

EYE
OF THE
BLACKBIRD

EYE OF THE BLACKBIRD

Curated by Craig Drennen

The Bo Bartlett Center
921 Front Ave, Columbus, GA 31901

January 18 to April 26, 2025

Colleen Asper

Bo Bartlett

Claire Chambless

Namwon Choi

Sylvan Lionni

Steve Locke

Dana Lok

Shona Macdonald

Fahamu Pecou

Adam Winnie

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Eye of the Blackbird: 10 Artists Looking

By Craig Drennen

In 1917, the American poet Wallace Stevens wrote “Thirteen Ways of Looking at a Blackbird.” The poem was published in his 1923 book, *Harmonium*, and offers thirteen unrhymed tercets that unfold like haiku but are not. The poem opens as follows:

Among twenty snowy mountains,
The only moving thing
Was the eye of the blackbird

The title of the poem suggests that it’s the reader who will receive instructions in looking, but by the third line we know that the blackbird also looks. The twenty mountains open a panoramic vastness, but the blackbird’s eye is zoomed in and exact. Its eye is as circular and certain as the period ending the stanza. The only verb form we are given is “moving,” and it’s repurposed to describe a category of thing. Its promise of action occurs halfway through the stanza like a fulcrum, the seventh of fourteen words. Stevens’s poem is, among many things, a meditation on a creative

person’s relationship with the eye, the world, and the mind. This exhibition, *The Eye of the Blackbird*, is dedicated to ten artists for whom looking is inseparable from thinking. In each case, the eye is an agile organ capable of igniting both intellectual depth and emotional precision. For these artists, a single active eye can surpass twenty mountains.

Colleen Asper uses her studio practice to braid together unexpected methods and effects. She is a rare artist who is exceedingly adept at both watercolor and performance. Her recent works situate painting, the Western tradition’s oldest scopic form, onto, and sometimes into, the human ear. The planning and preparation harnessed to complete a painting foretells an end point for the completed painting itself. For Asper, a completed painting executed by hand is not the end but can be converted into custom gloves for her hands. The gloves continue as unlikely costumes in a live gallery performance, which is itself documented as a video loop for new audiences.

Bo Bartlett has earned an international reputation for his large-scale representational narrative paintings. Yet his observational studies of isolated subjects reveal a level of intense scrutiny within his practice that has, perhaps, gone undervalued. Whether his subject is a single boot, a barrel fire, or his wife in an empty room, Bartlett’s paintings can suspend moments and elongate time. Bartlett’s blue paintings of empty skies are literal representational depictions, while also being the most abstract works of his career. These paintings present an interesting challenge to the representational tradition: What happens when the observed visual subject is boundless, horizonless infinity?

Claire Chambless has made a variety of sculptural works in her career, but the piece included in this exhibition uses physical enlargement the way a photographer might use a telephoto lens: to make her subject more visible. In Chambless’s prior work,

gendered jewelry was fabricated at such a large size that a strand of pearls could resemble a line of nautical buoys. For her work in this exhibition, an enlarged pearl earring can look just like a single pearl earring while also reminding viewers of an antique bomb. The ornament reveals its hidden danger when seen closely enough, and the expanded visual clarity allows her piece to hold multiple associations with ease.

Namwon Choi makes paintings informed by iPhone images taken through the windshield of her moving car. The resulting orthogonal lines pull viewers' perception into the distant pictorial space of the highway, all rendered in blue monochrome. The added fact that Choi's road trips were for the purpose of visiting her children adds emotional resonance to the focused, one-point perspective upon which she relies. The picture plane becomes a stand-in for the windshield and the eye is pulled unrelentingly forward. The unexpected substrates and recurring abstract motifs Choi uses in these works can reference road sign designs as well as traditional Korean Hangul orthography.

Sylvan Lionni often puts painting into unexpected circumstances, for unexpected effects. His *Measurement* works read as radically-formatted abstractions from a distance, until closer inspection reveals them to be replications of familiar measuring devices. These simulated yardsticks and T-squares solve the problem of how to coax viewers to examine artworks closely by replicating tools whose primary function is to be looked at closely. These pieces offer gentle-but-deadpan answers to any ontological questions about the use value of art while calling up a lineage that includes Mel Bochner's measurement pieces from the 1960's or Sylvia Plimack-Mangold's "ruler" paintings from the 1970's.

Steve Locke's extensive exhibition history includes paintings, sculpture, language-based

works, and large-scale public art. Within his expanded practice, Locke's multi-figure paintings of cruising men serve an important role. In these pieces, the looks men give each other are intentional and direct, yet remain fully encoded out of cultural necessity. These paintings portray a specific type of in-group looking that is instrumentalized toward reconnaissance, desire, and action. Directional looking becomes the de facto bandwidth within which messages are sent and received, and this is as true in Locke's paintings as it was in any painting by Rogier van der Weyden or a Mexican muralist.

Dana Lok makes paintings that use familiar pictorial devices, such as perspectival space and accurately modeled forms, to provide a seductive visual experience without revealing with exactitude what is being portrayed. Seemingly, any combination of objects or language components can be presented as a believable viewing proposition. Letters from the alphabet can be still life objects; a knife and plate can have syntax. In *Syllable to Snow*, Lok reveals a scene where a matrix of glyphs imprints a surface in near-darkness. The actors in this scene are not revealed and the time and location are unknown, yet the painting is an *ars poetica* for creativity itself by proving that, with sensitive technique, an artwork can communicate effectively before being understood.

Shona MacDonald has maintained a committed painting practice for over three decades. In her newest paintings, raindrops travel from cloud to earth to collect in a puddle that permits the sky to be reflected. This depiction reveals a familiar incongruity wherein an artist looks down to see what's above. It also shows observational painting's flexible capacity to compress distant subjects, remote atmosphere, and the proximal earth, within a single mimetic image. Macdonald's final treatment of these paintings as hemmed,

unstretched fabric anchors them in their own physical objectivity and shunts them away from more nostalgic readings.

Dr. Fahamu Pecou has spent the past twenty years building a body of work informed by his early experiences as a graphic designer in the hip-hop world. As a result, Pecou's paintings leverage the frequent presentation of his cultivated professional persona. These pieces demonstrate that while it takes plenty of energy for an artist to correctly and consistently observe their subjects, it requires a corresponding amount of energy to constantly be the one observed. Pecou uses the dominant methods of contemporary image distribution, such as magazine layout techniques, to expand his "expressions of Blackness" into the historic canon of painting.

Adam Winnie has gained recognition for his stark, high-contrast drawings and paintings that portray paused visual moments within mythic archetypes of transformation. Within this hermetic imaginative world, Winnie often finds himself addressing what can, and cannot, be seen. Some works present a physical challenge, such as the inability to make a directly-observed drawing of the sun without the help of images provided by the Solar Orbital's Extreme Ultraviolet Imager (EUI). At other times, Winnie's drawings take the form of light-absorbing black monochromes in an enumerated attempt to portray the unseeable from within actual subterranean caves, aided by corresponding ambisonic soundtracks.

Eye of the Blackbird is an exhibition whose curatorial methods also invite description. At first impression, the job of curation seems to mimic that of a DJ, whose duty it is to recombine existing works to make each seem a natural part of an enlivened, shared experience. On the other hand, maybe *Eye of the Blackbird* more closely resembles a montage that collapses differences in time, location, and style into one believable, rationalized flow. In fact, the end result could be both of those things and more. It is tempting,

but too easy, to call the shifting swarm of connotations produced by this grouping of artists' works as its "murmuration." All we can know for sure about the meanings that emerge from this exhibition is that, like the seventh word of "Thirteen Ways of Looking at a Blackbird," they are moving.



COLLEEN ASPER

{nose and mouth, ear}

2023

Oil on panel

21.5 x 18 in



A Thing Is a Hole in a Thing It Is Not/Sitter

2024

Oil, acrylic and watercolor on paper

30 x 22 in



BO BARTLETT

Blue Sky, May 1, 2011

2011

Oil on panel

18.5 x 18.5 in



Blue Sky, July 4th, 2011

2011

Oil on panel

16 x 16 in



Blue Sky, September 11, 2011

2011

Oil on panel

17.5 x 17.5 in

CLAIRE CHAMBLESS



Buoy (Pearl Earring)

2021

Fiberglass, epoxy clay, artificial pearls, rice paper, resin, aluminum fence finial, and steel
72 x 48 x 48 in

Courtesy of the artist and Carlye Packer, Los Angeles

Image credit: Evan Walsh and Carlye Packer, Los Angeles



NAMWON CHOI



248 Miles (CD)

2024

Acrylic and acrylic gouache on panels

77 x 60 x 60 in

Courtesy of Lauren and Tim Schrager

Image credit: Mike Jensen



Blue Sphere 1

2024

Acrylic and gouache on wood
5 inch diameter

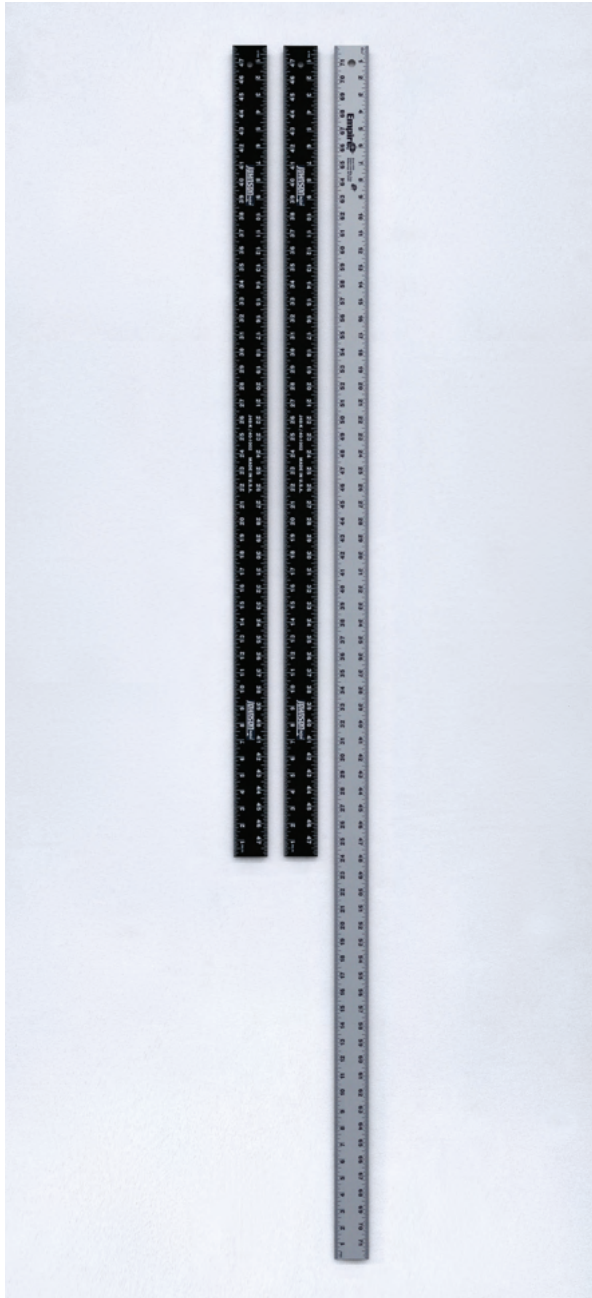
Image credit: Green House Gallery



Blue Sphere 2

2024

Acrylic and gouache on wood
5 inch diameter



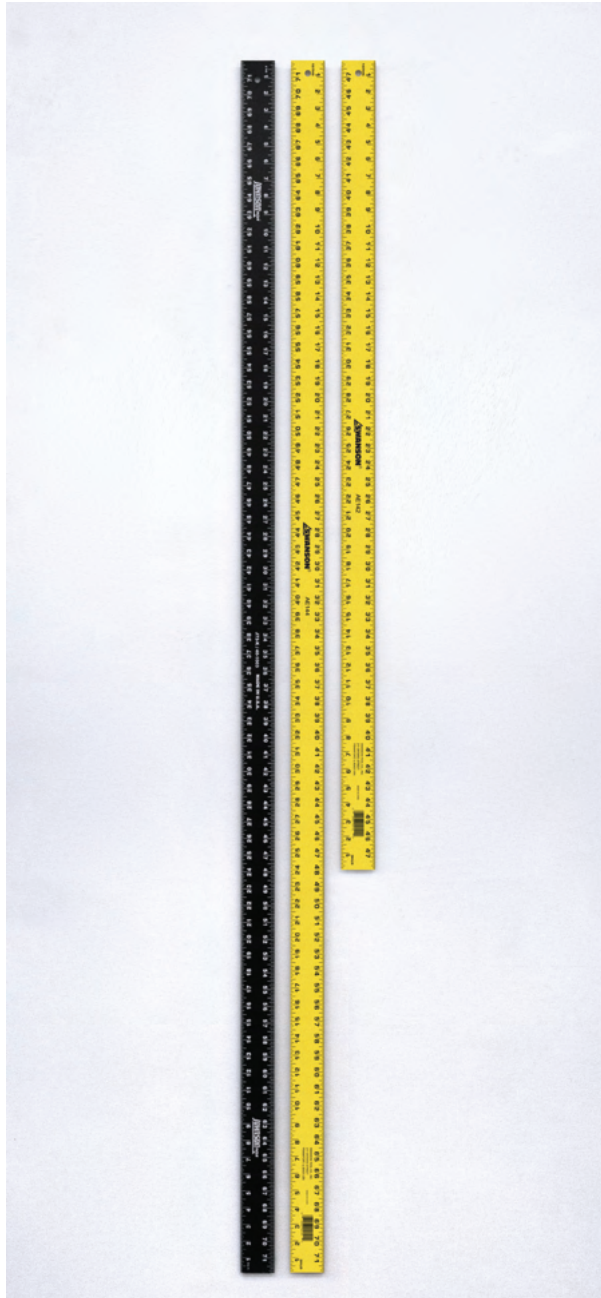
SYLVAN LIONNI

Measure

2024

Urethane on steel

72 x 8 in



Measure

2024

Urethane on steel

72 x 8 in

STEVE LOCKE



Cruisers #1

2021

Egg tempera and oil emulsion on clayboard

11 x 14 in; FRAMED: 12 x 15 x 2.25 in

Courtesy of Alexander Gray Associates, New York

Image credit: Courtesy of Alexander Gray Associates, New York © 2024 Steve Locke / Artists Rights Society (ARS), New York

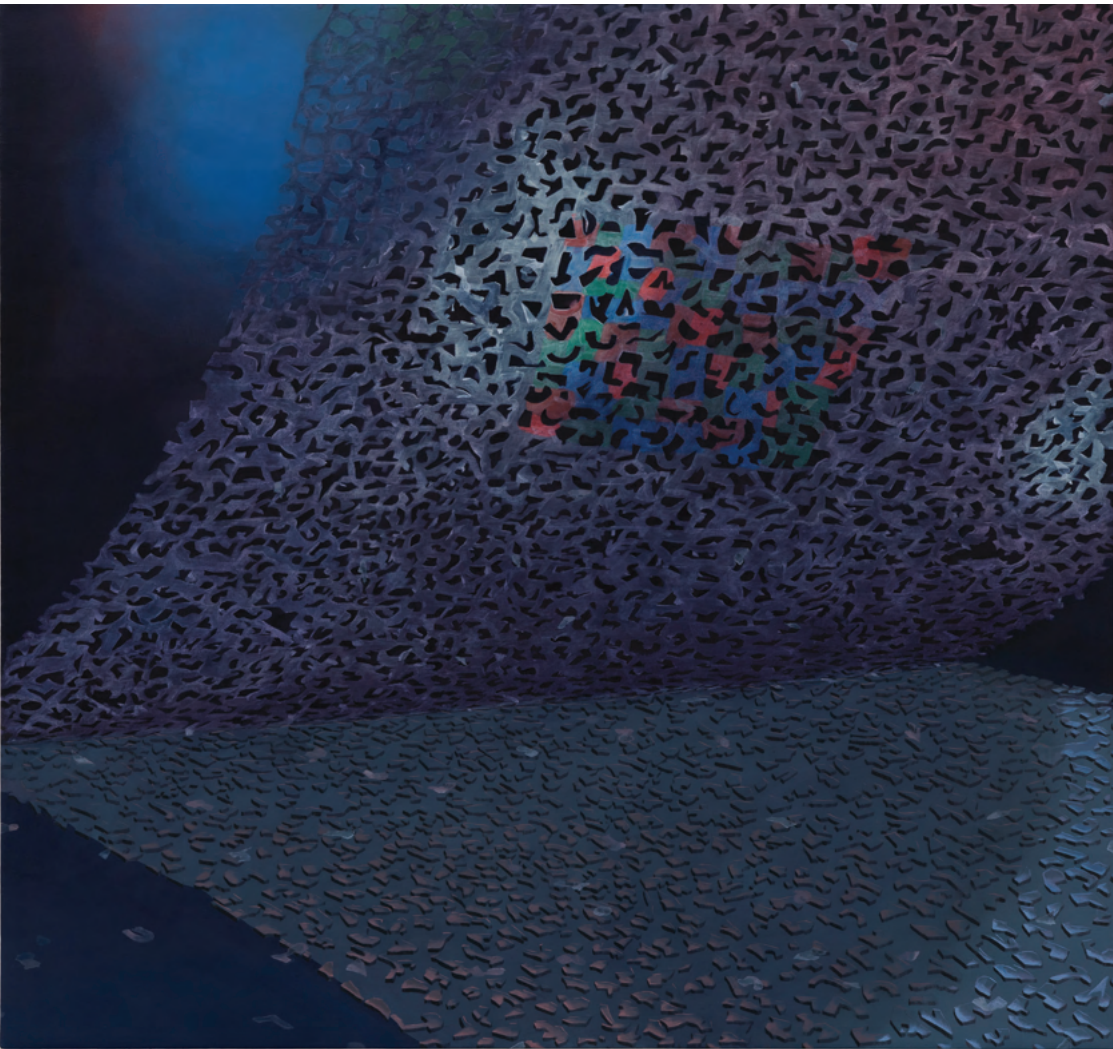


Cruisers #6

2021

Egg tempera and oil emulsion on clayboard
11 x 14 in; FRAMED: 12 x 15 x 2.25 in

DANA LOK



Syllable to Snow

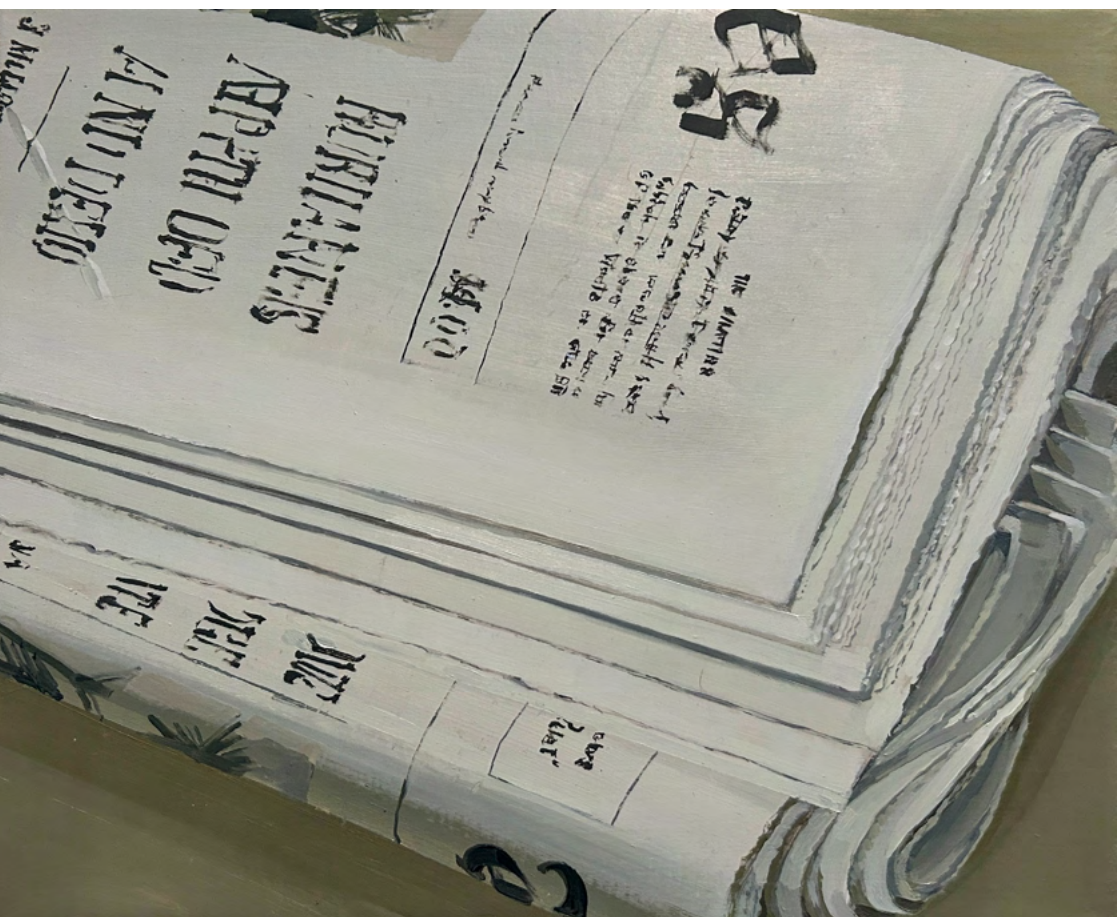
2024

Oil on canvas

40 x 42 in

Courtesy of the artist and Miguel Abreu Gallery, New York

Image credit: Stephen Faught



News II

2024

Oil on canvas

10 x 12 in



View of Rain Six Parts

2023-24

Metallic aluminum acrylic, oil, thread, wool, and
archival PVA on linen

Approx. 37 x 162 in

Courtesy of Reynolds Gallery

Image credit: Reynolds Gallery, Richmond, Virginia

**SHONA
MACDONALD**



View of Rain Diptych

2024

Metallic aluminum acrylic, oil, thread, wool, and
archival PVA on linen

Each side: 42 x 50 in

FAHAMU PECOU



Sista Soldiers

2023

Acrylic on canvas

66 x 54 in



Get Free or Fly Trying

2023

Acrylic on canvas

55 x 66 in

ADAM WINNIE



Black Sun (Coincidenta Oppositorum A)

2021

Charcoal and pastel on paper mounted on
Dibond corner TV bracket
63 inch diameter

Courtesy of Adam Gabriel Winnie



Resonant Dark (Coincidenta Oppositorum B)

2022

Charcoal and pastel on paper mounted on
Dibond corner TV bracket

63 inch diameter

■ Colleen Asper

Colleen Asper is a painter, writer, and performer based in Brooklyn, NY. She has had solo and two person exhibitions at 17Essex, New York, NY; On Stellar Rays, New York, NY; Pl, New York, NY; Art Production Fund Lab, New York, NY; THE END Project Space, Atlanta, GA; and Steven Wolf Fine Arts, San Francisco, CA. Her work has been included in numerous group exhibitions at The Drawing Center, New York, NY; Art in General, New York, NY; Queens Museum, Queens, NY; New Galerie, Paris, France; and Kunstverein Langenhagen, Langenhagen, Germany. Her work has been reviewed in *Artforum*, *Art in America*, *Frieze*, *The New York Times*, and *The New Yorker*. Additionally, she has contributed writing to publications such as *Art Practical*, *The Brooklyn Rail*, *Lacanian Ink*, and *Paper Monument*. Asper has been a resident at Skowhegan School of Painting and Sculpture, Wendy's Subway (with the Art Workers' Inquiry), Elizabeth Murray Artist Residency, and the Jentel Artist Residency.

Bo Bartlett ■

Bo Bartlett is an American realist with a modernist vision. His paintings are well within the tradition of American realism. Bartlett studied at the University of Pennsylvania and Philadelphia College of Osteopathic Medicine. He received a CFA from The Pennsylvania Academy of the Fine Arts in 1980 and a Certificate of Filmmaking from New York University in 1986. He holds an Honorary Doctorate of the Fine Arts from New York Academy of Art and Honorary Diploma from Lyme Academy of Art. Bartlett's awards include the Pew Fellowship in the Arts, the 1858 Prize for Southern Art and the SouthArts Fellowship. Notable collections include Crystal Bridges Museum, Seattle Art Museum, Denver Art Museum and the Pennsylvania Academy of the Fine Arts. In 2018, Columbus State University opened The Bo Bartlett Center. Bartlett is represented by Miles McEnery Gallery in New York and lives and works in Columbus, GA and Wheaton Island, ME.

■ Claire Chambless

Claire Chambless is a Los Angeles-based interdisciplinary artist working primarily in sculpture. Chambless received her BA from Davidson College and her MFA from the California Institute of the Arts. Her recent exhibitions include Carlye Packer, Los Angeles, CA; Davidson College, Davidson, NC; Fellows of Contemporary Art, Los Angeles, CA; Sargent's Daughters, Los Angeles, CA; MAK Center for Art and Architecture Mackey Apartments, Los Angeles, CA; Office Space Gallery, Los Angeles, CA; THE END Project Space, Atlanta, GA; Flux Factory, New York, NY; La MaMa Gallery, New York, NY; The New Wight Biennial, UCLA, Los Angeles, CA; and the Museum of Contemporary Art of Georgia, Atlanta, GA. Her work has been featured in *ArtForum*, *Artillery*, *Tzvetnik*, *LA Weekly*, *Burnaway*, and *ArtsATL*, among others. Her works are in the collections of the Hammer Museum, Los Angeles County Museum of Art, and the Museum of Contemporary Art, Los Angeles.

Namwon Choi ■

Namwon Choi is an artist based in Atlanta, GA. Choi received a BFA and an MFA at Hongik University in Seoul, Korea and an MFA from Georgia State University in Atlanta, GA. Choi is a 2024 Working Artist Project recipient at MOCA GA in Atlanta, GA. Choi has had additional solo exhibitions at THE END Project Space, Atlanta, GA, the Moss Art Center at Virginia Tech University, Blacksburg, VA and Laney Contemporary, Savannah, GA. Her group exhibitions include *Wallflowers* at Greene House Gallery, Brooklyn, NY and *New Worlds: Georgia Women to Watch* at Atlanta Contemporary in Atlanta, GA. She has been included in exhibitions at the Korean Cultural Centers in New York City, Los Angeles, and Washington D.C. Her work has been reviewed in the *Washington Post*, the *Atlanta Journal Constitution*, and *Whitehot Magazine of Contemporary Art*. Choi has two children and is currently an Assistant Professor in Drawing and Painting at Augusta University in Augusta, GA.

■ Sylvan Lionni

Sylvan Lionni was born in Cuckfield, England and lives in Eugene, OR. He earned a BFA from the School of Visual Arts and an MFA from the Milton Avery Graduate School of the Arts, Bard College. He has had solo exhibitions at Kansas Gallery, New York, NY; Taubert Contemporary, Berlin, Germany; Fort Gansevoort, New York, NY; Stene Projects, Stockholm, Sweden; Freight+Volume, New York, NY; and Futures Gallery, Melbourne, Australia, among others. Lionni's work has appeared in or been reviewed by *ArtForum*, *Art in America*, *Flash Art*, *Architectural Digest*, and the *Washington Post* and has been included in exhibitions at The Brooklyn Museum of Art, Brooklyn, NY; MoMA PS1, Queens, NY, and the Museum Moderner Kunst Stiftung Ludwig Wien, Wien, Austria. His work is in many private, corporate, and public collections, including General Dynamics Corporation, The Daimler Art Collection, Johns Hopkins Children's Center, and The National Public Art Council in Stockholm, Sweden.

Steve Locke ■

Steve Locke lives and works in the Hudson Valley in New York. Spanning painting, drawing, sculpture, and installation, Locke's practice critically engages with the Western canon to interrogate the connections between desire, identity, and violence. His reevaluation of portraiture pushes viewers to confront and critically engage with a complicated present and painful past. Locke has been the subject of solo exhibitions at Massachusetts Museum of Contemporary Art, North Adams, MA; Moss Arts Center at Virginia Tech, Blacksburg, VA; The Gallatin Galleries, New York University, New York, NY; Isabella Stewart Gardner Museum, Boston, MA; Museum of Contemporary Art Detroit, MI; and Institute of Contemporary Art, Boston, MA. His works are in the collections of Black Mountain College Museum + Arts Center, Asheville, NC; Brooklyn Academy of Music, NY; Buffalo AKG Art Museum, NY; Institute of Contemporary Art Boston, MA; Museum of Fine Arts, Boston, MA; and National Gallery of Art, Washington, D.C., among others.



Dana Lok

Dana Lok lives and works in Brooklyn, NY. Her drawings and paintings explore knowledge, representation, and time, and aim to bring light, weight, and texture to abstract ideas. She has shown her work widely in the United States and Europe, with recent solo exhibitions at Miguel Abreu Gallery in New York and Clima Gallery in Milan, Italy. Lok has shown her work in group exhibitions at François Ghebaly, Sikkema Jenkins, Andrew Kreps, and Petzel in New York, among others. Her work has been featured in the *New York Times*, *Hyperallergic*, *Frieze*, and *Cura Magazine*. In 2018, she was awarded the Rema Hort Mann Emerging Artist Grant. Lok attended the MFA program at Columbia University and Skowhegan School of Painting and Sculpture.

Shona Macdonald



Shona Macdonald was born in Scotland and lives in Massachusetts. She has had solo exhibitions at the Engine Room, Wellington, New Zealand, Galerie Refugium, Berling, Germany, the McDonough Museum of Art; Zillman Art Museum; Brattleboro Art Center and Museum; Roswell Art Museum; Tarble Arts Center; Proof Gallery, Boston, MA; Den Contemporary, LA, CA; Her work has been reviewed in *Art in America*, *Art News*, the *Los Angeles Times*, *Chicago Tribune*, *Chicago Sun Times*, *Boston Globe*, and *Artscope*. She has been a visiting artist at over sixty institutions, including The University of Wyoming; Georgia State University; The University of Alberta; and The University of Calgary. She has received grants from the Pollock-Krasner Foundation and the Massachusetts Arts Council. She has been an artist-in-residence at UCross, Ragdale, Kimmel Harding Nelson Center, VCCA, Roswell, and internationally, at Can Serrat, Spain, the Cromarty Arts Trust, Scotland, and at both Ballinglen and the Tyrone Guthrie Centre in Ireland.

■ Fahamu Pecou

Dr. Fahamu Pecou, Chevalier de l'Ordre des Arts et des Lettres, is an interdisciplinary artist and scholar whose works combine observations on hip-hop, fine art, and popular culture to address concerns around contemporary representations of Black men. Pecou received his BFA at the Atlanta College of Art in 1997 and an M.A. and Ph.D. from Emory University. Dr. Pecou's work is in noted collections including the Smithsonian National Museum of African American Art and Culture; Societe Generale (Paris); Nasher Museum at Duke University; The High Museum of Art; Crystal Bridges Museum of American Art; Seattle Art Museum; Paul R. Jones Collection, ROC Nation, Clark Atlanta University Art Collection and Museum of Contemporary Art Georgia. Dr. Pecou is the recipient of the Louis Comfort Tiffany Award, the Joan Mitchell Foundation Award, and the Georgia awardee for the South Arts Prize. He is the Founder and Executive Director of the African Diaspora Art Museum of Atlanta (ADAMA) in Atlanta, GA.

Adam Winnie ■

Adam Gabriel Winnie is an interdisciplinary artist and educator. His studio practice includes drawing, painting, photography, video, and sound. His works are driven by a desire for metaphysical inquiry and an exploration of the 'occulted' world. Winnie received a BFA from the Savannah College of Art & Design and an MFA from Georgia State University. His works have been included in group and solo exhibitions across the United States, including Whitespace Gallery in Atlanta, GA; Field Projects in New York, NY; the Marietta-Cobb Museum of Art, Marietta, GA; The Sylvia White Gallery in Ventura, CA; The Samuel Dorsky Museum of Art in New Paltz, NY; and others. His works are in the collections of Mercedes-Benz Stadium, Atlanta, GA; the Savannah College of Art & Design, Savannah, GA, and others. Winnie has received grants from The Artists' Fellowship, The Haven Foundation, and Change Incorporated. Publications include *New American Paintings*, #166 & #172. Winnie lives in Decatur, Georgia and teaches drawing at Auburn University.

ABOUT THE CURATOR

Craig Drennen is an artist based in Atlanta, GA and a 2018 Guggenheim Fellow. He is represented by Brigitte Mulholland Gallery, Paris. His recent solo exhibitions include *Merchant, Mistress, and T* at Freight+Volume Gallery in New York City and *First Acts* at Atlanta Contemporary Art Center in Atlanta, GA. He has been an artist in residence at Yaddo, MacDowell, and Skowhegan, among others. His work has been reviewed in *Art in America*, *Artforum*, and *The New York Times*. Drennen served as dean at the Skowhegan School of Painting & Sculpture in Skowhegan, teaches at Georgia State University, and manages THE END Project Space. Since 2008 he has organized his studio practice around Shakespeare's *Timon of Athens*.

EXHIBITION CHECKLIST

■ Colleen Asper

{nose and mouth, ear}

2023, Oil on panel, 21.5 x 18 in

A Thing Is a Hole in a Thing It is Not

2024, Acrylic and watercolor on paper, 30 x 22 in

A Thing Is a Hole in a Thing It Is Not/Sitter

2024, Oil, acrylic, and watercolor on paper,
30 x 22 in

{violet, ear}

2023, Oil on panel, 21.5 x 18 in

Copy of a Thing Is A Hole in a Thing It Is Not

2024, Digital print on silk with glove, two gloves
(Each glove, 22.5 in) with fabric print (Each fabric
print, 15 x 22 in)

Copy of a Thing Is a Hole in a Thing It Is Not/Sitter

2024, Digital print on silk with glove, two gloves
(Each glove, 22.5 in) with fabric print (Each fabric
print, 15 x 22 in)

A Thing Is a Hole in a Thing It Is Not // And Other Stories

2024, Video

■ Bo Bartlett

Blue Sky, May 1, 2011

2011, Oil on panel 18.5 x 18.5 in

Blue Sky, July 4th, 2011

2011, Oil on panel, 16 x 16 in

Blue Sky, September 11, 2011

2011, Oil on panel, 17.5 x 17.5 in

Blue Sky, August 4, 2012

2012, Oil on panel, 17 x 17 in

Blue Sky, August 26, 2012

2012, Oil on panel, 18 x 18 in

Blue Sky, September 17th, 2014

2014, Oil on panel, 48 x 48 in

■ Claire Chambless

Buoy (Pearl Earring)

2021, Fiberglass, epoxy clay, artificial pearls, rice paper, resin, aluminum fence finial, and steel, 72 x 48 x 48 in

■ Namwon Choi

248 Miles (CD)

2024, Acrylic and acrylic gouache on panels, 77 x 60 x 60 in

Blue Sphere 1

2024, Acrylic and gouache on wood, 5 inch diameter

Blue Sphere 2

2024, Acrylic and gouache on wood, 5 inch diameter

■ Sylvan Lionni

Measure

2024, Urethane on steel, 72 x 8 in

Measure

2024, Urethane on steel, 72 x 8 in

Measure

2024, Urethane on steel, 98 x 98 in

Measure

2024, Urethane on steel, 72 x 72 x 2 in

■ Steve Locke

Cruisers #1

2021, Egg tempera and oil emulsion on clayboard,
11 x 14 in; FRAMED: 12 x 15 x 2.25 in

Cruisers #6

2021, Egg tempera and oil emulsion on clayboard,
11 x 14 in; FRAMED: 12 x 15 x 2.25 in

■ Dana Lok

Syllable to Snow

2024, Oil on canvas, 40 x 42 in

News II

2024, Oil on canvas, 10 x 12 in

■ Shona Macdonald

View of Rain Six Parts

2023-24, Metallic aluminum acrylic, oil, thread, wool,
and archival PVA on linen, Approx. 37 x 162 in

View of Rain Diptych

2024, Metallic aluminum acrylic, oil, thread, wool, and
archival PVA on linen, Each side: 42 x 50 in

■ Fahamu Pecou

Sista Soldiers

2023, Acrylic on canvas, 66 x 54 in

Get Free or Fly Trying

2023, Acrylic on canvas, 55 x 66 in

■ Adam Winnie

Black Sun (Coincidenta Oppositorum A)

2021, Charcoal and pastel on paper mounted on
Dibond corner TV bracket, 63 inch diameter

Resonant Dark (Coincidenta Oppositorum B)

2022, Charcoal and pastel on paper mounted on
Dibond corner TV bracket, 63 inch diameter



About the Bo Bartlett Center

The Bo Bartlett Center is a multidisciplinary art space located on the Columbus State University campus in downtown Columbus, Georgia. Spanning 18,425 square feet, this former textile warehouse was transformed into a gallery space by AIA award-winning architect Tom Kundig and opened to the public in 2018. The center functions as both a gallery and an experimental arts incubator. Based on the belief that art can change lives, the center embraces a dual mission: to reach students and community through art programs that encourage participation from diverse voices, and to engage in collaboration with other institutions to present innovative exhibitions, publications, and interdisciplinary events.

At the heart of the center is the Scarborough Collection, featuring 14 monumental paintings by Columbus native Bo Bartlett. Along with these paintings, the center maintains Bartlett's comprehensive archive of records, writings, photographs, and sketchbooks that document his artistic process.

The Bo Bartlett Center is a unique cultural arts institution that serves both the students of Columbus State University and the surrounding communities.

EYE OF THE BLACKBIRD

at The Bo Bartlett Center
Columbus State University
Columbus, GA



First edition
© 2025 Bo Bartlett Center

ISBN: 979-8-9920175-1-9

Essay:
Craig Drennen, "Eye of the Blackbird: Ten Artists
Looking" © 2024

Exhibition curator: Craig Drennen

Copy Editing & Proofreading: Nadia Jacobs

Cover image: Adam Winnie, *Black Sun (Coincidenta
Oppositorum A)*, detail

Sponsors:

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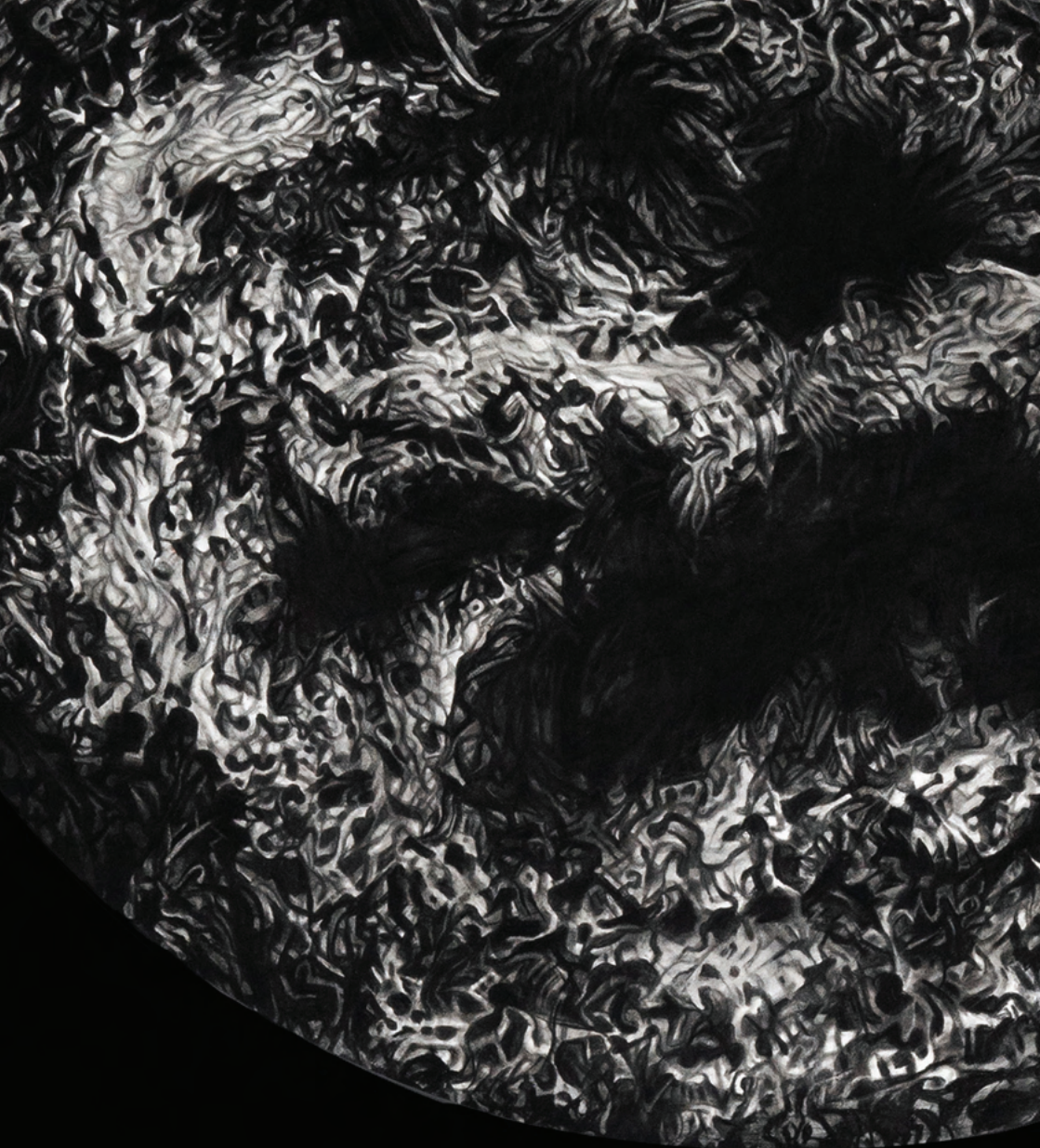
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ISBN 979-8-9920175-1-9



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