

UNSTUCK IN TIME

ST. EOM, PASAQUAN,
HERE, NOW

Bo Bartlett Center & Pasaquan
September 15th - December 16th, 2023

Curated by The Fuel and Lumber Company

THE PASAQUOYAN



Eddie Owens Martin was born on the 4th of July, 1908, to sharecroppers in rural southwest Georgia. He always said that he never fit in with all the other “God-fearing” citizens of Glen Alta, so, at the age of fourteen, Eddie hitchhiked to New York City to pursue a life of adventure, a life far from the conservative values of the South. Hitting the NYC streets during the roaring ‘20s, Eddie supported himself as a hustler, a fortune teller, and a waiter in a gay nightclub. In his spare time, Eddie tried to absorb as much of the NYC culture as he could by visiting the museums, galleries, and libraries. However, he also certainly enjoyed the company of drag queens, drug dealers, and other colorful characters in the curser scene.

During a high fever in 1935, Eddie received his first vision from a futuristic, gender-fluid being who ordered him to change his ways and follow the path of

Pasaquoyanism, a new religion. Eddie agreed, changed his name to St. EOM, pronounced “ohm,” and became the world’s first and, as far as we know, only, Pasaquoyan. St. EOM would remain in New York for twenty-one years, developing his spiritual belief system and crafting a Pasaquoyan aesthetic that lavishly fuses with the 1930s NYC fashion design.

In 1956, the Pasaquoyans returned to St. EOM in a vision and commanded him to return to his recently deceased mother’s farm 8 miles outside Buena Vista, Georgia. There, he worked as a fortune teller and card reader and began his final, most significant piece, Pasaquan. For the last three decades of his life, St. EOM dedicated himself to creating this unique art environment. This seven-acre site boasts six significant structures with interior spaces complete with intricate mandala murals and over 900

feet of elaborately painted masonry walls. Pasaquan’s design combines pre-Columbian Mexican, African, and Native American cultural and other religious symbols with motifs inspired by Edward Churchward’s book *The Lost Continent of MU*. Today, Pasaquan is recognized as one of the most significant visionary art environments in the United States and is listed on the National Register of Historic Places.

Unstuck in Time: St. EOM, Pasaquan, Here, Now delves into the profound impact of St. EOM on contemporary artists who have visited and been inspired by Pasaquan and Pasaquoyan spiritual concepts. Even 35 years after his passing, St. EOM’s influence in the art world remains significant, with exhibitions in major cities such as NYC, Lexington, Chicago, Atlanta, and Paris, France. Artists from around the world, including Sweden, Australia, Brazil, NYC, and LA, have visited Pasaquan and found inspiration in St. EOM’s visionary work. Pasaquan fosters emerging artistic voices, and St. EOM’s forward-thinking ideas continue to inspire new knowledge and understanding of LGBTQ+ concepts represented in the visual arts. Through this exhibition, we celebrate St. EOM’s significant contribution to American art and strive to fulfill his utopian vision for a better world and future.

- Michael McFalls, Director of Pasaquan





Pasaquan Well House Pagoda

CURATOR STATEMENT



*"The first story I have to tell isn't exactly true, but it isn't exactly false either."*¹

- Lewis Hyde

*"I knelt and faced the full moon that was out that night, and I prayed to God to make me different from anyone else in the world. And by God, I think I succeeded in that prayer."*²

- Eddie Owens Martin / St. EOM

*"If we came from nowhere here why can't we go somewhere there?"*³

- Sun Ra

By way of rural Marion County, Georgia, Eddie Owens Martin made his way onto the earthly plane on the 4th of July, 1908. His sharecropper father was abusive and the family was poor. By his own account, Martin always felt "kinda close" to his mother. Keenly observant, perceptive, colorful, sexually extroverted, and active from a very young age, Eddie Owens Martin, like many marginalized individuals, felt as if he did not belong to the people, place, or time into which he had been dubiously received. He

could not wait to get out, and at age fourteen, he quit school and hit the road.

Through archival interviews, articles, video footage, and his disarmingly candid first-person account of his life, as told to Tom Patterson, the biographer of Eddie Owens Martin, at least his account of it, is well-established. Suffice it to say, he traveled widely, but spent the majority of his time, until 1957, a million cultural miles away from Marion County, in New York City. There, he subsisted in a variety of ways but primarily as a sex-worker, drug dealer, and, after the life of street hustler began to take its toll, a fortune teller.

In 1935, during one of his occasional trips to Marion County after his father died, Martin fell dangerously ill. In the throes of delirium, he had a vision (fever dream, hallucination, religious conversion?), "...of this great big character sittin' there like some kinda god, with arms big around as watermelons. He was bigger than a giant, man. He wasn't on a throne, but he was sittin' down. His hair went straight up, and his beard was parted in the middle like it was going straight



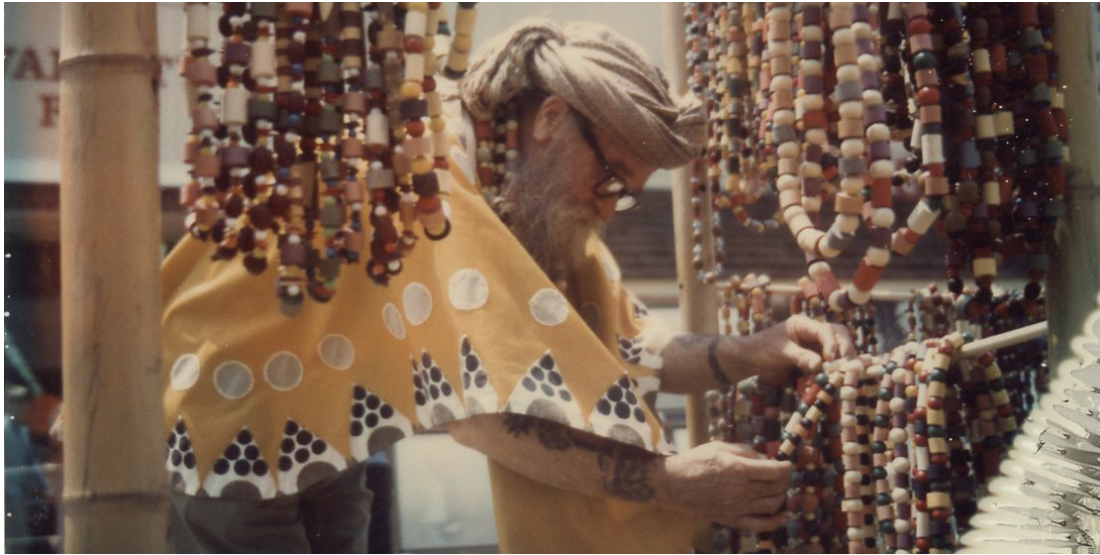
*up. And when I saw him I knew I had reached the end of my spiritual journey. And this great big man said to me, 'If you can go back into the world and follow my spirit, then you can go, but if you can't follow my spirit then this is the end of the road for you, and you can't go back.'"*⁴

Upon returning to New York later that same year, Eddie Owens Martin hears another voice while drawing a picture of Ethiopian emperor, Haile Selassie, that says, "You're gonna be the start of something new, and you'll call yourself St. EOM, and you'll be a Pasaquoyan – the first one in the world."⁵ Martin would go on to recount to Tom Patterson, "That was before I knew any Spanish, but I found out later that pasa means 'pass' in Spanish. And quoyan, I found out, is a oriental word that means 'bringing' the past and future together. So you can derive the benefits of the past by bringin' it into the future. And that's why I call myself a Pasaquoyan, and this place is called Pasaquan."⁶

From this point, Martin dove headlong into his study of ancient cultures (Native American, Mayan, Egyptian, Chinese, and Indian) and

mythic civilizations (Atlantis and Mu) to both understand and re-invent himself as St. EOM, to shape his spiritual philosophy, his art—which he obsessively produced—and what it meant to be a Pasaquoyan. In terms of appearance, there was a particular emphasis on the upward cultivation of hair and beard, diet, as well as exotic, often hand-made or altered garments, chromatically charged and ornamented with shells, beads, and other found objects. The Pasaquoyan that Martin envisioned was beholden to nature but was not encumbered by the laws of physics or the gender binary; instead, they were gender fluid and possessed the ability to transcend time and space. Above all, Martin vowed, "to be myself, regardless of the cost, regardless of the ostracism."⁷

In addition to the physical and emotional abuse inflicted upon Eddie Owens Martin by his father, he was also openly gay for the better part of his life (though he also recounts many stories of sex with females, usually transactional), and he deeply understood what it meant to be ostracized, but in this case, he seems to have innately understood that the



path of the Pasaquoyan would put him completely on the outside and truly answer his childhood prayer to be “different from anyone else in the world.”

St. EOM was indeed ostracized and alienated, his sanity questioned, and early on, there was so little interest in his art that he seems to have simply given up the notion that there might be an audience for it, even though its production never ceased. Admittedly, St. EOM’s ideas and theories can feel disjointed, underdeveloped, and altogether nonsensical, perhaps even to the lone Pasaquoyan, himself. When Tom Patterson asked St. EOM whether he considered himself more painter, sculptor, architect, poet, prophet, or psychic reader, he responded by saying, “Well, honey, to tell the truth, what I really am is a damn good hustler.”⁸

Our culture tends to think, and level heavy judgement, in a binary fashion, i.e. this/that, black/white, straight/gay, us/them, and so on. In his ground-breaking book, *Trickster Makes the World: Mischief, Myth, and Art*, Lewis Hyde, states:

“In short, trickster is a boundary-crosser. Every group has its edge,

*its sense of in and out, and trickster is always there, at the gates of the city and the gates of life, making sure there is commerce. He also attends the internal boundaries by which groups articulate their social life. We constantly distinguish right and wrong, sacred and profane, clean and dirty, male and female, young and old, living and dead—and in every case will cross the line and confuse the distinction. Trickster is the creative idiot, therefore the wise fool, the gray-haired baby, the cross-dresser, the speaker of sacred profanities. Where someone’s sense of honorable behavior has left him unable to act, trickster will appear to suggest an amoral action, something right/wrong that will get life going again.”*⁹

While we are not suggesting that St. EOM is a trickster god, many of the attributes that Hyde applies to the trickster in this passage are uncannily similar to those inhabited by St. EOM, and, as the author suggests throughout his book, the trickster spirit is almost always embodied in great works of art. It also seems useful here to look beyond the binary, “either/or”, nature of Tom Patterson’s question and put forth an alternative, “yes/and,” proposition: St. EOM is

a visionary, and at times a great, painter, sculptor, architect, poet, prophet, psychic reader, and a damn good hustler. He would marshal all of these resources upon returning permanently to Marion County in 1957, where he set about building his magnum opus.

*“Pasaquan is the culmination of Eddie Owens Martin’s self-reinvention. It is his reinvention of the world—his little four-acre corner of it, anyway—and it is a genuinely remarkable achievement, one of the great masterworks of American visionary vernacular architecture. But for its creator it served as a sanctuary from an irredeemably violent and corrupt modern world.”*¹⁰

- Tom Patterson

Nearly thirty years in the making, Pasaquan, complimented by the corpus of paintings, drawings, jewelry, garments, and sculptures that St. EOM produced during his lifetime, is a monumental achievement and it is egregious to saddle it with dismissive labels to like vernacular, self-taught, or outsider. St. EOM’s production,

and its synthesis of ancient cultures and civilizations, produced art that is highly original, profound, and moving. It is simply great art and there is nothing like it.

Regardless of what one may think about his philosophies, provocations, and theories, St. EOM was a believer, and his commitment and dedication to the production of his work could simply not have been sustained without deep conviction toward what he saw as his mission, not to mention the research and dedication required to attain the skills to do so.

The diverse group of artists in the exhibition *Unstuck in Time: St. EOM, Pasaquan, Here, Now* have been assembled, not because their work has a superficial resemblance to that of St. EOM — although in some cases visual resonances do exist — but rather because their work shares a uniqueness of vision, radicality, determination, dedication to craft, and a deep belief that art can not only speak to the human condition in the here-and-now, but that it might in fact be a conduit to help us imagine new worlds and possibilities.

¹ Lewis Hyde. *Trickster Makes the World: Mischief, Myth and Art* (New York, New York, Farrar, Straus and Giroux, 1998). 3

² Tom Patterson (Narrator), Roger Manley (Photographer), Guy Mendes (Photographer). *St. EOM in the Land of Pasaquan: The Life and Times of Eddie Owens Martin* (Asheville, North Carolina, Jargon Society, as Jargon 64, Signed Patron Edition, 1987). 113

³ Le Sony’r Ra, A.K.A Sun Ra (Composer, Bandleader, Keyboards). Imagination- track 2, recorded 1966, on *Nothing Is....* ESP-Disk. 1970. LP record.

⁴ Patterson, et.al. *St. EOM in the Land of Pasaquan: The Life and Times of Eddie Owens Martin*, 167

⁵ Ibid., 168-9

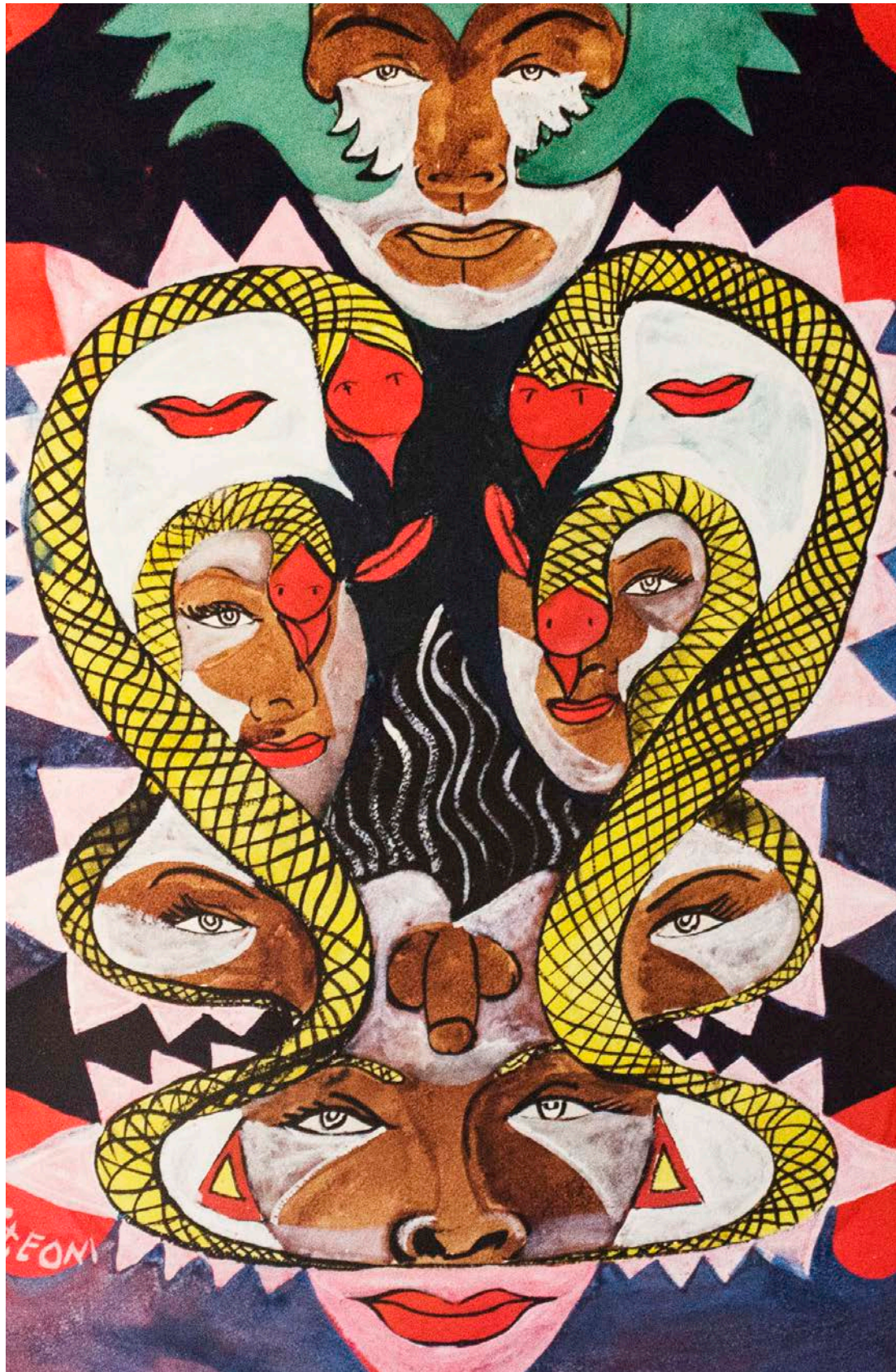
⁶ Ibid., 169

⁷ Ibid., 167

⁸ Ibid., 258

⁹ Hyde. *Trickster Makes the World: Mischief, Myth and Art*. 7

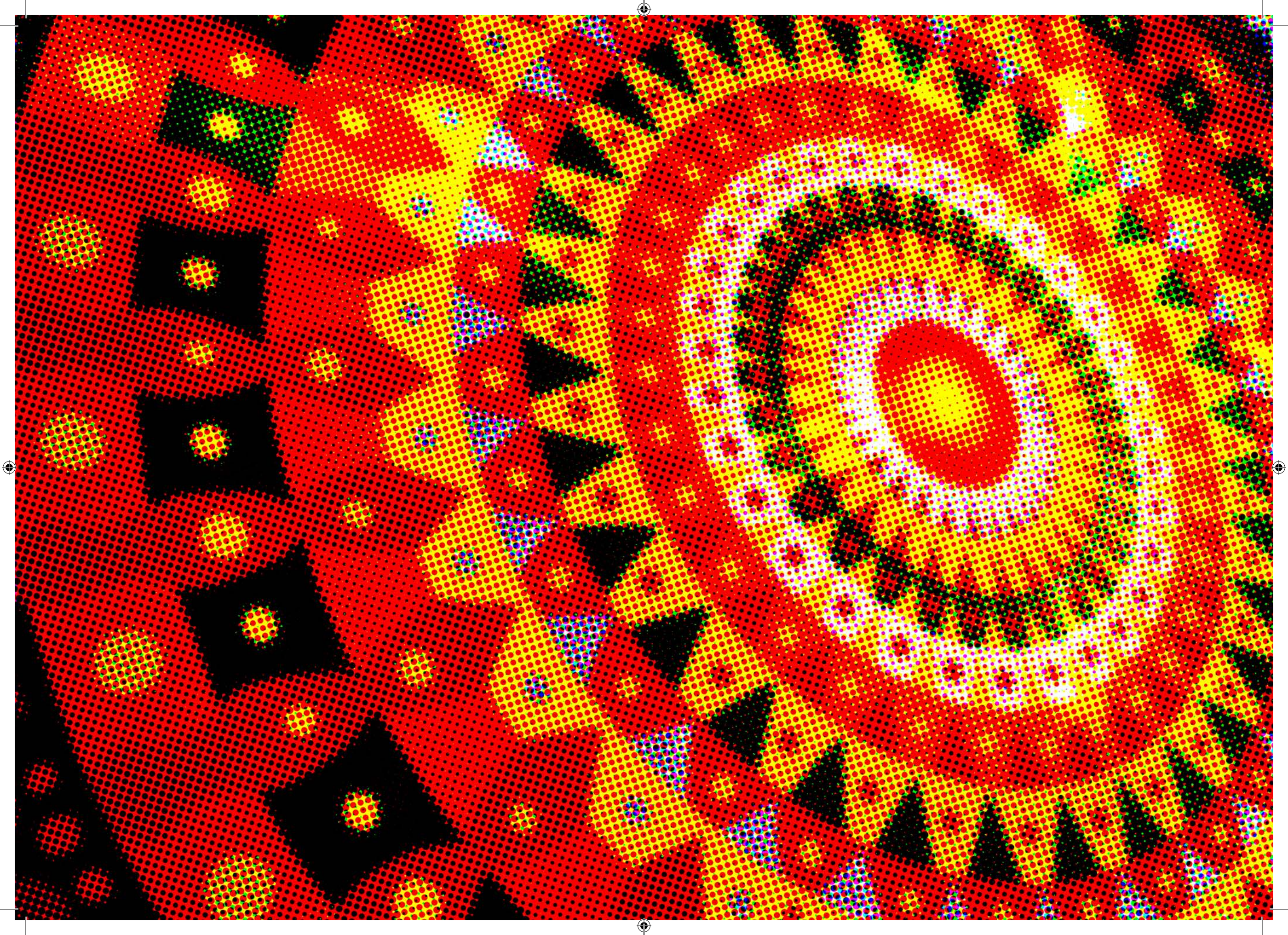
¹⁰ Patterson, et.al. *St. EOM in the Land of Pasaquan: The Life and Times of Eddie Owens Martin*. 259



Untitled



Vibrations

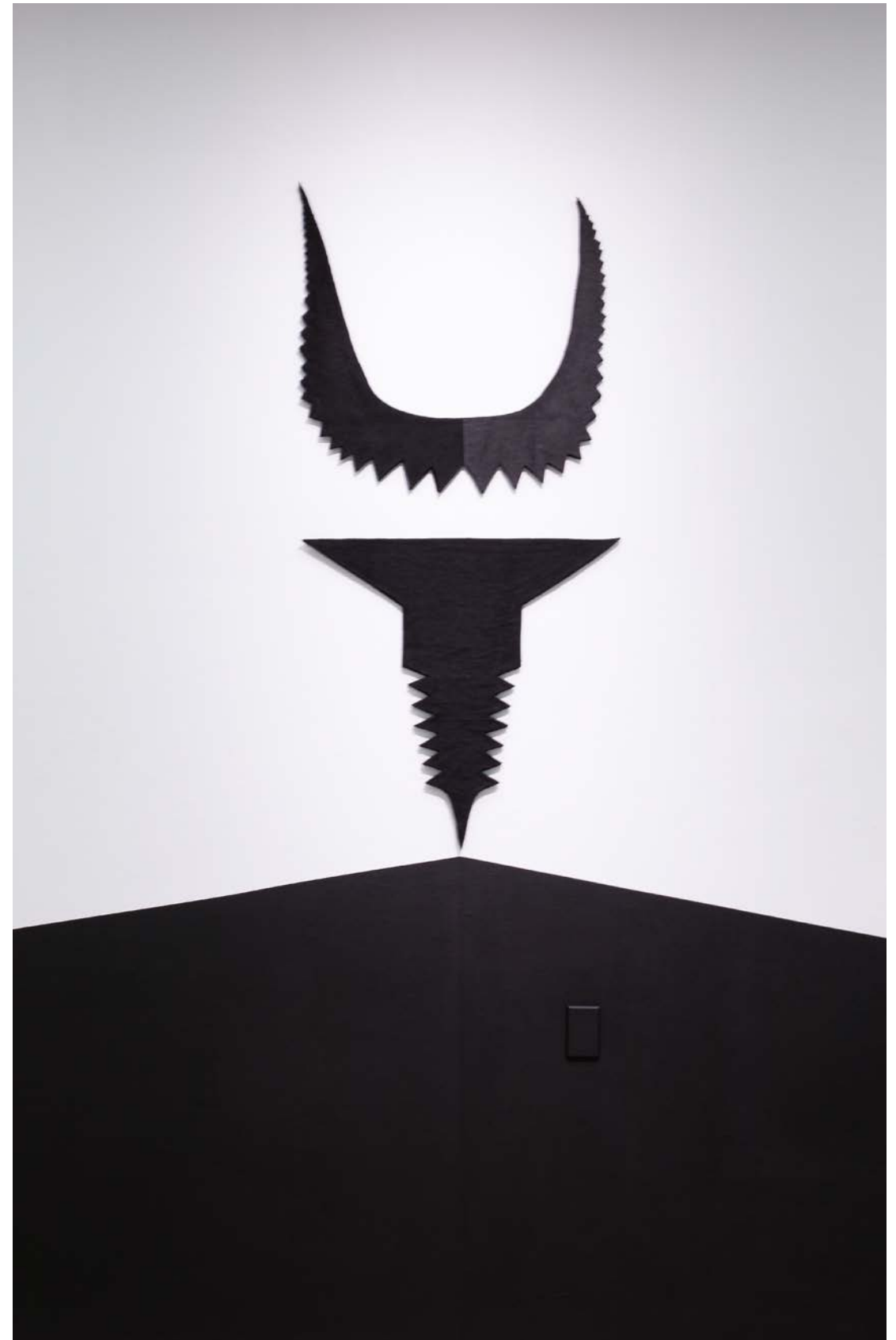


Ryan Akers



Ryan Akers (b. 1981, Austin, TX) came of age in the American South. He received his MFA in painting and drawing from The University of Alabama in 2023 where he was awarded multiple fellowships, scholarships, and honors. His work has been shown in solo and group exhibitions at The Burgin Center for the Arts (Mercersburg, PA), The Robert Hillestad Textiles Gallery at the University of Nebraska (Lincoln, NE), The Montgomery Museum of Fine Art (AL), and the Sella-Granata Art Gallery (Tuscaloosa, AL), with an upcoming solo exhibition at the Gadsden Museum of Art (AL). He currently lives and works in San Antonio, Texas.

With an interest in the emotive nature of shape, I use recycled textile felt to produce installation-based work. I create opportunities to engage with ambiguity through shapes that feel at once novel and familiar in order to allow space for embodied analog experience. I have developed an interest in incorporating observations I make while moving through the world into my work. These observations often serve as inspiration for the shapes, compositions, materials, and colors I use in my drawing practice. Recently, my practice has expanded into large scale installations which increasingly consider the architecture of the installation site.





David Onri Anderson



David Onri Anderson (b. 1993, Nashville, TN) is a French-American Tennessee-born artist, musician, and curator of French-Algerian Jewish ancestry. He graduated from Watkins College of Art in Nashville with the Anny Gowa Purchase Award in 2016. He has had solo exhibitions at Patrick Painter Gallery (Los Angeles, CA); Blaa Galleri (Copenhagen, DK); Harpy Gallery (Rutherford, NJ); David Lusk Gallery (Nashville, TN); Atlanta Contemporary Arts Center (GA); and Institute 193 (Lexington, KY), amongst others. He has shown at the LA Art Fair 2019 and the Hamptons Art Fair 2020. He has shown at the Atlanta Contemporary Museum and the Alabama Contemporary Museum. His work has been reviewed, exhibited, and collected internationally with

works in permanent collections, including the Soho House (Los Angeles, CA and Nashville, TN), The Joseph Hotel (Nashville, TN), and the Metro Arts Library (Nashville, TN), amongst others. In 2020, he published a book of drawings with Zürich-based artist book company, Nieves. His work has been reviewed in *Art in America*, *Artnet*, *BURNAWAY*, *DailyLazy*, *Art & Antiques*, and more. Anderson is founder and curator of an artist-run space called Electric Shed Gallery in Nashville, TN (2018-present) and was guest curator for a section of the permanent collection of Soho House Nashville.

This latest body of work involves depicting figures; I call them inter-dimensional beings. In the beginning of 2020, I was exploring my personal spirituality more in depth by invoking angels and otherworldly beings to collaborate with me in my artistic journey. When lockdown started happening in March 2020, I felt even more deeply compelled to engage with these beings that embody spiritual qualities, cosmic genealogies, ideals, and chaos, as well as archetypes. These figures sometimes appear as a vivid mental image, or sometimes the figure speaks to me in a dream or vision, or some of the figures come from recurring images or mythologies that become personally adapted and reconfigured. Once the deep impression is made on me, the process of painting becomes a way to give this figure an external presence and life outside of my own internal spiritual experience.



Saturn's Return



Sacred Bee



The Alchemist

Merrilee Challiss

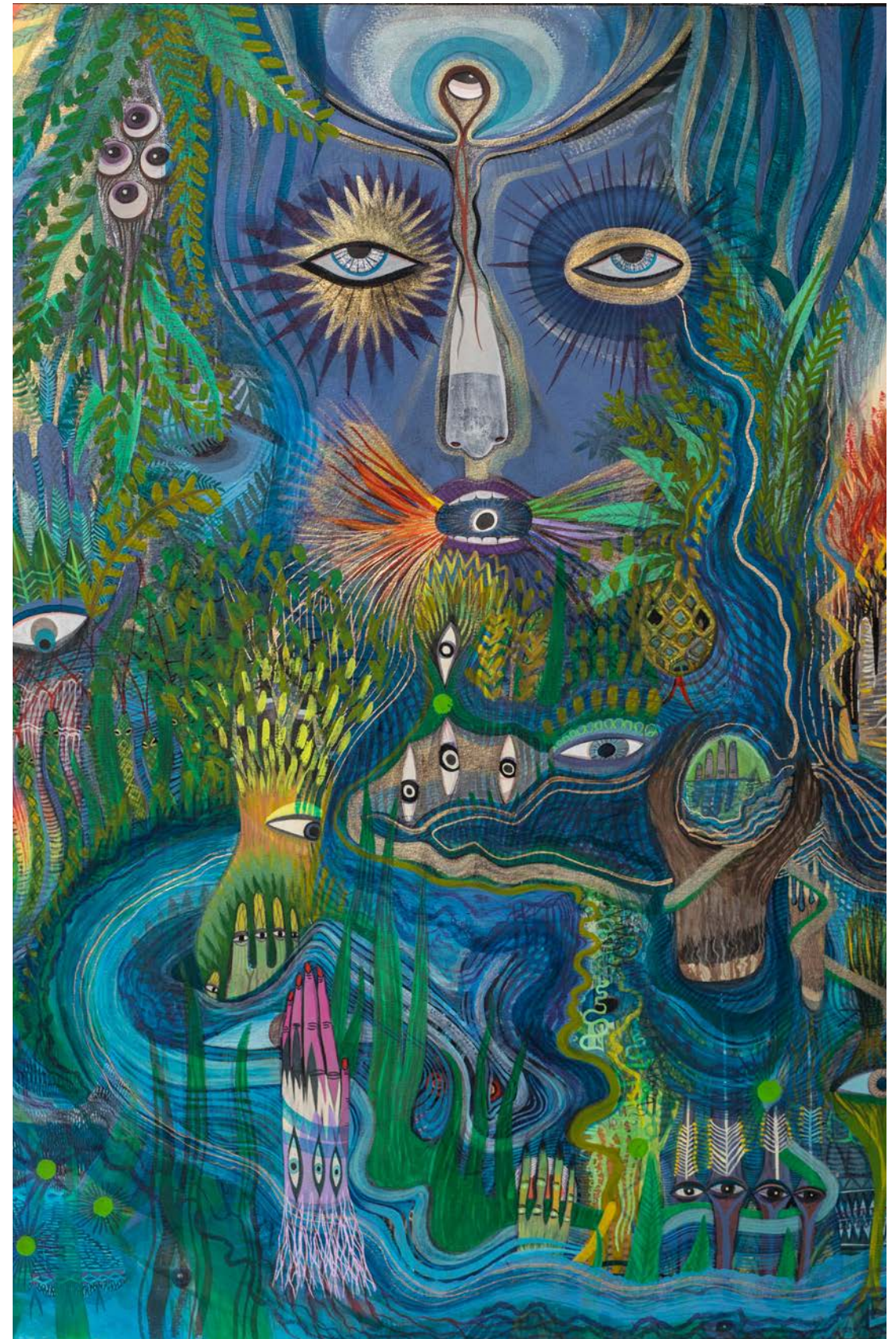


Merrilee Challiss (b. 1971, Cleveland, OH) is a multi-media artist currently living and working in Birmingham, Alabama. Challis earned an M Ed in the Visual Arts from University of Alabama at Birmingham in 2022, an MFA from the Pennsylvania Academy of Fine in Philadelphia in 2000, and a BFA in Studio Arts from the University of Alabama at Birmingham in 1994. Merrilee has lived and worked abroad in the 90s (Berlin and Prague) and has exhibited in San Francisco, Portland, Phnom Penh, Miami, New Orleans, Birmingham, and Nashville. Merrilee co-owned a DIY music venue / bar / cafe for a decade (BottleTree Cafe) and is the current Executive Director of Studio By The Tracks, a non-profit art studio for youth and adult

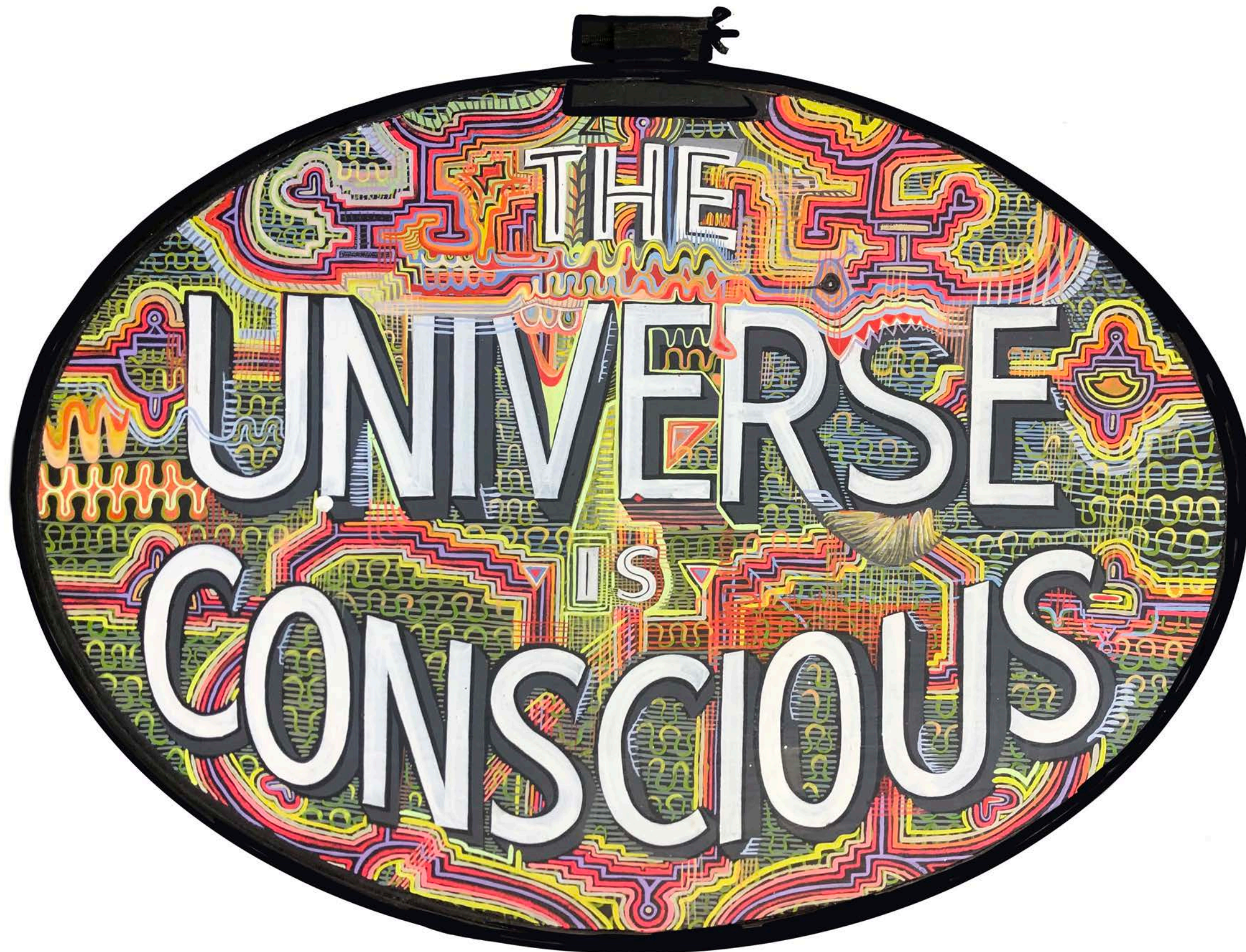
artists on the autism spectrum (www.studiobythetracks.org). She has received grants from Alabama State Council on the Arts and the Leeway Foundation.

A guiding motivation for my art practice is exploring the divine feminine, giving my interest in spiritualism an outlet of artistic expression. As a multi-media artist, my works (paintings, objects, installations) are meditations and responses to the questions: How can art be used to repair ourselves, our relationship to the land and the animals, the relationship we have with each other, etc.? ...and what does it mean to be an artist both living in and a product of the Anthropocene?

For me, the answer lies somewhere in the liminal realm where art-making, ritual, and intention intersect. The uncomfortable acknowledgement that every moment we have left is either an elegy for what we have lost or a celebration of what we have left is what interests me. That the moments are, I suspect, simultaneously both, propels me forward.



Rise Up, Fallen One, Rise Up



Julia Elsas



Julia Elsas (b. 1978, Birmingham, AL) currently resides in Brooklyn, New York. Elsas earned her MFA from UC Davis in 2009 and her BA in Studio Art from Carleton College in 2000. Her visual art encompasses ceramics, sculpture, printmaking, installation, and performance.

Julia has been an artist-in-residence at the Scuola Internazionale di Grafica di Venezia (Venice, Italy); Gowanus Studio Space (Brooklyn, NY); Virginia Center for the Creative Arts (Amherst, VA); and Kala Art Institute (Berkeley, CA). She was in the 2018-2019 inaugural cohort of the New Jewish Culture Fellowship, a Brooklyn Jews project designed to amplify and connect local artists who make risk-taking Jewish art and culture.

Julia was a 2019-2020 Keyholder Resident at the Lower East Side Print Shop and a 2022 Artist in Residence at Obracadobra in Oaxaca City, Mexico.

My art practice encompasses ceramics, printmaking, drawing, sculpture, installation, and performance. Most of my three-dimensional work grew out of my ongoing exploration of the sonic potential of clay. I consider my sculptures to be fully realized only when they are being played. In my initial research into creating sonic sculptures, I looked to the shape and sonority of traditional udu drums made by the Igbo women of Nigeria and to the ancient indigenous ceramic water whistles, flutes, and horns from Mexico and South America.

My approach to making sonic sculpture is best illustrated by Chime Choir, a site-specific installation of 1,250 microtonal porcelain chimes installed in 2020 at Cooler Gallery in Brooklyn, New York. Visitors to Chime Choir were invited to interact with the installation and play the chimes with handmade felt mallets, adding their own music to a continuous sound loop in the Cooler Gallery space. The Chime Choir installation was an encompassing communal instrument, an environment in which everyone could feel embraced and touched by the music.



Double Head Udu 1



Chime Choir

Erik Frydenborg



Erik Frydenborg (b. 1977, Miami, FL) grew up in rural York County, Pennsylvania. He earned an MFA from the University of Southern California in Los Angeles, California in 2005 and a BFA from MICA in Baltimore, Maryland in 1999.

Frydenborg has held solo and two-person exhibitions at Starr Suites (Brooklyn, NY); Headstone Gallery (Kingston, NY); The Pit (Glendale, CA); Andrew Rafacz Gallery (Chicago, IL); Albert Baronian (Brussels, BE); The Suburban (Oak Park, IL); and Cherry and Martin (Los Angeles, CA). Previous group exhibitions include *Domestic Air Bag* at Pio Pico (Los Angeles, CA); *NADA House* at New Art Dealers Alliance (Governor's Island, New York, NY); *100 Sculptures* at Anonymous Gallery (Paris, FR); *Skip Tracer* at M. LeBlanc (Chicago, IL); *Knowledges* at Mount Wilson Observatory (Los Angeles, CA); *Brian Kokoska/TRAUMA SAUNA, ASHES/ASHES* (Los Angeles, CA); *Full House* at Shanaynay (Paris, FR); *BAD BOYS BAIL BONDS ADOPT A HIGHWAY* at Team Gallery (New York, NY); *Trains at Night* Gallery (Los Angeles, CA); *Set Pieces* at Cardi Black Box (Milan, Italy); and *The Stand In (Or A Glass of Milk)* at Public Fiction (Los Angeles, CA).

Frydenborg's work has been reviewed in *Artforum*, *FlashArt*, and *The Los Angeles Times*, among other publications. From 2017 through 2019, Frydenborg was a partner in the cooperative artist-run Los Angeles gallery AWHRHWR.

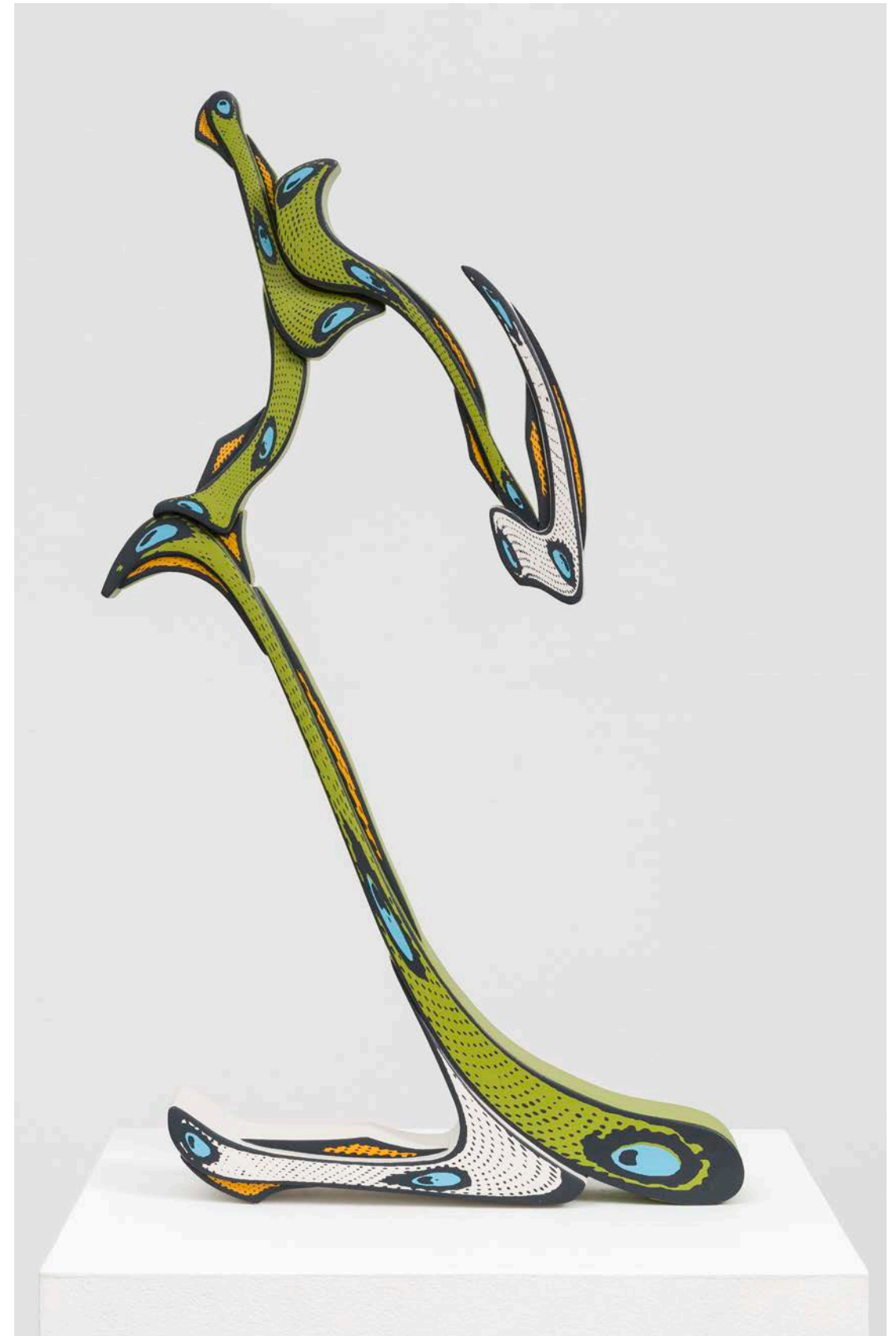
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Erik Frydenborg lives and works in Los Angeles, California.

Erik Frydenborg's sculptures are three-dimensional interpretations of digitally deformed infographics, fabricated from hand-carved wood. Their surfaces are hand-painted using mechanically plotted stencils. These stenciled patterns are reconstituted from the sculptures' diagrammatic source images: illustrations found in discarded encyclopedias and instructional books that Frydenborg has decontextualized and distorted.

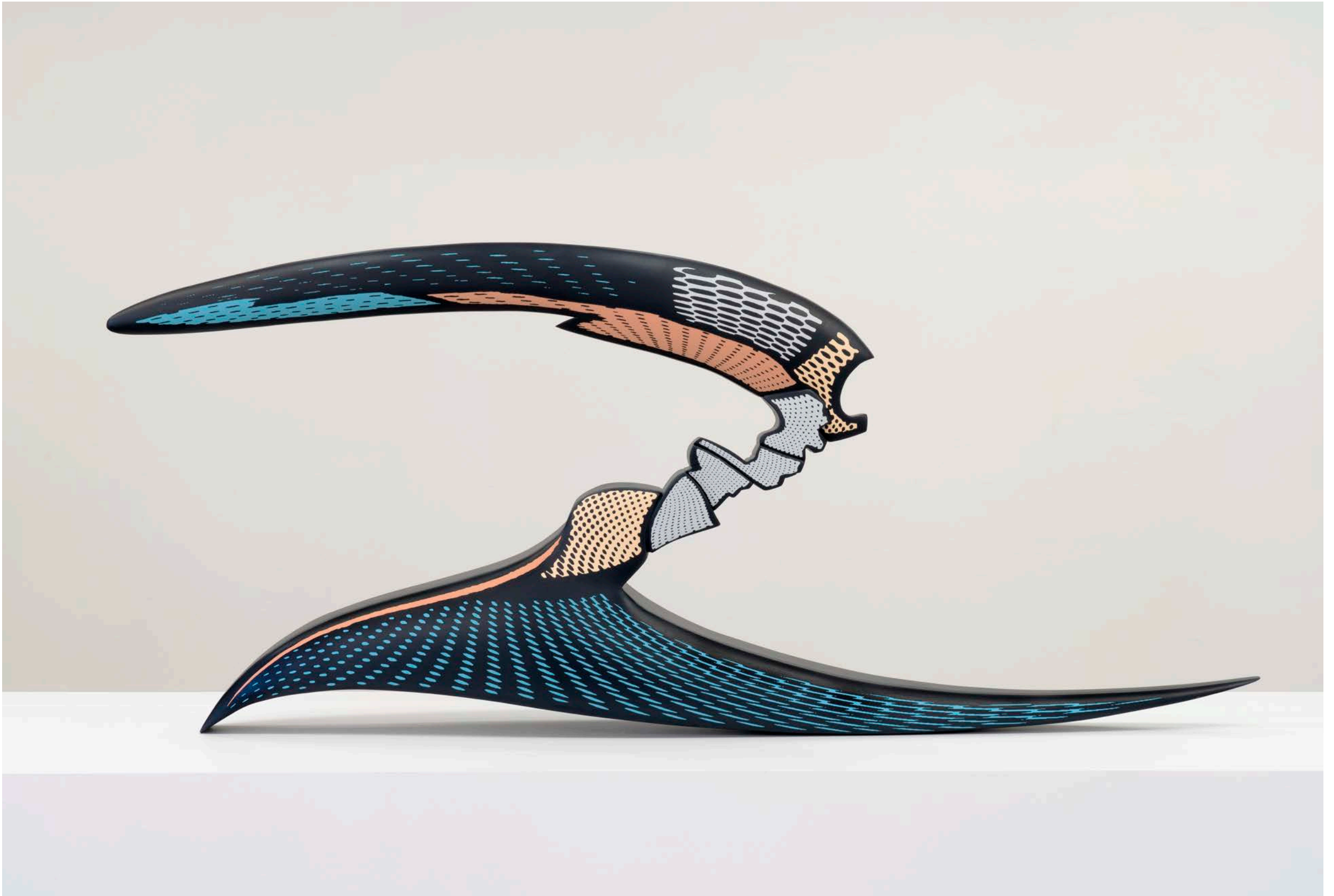
Frydenborg's sculptures are ambiguously torqued, curving forms that suggest ornamental weapons or aerodynamic vessels, painted in pastel tones with fluorescent accents. This palette links them with the buoyant, hyperbolic technical design found in mass manufactured domestic products like sneakers, toothbrushes, and reusable water bottles. In contrast, their anachronistic woodcraft recalls homespun traditions of polychrome statuary, premodern toymaking, and other folk sculpture—influences absorbed during the artist's upbringing in rural Pennsylvania.

For Frydenborg, these works embody the enigmatic and uneasy nature of facts that have been untethered from logic and context. They are abstractions of lost objectivity—cryptic artifacts of elastic information.



Ssssse

Credit for photo: Ed Mumford



X-Ordiiinnnaaa
Credit for photo: Aaron Farley



SONIC MUD



Julia Elsas started SONIC MUD, an eclectic music group which uses her ceramic sculptures in unique one-of-a-kind performances. Past performances have taken place at The Jewish Museum of Maryland, Cooler Gallery, Printed Matter, The Drawing Center, The New School, New York Art Residency and Studio Foundation, Ortega y Gasset Projects, Relationships, BKLYN CLAY, and Pratt Institute.

“In pursuit of activating my sculptures with sound, I started SONIC MUD, a band of professional musicians that showcases my ceramic instruments. SONIC MUD musicians play a range of ceramic flutes, drums, natural trumpets, shakers, “clayrimbas”, rain machines, water whistles, and more, all hand-built by me. The performances are unique and one-of-a-kind. The music we play is improvisational while we bring to life the richly resonant and earthy sounds of clay. In early 2023, we recorded our first album, *Above Ground*, which will be released in fall of 2023.”

- Julia Elsas

For their performances at The Bartlett Center and Pasaquan, Julia Elsas and Kenny Wollesen will be joined by Kirk Knuffke and Madeleine Ventrice.





DAMON LOCKS

By freely sampling and collaging images and rituals from ancient cultures and civilizations, Eddie Owens Martin and his mythic alter-ego ST. EOM, crafted the visionary world of Pasaquan, home to a future civilization of gender-fluid beings with the capacity to trek through space and time. In a parallel universe, and transmitting from multiple dimensions, Damon Locks and Rob

ROB MAZUREK

and acoustic, creating distinct micro/macrococosms of sound and energy from their own personal treasure troves of sound while mining beat artifacts that span the whole gamut from pre to post golden era hip hop and beyond in their quest to imagine a pirate radio station for all multi-universal beings.

Leia Genis



Leia Genis (b. 1997, IL) is a trans artist and writer currently based in Atlanta, Georgia. Genis earned her BFA, with degrees in painting and sculpture from the Savannah College of Art and Design with degrees in painting and sculpture in 2019. Her artwork has been exhibited nationally and internationally at venues such as MOCA GA (Atlanta) and the Ipswich Biennale (Ipswich, UK). Her writing has been published in *Burnaway*, *Art Papers*, and *Numbers Inc. Magazine*. Genis is currently a member of the Atlanta Contemporary staff where she serves as the Studio Artist & Nexus Fund Coordinator.

My artworks embed information within gauze-like fabric using a cyanotype photogram process. I create repeated exposures of human silhouettes, which are layered and superimposed to achieve a range of values and forms. As cyanotype is a photographic medium, each exposure is a record of the time and place it was made, with each additional exposure adding a new layer to this record, much like layers of sediment within a riverbed.

Once created, this historical record is then excavated. I employ techniques such as wax-resist dyeing, unraveling, and drapery to recolor, deepen, weaken, and/or abstract visible forms, sometimes preserving the embedded information and sometimes erasing or replacing it. The extraction of an image from the record is a violent process: construction also requires undoing, eliminating, and imposing images. The artworks as they are presented are not at the end of this process; rather, they are presented at the moment in which each of them currently rests.

My artworks are as much about what is there as what was lost to get there. The incomplete view of information observed in each artwork is always tethered to and affected by the parts of it which have been wiped away. In this way, these artworks align with contemporary endeavors to construct alternative histories, to reestablish lost connections, and to make space for those previously silenced. The violence with which historical narratives are created cannot be undone but perhaps they can be reworked to be more faithful, equitable, or hopeful.



Selective History 4



Sonya Yong James



Sonya Yong James (b. 1971, Knoxville, TN) lives and works in Atlanta, Georgia. She received a BFA with a focus in printmaking and sculpture from Georgia State University in 2000. James has exhibited nationally and internationally for the past twenty years and has been the recipient of several grants including the Atlanta Artadia Award in 2019, and she was nominated for the 2023 United States Artists Fellowship award.

Her work is held in numerous collections including Art in Embassies and has been exhibited in galleries and museums such as MOCA GA (Atlanta), The Minnesota Museum of American Art (Saint Paul), UAB's Abroms-Engels Institute for the Visual Arts

(Birmingham, AL), and the Ogden Museum of Art (New Orleans, LA). James has received grants for residencies at the Atlanta Contemporary and Mass MOCA. She has upcoming residencies in Mexico City for 2024.

Cloth and fiber can sometimes hold the gift of memory. Textile art can provoke a desire to touch, thus awakening multiple senses at once. Color and texture can be heard like a sound while the desire to experience art by physically touching it is using the eyes of the skin.

James is a multidisciplinary artist that works with thread and repurposed cloth for the references that they hold, such as mending, repairing, and connecting. This ubiquitous material is central to the human experience. Cloth is always touching us. She uses string, sewing, and weaving as well as found objects to construct new worlds of imagination. Adapting age-old techniques and traditional materials, she seeks to create environments and sensory experiences that vary in scale from the large and public to the small and intimate. For many, fiber art is synonymous with women's work. Knitting, crochet, weaving, and sewing are historically associated with domestic work—clothing the body, providing warmth, adorning space—and speak to the strength as well as the exploration of female labor in the artist's work.

Her current work speaks to a fascination and reverence for the natural world. James has been exploring narratives that speak to collectively shared mythologies and folk tales. Myths and fairy tales spin and weave stories of relationships, power, and morality. These once familiar stories are then fragmented and conflated with another to form new clusters of meaning and are a perfect medium for modern allegory and what it means to be alive today. The work seeks to join together the points where these stories and systems overlap and where sources of sexuality, memory, and death construct meaningful relationships and dialogue.



ENTANGLEMENT



Nothing Gold Can Stay

Robert Morgan



Robert Morgan (b. 1950, Lexington, KY) is a second-generation Kentucky artist who tells people's stories through his artwork. Robert Morgan's family goes back to the early pioneers of central Kentucky and the mountains of Appalachia. He was shaped by his Catholic childhood, Haight- Ashbury in the 60's, and the AIDS epidemic of the 90's. Many of his current pieces tell the stories of marginalized young addicts and their struggles and their forgotten deaths in our community.

Robert was taught art by his mother, Elizabeth, a self taught artist from the Troublesome Creek community of Breathitt Co. Kentucky.

He began collecting found objects and trinkets as a child and arranged them into small bedside altars. This process still remains the basis for Robert's iconic sculpture today. Born in the 1950's, Robert has an affinity for mid-century modern junk and the marvels of "modern" science.

Robert works in junk and found objects, assembling them into speaking cultural artifacts. His pieces tell new stories and ancient ones, stories of love and loss, stories of birth, death, and rebirth. His work is as decorative as it is symbolic. Robert spent years on the road living the life of a gypsy vagabond in his youth; he chronicles those journeys and experiences in his assemblages.



Wheel of Fate



Pangean Youth



Boy King of Rodenia

Sarah Peters



Sarah Peters (b. 1973, Boston, MA) lives and works in Queens, NY. She received her MFA from Virginia Commonwealth University in 2003, and her BFA from The University of Pennsylvania and The Pennsylvania Academy of Fine Arts in 1996. She is a recipient of awards and residencies, including the National Academy Affiliated Fellowship at the American Academy (Rome); John Michael Kohler Artist Residency (WI); New York Foundation for the Arts (NY); The Fine Arts Work Center (Provincetown, MA); and The Sharpe-Wallentas Studio Program (NY). Solo and two-person exhibitions include *Fahrenheit* (Madrid, Spain); *Zidoun Bossuyt* (Luxembourg); NYU's Institute of Fine Arts (New York, NY); Howards Gallery (Athens, GA); Usdan Gallery of Bennington College (Bennington, VT); Van Doren Waxter

(New York, NY); Halsey McKay Gallery (East Hampton, NY); Eleven Rivington (New York, NY); 4 AM (New York, NY); Bodyrite at Asya Geisberg (New York, NY); and John Davis Gallery (Hudson, NY). Group exhibitions include *High Contrast* at Shulamit Nazarian (Los Angeles, CA); *Samaritans* at Galerie Eva Presenhuber (New York, NY); *No Patience for Monuments* at Perrotin Gallery (Seoul, South Korea); *Objects Like Us* at The Aldrich Contemporary Art Museum (Ridgefield, CT); *Distortions* at Nathalie Karg Gallery (New York, NY); and *Rodin and the Contemporary Figurative Tradition* at Frederik Meijer Gardens & Sculpture Park (Grand Rapids, MI), among others. Her work has been reviewed and featured in publications such as *The New York Times*, *The New Yorker*, *Art in America*, *Artforum*, and *The Brooklyn Rail*.

My sculptures draw from diverse iconographic influences: from Assyrian antiquities, Greco-Roman tragedy masks, Egyptian funerary figures, and Cypriot portraits, to early American folk art and early modernist figuration. Imagery of sex dolls, ventriloquist dummies, robots, and aliens also come into play. Referencing antiquity and using the imagery of gods in a contemporary context enables me to explore themes of authority, gender, psychology, the politics of power, and the hierarchy of historical tradition.

The "busts" are created intuitively, through numerous minute and sequential choices rendered in clay. I play with the conventions of figurative sculpture. By moving an eyebrow higher and curving it into an incised line, the sculpture will resemble the Ronald McDonald mascot; if a lip is turned slightly the expression will change from a beatific smile into the grimace of Medusa. Some of my heads have smooth, empty eye sockets prohibiting an explicit or reciprocal gaze. Gaping mouths mirror these voids, suggesting contemplation or singing or orgasmic ecstasy. Balanced and contrasting with sensual grooves of hair are planar architecture and smooth surfaces that I hope to appear as if rendered without a human hand. Though they are touched and molded by my hands, I want these sculptures to feel like they have fallen from the sky.





Sergio Suárez

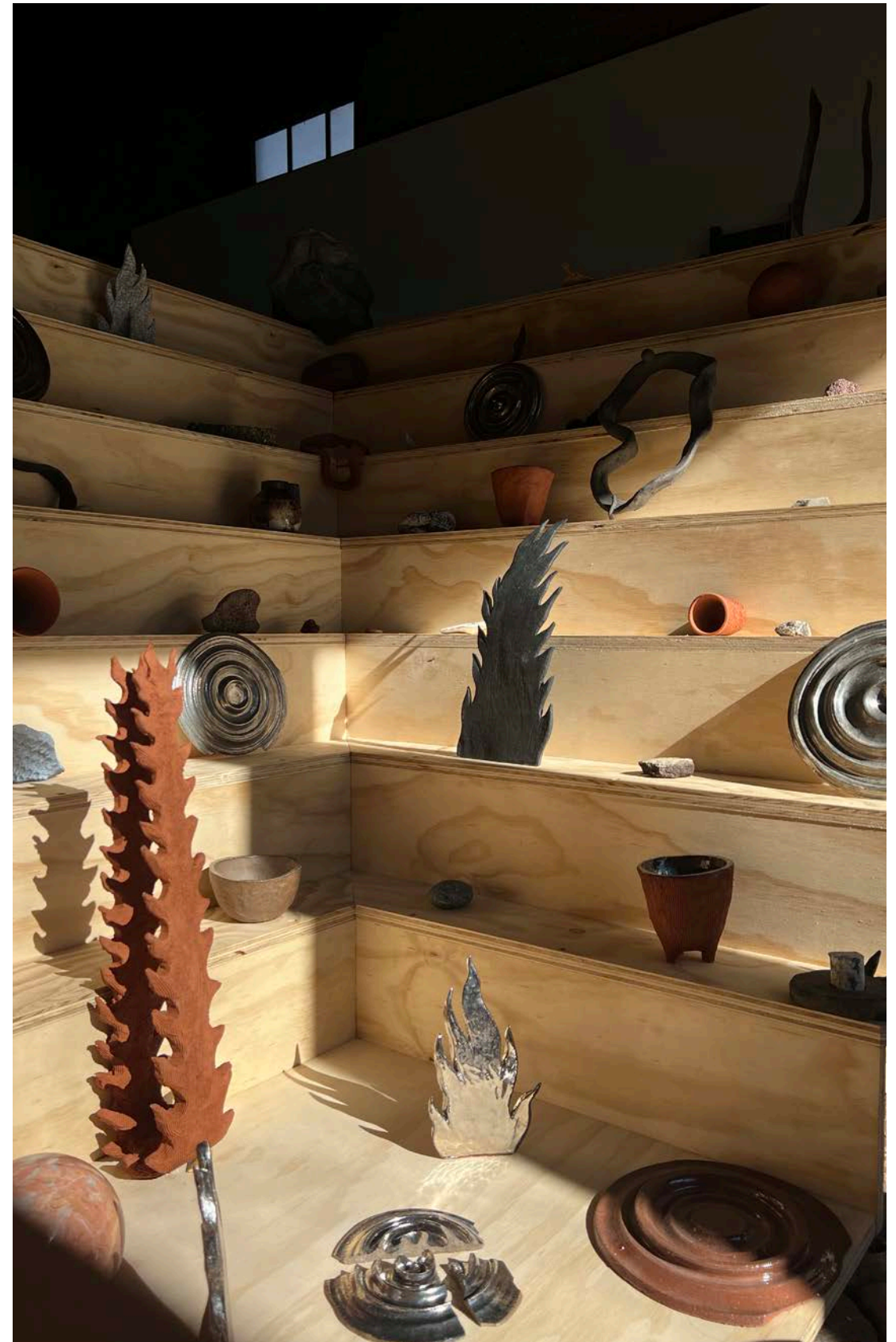


Sergio Suárez (b. 1995) is a Mexican-born, Atlanta-based visual artist and printmaker. He graduated the Ernest G. Welch School of Art and Design in 2021 with a BFA in drawing, painting, and printmaking, and he attended the Skowhegan School of Painting and Sculpture in 2023. His practice, prompted by an interest in translation, uses different traditions of making to construct a visual language concerned with syncretism, temporality, and the porosity between objects, images, and structures.

His work has been shown around Atlanta, in spaces like Whitespace Gallery, Day & Night Projects, THEEND Project Space, ShowerHaus Gallery, the Consulate General of Mexico in

Atlanta, Take it Easy Gallery, and the Atlanta Contemporary. Internationally his work has been included in several group exhibitions such as the Woolwich Contemporary Print Fair (London, UK); the Haugesund International Relief Festival (Norway); OPED Space (Tokyo, Japan); and the Ionian Center for the Arts and Culture (Metaxata, Greece), where he was an artist in residency in 2017 and 2018. His work is also included in the SGCI archives of the Zuckerman Museum (Kennesaw, GA). He lives and works in Atlanta, Georgia, where he is part of the Studio Artist Program at the Atlanta Contemporary. He has two cats.

My practice is a mix of large-scale woodblock carvings, ceramics, and installation. It is an exploration of the relationship between materiality, language, and how this friction influences cosmogony. I seek to make work imbued with the notion that there is more to the world than that which is measured, observed, and thought as empirical. Through the use of symbols, materials, and processes that deal with permeability and porosity, I make objects, images, and spaces that deal with loss, memory, and fragility. The work is prompted by the experience of living in a state of geographical, cultural, and temporal liminality, to make a fertile ground of potential whereby embracing the shape shifting quality of being, seemingly rigid structures of organization and understanding are potentially altered.



On-site Installation



Sonic Mud

SONIC MUD is a band of professional musicians revolving around core members Julia Elsas and Kenny Wollesen. SONIC MUD musicians play a range of ceramic flutes, drums, natural trumpets, shakers, clayrimbas, rain machines, water whistles and more, all hand-crafted by Elsas. Their unique, improvisational performances bring to life the richly resonant and earthy sounds of clay. SONIC MUD's first full-length album, *Above Ground*, will be released in fall of 2023. For their performances at The Bo Bartlett Center and Pasaquan, Elsas and Wollesen will be joined by Kirk Knuffke and Madeleine Ventrice.

Kenny Wollesen

Drummer and vibraphonist Kenny Wollesen is a ubiquitous presence on the New York downtown music scene. For close to three decades, he's played, recorded and toured with everyone from Tom Waits to Jim Hall, Butch Morris to Lou Reed and David Byrne to Bebel Gilberto. Wollesen is an integral part of the Bill Frisell Trio, the downtown super band Sexmob as well as many of John Zorn's groundbreaking ensembles.

He is an accomplished leader of his own ensembles, including the infamous bar band The Wollesens and the hundred-plus musician street marching band The Himalayas. Wollesen recently performed and recorded with his double vibraphone trio "Užupis" as well as Rocket Sci, his newest band featuring longtime musical partners Dalius Naujokaitis and Jonathan Haffner.

Wollesen has played on hundreds of recordings and builds his own one-of-a-kind musical instruments known as "Wollesonics." The Wollesonics are featured in many movie and television soundtracks, theater productions and in his unique concert/happenings known as Sonic Massages.

Julia Elsas

Julia Elsas (b. 1978, Birmingham, AL) currently resides in Brooklyn, New York. Elsas earned her MFA from UC Davis in 2009 and her BA in Studio Art from Carleton College in 2000. Her visual art encompasses ceramics, sculpture, printmaking, installation, and performance.

Julia has been an artist-in-residence at the Scuola Internazionale di Grafica di Venezia (Venice, Italy); Gowanus Studio Space (Brooklyn, NY); Virginia Center for the Creative Arts (Amherst, VA); and Kala Art Institute (Berkeley, CA). She was in the 2018-2019 inaugural cohort of the New Jewish Culture Fellowship, a Brooklyn Jews project designed to amplify and connect local artists who make risk-taking Jewish art and culture. Julia was a 2019-2020 Keyholder Resident at the Lower East Side Print Shop and a 2022 Artist in Residence at Obracadobra in Oaxaca City, Mexico.

New Future City Radio

New Future City Radio is the first duo collaboration of longtime creative partners Damon Locks & Rob Mazurek, in which the two prolific multi-media artists contemplate community, transformation, and the future through the programmatic format of a pirate radio station for the people.

Damon Locks

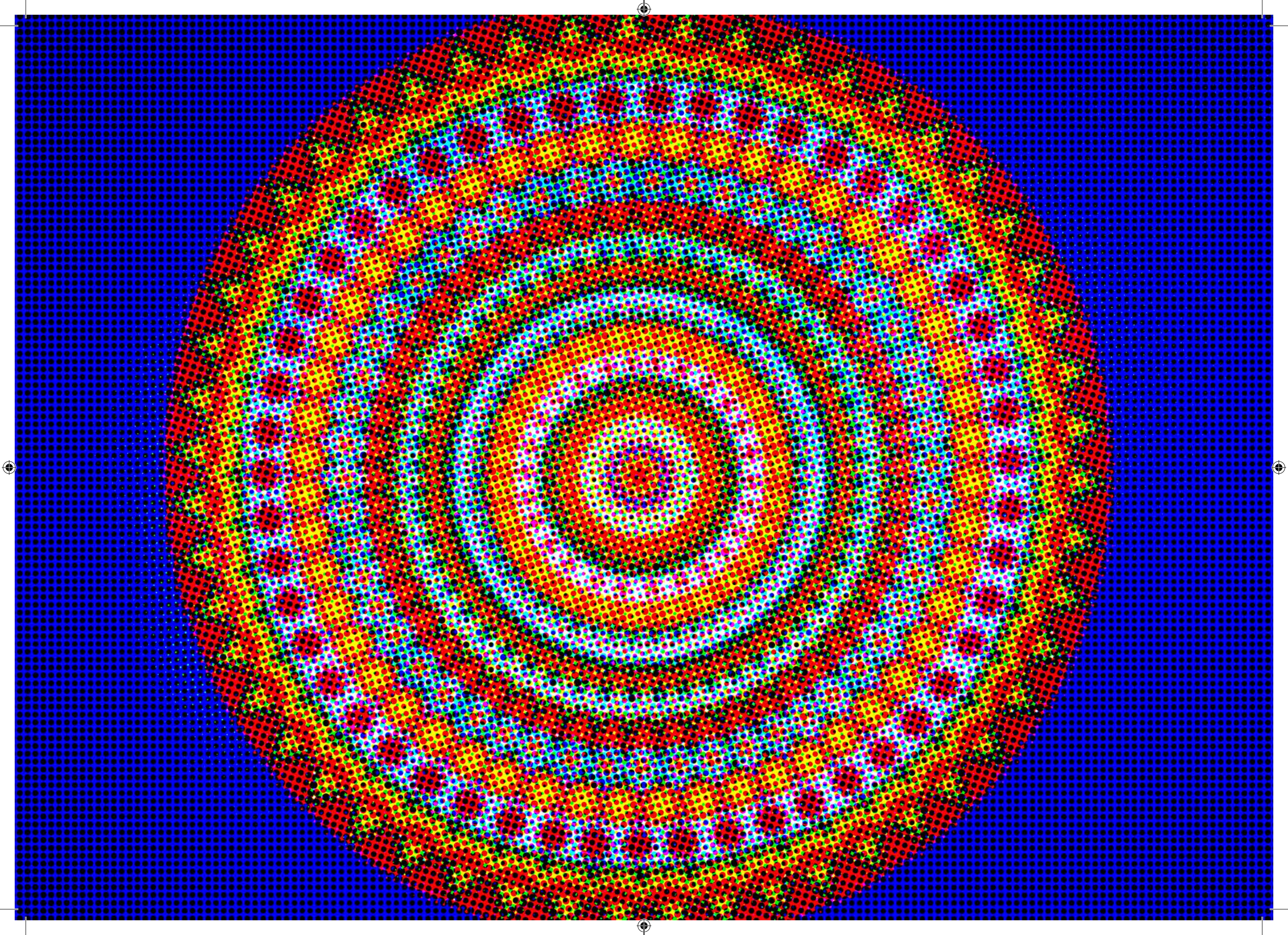
Damon Locks is a Chicago-based visual artist, educator, vocalist/musician. He attended the Art Institute of Chicago where he received his BFA in fine arts. Since 2014 he has been working with the Prisons and Neighborhood Arts Project at Stateville Correctional Center teaching art. He is a recipient of the Helen Coburn Meier and Tim Meier Achievement Award in the Arts and the 2016 MAKER Grant. He operated as an Artist Mentor in the Chicago Artist Coalition program FIELD/WORK. In 2017 he became a Soros Justice Media Fellow. In 2019, he became a 3Arts Awardee. He recently completed 4 years as an artist in residence as a part of the Museum of Contemporary Arts' SPACE Program, introducing civically engaged art into the curriculum at Sarah E. Goode STEM Academy High School. In the spring of 2022, he taught his first semester in the Sound Department on improvisation at The School of the Art Institute of Chicago. Damon leads the Black Monument Ensemble and is a founding member of the band The Eternals.

Rob Mazurek

Rob Mazurek is a multidisciplinary abstractivist with a focus on electro-acoustic composition, improvisation, performance, painting, sculpture, video, and installation. He spent much of his creative life in Chicago, and some years in Brazil. Currently he lives and works in Marfa, Texas.

Emerging from the musical nexus of 1990's Chicago, the Jersey City, New Jersey native has made an indelible impact on creative music over the past 30 years. He has written over 400 compositions and is featured on 70+ recordings from various labels including Thrill Jockey, Astral Spirits, Corbett vs Dempsey, Cuneiform, CleanFeed, Delmark, Rogue Art, El Paraiso, Harmonipan, Mego, Northern Spy, Submarine, and International Anthem.

He's led or co-led many ensembles of various sizes and shapes including Exploding Star Orchestra (his flagship large ensemble), Chicago Underground (Duo, Trio, Quartet & Orchestra), Isotope 217 (alongside several members of Tortoise), São Paulo Underground (his primary working group across his time in Brazil), Pharoah and the Underground (featuring Pharoah Sanders), Alternate Moon Cycles (with Matt Lux and Mikel Patrick Avery), Alien Flower Sutra (with Emmett Kelly), and a duo with Jeff Parker – each of which possesses its own distinct musical personality. In addition to those listed above, he has collaborated with Bill Dixon, Roscoe Mitchell, Hamid Drake, Yusef Lateef, Sam Prekop, David



EXHIBITION CHECKLIST

St. EOM

Various works from Pasaquan

Ryan Akers

SEVERING II, 2023

Recycled textile felt, glue, paint, ink, wall
17 x 9.5 ft

David Onri Anderson

Sacred Bee, 2022

Rub and dye from wildflowers, acrylic, metallic and interference paints and graphite on raw canvas
16 x 13 in

Earth Angel, City Demon, 2020

Garden flowers rub and dye, acrylic and graphite on raw canvas
22 x 28 in

The Alchemist, 2023

Rub and dye from rose, acrylic, metallic and interference paint and graphite on raw canvas
16 x 13 in

Saturn's Return, 2022

Rub and dye from wildflowers, acrylic and metallic paint and graphite on raw canvas
12 x 10 in

The Sun Is My Favorite Painter, 2023

Acrylic and metallic paint, glitter, sand, and mixed media on reused canvas
16 x 20 in

Merrilee Challiss

Youth, 2022

Gouache and watercolor on paper
7 1/4 x 9 3/4 in

Shapeshifter, 2022

Gouache and watercolor on paper
10 x 7 1/2 in

Chanter, 2021

Gouache and watercolor on paper
7 x 9 1/4 in

After Hathor, 2021

Gouache and watercolor on paper
7 3/4 x 5 1/2 in

Witch, 2022

Watercolor on paper
10 x 7 1/2 in

Angel, 2022

Ink and watercolor on paper
5 x 6 3/4 in

Figure Study, 2022

Watercolor on paper
8 1/2 x 10 in

Deposition of the Goddess, 2021

Watercolor and ink on paper
10 3/4 x 14 in

Canceled Goddess, 2018-2022

Watercolor and gouache on paper
10 3/4 x 14 in

Supernova, 2018-2022

Watercolor and gouache on paper
13 x 13 in

Supernova, 2018-2022

Watercolor and gouache on paper
13 x 13 in

Crucible, 2018-2021

Watercolor and gouache on paper
16 x 16 in

Ancestor, 2018-2021

Watercolor and gouache on paper
10 3/4 x 14 in

Plasmoid, 2018-2020

Watercolor and gouache on paper
9 1/4 x 12 in

Goddess, 2018-2020

Watercolor and gouache on paper
9 x 12 in

Guardian, 2018-2020

Watercolor and gouache on paper
9 x 12 in

The Purpose of Evolution..., 2016

Digital print and gouache
8 1/4 x 8 1/2 in
Reza Khodadadi (Collaborator)

Rise Up, Fallen Ones, Rise Up, 2015

Gouache and watercolor on paper
22 x 30 in

Mother of Mothers, 2015

Gouache and watercolor on paper
22 x 30 in

Transmutation, 2015

Gouache and watercolor on paper
22 x 30 in

Motion Study, 2015

Gouache and watercolor on paper
8 x 10 in

Micronova Study # 1, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 2, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 3, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 4, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 5, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 6, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 7, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 8, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 9, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 10, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 11, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 12, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 13, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 14, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 15, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 16, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 17, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 18, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 19, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 20, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 21, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 22, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 23, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 24, 2017

Gouache and watercolor on paper
9 x 12 in

Micronova Study # 25, 2017

Gouache and watercolor on paper
9 x 12 in

Serpent Energy Tapestry - Triplicity, 2021

Screenprint, acrylic, thread, sequins, glitter on fabric
3 x 5 ft

Serpent Energy Tapestry - Fire, 2021

Screenprint, acrylic, thread, sequins, glitter on fabric
3 x 5 ft

Serpent Energy Tapestry - Earth, 2021

Screenprint, acrylic, thread, sequins, glitter on fabric
3 x 5 ft

Serpent Energy Tapestry - Air, 2021

Screenprint, acrylic, thread, sequins, glitter on fabric
3 x 5 ft

Serpent Energy Tapestry - Water, 2021

Screenprint, acrylic, thread, sequins, glitter on fabric
3 x 5 ft

Serpent Energy Tapestry - Trickster, 2021

Screenprint, acrylic, thread, sequins, glitter on fabric
3 x 5 ft

Thank You Mother Thank You Father, 2016-2020

One Shot, Gouache on wood panel
16 x 20 in

The Universe Is Conscious, 2016-2020

One Shot, Gouache on wood panel
20 x 24 in

Julia Elsas

Chime Choir, 2020

Porcelain, linen, wood
Dimensions variable

White Nose Flute, Ugav, 2019-2020

Porcelain plastic
7.5 x 6.5 x 4 in

Blue Loop Horn, 2019-2020

Blue and white porcelain, glaze, epoxy clay
11 x 9 x 6 in

Galaxy Rain Machine, 2019-2020

Glazed ceramic, finishing nails, felt
15 x 15 x 8 in

Double Head Udu 1, 2022

Glazed ceramic, goat skin, string
16 x 18 x 10 in

Double Head Udu 2, 2022

Glazed ceramic, goat skin, string
13 x 14 10 in

Orange Petal Water Whistle, 2023

Glazed ceramic, gold luster
9 x 10 x 5 in

Teeth Shaker (with stand), 2023

Porcelain, white stoneware, gold luster, underglaze, linen, thread, cotton rope, caning, washi tape, gaffer tape Shaker: 22 x 10 x 1.5 in, Stand: 18 x 8 x 5 in

Yellow Petal Flute, 2022

White stoneware, underglaze
19 x 8 x 1.5 in

Horn Mutes (Dotty Mute #1, Bronze Mute #2, Charcoal Mute #3), 2019

White stoneware, glaze, Plasti-dip
Dotty: 4.5 x 3.5 x 3.5 in, Bronze: 6.5 x 3.5 x 3.5 in, Charcoal: 6 x 4.5 x 4.5 in

Five Blows (Hasma whistle), 2023

Glazed ceramic, gold luster
2 x 10 x 8 in

Bumpy Shaker, 2022

Porcelain, gaffer tape
6 x 5 x 5 in

Double Head Udu (Past Midnight), 2023

Glazed ceramic, goat skin, string, gold luster
20 x 20 x 3 in

Paradise Garden #1, 2023
Watercolor, handmade paper
14 x 11 in

Paradise Garden #2, 2023
Watercolor, handmade paper
14 x 11 in

Paradise Garden #3, 2023
Watercolor, handmade paper
14 x 11 in

Paradise Garden #4, 2023
Watercolor, handmade paper
14 x 11 in

Paradise Garden #5, 2023
Watercolor, handmade paper
14 x 11 in

Paradise Garden #6, 2023
Watercolor, handmade paper
14 x 11 in

Paradise Garden 7, 2023
Watercolor, handmade paper
14 x 11 in

Paradise Garden #8, 2023
Watercolor, handmade paper
14 x 11 in

Paradise Garden #9, 2023
Watercolor, handmade paper
14 x 11 in

Paradise Garden #10, 2023
Watercolor, handmade paper
14 x 11 in

Paradise Garden #11, 2023
Watercolor, handmade paper
14 x 11 in

Paradise Garden #12, 2023
Watercolor, handmade paper
14 x 11 in

Erik Frydenborg

Diiissspiii Diiissspiii, 2023
Acrylic on basswood
24.75 x 29 x 3 in

Boaaa Boaaa Boaaa, 2023
Acrylic on basswood
52 x 37 x 6 in

Leia Genis

Selective History 1, 2023
Cyanotype, photograms, and fabric dye on
cotton over two panels
57.5 x 75.5 in

Selective History 4, 2023
Cyanotype, photograms, and fabric dye on
cotton over three panels
74 x 67 in

Sonya Yong James

Nothing Gold Can Stay, 2017
Horsehair, wool felt, and acid dye
16 ft x 8 in

The future has an ancient heart, 2023
Horsehair and cotton
5 ft x 12 in

Robert Morgan

The Ceremony, 2020
Mixed media
12 x 24 x 30 in

The Hard Road, 2023
Mixed media
12 x 23 x 30 in

Island of Lost Souls, 2011
Mixed media
12 x 25 x 40 in

Sarah Peters

Augur, 2020
Plaster
20 x 32 x 20 in

Glossolists, 2019
Plaster
26 x 25 x 20 in

Sergio Suarez

Antiportal, 2023
Wood, ceramic, transducer, and speaker
11 x 3 x 1 ft

Umbra, 2023
Woodcut, oil, and ceramic on muslin
6 x 8 ft

Permutations, 2023
White gold luster ceramic, wood, steel, hydrocal, and resin
Dimensions variable

Sonic Mud

Julia Elsas, Kenny Wollesen, Kirk Knuffke
& Madeleine Ventrice
Live performance at Pasaquan 2023

New Future City Radio

Damon Locks & Rob Mazurek
Live performance at Pasaquan 2023

THE FUEL AND LUMBER COMPANY

About the Fuel and Lumber Company

In our collective past, most American towns had a fuel and lumber company to provide basic goods and services. Believing art and culture to be among the needs vital to the health of any community, artists Amy Pleasant and Pete Schulte founded The Fuel and Lumber Company in Birmingham, Alabama to facilitate exhibitions and related programming in the Southeast and beyond. The Fuel and Lumber Company is an idea, not a traditional brick and mortar space, dedicated to contemporary art and community engagement.

Amy Pleasant

Amy Pleasant received a BFA from the School of the Art Institute of Chicago (1994) and an MFA from the Tyler School of Art (1999). Awards include a John Simon Guggenheim Memorial Foundation Fellowship (2018), South Arts Prize for Alabama (2018), Joan Mitchell Foundation Painters and Sculptors Award (2015), and Alabama State Council on the Arts (2019/2003). Solo exhibitions include the Birmingham Museum of Art (Birmingham, AL); Tops Gallery (Memphis, TN); Hunter Museum of American Art (Chattanooga, TN); Geary Contemporary (NYC/Millerton); Laney Contemporary (Savannah, GA); Institute 193 (Lexington, KY); Jeff Bailey Gallery (NYC/Hudson); whitespace (Atlanta, GA); and Atlanta Contemporary (Atlanta, GA). Group shows include Pamela Salisbury Gallery (Hudson, NY); Knoxville Museum of Art (Knoxville, TN); Brackett Creek Exhibitions (Bozeman, MT); Zuckerman Museum of Art (Kennesaw, GA); Hesse Flatow (New York, NY); SEPTEMBER (Hudson, NY); Mindy Solomon Gallery (Miami, FL); Tif Sigfrids (Athens, GA); and Adams and Ollman (Portland, OR). Reviews include *Art in America*, *Art Papers*, *Artforum*, *Sculpture* and *The Brooklyn Rail*.

Pete Schulte

Pete Schulte is an artist based in Birmingham, Alabama. He has presented recent solo exhibitions at Mckenzie Fine Art (New York, NY); Laney Contemporary (Savannah, Georgia); The Lamar Dodd School of Art at The University of Georgia; The Chinati Foundation (Marfa, TX); Jeff Bailey Gallery (Hudson, NY); whitespace (Atlanta, GA); and The Woskob Family Gallery at Penn State University (State College, PA). His work has also been included in numerous group exhibitions nationally and internationally. *Hyperallergic*, *Art in America*, *World Sculpture News*, *Burnaway*, and *The New Art Examiner* have reviewed his work, among other publications. In 2017, Schulte was awarded the inaugural Southern Art Prize Fellowship for the state of Alabama.

Pete Schulte received an MFA in painting and drawing from The University of Iowa in 2008. He is Professor of Art at The University of Alabama.

The Fuel and Lumber Company (Amy Pleasant and Pete Schulte) would like to thank Mike McFalls for the opportunity to assemble this unique exhibition. Thanks are also due to Joshua Newbend and Ainsley Steeves for their tireless work on the exhibition and for keeping the train on the tracks, to De'Sean Tucker for his work on this catalog, and to Charles Fowler at Pasaquan - for being the keeper of the spirits and collector of sounds. Our deepest gratitude is reserved for the artists who have trusted us to present the fruits of their labor in the best possible light. You are beacons in these dark times.



PASAQUAN

About Pasaquan

Deep in the pines of rural Marion County, roughly 40 miles southeast of Columbus, Georgia, lies the 7-acre "Mock-Precolumbian Psychedelic Wonderland," Pasaquan. A place like no other, this art environment has a thousand feet of elaborately decorated winding cement walls, pagodas, a kiva, and vibrantly colored totem poles, with the main building featuring a large oratory. Thirty years in the making, from 1957 to 1986, Pasaquan is the creation of St. EOM. It is more than a place—it is a philosophy that unites people of all backgrounds and beliefs at the intersection of the past, present, and future, an art environment like nothing ever seen, and the product of a series of visions, St. EOM had during a severe illness. During these visions, Eddie Owens Martin heard a voice tell him, "You're gonna start something new, and you're gonna be called a Pasaquoyan, and your name will be St. EOM." St. EOM spent the rest of his life seeking to fulfill this prophecy. Today, over thirty years after his death, his mission to create his utopian oasis in rural Georgia remains.

In 2016, Columbus State University (CSU) became the site's steward after the Kohler Foundation's multi-million dollar restoration. Their priority is to preserve, maintain, provide access to, and assist in the interpretation of Pasaquan. CSU aspires to give visitors a unique insight into the intuitive, artistic process by engaging them through diverse programming, interdisciplinary workshops, lectures, seminars, retreats, and performances. With the Resident Artist Program, CSU assists artists in the creation of new works inspired by Pasaquan and St. EOM's vision.

Staff

Michael McFalls, Director of Pasaquan
Charles Fowler, Project Coordinator



BO BARTLETT CENTER

About the Bo Bartlett Center

Located on the Columbus State University campus in downtown Columbus, Georgia, the Bo Bartlett Center is a captivating and interactive space spanning 18,425 square feet. The former textile warehouse turned gallery space, designed by AIA award-winning architect, Tom Kundig, sits on the banks of the Chattahoochee River. The center is a vibrant and imaginative learning laboratory, encompassing elements of a gallery and an experimental arts incubator. Based on the belief that art can change lives, the center embraces a dual mission: first, to reach out to the community through art programs that promote inclusivity by encouraging participation from diverse voices, and second, to engage in a national mission of collaboration with other institutions to present innovative exhibitions that enrich our understanding of art through publications and public events. The Scarborough Collection, a collection of 14 monumental paintings by Columbus native Bo Bartlett, is housed in the center along with Bartlett's archive, which includes records, writing, photographs, sketchbooks, and other materials that assist in the creation of his paintings. Educators, students, and researchers have access to the archival material. The Bo Bartlett Center is a unique cultural institution setting a new standard for innovation and service at Columbus State University and in the Columbus arts community.

Staff

Rex Whiddon, Sr. Associate VP of Leadership Philanthropy and Strategic Initiatives
Michael McFalls, Director
Joshua Newbend, Gallery Coordinator
Ainsley Steeves, Gallery Assistant
De'Sean Tucker, Graphic Designer & Catalogue Layout Design
Greysen Strumpler, Student Assistant of Outreach

Sponsors

Ruth Foundation
Laney Contemporary
Susan Bridges from whitespace



