

RE-

Art works by students of the
Clarke County School District

2021-2022 Biennial Exhibit
October 11, 2022 – January 14, 2023

The West Gallery

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Arts Division, ACC Leisure Services Department

**LYNDON
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School: Clarke Central High School
Art Teacher: Heather Garland

Title: Rebuild

Artist: Courtney Pompa-Benitez

Grade: Grade 9

Media: Ceramic

Teacher Statement: I have had the pleasure of teaching Courtney for two semesters this year, and I am so glad that she chose to take the Ceramics I class. Her projects in Sculpture I were well planned and executed, and I knew she would be able to apply this to her works in Ceramics. She chose to keep a portion of her bowl unglazed, and she was not sure if she would like it or not. I am glad that she chose to keep it unglazed, as the contrast really added to the aesthetic value of her piece.

Student Statement: My inspiration for my work, or the idea, was nature. Took me a moment to realize I wanted to use a duck for the main work. I wanted to make it all into a portrait-like thing, like a picture frame. I began by slitting the clay to make a rectangle in the center. I then started with some vines or thin branches sticking out of the rectangle. I chose a sunflower, for the corner piece. The sunflower was probably the simplest part of the work. The butterfly came as a fill-in as I was stumped, and didn't know what to do. The duck was difficult as the beak bothered me multiple times. I gave it patterns on the wings so it wouldn't appear very repetitive to the rest of it. The weakness I definitely have is nothing looking smooth. The only strength was that I knew what ducks look like as in detail as I often draw them and have some at home. I actually enjoy how the carvings came up, didn't expect it. I learned to carve when it's well hardened, it was a struggle to carve while it was a little wet. Other than that, it came out alright.

Title: Reborn

Artist: Luna Paluck Teeter

Grade: Grade 11

Media: Ceramic

Teacher Statement: Luna had a few ideas for the imagery for this project, and she was very happy with her final decision. The bowl is a beautiful shape with a perfect combination of additive and subtractive elements. She puts so much thought and energy into each and every one of her projects, and this bowl is no exception.

Student Statement: The RE word I chose was Reborn, and to represent this theme I chose the life cycle of a Luna Moth. I chose this life cycle of a Luna Moth because the Luna Moth enters the cocoon as a caterpillar but leaves as a moth. What reborn means to me, is to reinvent oneself or change and while I do believe that you can change you will always be who you are, like how an adult Luna Moth is a moth it doesn't mean it wasn't once a caterpillar. For my Slab bowl, I got a large ball of clay and then flattened it to a slab using a rolling pin. After I got the slab to size I draped it in a round bowl and formed it inside using my hand. I left access clay on the sides of the bowl to allow me to take it out. After I finished molding the bowl I cut out a Luna moth shape from the access slab. I scored the bottom of my slab bowl and the underside of the Luna Moth, then carefully placed it on the bottom of the bowl. After the slab bowl got leather hard I cut off the extra clay around the bowl and popped the slab bowl out. I shaved off access and smoothed the bowl, then I carved details into the Luna Moth on the bottom of the bowl and carved the Luna Moth life cycle on the outside of the bowl. I knew it was done when everything looked neat and like my sketch. After firing, I glazed the piece being careful to glaze the appropriate colors on the intricate carvings. I am very proud of this piece, especially with how I installed the Luna Moth on the bottom of the bowl because the clay was very delicate and I had to work carefully. The carving was

challenging because I am not as experienced with subtractive methods but what I learned is to work slowly. I learned from this project to try new things and take risks instead of playing it safe.

Title: Revisit

Artist: Niji Landry-Moon

Grade: Grade 11

Media: Ceramic

Teacher Statement: I loved watching how excited Niji became once they decided on the imagery that they wanted to use in their bowl for the RE theme. You could tell that each of the quadrants on the bowl are deeply personal and meaningful to this student, and Niji's artist statement clearly indicates the value of the imagery and how much impact these artistic narratives had on their life. I look forward to seeing Niji in future Ceramic classes.

Student Statement: My word was revisit, and one of the words that really pushed me into my word was "Hiraeth". I wanted to create the feeling of a home that never was, as most of the things I like to revisit or dwell on are things I can't do anymore, as the people aren't there. I can only revisit memories and ideas of what should have been. I miss the things I used to be able to do, and this was the concept that built the decorative plate. Has four sections, each dedicated to a memory or something I miss. One part is inspired by quilting and sewing, which was something I learned how to do the first time I broke my leg. A second was dedicated to looking like a field I would've liked to stargaze with my family in. Another part was dedicated to a river, and the rocky sides, it's based on how when I was younger my dad took me down to the river and we'd spend hours there! But that was cut short by something I'd rather not recall. And the last is dedicated to both brick walls from a simpler time, and the word that locked me in, "Hiraeth". I made two separate versions, as the first was worse for wear and the carving was bad. The second has the concrete between bricks, and a fairly good definition on the outlines of bricks, it looks like a brick wall at an angle as I intended. The rocks look better on the first, but were proper color on the second. I feel in the end, though it had its issues, the second looks better. My plate has a lip, and that gives it personality. I feel like I generally could have done better, but I like how it came out.

Title: Revived

Artist: Anabella Wood

Grade: Grade 11

Media: Ceramic

Teacher Statement: This beautiful plate was a serendipitous experience for Anabella, as her piece had some chips in it after being glaze-fired. She added the gold leaf to cover some of the chips, and the final plate is gorgeous! Annabella is an excellent ceramicist that pays close attention to technique as well as her sculptural aesthetics. As a student, she is constantly pushing herself to grow in her idea development, and I am excited to see her continue in the program.

Student Statement: The word revived is what inspired me to make my plate. After reflecting on the past couple of years and quarantine it made me realize that good friends can revive you from being in a tough spot. I felt this way when I was able to see my friends again. They brought back joy and fun, and in a way they revived me. This idea inspired some sketches that I thought would look good on a plate. I started this project by making a large slump mold. I waited until it became leather hard and then removed it from the mold and carved two hands reaching for each other onto the front of the plate. I then etched flowers coming out from the hands to represent the life aspect of the word revive. The final project is glazed a light blue and the carved parts are outlined in black. There is gold leaf and gold acrylic paint on the edges of the plate. Overall I am very proud of how this project turned out. There were some challenges with the glaze and how it was applied but the gold-covered the mistakes and I believe that adds a lot to the character. This experience taught me how to problem solve.

Title: Nature's Holding

Artist: Kharie Jefferson

Grade: Grade 10

Media: Ceramic

Student Statement: I chose re-live for this project and my inspiration for it was earth and its nature. As you see the colors I used were white, blue, green, and brown. Those colors represent nature.

First I started off by making a flat bowl. For the additive things I made small balls and started putting them together. To me, they remind me of the pebbles in water or a lake or something. Next I got help from a teacher to do a tree. Beside the tree I added flowers. But for the pebbles they were on the edge of the bowl like around the corners. And when I started glazing I did it brown, white, green and different blues. Brown represents the branch of the tree, green represents grass, blue represents the sky or maybe water. AND the white is just a clean nice touch-up for the extra parts that needed glazing. I feel good about this project. My strengths were making the pebbles and my challenge was the tree. That's why I got a teacher to do it. If I were to take something away from this project I would take away the shape I would get a circle next time instead of a rectangle. Something I learned was to do way more coats for the glazing than 2-3.

Title: Reinventing

Artist: Marshall Davis-Hancock

Grade: Grade 11

Media: Ceramic

Teacher Statement: To say that Marshall produces exemplary work would be an understatement. He spends ample time planning and sketching his projects, and he follows through with his ideas with patience and a serious eye for his techniques. If he comes across an issue or challenge, he works through these obstacles, barely skipping a beat.

Student Statement: The inspiration for my artwork came from my experience of Reinventing my own identity over the past few years. I wished to visually represent the transition I went through as a queer trans man and the complicated emotions that came with rejecting the name, the body, and the expectations given to me. And through this rejection, show how I reinvented the way I present myself, while still holding onto the notion that I am building on the pieces of what I once identified with. I chose to portray this by building a base as the "original" form of my art piece, a decorative white bowl with imprints of my birth flower and a flower I used to share a name with. I achieved this with a slump mold made out of a bucket to form the bowl base, and for the flower imprints, I created custom stamps out of plastic wire and hot glue. Then, during the bisque ware phase, I glazed over the original design with a purposefully messy "paint splatter" style, to achieve the impression that it had been painted over and redesigned. The "paint splatter" features some imagery that has been important to me the past few years, done by layering glaze and then scratching away pieces of it. I had some trouble refining my ideas at the beginning of the process and was unsure about how well I could actually execute my meaning. But, as I persevered in the process I came to find that experimenting with new methods that I was unfamiliar with began to pay off, and I got a result I am very happy with. This is the first of my projects where I genuinely attempted to represent a more sincere part of my identity, and while I was very hesitant to do so, I am proud of my results and proud of my ability to portray myself through a new medium.

Title: Relived

Artist: Zy'Keria Stevens

Grade: Grade 11

Media: Ceramic

Teacher Statement: I love Zy's idea for this and how she tied in her sculpture with her experiences during Covid. It is something we can definitely all relate to, and her subtractive elements turned out very well for her bowl. Zy struggled coming up with an idea for this, and as soon as it clicked, she really enjoyed the project. As I always tell my students, coming up with an idea is often the hardest part, and reminding her of this helped build her confidence.

Student Statement: My inspiration for my bowl was covid and my word was Re-Live. Ever since covid hit we haven't been able to do the things we love with everything shut down and the mask-wearing. It is meaningful to me because things I wanted to do for my birthday I couldn't because it was shut down. Also because around this time two years ago I was in the 9th grade going on spring break and next thing you know we never came back. The work itself is a bowl with the word "CLOSED" in bold letters. In the letter "O" it has an x in the middle. Under the closed word it has a drawn mask and beside that is the date that COVID started. On the top, it has a little virus that I had drawn and on the side of that is a sound wave thing. I miss the sound of sound outside, little kids laughing, rides being started but we don't hear that anymore because it was shut down. The outside of the bowl is pink all around, the closed word is in white, and the mask is the regular mask color.

In order to start this slab bowl I took a medium-size piece of clay and made it into a ball. I made it into a hamburger shape and put it under the slab roller. After that, I got a round shape and draped the clay over it and let it sit for a day. I came back and started to somewhat carve into the bowl. Just to get some things started. I used a needle tool to carve into the bowl for smaller words and drawings. I recently just used glaze with the colors that I wanted. I was going to draw a building but I changed my mind because those are kind of hard for me to draw. I didn't want it to be too much so I just did something simple but meaningful. I knew my work was finished once I couldn't draw anymore or anything too big could go in my bowl. I feel like I did the best I could do with my work and with the mindset I had at the time. My strengths were drawings for sure. Something I will always remember is COVID for sure because it took a lot from us but we also learned a lot from it. Something I learned from this is it takes patience and a clear mind. When your mind is crowded with a lot of things you can't execute your work like you would like. If you are not patient things won't come out like you want them to. So just be patient and do something to clear your mind.

School: Cedar Shoals High School

Art Teacher: Adrienne Shapiro

Teacher Statement: For this project, students learned about face jug folk art by researching the origins of the tradition and how it continues today. Inspired by contemporary potter, Jim McDowell, the class REcontextualized the tradition of the face jug to represent their personal values and heritage. To develop their themes, students reflected on character qualities and personal interests that help them persevere through challenges and overcome negativity, just as the original face jugs were created to ward off evil spirits. The class was introduced to handbuilding methods and different ways of manipulating form and texture to communicate their ideas. Students researched and experimented with a variety of facial expressions, symbols, and surface treatments that would express their intended message.

Title: *Remembering the Excitement of the NBA*

Artist: A'madi Smith

Grade: 11

Media: Ceramic

Student Statement: My work was inspired by the Los Angeles Lakers basketball team, but I individually focused on LeBron James and Kobe Bryant. I used a LeBron quote and put two snakes to represent Kobe Bryant's Mamba mentality. This piece did help me reach my goals considering I got to work with a different material for once and gained more experience with clay.

I used a metal tool with a v shaped end to make my snake scales on both snakes and I used the wooden tools to smooth out all of my additives. The color in my work is dark I added layers of watered down acrylic paint and black shoe polish. I added powder to give my pot this metallic look.

It was fun creating this about famous athletes. I might start doing more pieces that are inspired by an actual person.

Title: *Remembering the Black Mamba*

Artist: Ashley Lester

Grade: 11

Media: Ceramic

Student Statement: I wanted the concept and theme of the jug to represent the love I have of basketball. I also wanted to represent Kobe Bryant, my favorite basketball player. This theme is important to me because I have been playing basketball since I was 4 years old. I have a dream to go pro playing basketball. I used my hands to build the form and carved most of the features. The face is happy, because that's how I feel when I play. I kept his face the orange color of the clay and carved the outline of a basketball to express the theme more. I put a 24 on the back to represent Kobe Bryant and I added a snake on it which also represents him for "Mamba," his alter ego. I put a Nike headband on it because I love wearing headbands when I play. I carved a basketball net on the top which also looks like a crown. I created movement around the 3-dimensional form by making everything stand out using slipping and scoring. Working with clay is not bad, it's just a process. Making sure to keep it moist and it doesn't dry out. I am very satisfied with my work.

Title: *Reassess What You See*

Artist: Gloria Walker

Grade: 10

Media: Ceramic

Student Statement: My pot is made using coil building. My face is made with additive and subtractive techniques. Before I started working on the pot I was practicing slab and pinch pot techniques. I made a plan for my design, but when I started making my pot I forgot about the plan and just went with the flow.

I wanted my pot to represent the theme "Don't trust everything you see, even salt looks like sugar." This means that just because a person is ugly or has a nasty attitude, it doesn't mean that they don't have a nice personality. One more meaning of this is that sometimes a person will put up a front that they are generally nice and happy, but that doesn't mean it is the truth. They can be secretly using you or they are not truly happy and have things going on at home. The eye in the middle of the forehead represents seeing things for what they really are.

I like how my work turned out. I used a chain to add a nose ring and beads to emphasize the eyes. I like the black texture part the most, because I experimented with making different textures with the clay. I changed the color a couple of times before I liked it, then I added metallic powder to make the texture stand out.

Title: *Reflection on Dark Water*

Artist: Cole Nessel

Grade: 11

Media: Ceramic

Student Statement: Face jugs were originally created to ward off evil spirits, and were placed on graves to protect the dead. My face jug was constructed using coil building technique, and was smoothed before adding the facial features and texture. I used additive techniques and various tools to carve textures.

I wanted my face jug to reflect my personality as well as my interests. This is important to me because my interests have always been a huge part of my identity, and have given me many opportunities, like contest entries.

The eyes are calm and understanding, which relates to my personality. The ocean relates to my love of marine sciences. I created the water texture by repeating small marks in the waves and using black polish to emphasize the crevices. The clouds represent my love for weather and the science behind it. My goal for this piece was to show people who I am as a person. I wanted to have a chance to express myself so that others could see how I feel. I did face some problems with this piece, such as struggling to get the facial proportions right, and keeping the clay smooth. Overall I am very happy with how this piece came out. I enjoyed the process, and it was a new experience that taught me many things.

Title: *Reverence for Broken Feelings*

Artist: Jessica Clark

Grade: 12

Media: Ceramic

Student Statement: It was common in the south for slaves to not be allowed to have grave markers, so the family would place personal items and an ugly face jug on the grave. This was a way to show reverence and also was supposed to scare evil spirits away from the area. I wanted my face jug to represent how I am feeling inside which is sadness and feeling trapped. The theme of my face jug is very important to me because it shows how I am feeling on a daily basis. I put the stitched mouth and a lid that doesn't come off because when I open myself up to people and explain my feelings, it feels like nobody cares. I put the broken hearts, because that's how my heart looks and feels going through life holding things back. I put the other half-broken heart because when my dad passed away, a part of my heart was taken. I carved a full heart to show that no matter how I feel, I still have a kind, loving, and caring heart. The quote on the back of the pot explains how I feel about sharing my feelings with others. I put the scars because the more I let my feelings out the more I get hurt.

I used a coil building technique to build my face jug. I used shoe polish to cover up the dry clay color. I used acrylic paint for my hearts. I used metallic powder to emphasize the texture and floor polish to get that clear glossy finish.

I like working with clay because it's calming, but it can be difficult at times to get it neat and it's too many steps. My challenge was trying to make mine look like everybody else's, but I learned I can't do that. I have to go with my thoughts and flow. My face jug shows how I feel inside and shows how deep and important my feelings are.

Title: *Reimagine*

Artist: Dillon Ross

Grade: 11

Media: Ceramic

Student Statement: The face jug tradition originated from African slaves in the U.S. during the 1800's. They were made with the idea that they would repel evil spirits from a person's grave. My jug represents my passion for digital creation, more specifically my interest in game development, which really gets me in a peaceful and focused state of mind whenever I'm working on a character model or scripting. I used coil building to construct the body of the jug. The mouth and eyebrows show my mood while working on a small part of a game. The eye looking up slightly represents quick thoughts of "what should I do next?" The ears have wireless earbuds in them to represent me being locked into a task and not listening to much of my surroundings. I used a needle to make a polygon texture across the whole left side as a direct relation to digital modeling. On the right I used a wire tool to carve out flowing lines that cross over and branch out to symbolize my thought process. The lines get more crowded and cross over near the back. I used the flowing and straight line textures on the sides to help guide the eye around the form. Some parts I liked about working with clay were how easy it was to form, and the fact that I didn't need to imply depth or shadow like I would need to on paper. The only thing I disliked was the amount of clay drying on my hands in the early stages. One challenge I ran into was the base folding in on itself when I tried to add details to the bottom of the face. I fixed this by adding a coil around the base to keep the rest of the jug supported. Overall I am satisfied with my work, because of the effort I put into it and how it relates to my hobbies.

Title: *Remember: I Purple You*

Artist: Juliana Colin-Reyes

Grade: 10

Media: Ceramic

Student Statement: The idea of the face jug was that it would be ugly to enough to scare away the evil spirits away from your grave so that your soul can go to heaven. I thought I could put things that have meaning in life, like even if you make mistakes you can learn from them. Life is tough, and things won't always work out well, but we should be brave enough to go on with our lives. The title of my work is "I Purple You," which means "I will trust and love you for a long time." The words and symbols were created by the artist, Taehyung, who is in my favorite band, BTS. He lets his fans know that there will always be happy, sad, depressing days, as well as hardships, but the good thing is that we are all together. The colors black, purple, gold, silver, and red represent different moods. Black represents power and darkness. There is darkness in life as well as sadness that people go through. You have the power "when the pain passes and you will be stronger," "Erase all the sad memories and hold each other's hands and smile." I put hearts and flowers coming out of the surface of the jug to represent happiness coming out of sadness. It was messy making it, but I had fun. I was doing my best to make it look good, and I am happy with it. I'm glad that I was trusting the process of making it.

Title: *Representing Abilene*

Artist: Abilene Hardy

Grade: 12

Media: Ceramic

Student Statement: This is a clay pot that I made to represent myself, my family, and my culture. Different elements of the pot represent one or more of those three things. The pitcher shape of the pot represents my family always having a pitcher of tea made when we eat. The white eyes represent several mythological creatures in Indigenous lore. The snakes and the crystals show my love for nature.

It is made up of clay, using the coil building technique as the base form. Other details such as the mountains were put onto the pot using both additive and subtractive techniques. It was then sealed with floor sealant, painted, and waxed with shoe polish to emphasize the rugged texture.

Title: *Return of the Mayan*

Artist: Andrea Gutierrez Rojas

Grade: 11

Media: Ceramic

Student Statement: The face jugs were meant to scare away evil by having ugly faces. For my face jug, I wanted to reconnect with Mayan heritage. The Mayans ruled in the area that is now Guatemala. I made the face jug represent a Mayan warrior. His expression is serious and shows his teeth to represent a warrior who is strong and scary. The color is black to mean boldness and power. I carved flowers on the back and painted them in bright colors to show the beauty of the culture.

Title: *Reemerge*

Artist: Olga Pena Avalos

Grade: 10

Media: Ceramic

Student Statement: In art class we learned how to work with clay and build jars with coils of clay. I wanted my face jug to look like it was winking and happy. This theme is important to me because I always like for everyone to be kind and happy. My face jug communicates happiness because of all the colors that are in it. I added eyelashes, a nose ring, and lipstick because I love make-up and these fun eyelashes. I added outside spring figures because spring is a time when everything reemerges to life. The shapes are additive and subtractive to create dimension and perspective. The dotted line creates movement around the form. Some challenges I faced were when I was making the coils; on one side of the coil it would be thick and on the other side thin. I kept going and my pot came out even. I wanted to leave the texture of the coils because I like seeing the process of how it was built. I like how my pot turned out. My pot achieved my goal of looking happy and making people smile.

School: Cedar Shoals High School

Art Teacher: Laura Lee D'Huyvetter

Teacher Statement: In honor of Black History this year at CSHS, we looked into the local history of Linnentown. Students explored <https://www.redressforlinntown.com/removal> to learn more about this vibrant black community that existed where the current UGA dormitories of Creswell, Brumby and Russell sit on Baxter street. Students used their voices in a variety of media to explore the ideas regarding what happened and how they felt about it. Each student also wrote an artist statement to help the viewer understand their work and perspective.

Title: Reconnect

Artist: [Stephanie De La Cruz](#)

Grade: 12

Media: Graphite on paper

Student Statement: In art class, we learned about Linnentown, a thriving, self-sustained all Black Athens neighborhood off Baxter and Church street that was destroyed in the late 1960's to build the student dormitories of Creswell, Brumby and Russell. This drawing of Geneva Johnson Blasingame, one of the surviving residents of Linnentown, is supposed to illustrate that she, along with all other former Linnentown residents, is still connected with Linnentown. She is part of the soul of Linnentown, just as Linnentown is part of her soul. In the background, I added a quote from Geneva, "They erased

everything they could, but they couldn't erase our memories." The white surrounding her represents her strength, which are her memories of the event. The background shows a map of Linnentown, showing her connection to it. This piece is supposed to represent the strength and ability to persevere that comes from within her which allowed her to bypass obstacles in her way.

Title: Revisiting Linnentown

Artist: [Ana Mowrer](#)

Grade: 11

Media: Acrylic and ink on paper

Student Statement: With my project, I wanted to convey the bittersweet feeling of revisiting your memories. This piece represents the revisiting of Linnentown. Pieces of Linnentown surround the girl. They swarm her in an involuntary manner because she can't help but think of her past childhood and what was taken away from her. She stands for every former resident of Linnentown. By illustrating the houses, the town, and landscapes of Linnentown, I hoped to convey their importance in these residents' collective experiences. By humanizing the sacrifice made to create the dorms, I want to evoke a sense of care and connection in the viewer.

At the beginning of my process, I was a little ambiguous, but I knew I definitely wanted a human element. So naturally, the girl was the first thing I painted. A family portrait from Linnentown helped me with accuracy in clothing style and feeling. I used varying mixtures of primary colors to create her skin tone. Parts of her body are more red while other parts are more blue to create realistic dimension and pigmentation. Through painting her, I realized I wanted to incorporate collage in her face. I glued a small picture of a white male statue over her eye to show that it was that demographic that negatively impacted her and her life. After I finished painting her, I moved onto deciding on a background that would complement her and support my meaning. I began painting scenes of houses, churches, and landscapes from Linnentown on a separate sheet of paper. I tore this into pieces and glued those around the figure. I then painted the background a deep red to convey raw passion and pain, and it also helped me create unity with my primary color scheme. The last thing I did was go back to deepen some of my values that needed to stand out.

It's important to relate your experiences back to others. I relate my own feelings of displacement and growth back to Linnentown. I encourage you to revisit your memories and relate them back to the experiences of people from Linnentown.

Title: Reflection

Artist: Samantha Goldberg

Grade: 10

Media: Acrylic and watercolor

Student Statement: Have you heard about the community of Linnentown? How it was displaced by UGA and the city of Athens? Families who were already very vulnerable due to the heavy amounts of racism in the '60s lost their homes as a result of UGA's corporate greed. Like many other Athenians, I was unaware of the history of Linnentown. But after hearing the childhood stories of Hattie Whitehead and Geneva Blasingame, of Linnentown, I learned just how deeply connected the community was. I wanted to amplify the voices of old residents as well as everyone protesting against their injustices through my painting.

In my piece, I used the tree to show the interconnectedness of Linnentown to the Athens community because just like a tree is connected to the earth, Linnentown is connected to the history of Athens. The burn marks at the base of the tree show the destruction Linnentown has gone through. The Dogwood flowers represent life as well as durability and the ability to withstand various challenges in life which I found very appropriate for Linnentown's story. The black and white color palette is used to

give it the feeling of an old photograph. While the colors in the tree and flowers show liveliness because while these events have happened in the past, its story is still very much alive. The tree trunk follows different elements from Linnentown showing the dormitory, protesters, residents, and Linnentown itself. Each element is connected to a branch of the tree all together they create a whole showing Linnentown's story.

My goal for this painting was to inspire reflection, as reflection is the first step in change. I want this painting's viewers to see a variety of images associated with Linnentown so they can understand what a tragic loss Linnentown was for Athens. Through the act of reflection we can understand what we have done wrong and the changes that need to be made now.

Title: Reconstructing Linnentown

Artist: Brant Jimenez-Lopez

Grade: 11

Media: Ink on paper

Student Statement: Linnentown was a community of mostly black families who lived in downtown Athens, whose neighborhood was outsold to make way for the University Of Georgia dormitories. Linnentown was stolen as the residents had no other choice but to sell their homes to UGA and watch their neighborhood get destroyed. In my black history project this year, I wanted to represent the presence of Linnentown, as being the original buildings to exist in the space we now see the dorms of Russell, Creswell and Brumby. Many people don't know about Linnentown in Athens and only see the large UGA buildings on Campus. My work attempts to correct that lack of understanding.

I drew buildings surrounded by a 3-dimensional shape to create emphasis and depth and invite the viewer into my work. My teacher said the text reminded her of a travel poster, urging the viewer to come to visit Linnentown. I drew Linnentown houses and a small church to show that Linnentown was once occupied by people who lived and considered Linnintown their Home. I drew in black ink to show the seriousness of the topic. I drew the houses in black ink with a lot of detail and texture to create emphasis and contrast with the large buildings behind them. Drawing something in black grabs the viewer's eyes more than something drawn in a lighter shade, this also added more detail and made the buildings each look unique, creating variety. The large buildings are of common shapes you would see in Downtown Athens. I shaped the white background in a way that added form to its space. I drew one of the buildings at an angle and it recalls that of the angle of a shovel, digging into the earth. This wasn't an intentional message, but now that I see it, I realize the additional layer of meaning.

From this project I have learned of new ways of portraying buildings to tell a story, I learned how art can be made to represent history. I also learned of the history of Linnentown in Athens Georgia. I reconstructed Linnentown depicting the neighborhood and showing the campus that was built after its time. Although we cannot see Linnentown anymore, we can still imagine it and share its history so that it is reconstructed in the minds and hearts of the people living here.

Title: Reviving Linnentown

Artist: [Ava Maddox](#)

Grade: 11

Media: Acrylic, ink and watercolor on canvas

Student Statement: When we first discussed the subject of Linnentown, the feeling of loss overwhelmed me, and struck me with creativity inside that very emotion. What was once a community was now a legend amongst the population of Athens GA and University History... and I am honored that our artworks this Black History Month, were able to represent that community and bring it back to life in a way never viewed before. This painting is to identify the loss and to revive the livelihood and wonderful color of this Black Neighborhood. From afar, the playfulness and the joyous nature may make you, the

viewer, content. However, the notice sign in the left-hand corner and the tree stumps that are placed alongside the right of the painting-- are to make you recognize and remember how tragic this event really was. A hidden background nature of pain amongst the look of a loving and bright community is the very theme of the bittersweetness I wished to create in this piece.

I sat alone in my room, a blank sheet of paper before me as I brainstormed what I could possibly do for this project. Many Ideas came to mind in splotches of intriguing words. Bright, Love, Loss, Community, Perspective.

Perspective I approached first, a week prior we had studied perspective in class, and since this project was all about the outside perspective of a past situation, as well as actual buildings and physical perspective, I turned to the two points to brainstorm further. Gathering from past images and using the Brown Media Archives collection of 1947 Athens-based films, I found many images and Ideas to refer to when being historically accurate about this piece. Kids swinging on a tire swing, a clothing line, dirt roads... I got to work.

The artists that initially inspired me were ones I considered very lively; such as the motion of Thomas Hart Benton and the color of Eyvind Earle, however, over time I developed inspiration from oil painter Henry Ossawa Tanner; who's work and technique with oil paints and structure inspired me the most. His value work and variety in color gave me a roadmap to follow on what I could recreate with this project. I created this Idea in light of Benton, and then moved along the paved pathway provided by the likes of Tanner, and even other black artists that we would later study in class (Ex. Archibald Motley).

Applying these artistic skills to my painting, I imitated oil with acrylics and layered with watercolor and ink, adding to the mixed media portion of my painting. With watercolor, I achieved the glazing and grisaille techniques, and on the top of those, I applied ink details with pigma micron pens.

This piece started as an idea that I felt would become a draft. I drew out my thumbnail and was unable to visualize how to make this once beautiful area and community come to life. I was at a major crossroads, how could I do this place the justice it deserves? The justice I can give? Then- by our studying of artists, perspective and color theory I developed more ideas and became excited. Linnentown was a joyous place, a vibrant one. Aside from what happened to it, it is important to recognize that this was a community. People lived here, people thrived and shared love here. With that being said, I am glad to share with you all my piece today.

Title: Resurgence

Artist: Kayla Schlueter

Grade: 12

Media: Graphite and colored pencil on Linnentown inspection document retrieved from <https://www.redressforlinnentown.com/removal>

Student Statement: Linnentown, a once-thriving, self-sustaining all Black Athens neighborhood off of Baxter and Church street was destroyed in the late 1960s (*for what was called "Urban Renewal"*) to build the student dormitories of Creswell, Brumby, and Russell. To honor the memory of Linnentown and bring awareness to the trauma the residents went through, I drew on top of a house inspection document that confirmed that a house in Linnentown had been burned and replaced by a sewer line. I picked out the symbols of fire and roots to include in my Linnentown piece. The roots represent the people of Linnentown and their ties to Athens, while the fire represents their roots being destroyed. The eyes represent awareness and aim to inspire empathy for the people of Linnentown. The pipe at the bottom represents the sewer line that was mentioned to have been built where this house on the document once stood. My hope is to show how the people of Linnentown had to go through this struggle, but also show how what remains can regrow.

Title: Rebuild to Reflect

Artist: Emma McElhannon

Grade: 11

Media: Mixed media

Student Statement: With the prompt of “RE-” and a focus on Linnentown I thought of words that could apply to Linnentown and that could represent it as it should be. I was unable to choose between the words “REflect” and “REbuild” both being applicable to many different meanings and scenarios I thought fit for my project. In the end, I decided to incorporate aspects of both, “REflect” for looking back on the community that once existed, reflecting on the people who used to live there, looking at the reason they became displaced by UGA and the City of Athens. “REbuild” was for a way of returning to Linnentown, rebuilding not the physical aspect in particular but the community, relationships, and aspects of life that were present in Linnentown. With this in mind, I wanted to construct something physical and 3D to represent all of this and the different parts of the community. The idea of mirror shards on the wall was to push the “REflect” by having not only to have to literally reflect on yourself and your community but also your surroundings with Linnontown citizens looking back at you.

I started my project by drawing the 3 buildings: The Morton Theater, Jeruel Academy, and a normal house from Linnentown with the UGA student housing building in the background. I didn’t want the building sketches too big as they were an aspect of the larger piece rather than the focal point. In the drawings of the buildings, I wanted them to have a free, sketchy feeling which I created with line. The drawings were backed on a brick wall which I made by making individual clay bricks, painting them, and installing them with caulk as a masonry tool. The wall part brought in a unified texture to my artwork. I then placed shards of broken mirrors to REflect back to the viewers bringing them into the art. The mirrors were also spread throughout the work to give a sense of flow. With my art, I wanted to push the aspect of REbuild through literally building a wall as the backdrop to the art and then incorporate multimedia aspects to further the art.

While Linnentown is gone the memory of the community it created for its citizens lives on. I hope that people are inspired to think and remember Linnentown as it was all while recognizing the reasons for it being gone. The City of Athens has spoken about their part in the Urban Renewal Project, The University of Georgia has not. While Linnentown can not be physically rebuilt the relationships and sense of community can still live on.

Title: Restraint

Artist: Coriander McGreevy

Grade: 11

Media: Acrylic and watercolor collage

Student Statement: The City of Athens and University of Georgia’s “Urban Removal” of Linnentown will forever remain testament to our history of systemic racial discrimination. They demolished homes and in place built luxury dormitories available only to white college students. Linnentown homes were declared “slums”, burned, and families were displaced into inadequate government housing. This action is not limited to the twentieth century. Even after recognition from the City of Athens and community groups, UGA has chosen not to take part in any reparation or recognition efforts. Today, UGA continues their search for communities to gentrify and make massive gains for massive prices.

I chose to depict UGA as a red black and white snake restraining Linnentown houses against a background of collaged documents highlighting UGA and Athens officials’ merciless attitude towards the community. The background of the piece includes documents taken from the redress for Linnentown website: a newspaper announcing Brumby, the letter of slum clearance to the U.S. Senate, a *Report on Minority Group Consideration*, and a Linnentown inspection report. I underlined and highlighted words I felt were important to the project. I then ripped the papers up, tea-stained them, collaged them

together to create unity and balance and burnt the edges of the paper to represent the burning of Linnentown. I emphasized the words that illustrated the abuse of minority groups and the coddling of white folks. If you look closely you'll notice that the Linnentown houses did not have luxuries, but Brumby was given them all. The Inspection Report states there was no tub, shower, or hot water heater and the Brumby newspaper announces that Brumby will have lounges with hot coffee and tea and air conditioning. The *Report on Minority Group Consideration* demonstrates that officials knew the ramifications of the removing, stating, literally "48 non-white families and individuals will be displaced", I've chosen to highlight this too.

When developing the composition of my piece, I knew I wanted to use animal symbolism. I recalled a discussion in one of my classes about creation stories, and how throughout them the snake is used as a symbol of evil. I chose the snake for this reason. I wanted viewers to draw on their pre-existing bias of the snake being untrustworthy or corrupt. A red, black, and white snake does exist in nature. It's called the coral snake. The true coral snake has the second most potent venom, second only to the black mamba. But mimics of the snake exist too, hoping that if they flash the venomous colors they can cultivate the same fear and power a true coral snake does. The snake in my piece is much larger than the Linnentown houses, emphasizing its power compared to the quaint community of Linnentown. The snake re-strains, chokes, and blocks. Those houses are it's and no one else's.

Times are changing, and UGA's reign should too. In making this piece I learned about the story of Linnentown and the transparency of the project. I'd assumed that university and city officials would have tried to keep their intentions secret, or at least would have had some ignorance on the project's impacts. Instead, the documents included in this piece reveal their disregard for the people displaced by the project. They were open about their actions because they could be, no one questioned it.

Title: Re-Enliven

Artist: Arlin Juarez

Grade: 12

Media: Watercolor and acrylic paint on paper

Student Statement: In 1962, Black Athenians were forced to leave and sell their homes. The University of Georgia and Athens came together and used eminent domain laws to take their homes and convert them into dorms for UGA students. The families were left with no home and not enough money to purchase a new home. The Athens government and UGA claim what they did was legal, even though what they did was inhumane. Families were left distraught. For my LinnenTown Project I wanted to help my audience envision how the children felt watching their home be ripped away from them, but I also wanted the little girl inside the silhouette to be vibrant to represent hope for her future generation, to show that we can not give up until justice is served. I can't imagine the pain that these families felt and the trauma it has caused and the fact that these families have waited generations to get the justice they deserve just doesn't sit right with me.

For my project I chose to use Kara Walker as inspiration for the silhouettes, Kara Walker's work consists of silhouettes and I saw this one art piece that really inspired me the most. "Exodus of Confederates from Atlanta." In this piece she has a background and in the middle she has this huge silhouette of a woman and inside the woman there was another transparent silhouette. I really loved this because I could use a photo of Linnentown and put it in a bird's eye view. I chose to work in a large-scale format to emphasize the importance of Linnentown, and how we all need to know about it. I really want it to be known that what happened in Linnentown was not okay.

On the view of Linnentown I used a gray color scale with watercolor as my second media to really capture the dull colors. I used repetition with the trees to really show balance in my art piece. In the middle, I drew a silhouette of Geneva Johnson, one of the surviving Linnentown residents, and I made her big to emphasize her importance. The black also made the form of the silhouette stand out

even more, showing boldness. Within Geneva's silhouette, I drew a younger girl to represent her younger self. The little girl was painted with yellow and red watercolor to show the anger and also the hope the little girl has. Because inside Geneva, along with the other children who suffered this event, there is a little kid who is still awaiting justice and isn't going to give up anytime soon.

For this piece, I had many ideas, and struggled to choose which idea to do or what media I should use. It wasn't until my class had a class feedback and finally got some of my questions answered. I was moving back and forth from pastel colors and watercolor and acrylic paint and I just couldn't seem to find the right media. After doing a session with my class where Ms. Johnson introduced us to the grisaille painting technique, I decided that would be best for my piece. To get more practice I used my sketchbook to try different ways to sketch the trees and different shades for my piece and how to really form my texture for the trees. After a lot of experimenting, I felt that I was ready and started with my greyscale and adding the dark value to the trees. I didn't really struggle on using the watercolor to create the texture and adding value to the trees and to the dirt road.

While creating this piece I learned how unfair it was that Athens let money come first over the lives of the children of this town. I never knew about Linnentown until this year and I feel surprised that this isn't talked about more, especially since this happened in our own town. I hope people not only get a glimpse of what the children, who are adults now, might have felt when their lives were ripped away; and, I also want people to envision Linnentown, and the joy the residents had living there. Through the memories of Geneva and other Linnentown residents, Linnentown is being Re-enlivened, coming back to life. It was a beautiful place that was ripped away from families for a University who has yet to apologize for the years of trauma they caused.

Title: Removal of Linnentown

Artist: James Maddox

Grade: 12

Media: Colored pencil on paper

Student Statement: Using the cut away trees to represent the destruction of Linnentown, ultimately I hoped to use nature/trees as a metaphor for growth and life in Linnentown before its fall. The chainsaw, dubbed URBAN RENEWAL, represents the destruction of growth and the obvious buildings being some of the dorms that reside now where Linnentown once thrived. I chose to draw on a copy of a letter describing the urban renewal to emphasize my ideas.

Title: Resilience

Artist: Melanie Frick

Grade: 11

Media: Acrylic paint and collage

Student Statement: For this project we had to choose a re-word to represent our work and what Linnentown means to us. I immediately thought of resilience. Resilience because of the hardships that the Black people of Athens have had to go through and yet are still fighting against. Resilience because of the power behind their work that is sending a new message to Athenians. Resilience because even though the white hand of UGA tries to silence their voices of speaking on past injustices, they make their history known. There was so much beauty to the community of Linnentown, and yet UGA was able to slap the word "slum" on it and take it all down. I chose to represent this lost beauty and the current protesting that is happening for Linnentown in my work because of its importance.

This project process had many layers to it, just like how the history of Linnentown. At the base of the board, I pasted cut-out documents detailing the destruction of Linnentown through open burns and the contracts that had to be signed to initiate the process. I also used newspapers from the time, raging

about the newness and luxury that would replace the houses of Linnentown. These documents are at the base of my project and the story of Linnentwon.

On top of the documents, I used a blue paint wash to create a smooth transition between layers. I subtly used a darker wash on the side with Crestwell and the arch to represent the darkness that UGA brought upon Athens with their destruction. I also used a dripping technique to portray a sorrowful rainfall falling down on Athens as one of its communities was taken away.

Following the blue paint wash, on the left side, I drew the Jeruel Academy, a prominent Black school located on the Linnentown property. On the right side, I drew UGA's Creswell dorm building. Each to represent two sides of institutional history. I then added the lotus flowers that are seen at the top of the board through an ink transfer process, each representing the resilience that the descendants of Linnentown had to speak against UGA's actions.

One of the hardest parts of this project was creating the lady in the center. I wanted my work to have a central emphasis on visible pain the people of Linnentown had, and I knew the best way to express this would be through the human face. Nervous about how to approach the painting process for her, I formatted the image I used into a color-by-number format so that I could clearly see the distinctions in color tone. This allowed me to take a blocky painterly approach to creating her, emphasizing the pain in her eyes as she tries to speak out against the white hand of UGA that is reaching up to silence her. Lastly, I pasted cut-out photos of screenshots taken from footage of Linnentown, the UGA arch, and Linnentown protests that happened at City Hall. I did this to show the prosperity of Linnentown and the anger that people hold to this day that it was demolished. I finished by adding detail with paint markers to tie in the vibrancy of the lives people had living in Linnentown.

Through my work, I hope people see the timeline of the history of Linnentown. There was the prosperity of this thriving community on one side, which eventually transitioned into removal, and now a completely altered reality from what could have been. But instead of being stuck in a "could have been" mindset, I want to relay the importance of not giving up. Of resilience. Of speaking out against powerful institutions, and showing that the people of Linnentown are doing just that. That there is still work left to be done.