke
Yvette L. Cummings
Tony Dagradi
Dale Dale
Rachel de Cuba
Generic Art Solutions
Linda Hall

Tenee' Hart
Wesley Harvey
Jodi Hays
Maria Lino
Patrick Moser
Marc Mitchell
Hanna Newman
Yanique Norman
Herb Parker
Vesna Pavlović
Clint Sleeper
Brittany Watkins
Matthew Wicks
Anderson Wrangle
Melissa Yes

Curated by: Véronique Côté

DIRECTOR'S FORWARD

VÉRONIQUE CÔTÉ

Welcome to the 6th edition of the *southXeast: contemporary art triennial*, a legacy initiated by retired director William (Rod) Faulds in 2005 at Florida Atlantic University. Featuring emerging and established artists from eight southeastern states — Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, South Carolina, and Tennessee — this display of regional talent is created through the team efforts of FAU student-workers and recent graduates. As a professional training ground for future art activists, the University Galleries at FAU proudly promotes a culture of inclusivity and genuine Southern welcome. The 2023 production features an impressive roster of 30 artists, a record number for this annual review, selected through referrals from various regional institutions. Spanning all exhibition spaces, works were installed across campus in the Schmidt Center Gallery, Schmidt Center Gallery Public Space, and Ritter Art Gallery.

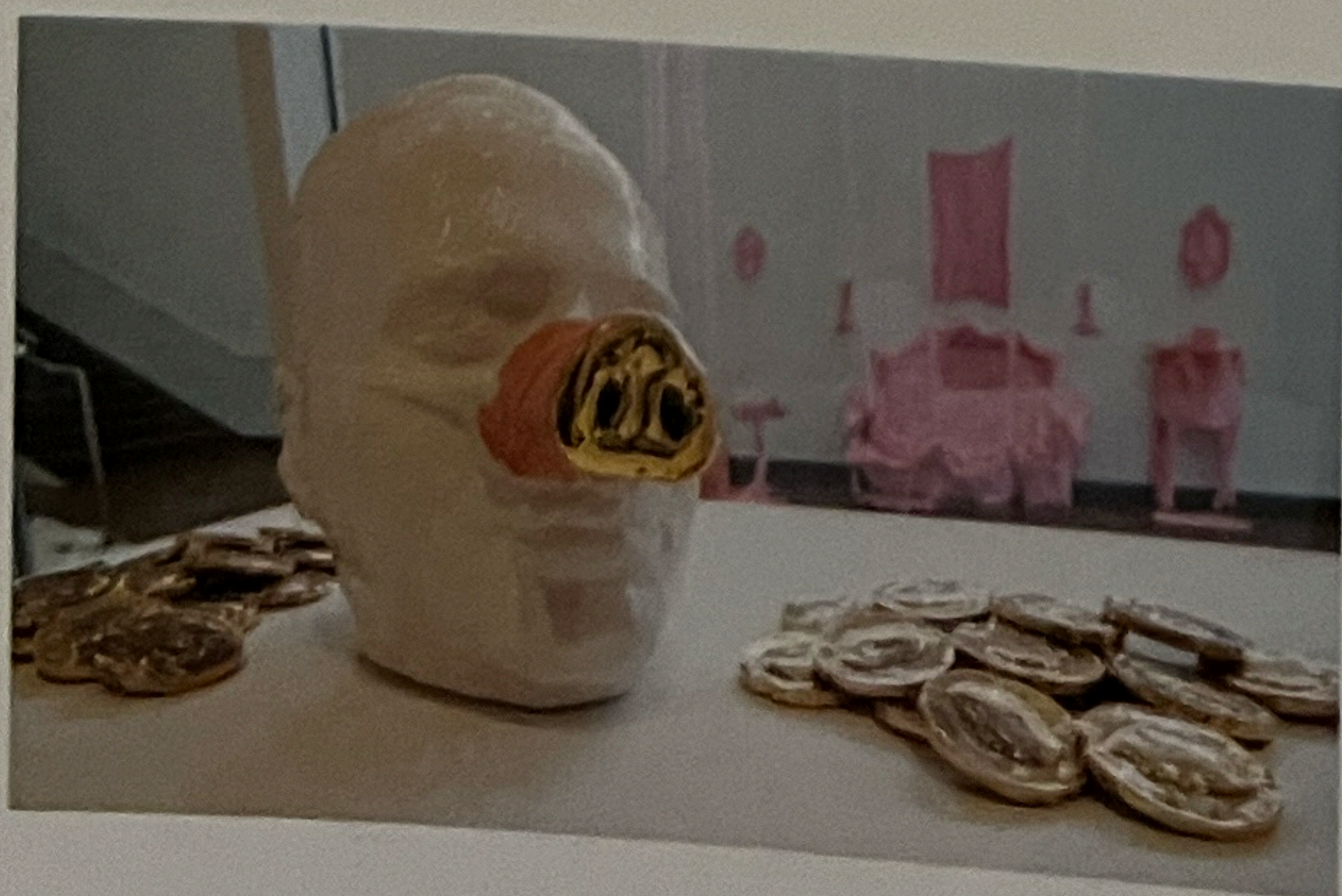
I extend my sincere gratitude to the artists, dedicated galleries crew, FAU staff and students who have worked collaboratively to make this powerful exhibition come to fruition.

Exploded Domesticity and Constructed Nature

A sense of longing for home, reconciliation with an alienating past, and connection with nature permeate this exhibition. The vintage Americana aesthetic brought about by recycled materials and found objects paired with surreal elements of constructed nature form a striking visual of our generation's concerns for ancestral healing and ecological stewardship. Focusing on familial narratives of migration, exploded domestic imagery, and altered nature, each artwork evokes feelings of nostalgia, wishes for sustainability, and a desire for collective healing.

A few recurring themes quickly surfaced among the artists selected for this exhibition, but few more powerfully than the angst brought on by images of feral interiors after a few years of pandemic isolation and generalized social unrest. From Brittany Watkins's exploded living room on an acid trip (*Positive Perception in Peach Veneer*, page 55), a metaphor for the "emotional and political detritus that arise in the wake of our capitalist daydream" to towering totems of childhood memories (*On the Edge: The Hopeful Forest*, page 7) by Carlos Betancourt, repurposed objects and images offer a kitschy appraisal of our culture of consumerism while advocating for a stronger connection to our past. Through the exhibit's playfulness and whimsy, viewers are simultaneously comforted and scared as they reflect on how America catechizes values increasingly dissonant to most of the world.

Piggy Bankers
by Generic
Art Solutions



disciplinatory definitions by seeking a collaborative dialogue between Humanities, Natural Sciences, History, and Art through a practice called visual anthropology.

Appointed Galleries Director in August 2022, Côté holds an MA in Museum Studies and a Graduate Certificate in Nonprofit Management from Harvard University, an MFA in Photography from the University at Buffalo, and a Bachelor of Interdisciplinary Studies from the University of Quebec in Chicoutimi. As an interdisciplinary scholar, French-Canadian immigrant, and Métisse, her multifaceted academic and mixed cultural backgrounds compel her to seek multidisciplinary artistic expression and educational approaches. Her curatorial vision blurs

In The Kitchen Cathedral: A Black Girl Testifies, page 11 (Daphne Burgess) and *Picnic Walk*, page 39 (Maria Lino), a distant home's remembrance yields pride and melancholy. The artists of *southXeast* celebrate their multicultural past, commemorate their ancestors, and heal from daunting trauma through creative memorialization. Finally, the exhibition explores the human scar in our natural landscape with eerie woodland creatures (Herb Parker, Linda Hall), monsters (Jen Clay, Patrick Moser), and ghostly flora (Beatriz Chachamovits). It is perhaps the final reminder that the boundaries between domestication and the natural world are chimeras.

Through an almost manic impulse for collecting, assembling, or constructing, the *southXeast: contemporary art triennial* artists yearn to heal from a traumatic past, connect with deeper values, and honor their elders while building a more hopeful future. They seek a return to nature, and care for the land. They seek to find new ways to join forces and exist together. They create totems of contemporary existence, asking an atemporal question: Am I alone? Is it just me?



HOUSE of Prey
by Herb Parker

CARLOS BETANCOURT

FLORIDA

Carlos Betancourt (born San Juan, Puerto Rico 1966) is an American artist, generally described as a multi-disciplinary artist. His artworks explore issues of memory, and his own experiences, while also dwelling in issues of nature, the environment and matters of beauty, identity and communication. By means of re-examination, he recycles and reinterprets the past by delivering it in a fresh and new relevant context. Influenced by personal memories, he believes that art can be informed by one's own experiences, not necessarily the other way around.

Mr. Betancourt's artwork is part of public collections such as the Smithsonian' National Portrait Gallery in Washington, D.C., the Metropolitan Museum of Art in New York, NSU Art Museum Fort Lauderdale, San Antonio Museum of Art, Texas, New Orleans Museum of Art, Louisiana, Palm Springs Arts Museum, California, Bass Museum of Art, Florida, PAMM Perez Art Museum, Florida, Museo de Arte Ponce, Puerto Rico. His work is exhibited in various galleries as well as art fairs such as Art Basel and Arco. He is the recipient of numerous awards and grants, including the Florida Department of State Millennium Cultural Recognition Award, a National Endowment for the Arts Grant, Bas-Fisher Invitational Grant, the Florida Prize on Contemporary Art People Choice Award, and the Miami Beach Arts Council Grant. He has worked as a curator, furniture designer and has collaborated in architectural and site-specific private and public commissions with architect Alberto Latorre.



Images: (this page) *On the Edge: The Hopeful Forest*, collected and repurposed objects, paint, 2019-2020

(next page) *On the Edge: The Hopeful Forest* on display



