



KATHERINE TAYLOR

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Cover:

Encroachment, 2012
oil on canvas, 48" x 66"

Inside Front:

PLATE 1
Culvert, 2010
Studio Installation View



KATHERINE TAYLOR

with an essay by Helena Reckitt



PLATE 2

Firmament Installation
Marcia Wood Gallery
Causeway, Encroachment, 2012.

Katherine Taylor: Heavy Weather

HELENA RECKITT

Jutting into the Gulf of Mexico on a peninsula shaped like an upside-down T, the Mississippi town of Biloxi has always derived its identity and livelihood from the sea. In the mid-1800s wealthy Southerners patronized its fine hotels and built elegant houses on its shores. Then came the fishing and seafood canning industries, the shrimping and oyster trawling, recreational angling, and the city's biggest business: casinos, which pour an estimated \$100,000 into its coffers each day. Yet Biloxi's coastal location and subtropical climate have been a mixed blessing. The city is regularly afflicted by hurricanes, and is still recovering from Katrina, which destroyed 90% of its coastal buildings and decimated its infrastructure when it hit in 2005.

Katherine Taylor grew up in Biloxi. Painting gave her a route out of the city when she left to go to art school in the 1980s, but it's also what keeps her returning. She was a child when Camille, the biggest hurricane to reach the city before Katrina, devastated her family home. The memory of the catastrophe, augmented with photographs and news coverage, has dominated her art. Series titles like *Aftermath*, *Wake*, and *Afterimage* point to the role played by remembering, memorializing and working through the effects of the past in her work.

Ground Losses, 2006, PLATE 27, a group of paintings of overturned American cars and trailers in hurricane-torn Biloxi, were the first of Taylor's works to catch my attention. Unmoored and unoccupied, and in settings devoid of people, these symbols of American modernity and mobility were shown to be powerless against the storm's onslaught. I included the series in 'Courting Disaster'¹, an exhibition at the Atlanta Contemporary Art Center in 2006 that looked at the influence of photographic and Internet footage on artists' depictions of natural catastrophe,

and which opened nine months after Katrina (although it had been planned months earlier). With the grand scale and epic tone of history paintings, Taylor's canvases evoked Caspar David Friedrich's scenes of devastation. The upturned cars and desolate landscape of a work like *Landcruiser*, 2006, PLATE 29, recalled Friedrich's 1823-24 *Polar Sea / The Destroyed Hope*. Inflecting recent events with tropes of the sublime, these works coolly rendered a familiar world in disarray.

As symbols of masculinity, the cars in Taylor's pictures related to her earlier project depicting beauty queens, those classic icons of femininity. Her *Processional* series of 2000 presented row-upon-row of pageant contestants, rendering their faces as blurs, as if to contest the voyeurism with which they colluded (and with more than a nod to Gerhard Richter's pictures of female subjects and his so-called Capitalist Realism works of the 1960s). Taylor's interest in sexual and commodity fetishism recalls Freud's famous observation that fetishists endow certain objects with power in order to stave off fears of castration or loss. But in Taylor's art, such totems offer none of this consolation. While less obviously autobiographical than *Ground Losses*, *Processional* had personal resonance for Taylor, as she had competed in beauty contests as a teenager, and also modeled swimwear. Highlighting the limited options available to her had she stayed in Biloxi, the series also underlined the fragility of the town's economy, which is shown to be as vulnerable as its ecology.

¹'Courting Disaster' was at the Atlanta Contemporary Art Center, Atlanta, GA, from 21st April – 3rd June 2006. Designed as a two-person show featuring work by Katherine Taylor and Hilary Wilder, a third artist (Donna Mintz) was included by a subsequent curator after I had left the gallery.



PLATE 3

Basement, 2011
oil on linen, 16" x 20"

The process of layering her canvases with oil glazes gives a muted, gauzy quality to Taylor's surfaces. This effect summons up the humidity of a climate that can reach levels of 90%. Its airless atmosphere also captures the eerie calm that follows a storm. Sufferers of post-traumatic stress are known to adopt a guise of self-protective numbness. Hal Foster attributes this affect to Andy Warhol in his discussion of the artist's *Death in America* series, for which Foster coins the term 'traumatic realism'². Although Taylor's pictures are more overtly emotive than Warhol's, their effort to catalogue devastating scenes suggests a similar desire to rob disturbing events of their power.

Something quite different happens in other recent paintings by Taylor. Compared to the restrained, almost archival tone of *Ground Losses*, some works seem to have given up the fight against the forces of water and weather. In the vaporous atmosphere of *Hurricane Bob*, 2004, PLATE 20, everything is thoroughly drenched. Liquidity has taken over, dominating subject matter as well as medium. It floods the canvas just as it floods the landscape. The blurred outlines of trees, streetlights and cars dissolve into humidity. Street signs are hazy and unreadable. Things loom and retreat, dissolving into atmosphere. Everything merges into everything else.

Growing up in a seaside resort, with its profusion of watercolour societies that Taylor has affectionately recalled, Taylor is no stranger to seascape painting.³ So it is not surprising that she works in this vein, albeit with a twist. While not a genre associated with political critique, marine paintings and depictions of shorelines and estuaries have frequently gone beyond the topographic and the picturesque, and even on occasion conveyed environmental comment. Claude Monet's depictions of the foggy Thames—which were inspired by James McNeil Whistler's *Nocturnes*—reveal as much about industrialization's impact on air pollution of the time as they do about English weather. While more descriptive than prescriptive, Taylor's art nonetheless highlights the oil industries' devastating effect on the Gulf's fragile environment.

Taylor's presentation of Biloxi in constant negotiation with the sky and the water recalls Johannes Vermeer's influential townscapes, such as his 1660 / 1661 *View of Delft*, half of which are taken up by the sky. But where Vermeer presented his prosperous hometown as secure in its harbourfront locale, its skyline calmly reflected in the flickering light of the river Schie, Taylor's weather-torn Biloxi is a city on the brink. In *Encroachment*, 2012, COVER, the coastline seems on the verge of oblivion, an unstable blur of paint. The symbols of luxury and tourism in *Sun-n-Sand*, 2006, PLATE 24—swimming pool, palm trees, billboard—are vain efforts to impose order on nature. With its biblical, apocalyptic overtones, the flood has turned the world upside-down. *Bathtub*, 2006, PLATE 25, shows the upturned container—designed, of course, to contain not be contained in water—adrift in soupy, rust-tinged floodwater. Glinting ominously in the evening light, it brings to mind Jacques Lacan's story of the sardine can floating on the sea and reflecting the sun, and which informed his theory of the gaze: the can was looking at Lacan, Lacan was looking at the can, but it couldn't return his stare.⁴ In *Impluvium #1*, 2011, PLATE 10, the site of a swimming pool has become an inhospitable wasteland, streaks and smears of paint rupturing the canvas's surface. Steps leading into the empty pool paradoxically anchor the image. Nature has reclaimed the land, making of it a modern ruin.

Like the infamous levees of New Orleans, borders, barriers and enclosures are in constant danger of being breached. *Causeway*, 2012, PLATE 2, is a study of edges, with the vulnerable—seeming bank forming a sharp cut-off point that leads us to imagine the void on the other side. The smears of barely-mixed

² Foster, Hal, 'The Return of the Real', in *The Return of the Real: Art and Theory at the End of the Century*, Cambridge: October Books/MIT, 1996

³ Taylor, Katherine, video made to accompany her exhibition 'Oasis' at Marcia Wood Gallery, Atlanta, GA, February 19 - March 28, 2009, <http://www.marcia-woodgallery.com/artistvideos/ktaylorvid.html>, accessed 7 September, 2012

⁴ Lacan, Jacques, quoted in Foster, Hal, *The Return of the Real*, 139

paint in the right-hand corner feel almost abstract expressionist. Smearing and streaking paint, Taylor conveys a landscape of *terrain vague* so encroached upon by the elements that it becomes unclear what we see.

Taylor makes every detail count in these works, stripping away excess information. The repetition of rectangular forms across works like *Basement*, 2011, PLATE 3, *Foundation*, 2011, PLATE 7, and *Slab*, 2012, PLATE 14, suggests an obsessive return to fundamentals, while the compressed perspective and monochromatic bands of colour in *Firmament, Easement #5*, 2012, PLATE 5, recall Richard Diebenkorn's *Ocean Park* series, which he based on aerial photographs. The self-consciously 'painted' quality in these recent works is very different to the almost photographic realism of an earlier piece like *Marine*, 2009, PLATE 33, which suppresses all obvious drips or daubs. Yet even in these more abstract studies, Taylor ties referents back to familiar things: a telegraph pole, a tree, a patch of waste ground, the reflected sky. Perhaps this desire to find recognizable form mimics the hurricane survivor's search for order in the wake of the chaos.

Painting the empty horizon, or a sky full of clouds, Taylor's art captures the contemplation of emptiness that has long been associated with depictions of the natural world, and especially the ocean. Observing anglers on the East Anglian shore, W. G. Sebald wrote: 'I do not believe that these men sit by the sea all day and all night so as not to miss the time when the whiting pass, or the flounder rise, or the cod come into shallower waters, as they claim. They just want to be in a place where they have the world behind them, and before them nothing but emptiness.'⁵

In Taylor's work, the destruction of the environment becomes an analogy for the end of painting. Yve-Alain Bois argued that contemporary painters have no choice but to confront the limits of

their medium, entering the field at a point when all its radical possibilities have been exhausted.⁶ This question of painting's redundancy is one of Taylor's implicit themes. A work from 2011 like *One'ment*, PLATE 9, (Onement, of course, being the title that Barnett Newman gave to several of his paintings) is a portrait of a compound brushstroke, comprising several, partly-mixed colours. Presented in isolation, the brushstroke cuts against bands of light and dark. *Slab* similarly dramatizes an abstract rectangular object. Various registers of paintedness coexist, from the thin pigment that has sunk into the grain of the canvas to the dragged and broken-edged brushstroke of the central form. There is something of Mark Rothko's late works here, monochromatic paintings on white paper with edges masked-off with tape that seemed to question the status of representation in their depiction of a blank image or an image withheld.

This 'sense of an ending', as Frank Kermode called it, has long haunted writers' and artists' imaginations.⁷ But where Kermode catalogued scenes of apocalyptic finality, the crises in Taylor's art are cyclical in nature. Taylor's concerns have more in common with what Jean Baudrillard in the 1980s described as 'a nihilistic passion par excellence,' the melancholic fascination with our own disappearance. Like the storms that visit Biloxi with exhausting regularity, the question of how to evoke the events that afflict her hometown, and her fears for its future, keep Taylor coming back.

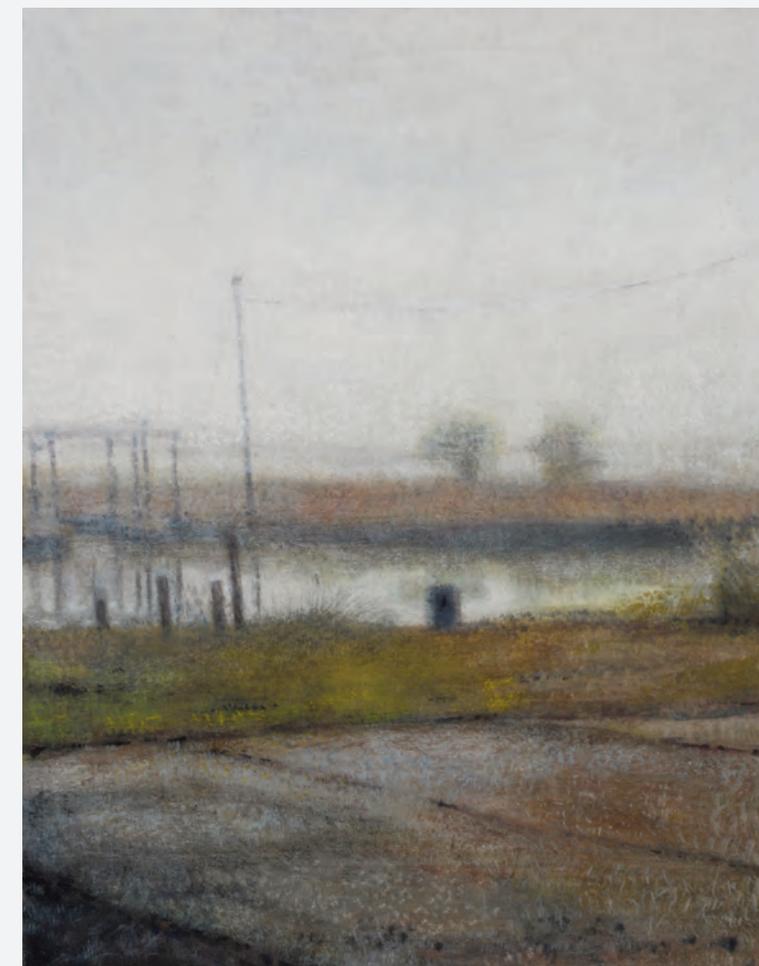
⁵ Sebald, W G, *The Rings of Saturn*, trans. Hulse, Michael, 1998, London: The Harvill Press, 52

⁶ Bois, Yve-Alain, *Painting as Model*, Cambridge: October Books/MIT, 1991

⁷ Kermode, Frank, *The Sense of an Ending: Studies in the Theory of Fiction*, Oxford: Oxford University Press, 1966

PLATE 4

Slip, 2012
watercolor, gouache on paper
5" x 4"





Firmament / Easement #3, 2012
oil on linen, 6" x 4"

PLATE 5



Firmament / Easement #5, 2012
oil on linen, 6" x 4"



PLATE 6
Levee, 2011
oil on canvas, 6" x 8"



PLATE 7
Foundation, 2011
oil on linen, 8'' x 6''



PLATE 8
Embankment, 2011
oil on linen, 8'' x 6''



One'ment I, 2011
oil on canvas, 6" x 4"



One'ment II, 2011
oil on canvas, 6" x 4"

PLATE 9



PLATE 10

Impluvium #1, 2012
oil on linen, 16" x 20"



PLATE 11
Impluvium #4, 2012
oil on linen, 16" x 20"



PLATE 12
Impluvium #5, 2012
oil on linen, 20" x 16"



PLATE 13
Slipway, 2012
oil on aluminum, 8" x 8"



PLATE 14
Slab, 2012
oil on aluminum, 8" x 8"



PLATE 15
Impluvium #2, 2011
oil on linen, 20" x 16"



PLATE 16
Drain, 2011
oil on canvas, 6" x 4"



PLATE 17
Firmament II, 2012
oil on canvas, 8" x 6"

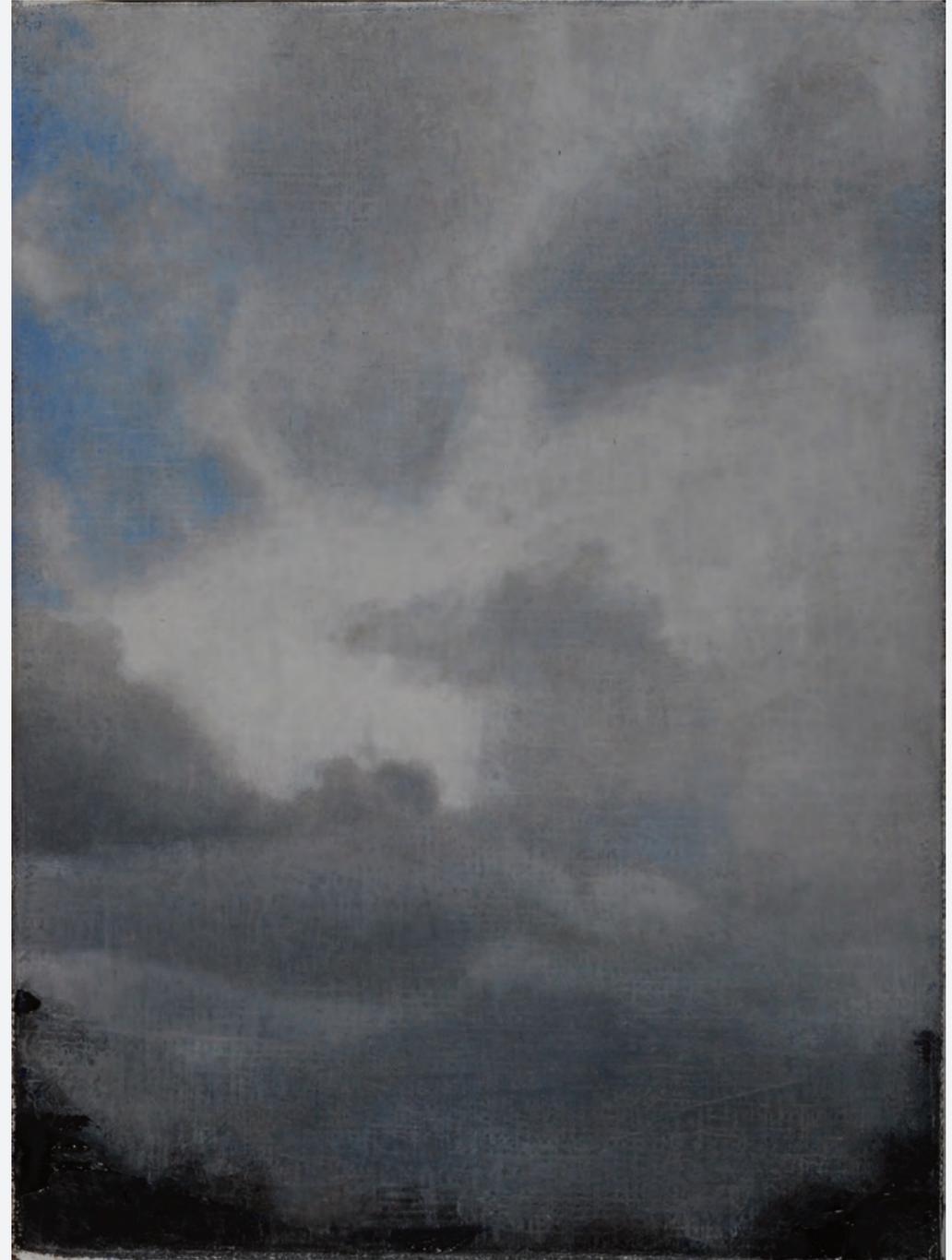


PLATE 18
Firmament I, 2012
oil on canvas, 8" x 6"



PLATE 19
Atlanta Flooding / Roadway, 2010
oil on paper, 19" x 24"
Collection of High Museum.



PLATE 20
Hurricane Bob, 2004
oil on canvas, 60" x 84"



PLATE 21

Panoramic View

Indexical View/Sabal Palm, 2009

oil on canvas, 60" x 48"

Oasis/Native Palm, 2008

oil on linen, 32" x 24"

Fantastical View/Waterfront Lot, 2009

oil on canvas, 60" x 48"

PLATE 22

Oasis, Indexical View/Twin Palms, 2009

64" x 48"





PLATE 23

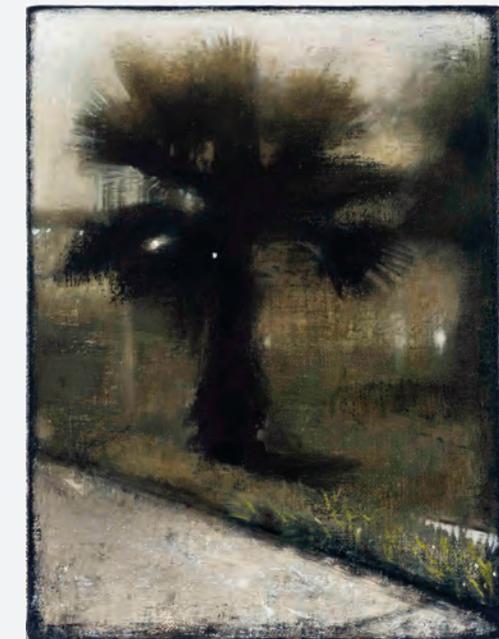
Wake, 2006
charcoal and watercolor on paper,
45" x 37"

Airport Palms, 2008
charcoal and ink on paper, 44" x 37"
Collection of Marrietta/Cobb
Museum of Art



Sun-n-Sand, 2006
ink and charcoal on paper, 44" x 38"

PLATE 24



Dark Palm #1, 2009
oil on linen, 12" x 9"



PLATE 25

Bathtub, 2006

oil on canvas over panel, 48" x 60"



PLATE 26

Distance Redux, 2008

oil on canvas over panel, 64" x 48"



PLATE 27

Installation View, Atlanta Contemporary Arts Center,
“*Ground Losses*” for *Courting Disaster*
Land Cruiser, *Grand Prix*, *Watermark*, and *Landfall*, 2006.



PLATE 28

Ground Losses installation of 100 for “*Courting Disaster*,”
oil on canvas paintings, 9” x 12” and 12” x 14”
Atlanta Contemporary Arts Center, 2006.



PLATE 29

Land Cruiser, 2006
oil on canvas, 77" x 114"



PLATE 30

Grand Prix, 2006
oil on canvas, 77" x 114"



PLATE 31

Aftermath: Camille/Ship, 2004

77" x 45"



PLATE 32

Destroyer #7, #9, #10, #11, #12, #14, #15

2009

watercolor on paper, 7" x 7"



PLATE 33

Marine, 2009

oil on canvas, 72" x 108"

KATHERINE TAYLOR

1965
Born in Biloxi, Mississippi
Lives and works in Atlanta, Georgia

EDUCATION

2002
Georgia State University, MFA

1990
Atlanta College of Art, BFA

SOLO EXHIBITIONS

2013
Museum of Contemporary Art of Georgia

2012
Firmament, Marcia Wood Gallery, Atlanta, Georgia

2010
Regart à la Manif d'art 5 - Katherine Taylor, Regart d'artistes en art actuel centre, Lévis, Québec for “Catastrophe,” The Québec City Biennial
Parallax, Marietta/Cobb Museum of Art, Marietta, Georgia

2009
Oasis, Marcia Wood Gallery, Atlanta, Georgia

2006
Ground Losses, for “Courting Disaster,” The Atlanta Contemporary Center
Aftermath, Armstrong Atlantic State University, Savannah, Georgia

2004
Afterimage, Marcia Wood Gallery, Atlanta, Georgia
Document, Marcia Wood Gallery, Atlanta, Georgia
Destroyer, Mississippi Gulf Coast Community College Gallery, Gautier, Mississippi

2002
New Work, Marcia Wood Gallery, Atlanta, Georgia
Boomtown, Georgia State University Gallery, Atlanta, Georgia
Once Upon a Time, The Gallery@Green Street, Boston, Massachusetts

2001
Casino, Callanwolde Fine Arts Center, Atlanta, Georgia
Processional, Georgia State University Gallery, Atlanta, Georgia

1990
Family, Gallery 100, Atlanta College of Art, Atlanta, Georgia

GROUP EXHIBITIONS

2012
Re: NOUN, Westabou Contemporary Arts Festival, Augusta, Georgia
Why Paint Now, Kiang Projects, Atlanta, Georgia
Faculty Exhibition, Kennesaw State University, Kennesaw, Georgia, 2006-12

2010
Post-her, Jackson Fine Art Project Space, Atlanta, Georgia
Southern Art? Georgia State University Gallery, Atlanta, Georgia
Deluge, Athica, Institute for Contemporary Art, Athens, Georgia

2009
Still Water, Dalton Gallery, Agnes Scott College, Decatur, Georgia
Urban Chrysalises, Tubman Museum, Macon, Georgia

2008
Waterscapes, Gallery Walk at Terminus, Atlanta, Georgia
This Just In, Marcia Wood Gallery, Atlanta, Georgia
Little Things Mean A Lot, Swan Coach House, Atlanta, Georgia, 2006-2008

2007
Making their Marks/ Georgia Women Artists, Brenau University, Gainesville
Innovations, Gallery Walk at Terminus, Atlanta, Georgia
Dead Flowers, Eyedrum Gallery, Atlanta, Georgia
Pin-Up, Spruill Gallery, Marietta, Georgia

2006
Run for your Lives!, Diversworks Art Space, Houston, Texas
Art (212) Contemporary Art Fair, Marcia Wood Gallery, New York

2005
Pulse Contemporary Art Fair, Marcia Wood Gallery, Miami, Florida
AAF Contemporary Art Fair, Marcia Wood Gallery, New York
Art Chicago in the Park, Marcia Wood Gallery, Chicago, Illinois

2005
Looks Good on Paper third edition, Spruill Center Gallery, Atlanta, Georgia
The Atlanta College of Art Faculty Show, Atlanta College of Art Gallery, 2002-2005

2004
AAF Contemporary Art Fair, Marcia Wood Gallery, New York, New York
Reading Between the Lanes, Spruill Center Gallery, Atlanta, Georgia
Tender Landscape, Dalton Gallery, Agnes Scott College, Decatur, Georgia

2003
Res Secundae: The Best of the Biennial, Albany Museum of Art, Albany
Atlanta Artists: Gallery Selections, SunTrust Plaza Gallery, Atlanta, Georgia

2001
Group Exhibition, Marcia Wood Gallery, Atlanta, Georgia

Lipstick, City Gallery East, Atlanta, Georgia
Georgia/Alabama Biennial, The Albany Museum of Art, Albany, Georgia
16th Annual Florida National Combined Talents Exhibition, FSU Museum
14th Annual National Works on Paper Exhibition, McNeese State University

1998
Portraits by Women, Woman Made Gallery, Chicago, Illinois

BIBLIOGRAPHY

2012
Agnes Scott College, Lisa Alembik, “Groundstory”
Schiffer Publishing, E. Ashley Rooney, “100 Southern Artists.”
Creative Loafing, Felicia Feaster, “Tumult and Tragedy, February 23-29.
Burnaway.org, Brian Hitselberger, “Katherine Taylor and Shawne Major,”
February 7.
ArtsCriticATL.com, Christina Cotter, “Katherine Taylor Ponders Man’s
Relationship to Nature in Gorgeous Landscapes at Marcia Wood Gallery,”
February 17.

2011
Possible Futures, Inc., *Noplaceness, Art in a Post-Urban Landscape*.
Burnaway.org, Megan Nare, “Q &A with Katherine Taylor Trains and
Terminus,” September 7.

2010
The Atlantan, Felicia Feaster, “Disaster Relief,” December.
The Atlanta Journal-Constitution, Catherine Fox, “Silent Images Bear Witness
to Cataclysm,” October 15.
Burnaway.org, Megan Norman, “POST-her Offers Diverse Views of Modern
Women,” November 12.
ArtsCriticATL.com, Rebecca Dimling Cochran, “Subversive Portraits at
Jackson Fine Art,” October 20.
Burnaway.org, Jerry Cullum, “Artists Question Southern Art? At Georgia
State’s Welch Gallery,” July 20.
Marietta / Cobb Museum of Art, “Parallax,” essay by Dr. Daniel Sachs.

Marcia Wood Gallery, print portfolio catalog, essay by Jerry Cullum.
ArtsCriticATL.com, Catherine Fox, “Breaking News: Atlanta Artists in Québec City Biennial,” March 5.
Art Papers, Lucas Carpenter, Jan./Feb.
Athica, exhibition catalog, “Deluge,” Essay by Ben Emmanuel.

2009
ArtsCriticATL.com, Catherine Fox “Agnes Scott College’s Engaging Look at the Water Crisis,” November 12.
Art Papers, Susan Richmond, May/June review.
Counterforces.blogspot.com, Jerry Cullum, “Katherine Taylor at Marcia Wood,” March 2.

2008
Atlanta Homes and Lifestyles, Pamola Powell, “Collector's Eye,” December.

2007
The *Atlanta Journal-Constitution*, Catherine Fox, “Disparate Array is Lively and Vital,” November 25.
New American Paintings: Juried Exhibition-in-Print, Charlotta Kotik, number 70.
Atlanta Homes and Lifestyles, Lisa Kurzner, “Artist Profile: Katherine Taylor,” September.
Deep, Michael Woody, “If these Walls Could Talk,” September.

2006
Houston Press, Kelly Klaasmeyer, “The End of Days,” October 5.
KUHF, *The Front Row*, Bob Stevenson, “Run For Your Lives,” Sept. 28, 2006, NPR radio interview, September 28.
Glasstire.com, Ryan Martin. “Run For Your Lives!,” October.
Art Papers, Susan Richmond, July/August .
The *Atlanta Journal-Constitution*, Jerry Cullum, “Beauty Emerges from Chaos after the Storm,” May 7.

Creative Loafing, Felicia Feaster, “Chaos Theory,” April 27-May 3.
Savannah Morning News, Allison Hersh, “Flirting with Disaster,” January.
Inkwell, Armstrong Atlantic University, Caroline Grage, “Art and the Zen of NaturaΩl Disasters,” January 19.

2005
New American Paintings: Juried Exhibition-in-Print, Beth Venn, number 58.
Points North, Emily Horton, “Gallery Hopping: Taking a Stroll through Atlanta’s Art Scene,” March.
The Oxford American, p.118, photo of *Hurricane Bob 1979*, Fall.

2004
Southeastern Gallery Guide, October.
Air Tran Arrivals, August/September 2004.
Creative Loafing, Felicia Feaster, “Disaster Site,” September 30-October 6.
The *Atlanta Journal-Constitution*, Jerry Cullum, “Hurricane Force Topicality,” October 3.
The *Atlanta Journal-Constitution*, Jerry Cullum, “World of Possibility: Landscapes Have a Human Element,” February 22.
The Bay Press, Gene Coleman, “Camille Remembered,” January 9.
Sun Herald, “Hurricane Camille Focus of new exhibit,” January 18.
The Mississippi Press, “College Alumnus to Show Drawings at Art Gallery,” January 11.

2003
“The Moment of Beauty,” + *rosebud: Action*, Ralf Herms, ed., January 2003.

2002
The *Atlanta Journal-Constitution*, Jerry Cullum, “Distinctive Sensibilities Made Manifest in Marvelous Ways,” October 11.
Creative Loafing, Felicia Feaster, “Night Light,” October 9-15.
Boston Globe, Cate McQuaid, “Beauty and the Beholder,” March 8.
Retro-Rocket.Com: Boston’s Journal of Arts and Film, Paul Parcellin, “More Than Skin Deep,” February/March.

2001
Art Talk, Albany Museum of Art Calendar, September/October.
The *Atlanta Journal Constitution*, Visual Arts Calendar, January.
14th Annual McNeese Works on Paper, exhibition catalog.
16th Annual Florida National, exhibition catalog.
The *Atlanta Journal-Constitution*, Catherine Fox, “Lipstick Explores Meaning of Womanhood,” June 29.
Creative Loafing, Cathy Byrd, “Casino Real: Abstracts Explore Biloxi’s Transformation at Callanwolde,” May 23-29.
The *Atlanta Journal-Constitution*, Catherine Fox, “Blurred Beauty on the Gulf Gone to Gaudiness,” May 25.

2000
Signal: Georgia State University, Ricci Justis, “Katherine Taylor’s ‘Processional’ on display at GSU,” July 11.

AWARDS and HONORS

2013
Vermont Studio Center Fellowship Award

2012
Working Artist Project Award, Museum of Contemporary Art of Georgia, Atlanta

2007
Nominee, Louis Comfort Tiffany Biennial Award

2001
Jurors Award, Georgia/Alabama Biennial, The Albany Museum of Art, Albany, Georgia
First Award, 16th Annual Florida National Combined Talents, Florida State University
Purchase Award, 14th Annual McNeese National Works on Paper Exhibition, Lake Charles, Louisiana

1990
Merit Purchase Award for Painting, Atlanta College of Art Juried Student Exhibition
1987-90
Merit Portfolio Scholarship, Atlanta College of Art

COLLECTIONS

Agnes Scott College, Decatur, Georgia
Bank One, Lake Charles, Louisiana
Connecticut College Print Collection, New London, Connecticut
Federal Reserve Bank, Atlanta, Georgia
High Museum, Atlanta, Georgia
Kilpatrick Stockton, Atlanta, Georgia
Kingscap, San Francisco, Atlanta
Marietta Cobb Museum of Art, Marietta, Georgia
Mazursky and Dunaway and Associates, Atlanta, Georgia
Mills, Paskert, Divers, Tampa, Florida
Mississippi Gulf Coast Community College, Gautier, Mississippi
King and Spalding, Atlanta, Georgia
Stanley, Beaman, Sears Architects, Atlanta, Georgia
Private Collections : Atlanta, Georgia; New York City; Boston; New Orleans; Miami; California; London, England; Paris, France

GALLERY AFFILIATION

2001-Present
Marcia Wood Gallery, Atlanta, Georgia

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PLATE 34

Studio, January 2012.

