



# REIMAGINE!

Contemporary  
Georgia Artists

2025-2026 Traveling Exhibition





Greetings,

On behalf of Georgia Council for the Arts and the Georgia Department of Economic Development, I am proud to welcome you to “Reimagine: Contemporary Georgia Artists,” a traveling exhibition of select works from the Georgia State Art Collection and local artists.

These works were crafted by talented Georgians who have made meaningful contributions to Georgia’s economy, culture, and quality of life. Use this exhibit guide to consider questions that encourage critical thinking and deeper appreciation of these works.

Through this exhibit, communities are supporting local artists by offering them a powerful platform to connect with audiences. It also provides educators opportunities to integrate arts education into their curriculum, enriching learning and fostering creative problem-solving. Your participation in this experience plays a big role in supporting the state’s nonprofit arts and culture sector. Venues like the ones hosting this exhibit - and audiences like you - contribute to at least \$1.27 billion in economic impact annually and support nearly 20,000 jobs.

I hope this exhibition inspires you to explore Georgia’s artistic legacy, engage with local artists and businesses, and deepen your connection to the state and the community you call home.

Thank you for joining us, and I hope you enjoy “Reimagine: Contemporary Georgia Artists.”

Sincerely,

A handwritten signature in black ink, appearing to read "Tina Lilly". The signature is fluid and cursive, with a large, stylized initial "T" and "L".

Tina Lilly

Executive Director, Georgia Council for the Arts

## Georgia Council for the Arts

*Georgia Council for the Arts (GCA) empowers the arts industry in Georgia and artists around the state to cultivate healthy, vibrant communities that are rich in civic participation, cultural experiences, and economic prosperity. As part of the Georgia Department of Economic Development, GCA provides grant funding, programs, and services statewide that support this vital industry, preserve our cultural heritage, and create increased access to meaningful arts experiences.*

# Introduction

Celebrating the skilled handwork of Georgia makers, artists, and community-builders, “Reimagine: Contemporary Georgia Artists” spotlights a variety of visual art mediums from the Georgia State Art Collection in conversation with the current works of local artists from each of its hosting communities. In order to uplift and connect the rich and diverse Southern art histories and communities in Georgia, paintings and drawings by famous artists such as Nellie Mae Rowe are displayed alongside craft traditions such as quilting and lacemaking.

## History of Georgia’s State Art Collection

The 20 selected works from this exhibition are a small representation of the entirety of the more than 600-piece State Art Collection. This diverse collection exists today largely because of the Georgia Art Bus Program, which was created in the late 1960s by Georgia Council for the Arts (GCA). This bus served as a mobile exhibition space that physically brought the visual arts to Georgians throughout the state.

In response to the Art Bus Program’s success, the Georgia Art Acquisition Program was established so that these works and more by Georgia-based artists could be formally collected and preserved for future Georgians. Both programs ended in 1991, but this collection has remained under GCA’s care. GCA last hosted a curated, traveling exhibition in 2014, but aside from display in government buildings, the collection has rarely been exhibited outside of Atlanta.

## The 2025-2026 Traveling Exhibition

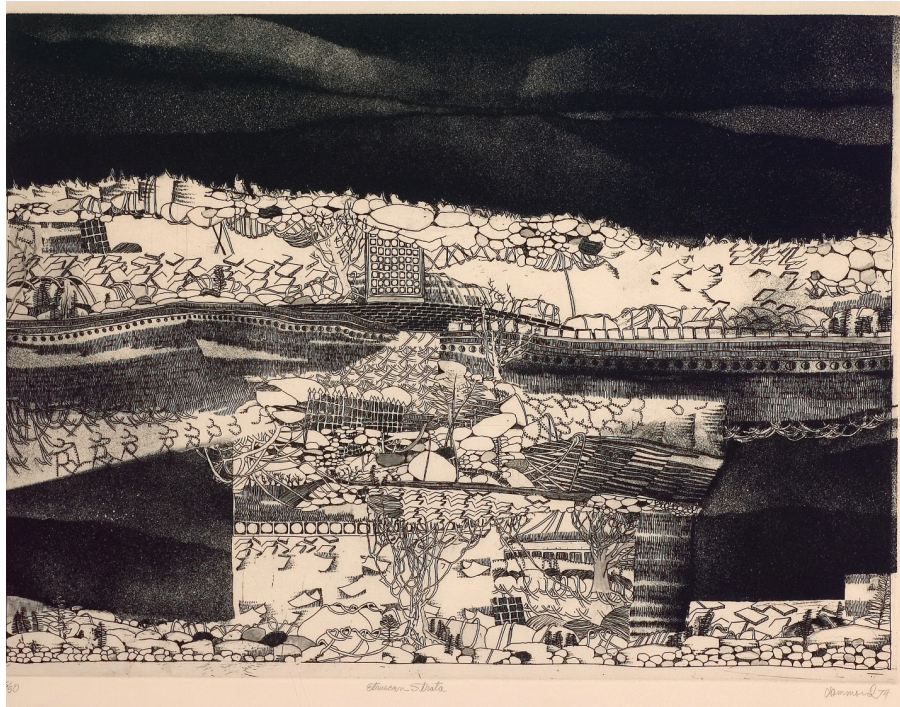
Built primarily during the 1970s and 1980s, the State Art Collection serves as an important chronicle of contemporary Georgia history and art culture. Representing Georgian artists both internationally famous and those more locally well-known, the collection is also unique in that it balances a variety of art disciplines and traditions. From broom-making to oil painting, these works are able to intersect and converse with both Georgia history and the broad scope of works being created by skilled artists throughout the state today.

Community partners have chosen artworks by local artists in their regions to display alongside pieces in the State Art Collection in an echo of the original Georgia Art Bus Program. Each exhibition destination is unique in how it engages with and reflects its community. The programming organized by each location will also vary based on the region and surrounding local businesses. We encourage you to visit multiple locations or the same location at different times during its six-week display.

*“‘Reimagine’ serves as a megaphone for Georgia’s homegrown talent and shows that when we leverage the arts through collaboration and innovation, we bolster community excitement, opportunity, and underscore that art is for everyone.”*

**Kenny Oaster**

Georgia Council for the Arts  
Curator of “Reimagine”



*Etruscan Strata*, 1974

From exhibiting both nationally and internationally to teaching generations of art students at the University of Georgia, where he is now Professor Emeritus of Art, Tom Hammond is a versatile and successful artist who has been based in Athens since 1970. He has described some of his artwork as being influenced by the Da Da movement, as well as early comic book art. In this print, Hammond has created a landscape. Referencing the title of this work, *Etruscan Strata*, the word Strata highlights perhaps what our eyes have already noticed – the horizontal layers of material present in this environment. With the word Etruscan, we may think of the ancient civilization that flourished in central Italy and influenced the Romans, who later conquered them. With these two clues, the artist challenges us to look closer.

### Look closer:

- How does the negative and positive space of this landscape guide our eye? Or, how does your eye travel across this landscape – what areas is it drawn to first, and what second?
- What do you think you're looking at? What might have happened here, or is actively happening? What inferences can you make, or what clues can you find?
- What details can you notice across the various layers of this landscape? What parts look similar and what parts look different?
- Do you see any people here? Do you see signs of people?

# NANCY ROBERTS

Nancy Roberts earned her BFA in Printmaking from the Atlanta College of Art, a private art college later purchased by the Savannah College of Art and Design. This work is part of a series of nine mixed media works in which the artist explored her discomfort around moving homes often. "My life felt chaotic and unsettled," she said of this time in her life, and so she depicted the same room in each piece of the series to attempt to work through and clarify her emotions. The beginning of the series reflected the negativity she felt, but in this work, one of the final pieces, she has discovered a tentative optimism. Via the narrative created between the open bird cage and the abstracted, cloud-like forms in flight, we sense freedom and ease more than menacing uncertainty.

### Look closer:

- This work is titled *The Room Offers New Possibilities*; what new possibilities do you think exist here now?
- What do you notice about the floating forms in this artwork? What formation are they taking? Where are they headed? What do you think they sound like?
- What does this piece remind you of? This can be a feeling, a sound, a memory, or whatever else may come to you.



*The Room Offers New Possibilities*, 1977

# MARLA MALLETT

Marla Mallett is a self-taught weaver who later operated a weaving studio in Georgia, using the affordably priced yarn overstock sold by commercial carpet-weaving businesses in north Georgia to fill her dye pots. She created large commissioned works for clients and exhibited her work both locally and nationally, and has multiple wall hangings and rugs in the State Art Collection. Living in Atlanta since 1965, Mallett taught fiber arts classes at Atlanta University Center Colleges (now the Atlanta University Center (AUC) Consortium) before becoming largely interested in textile research and collecting antique weavings from various other parts of the world. In this work, Mallett experimented with color contrast and exposing the vertical warp threads of her dynamic hanging.

## Look closer:

- How does your eye travel across this piece? Do the various colors and textures impact where your eye is drawn to first?
- Look at this work in conversation with *The Room Offers New Possibilities* and/or *Etruscan Strata*. What similarities can you find, despite these works being made in completely different mediums?



*Black and Yellow Moves*, acquired 1977

# STEVE SEABERG

For Atlanta artist Steve Seaberg, the goal of artmaking is never to display his “manual dexterity” or “acquired skills.” Rather, he is interested in ambitiously working across multiple genres and mediums of art in order to best express his creativity. This has led to quite an illustrious, sometimes eccentric career for the artist now in his 90s – from painting, to acrobatic poetry, to the example of found-object sculpture seen here. With *Red Skull Smoking*, Seaberg engages in creative play and embraces ambiguity through abstraction; he suggests that the nails in the upper portion could have a variety of different relationships with the figure’s hairs raised on end in surprise, sun rays beaming from behind the figure’s head, or even a halo. The stick jutting from the figure’s mouth has just as much multiplicity – it could be a cigarette, but why not also a thermometer or lollipop?

## Look closer:

- This work is titled *Red Skull Smoking*, but it could easily tell a different story with a different title. What are other titles that might work for this piece?
- The great thing about art is that it can hold a multitude of different meanings to every viewer. Seaberg holds space for this within his work. Does this piece remind you of anything? If so, what?
- If this skull could talk, what do you think it would say? What would it sound like?



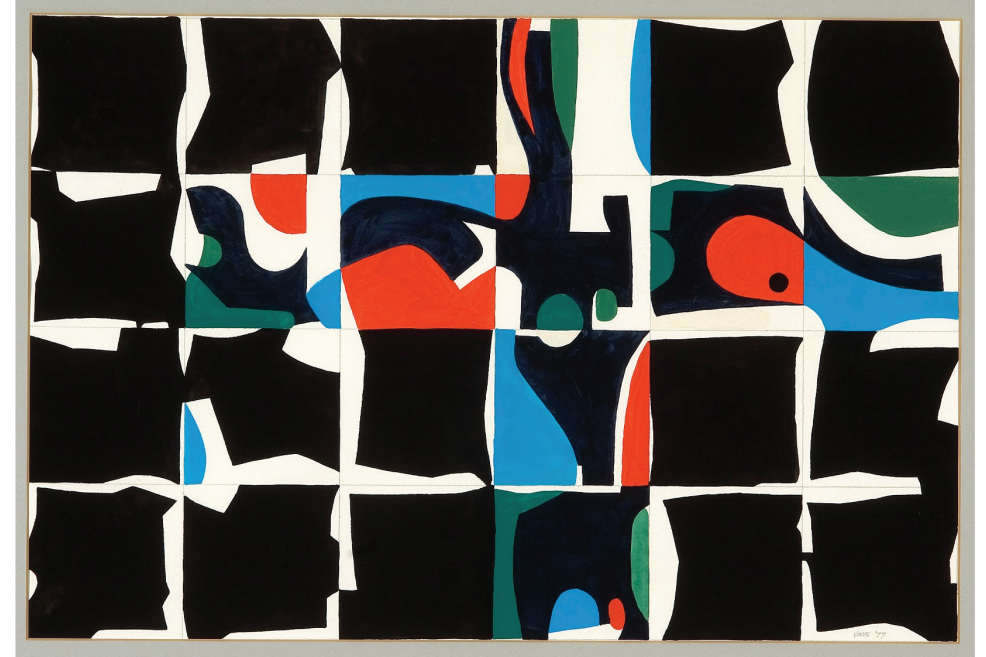
*Red Skull Smoking*, 1981

# WILLIAM VOOS

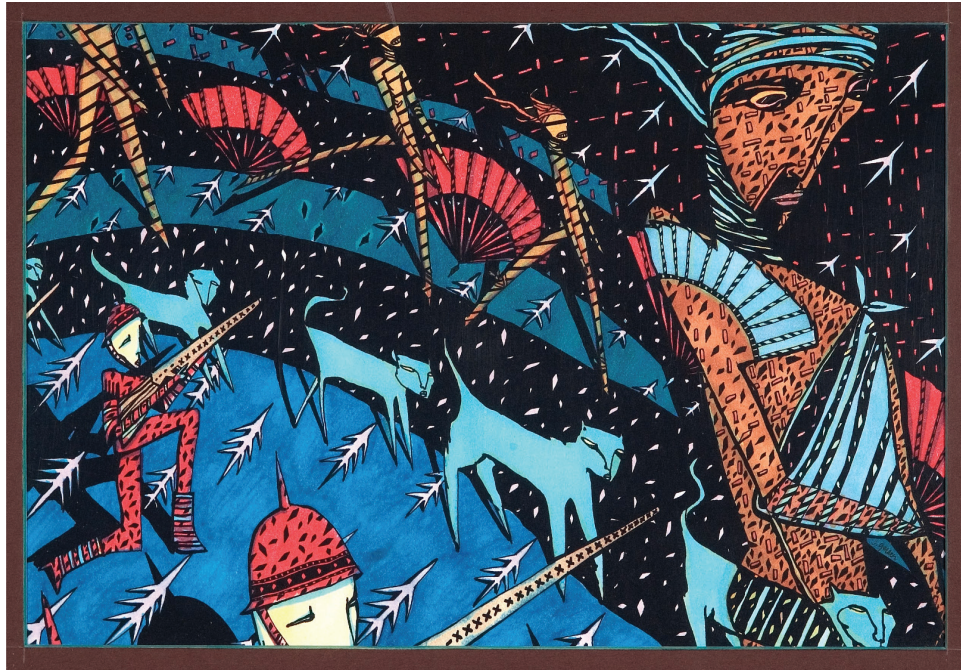
In addition to being a military veteran and Eagle Scout, William Voos served as the President of the Atlanta College of Art for 13 years. Regarding his practice, William Voos explained that most of his acrylic and oil paintings are abstract landscapes while his “drawings and watercolors are generally more representational.” Regardless of medium, many of his works (or the sketches in which they are based) are done outdoors. This work perhaps challenges its viewer to balance the tension of abstraction versus representation via its use of positive and negative space, celebrating the grid even as its forms resemble puzzle pieces.

## Look closer:

- Voos describes his acrylic paintings as abstract landscapes; can you identify a landscape within these abstract shapes? What might these blocks of colors translate to?
- Why might the artist have titled this piece *Through the Grid: Celebration*? What might be celebratory about this piece?
- If this grid represented a map, how would you cross from one side to the other? What path would you choose, and why?



*Through the Grid: Celebration, 1977*



*Moving People Are Moving Targets, acquired 1983*

# JANIE GEISER

Janie Geiser studied visual art at the University of Georgia and got her start within the Atlanta arts community. While perhaps best-known today for her experimental film and puppet theater, this work is an example of her fine art practice. Regarding this piece, meant to address violence and war, Geiser explained that the idea “came from the concept that objects (or people) which are in rapid, constant motion are difficult to see. In fact, they can become invisible.” Her heavy use of patterns and repetition within the piece mirror this thought, requiring viewers to take an additional moment to parse the entities and lines of action held within the work. “I thought that maybe the only way to survive in this world would be to move so quickly that you really couldn’t be seen by the initiators and perpetrators of this violence.”

## Look closer:

- What do you notice about the facial expressions of the figures in this artwork? How do they differ from each other?
- Try to imitate the body positions of the figures in this painting. What does it feel like? What do you notice by doing this that maybe you didn’t notice before?
- If you could imagine potential dialogue for this scene, what would it be?
- If we imagine this as a snapshot in time, what might have happened right before this moment? What happens after? What do you see that makes you say that?

# RAYMOND EUGENE LARMON

This broom was likely made by Gene Larmon, also known affectionately by his community as “Papa Flea” for the tall tales he often told. Working previously as a forest ranger near Dawnville in northwest Georgia, while retired Larmon spent his time traveling to various markets and fairs to sell his homemade brooms. Growing up near Prater’s Mill and essentially at the foot of the Blue Ridge Mountains, it’s no wonder the strong Appalachian craft tradition was an important one to Larmon. While crafted in his own distinctive style, his brooms are made with a traditional Appalachian handle and a large, hand-tied, Shaker-style broom head for sweeping efficiency. Utilitarian and masterfully crafted, Larmon remarked in a 1978 interview that with the decline of broom-makers in the area, most of his customers used his brooms for home decor.

## Look closer:

- How does this broom differ from a typical broom seen today? What do you notice about the bristles from top to bottom, the overall proportions of the broom, and how things are attached?
- What do you think the most difficult part of making this broom might have been? What makes you say that?



*Broom, circa 1980*



*Marlor House, 1986*

# LARRY ERB

Larry Erb, a former teaching artist, likes to experiment with photography and different cameras. This image was created using a pinhole camera, which is a type of lens-less camera. Pinhole cameras can be created out of a variety of materials, as they essentially just need to be a closed box with a tiny hole on one side that will let in light, and some sort of film opposite the hole on the inside of the box (where the light will travel). Erb used a recycled Quaker Oats box to capture this photograph of the Marlor House, an 1830 historical landmark in Milledgeville, Georgia, that is now home to the John Marlor Arts Center. In response to how historical houses are usually captured – in a straight-on, documentary style – Erb chose to use the pinhole camera to create a more distorted, contemporary approach to express the “mysterious yet tranquil feeling [he] sensed” from the house.

## Look closer:

- What is the mood of this photo? How might it change if this photo had been taken at a different time of day, and how so?
- Why do you think the photographer chose to take this image in black and white?
- How does this photo compare to the photos next to it? How is the approach similar or different?

# ROBERT SIMONE



*Droplets On Screen*, 1975

Invested in Southern photography and in Atlanta's arts community, Robert "Chip" Simone was one of the 13 founding members of Nexus, a cooperative gallery that is now the arts center Atlanta Contemporary. *Droplets On Screen* is one example of Simone's 35 years spent working solely with black and white photography; starting in 2000, he pivoted to working strictly with color. Across his career, Simone's photographic interest has been in looking at "known things in unknown ways," exemplified here, where a porch screen is made the almost reverent subject of this photo. Simone has a similar approach to capturing the South: he uses his photo to widen the lens on the diverse, rich narratives in a Southern city like Atlanta, which he called an "unutilized environment" when he first arrived on the scene in 1972.



*They Have All Moved Away*, 1980

# W. ROBERT NIX

W. Robert Nix grew up on his family's farm near Temple, Georgia, but later moved permanently to Athens, Georgia. He attended the University of Georgia (UGA), where he met his wife, first for a bachelor's degree in Art as well as for his master's, specialist, and doctorate in Education. He taught art in the Clarke County School District before eventually joining UGA's faculty, teaching classes in both art education and photography. While Nix worked across multiple mediums, photography was a special interest of which he said, "my work in photography has been and is a search for an understanding of the various qualities of light and how they reveal form. My concern is not for finding photographically significant subjects." This is exemplified in *They Have All Moved Away* through the compelling relationship between the dispersed light of the horizon and the concentrated, radiant light of the abandoned house, as well as the compositionally balancing impact of the shadows in the scene.

## Look closer:

- Where do you think this photo was taken?
- What details can you notice on the edges of the photograph?
- What inferences can you make about what is outside of the frame?

## Look closer:

- After reading the title of this photograph, look more closely at this scene. What further clues and/or story can you find? What else can you notice?
- If you had to choose a different title for this photograph, what might you title it and why? Can you tell a different story?
- Nix's photographic work is guided by light. With this in mind, what do you notice about the composition of this piece? How has Nix used this to his advantage?

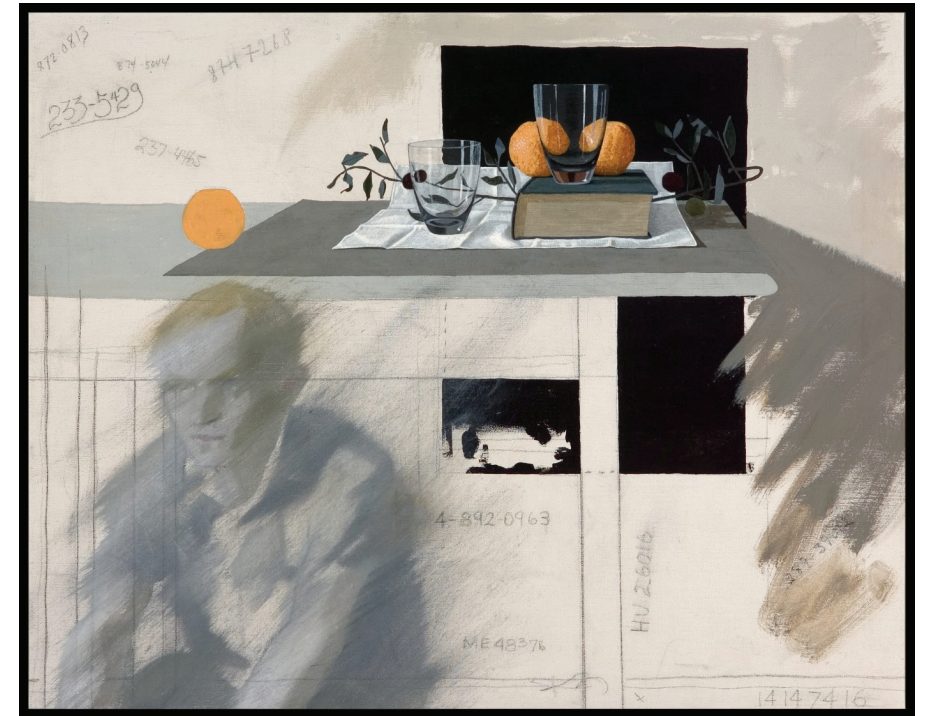


# BRUCE HAFLEY

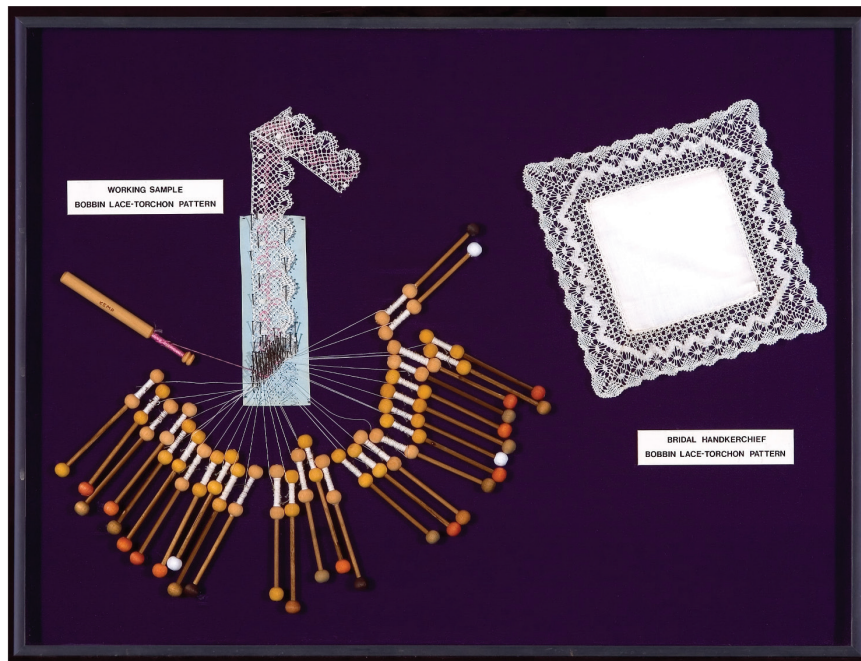
Bruce Hafley studied architecture at the Georgia Institute of Technology, served in World War II, and later returned to Atlanta where he, his wife, and his daughter all worked as painters. While Hafley specialized as a portrait painter with works frequently commissioned by politicians, college officials, and corporate figures, this painting illustrates a perhaps unconventional take on portraiture. Hafley said of this painting, "It started out as an informal sketch of a good friend, Tom Weesner - and when Tom moved, I tried to catch his movement as well as his image." Hafley's compositional expertise is deeply apparent in the balanced tension between the blur of Tom's motion and the total silence of the pristine still-life scene behind him.

## Look closer:

- What do we notice about Tom's features? Do we have any clues for what kind of person he might be? Can we make any inferences?
- How is the way Tom was painted different from the way the inanimate objects in this piece were? What is the artist perhaps hoping we'll notice?
- What do you notice about how the artist has used color and shapes in this painting? How does the artist manage to balance the composition of this work?
- Why might the artist have completely finished some parts of the painting, but left other parts looking unfinished?



*When Tom Moved, 1967*



*Bobbin Lace Display, acquired 1982*

# BETTY KEMP

Accomplished lace maker Betty Kemp created this bobbin lace display for an art exhibition dedicated to Georgia craft. In it, we see both a behind-the-scenes glimpse of the labor-intensive, often anonymous process behind how bobbin lace is hand-braided as well as a completed bridal handkerchief of Kemp's own design. Kemp's passion for sharing the art of lacemaking contributed to her being a founding member of the once annual Powers' Crossroads Art Festival in Newnan, Georgia, and, in 1981, establishing the Atlanta chapter of the International Organization of Lace, Inc.

## Look closer:

- Today lace can be made by machine as well as by hand. What is special about making it by hand? Why might people still prefer to do it this way?
- Bobbins are essential to creating this style of lace; as Kemp has shown us, the bobbins are used to help braid and twist thread into a lace design. What do you think it must feel like to braid all of these pieces together? What might it sound like?
- Where have you seen lace used before? If you could use it any way you wanted, how might you use it now? What design might you try to make?

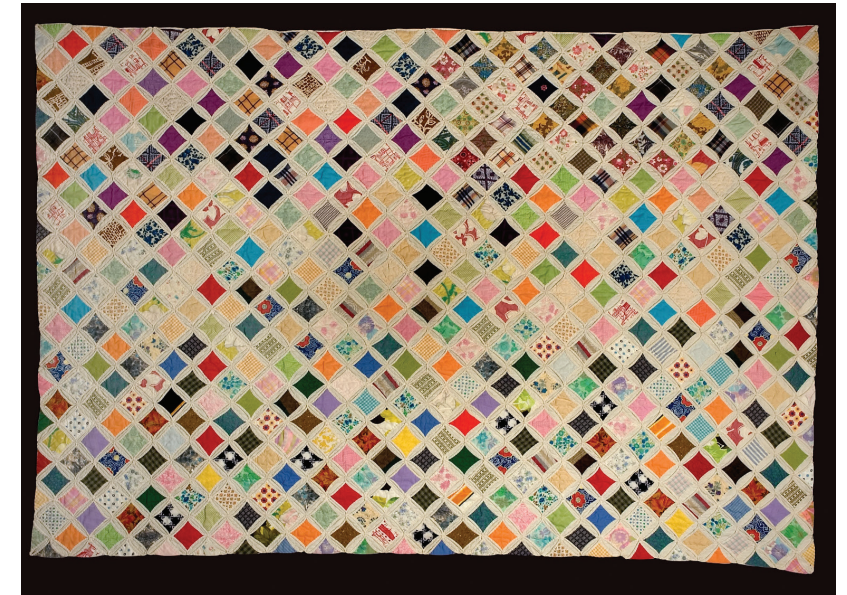
# MATTIE LEE SIGERS

Mattie Lee Sigers from Baldwin, Georgia, learned how to quilt when she was 10 years old from her mother, much in the way that the art of quilting has predominantly been passed down generations matrilineally. Sigers continued to quilt well into her 70s, which was around the time that this quilt was purchased for the State Art Collection. She spent six months creating this complex piece, and was able to finish it that quickly only because she often stayed up late into the night working. This quilt exemplifies the cathedral window pattern, a challenging pattern that first gained popularity in the United States in the mid-1900s. It differs both in pattern and

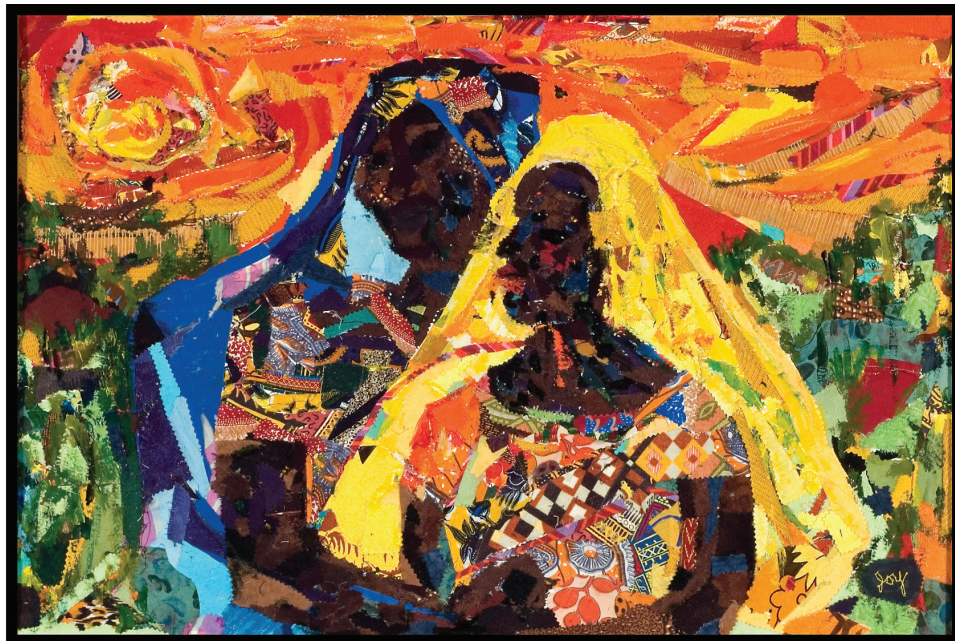
overall style from other distinctive quilt forms, of which there are many – from the improvisational quilts of Gee’s Bend to the story quilts of Faith Ringgold.

## Look closer:

- What do you notice about how fabric was chosen for this piece? What do you notice about the repetition of color, fabric, and shape?
- Take turns looking at the quilt up close and further back. How does it change? What new things are you able to notice?



*Cathedral Window Quilt, acquired 1979*



*Bliss, 1977*

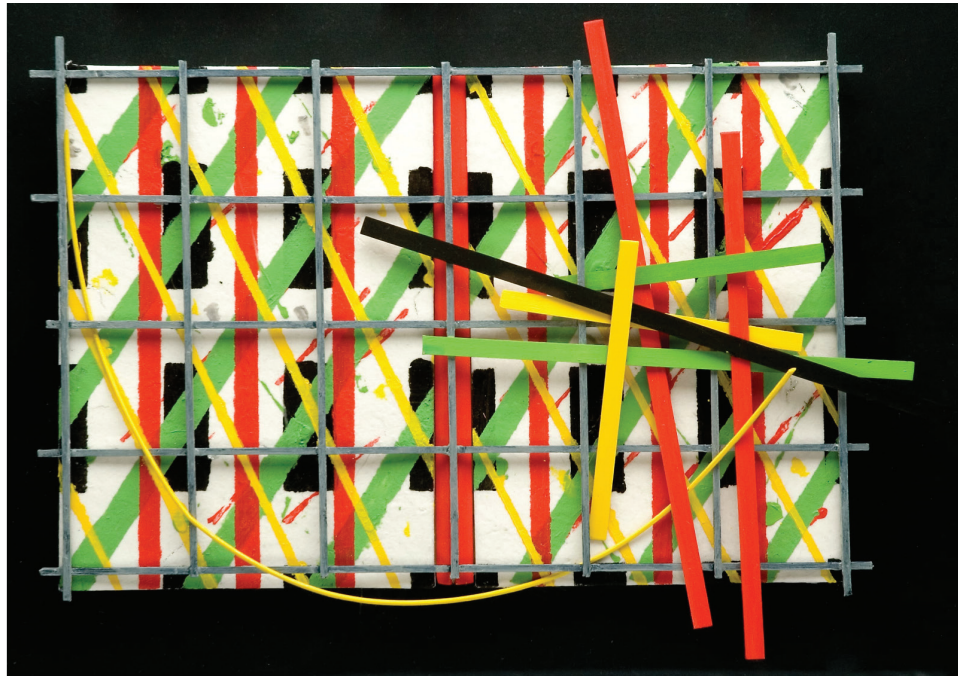
# JOY BALLARD-PETERS

Ballard-Peters is a multi-disciplinary artist; in addition to this fabric collage, she also quilts, appliques, and makes jewelry. A second-generation artist and art educator, she taught art for 27 years at Atlanta Metropolitan State College before retiring and becoming a full-time artist. Ballard-Peters is inspired by other prolific artists such as Romare Bearden and Jacob Lawrence, saying that she “loves creating illusions with [the] textures, patterns, and color found in fabric to make interesting, familiar, and mind-expanding experiences.” The influence of these two can be seen in *Bliss*, from the manipulation of shape to the dramatic, visual storytelling – but with her own unique, textile-driven flare and point of view.

## Look closer:

- The artist uses her own life experiences and travels as inspiration for her work. How might these people know each other, and where might they be? Can you use the title to make additional inferences?
- When you look closely at this piece, what do you notice about the surface? What material has the artist used, and what quality does it add to the overall piece?
- When you think of the word “bliss” what do you think of? Why do you think the artist chose this word to represent her work of art? If you made your own interpretation of a blissful scene, what might your image depict?

## PATRICIA HETZLER



*Untitled*, acquired 1987

Patricia Hetzler was an artist and art teacher, having taught papermaking, basketry, and weaving across multiple institutions in Atlanta – all of which you can see the influence of in the work *Untitled*. This piece is one of the first of a series in which the artist experimented with rejecting “a flat painting surface” by exploring grids and a more architectural approach to artmaking. What results is this dynamic mixed media piece rife with layers, 3D elements, and hand-made paper, which Hetzler described “begin[ning] as a multitude of parts and becom[ing] a whole” that “supersedes its components.” While the piece does not intentionally symbolize anything, Hetzler still thought of it as a “mental diary – a documentation of [her] experiences...joys, and anxieties.” As our eyes are pulled in various directions by the visual action in this work, maybe we can imagine we are following the various lines of the artist’s thoughts.

### Look closer:

- To slow down our looking, identify a single line in this work and try to replicate it with your body. You can use your whole body, or just a part, like your finger, or your leg. If you are looking at *Untitled* with a group of people, work together to replicate an entire area of this piece – what does it feel like to crisscross or bend around each other? Take a break and try a different line.

## JOHN T. RIDDLE JR.



*Turtlemen With Turtlehooks and Turtles*, 1985

John T. Riddle Jr. taught high school art until 1974, when he moved to Atlanta and accepted a teaching position at Spelman College. Riddle worked in and supported Atlanta’s cultural arts scene until 1999. While perhaps known best for his sculptures such as *Expelled Because of Color*, a public commission currently located at the Georgia State Capitol, he was also a painter and printmaker, as evidenced by *Turtlemen With Turtlehooks and Turtles*. Regardless of the medium he worked in, his work consistently uplifted the stories of Black Americans across history. Here we see two men engaged in turtling, or turtle hunting. It’s possible that Riddle is alluding to the cultural importance of turtles in Caribbean and coastal communities, particularly among indigenous populations and the descendants of enslaved African people.

### Look closer:

- If you focus on the color red in this piece, where do your eyes take you? What do you notice that you didn’t see at first? Try this exercise with some of the other colors you see.
- What is the relationship of the men depicted here? How do you think they’re feeling? What clues can you find to support your inferences?

# TOMMYE MCCLURE SCANLIN

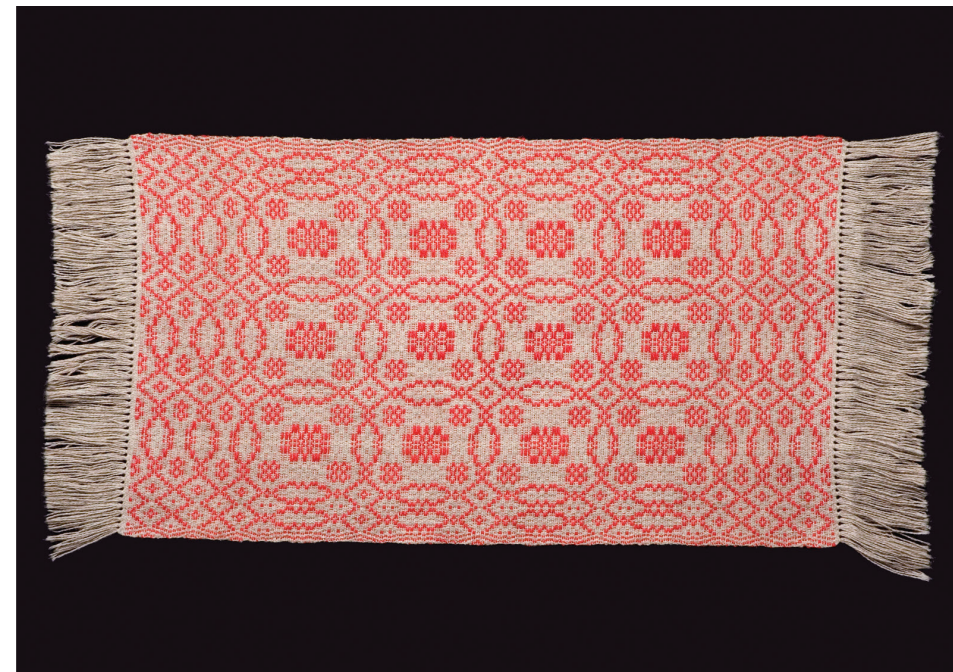
Professor Emerita at the University of North Georgia, Tommye McClure Scanlin has dedicated her life to teaching the art of tapestry weaving. Having lived in the southern Appalachian Mountains for most of her life, it is the major thematic influence on her own tapestries, which tend to be rich in natural imagery. Of her process, she says, "I weave images based upon ideas, images, and events relevant to my life." Scanlin will often go through several stages of planning before starting the actual tapestry - such as taking reference photos, making sketches, and exploring color and shape via painting first. This weaving was created using a six-shaft pick-up weaving technique, and uniquely represents the coleus plant that prospers in shadowy areas in warm, humid climates (perfect for a Georgia summer).



*Coleus*, acquired 1981

## Look closer:

- Pull up a photo of a real Coleus plant and compare and contrast; what liberties did the artist take? How do her choices affect the work overall (e.g. mood, etc.)?
- Scanlin uses imagery from her memory in her artwork. This coleus plant may be just one part of a bigger scene that is familiar to the artist. If you had to pull a single detail of a place or memory that is special to you, what image might you weave? What colors would you choose, and why?



*Woven Mat*, 1985

# SHARON GRIST

This piece is an example of overshot, a form of weaving that heavily emphasizes geometric patterns. The term "overshot" may originate from the way that the horizontal weft yarn repeatedly "shoots" over multiple vertical warp yarns at a time to create a design. Utilitarian in nature, overshot was most often used in colonial America for handwoven bed coverlets. This practice died out as industrialization grew in the United States, but because of the isolation of rural Appalachia, it flourished for much longer and remains a cultural craft tradition to the region. Sharon Grist, the artist behind this particular weaving, learned how to weave at Rabun Gap Crafts School roughly 50 years ago. She is now a resident weaver at Foxfire Museum, with an extensive lineage of students.

## Look closer:

- What shapes do you see?
- Weavers created overshot patterns and then, in order to easily share them with others, gave them names based on what they saw in the design. For example, one overshot pattern is known as "Wandering Vine" while another is called "Chariot Wheel." What would you name the overshot pattern we see on this mat, and why?

# NELLIE MAE ROWE

Nellie Mae Rowe, raised in Fayetteville, Georgia, and later a resident of Vinings, is one of today's most famous American folk artists. Born to formerly enslaved parents and raised in a large farming family, she persisted through child labor, poverty, and racism. With a mother who quilted and a father who wove baskets, it is not surprising that Rowe was artistic from childhood. What is impressive is how she sustained her creativity and passion through two marriages and 30 years working as a domestic houseworker. Following the death of her husband when she was 48, she did not remarry and instead dedicated herself fully to the art of play, dubbing her house the "playhouse" and reclaiming the joyful girlhood she didn't have while growing up. Multi-disciplinary in practice, from doll-making to chewing gum sculptures to colorful drawings

like the one we see here, Rowe's creativity knew no bounds. In *The Hiker*, we see themes prominent across her work – a rich inner world of interesting people, fantastical animals and flowers, and vivid colors.

## Look closer:

- How many animals can you find in this drawing? Are some more hidden than others? Are there some you don't recognize?
- Look at this image as if it is a snapshot of a story in progress. Who might the main character be? What is the setting? What might be happening? What might have happened right before this snapshot in time, or what might happen after this moment? What do you see to support your inferences?



*The Hiker*, acquired 1981



*The Grand Lady*, circa 1980

# SANDRA RICHARDSON

Photography has been the passion and livelihood of artist Sandra Richardson since 1972. This photograph was the product of months of study. After encountering this window while driving through Atlanta, Richardson was enchanted and revisited it again and again under different circumstances. Her choices in this photo are very intentional, from the time of day to the clouds we see reflected in the window. In taking this photograph, the artist befriended the eventual owner of this house – who then purchased a print and hung it inside.

## Look closer:

The artist chose to take this photograph at around 4:30 p.m. and under Cumulus clouds.

- Why do you think she made these choices; how do they impact the story she is telling here?
- What type of house might this window be a portal into; who lives here? How old are they?
- Why do you think the artist might have titled this photograph "The Grand Lady"?

# Appendix

Joy Ballard-Peters (p. 18, bottom)  
*Bliss*, 1977  
Mixed Media

Larry Erb (b. 1955) (p. 12, bottom)  
*Marlor House*, 1986  
Photograph

Janie Geiser (b. 1957) (p. 10, bottom)  
*Moving People Are Moving Targets*, acquired 1983  
Mixed Media

Sharon Grist (b. 1955) (p. 23)  
*Woven Mat*, 1985

Bruce Hafley (1920–2011) (p. 17, top)  
*When Tom Moved*, 1967  
Mixed Media

Tom Hammond (b. 1939) (p. 6, top)  
*Etruscan Strata*, 1974  
Print (etching)

Patricia Hetzler (1939–2010) (p. 20)  
*Untitled*, acquired 1987  
Mixed Media

Betty Kemp (1924–2010) (p. 16, bottom)  
*Bobbin Lace Display*, acquired 1982  
Fiber

Raymond Eugene Larmon (1917–1990) (p. 13, top)  
*Broom*, circa 1980

Marla Mallett (b. 1937) (p. 8)  
*Black and Yellow Moves*, acquired 1977  
Fiber (wool)

W. Robert Nix (1934–2019) (p. 15)  
*They Have All Moved Away*, 1980  
Photograph

Sandra Richardson (b. 1949) (p.24, bottom)  
*The Grand Lady*, 1980  
Photograph

John T. Riddle Jr. (1933–2002) (p. 21)  
*Turtlemen With Turtlehooks and Turtles*, 1985  
Print

Nancy Roberts (b. 1946) (p. 7, bottom)  
*The Room Offers New Possibilities*, 1977  
Mixed Media

Nellie Mae Rowe (1900–1982) (p. 25, top)  
*The Hiker*, acquired 1981  
Drawing

Tommye McClure Scanlin (b. 1949) (p. 22)  
*Coleus*, acquired 1981  
Fiber

Steve Seaberg (b. 1930) (p. 9)  
*Red Skull Smoking*, 1981  
Mixed Media

Mattie Lee Sigers (1908–1998) (p. 19, top)  
*Cathedral Window Quilt*, acquired 1979  
Fiber

Robert Simone (b. 1945) (p. 14)  
*Droplets On Screen*, 1975

William Voos (1930–2021) (p. 11, top)  
*Through the Grid: Celebration*, 1977  
Painting (acrylic)

# Tour Dates

**February 3—March 14, 2025 | Euharlee**  
Euharlee Welcome Center & History Museum

**March 24—May 2, 2025 | Greenville**  
Artisans on the Square

**May 12—June 20, 2025 | Waycross**  
Okefenokee Heritage Center

**June 30—August 8, 2025 | Moultrie**  
The Arts Center of Moultrie

**August 18—September 26, 2025 | Cuthbert**  
Andrew College

**October 6—November 14, 2025 | Douglas**  
Satilla Regional Library System

**January 12—February 20, 2026 | McRae-Helena**  
Pioneer Historical Society

**March 2—April 10, 2026 | Sylvania**  
Screven-Jenkins Regional Library System

**April 20—May 29, 2026 | Buckhead**  
Steffen Thomas Museum of Art

**June 8—July 17, 2026 | Dawsonville**  
Bowen Center for the Arts

