

SOUTHERN ACCENT

*Seeking the
American South in
Contemporary Art*



Edited by Miranda Lash
& Trevor Schoonmaker



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Miranda Lash





WHAT DO WE ENVISION WHEN WE TALK ABOUT THE SOUTH?

The exhibition *Southern Accent: Seeking the American South in Contemporary Art*, conceived of and organized with my co-curator, Trevor Schoonmaker, begins with the premise of the South as a question rather than an answer. The South, or the southern part of the United States—depending on whom you ask—can evoke anything from distinct geographies and mannerisms to the way words are spoken and time is managed, from specific styles of cooking and music to particular relationships to history and tradition, to types of religious devotion. At its worst, the South is defined by poverty, poor education, conservatism, the legacy of slavery, and discrimination that can flare into brutal violence. In more positive iterations, the South is associated with politeness, tight-knit families, soul food, devoted spirituality, and lush landscapes. Because of the slipperiness of what “the South” is and means, and the conflicting emotions it provokes, the region remains a recurring and politically potent concept.

Karl Marx was one of many who regarded the South as a porous notion, writing, “The South . . . is neither a territory closed off from the North geographically nor a moral unity. It is not a country at all but a battle slogan.”¹ Although over 150 years

CAT. 73 Deborah Luster, *Sunday Morning from the Lost Roads Project*, 1993. Gelatin silver print; 30 x 30 inches (76.2 x 76.2 cm).

have passed since the end of the Civil War, and over fifty years since the end of legalized segregation, the idea of the South as a region or a mentality that is set apart from the rest of the United States continues to resurface in discussions on our nation's future.² As scholars such as James Cobb have noted, debates and assertions about the identity of the South, and its presumed differences from the North, are as old as the founding of the United States itself.³ Scholars have long argued over the South as an aberrant "other" to a supposedly normative North.⁴ Countless texts have been written on what makes southern relationships to history, economy, literature, music, and material culture distinctive.⁵ At the same time, myriad writers have expressed fear that these markers of distinctiveness are slipping away.⁶

In his essay "What We Talk about When We Talk about the South," Edward Ayers delves into the many ways that the South as a discrete entity is a fiction, arguing that "the South, contrary to so many words written in defense and in attack, was not a fixed, known, and unified place, but rather a place of constant movement, struggle, and negotiation."⁷ In support of Ayers's argument, I have found that when asking individuals to describe what they mean when they talk about the South, I receive answers that are as unique in their scope as they are in their combinations of ingredients. If one desires to promote an attractive and "chic" South, one could point to the nationwide proliferation of restaurants touting southern haute cuisine, and the ascending popularity of publications like Little Rock, Arkansas's *Oxford American* (founded in 1992) and Charleston's *Garden & Gun* (founded in 2007).⁸ These publications present a South that is classy and digestible—a home for those who enjoy finely seared trout with aioli, a refined taste in music, and artfully designed garden parties. At the same time, there has been a rise in popular culture of both scripted television dramas and reality shows set in the South, whereby viewers can revel in the dramatized exploits of working-class southerners. These television programs depict communities and families in the South, yet also

shamelessly play off southern low-income typecasts, from the alligator hunter to the moonshiner to the toddler beauty-pageant queen. These competing Souths (the tasteful and the brash) inform how we envision the South both in popular culture and through the lens of visual art.

While there is a rich corpus of academic literature that wrestles with the question of southern identity, a critical discussion of the idea of "the South" as a loaded term has been relatively absent from discussions in contemporary art. There have been many exhibitions and museum programs that have featured artists from the South, or highlighted artistic production from specific southern states or regions. *Southern Accent* stands on the shoulders of decades of research presented and created by scholars and curators who have promoted the work of southern artists.⁹ Despite these advances, few of these projects have probed their own definitions of "the South" and the implications behind their choices. In the art world, the South continues to be regarded both internally and externally as a zone peripheral to the intellectual and commercial traffic of New York and Los Angeles. To cite a recent example, the Whitney Museum of American Art's Biennial 2014, regarded as one of the preeminent surveys of American art, included nine artists who lived or worked in Europe but no one who lived or worked in the American South. On occasions where the South as a region does enter contemporary art discourse, it often falls under the auspices that it is a natural hotbed of creativity for artists who have been classified as "self-taught," "visionary," or otherwise "naïve." Discussions on the South are allowed into the contemporary art discussions often sideways, as a colorful, exceptional, eccentric, or folkloric (but never normative) backdrop for artistic production. "The South" is used as a shorthand for many things, but it is rarely, if ever, an unbiased shorthand.

While *Southern Accent* celebrates a number of artists who come from the South, the exhibition's goal is not simply to advance visual art from and about the South but rather to explore what is at stake in

showing this work—what do these images, sculptures, and installations *mean*, in terms of the public imagination and art-world recognition?—and how it both interprets and influences how the South is understood. To accomplish this, Trevor and I selected a wide range of artists living and working inside and outside of the (somewhat loosely defined) region to frame the South as a national discussion. We did not define the South along state borders, as the reach and spirit of the South can be felt in the work of artists based in Chicago, Detroit, New York, and Los Angeles. If we consider southern identity as a construct that is performative rather than fixed and innate, it makes sense to adopt scholar Scott Romine's view that the South is "a noun that behaves like a verb."¹⁰ The meaning of the South is continually acted and reenacted; the South evolves with each generation, each popular portrayal, and each wave of immigrants who are shaped by (and have an active role in shaping) it.

To illustrate the feedback loop of images that informs the way we think about and envision the South, *Southern Accent* includes both documentary photography and artworks that illuminate a set of general themes. By including seminal works by photographers such as Gordon Parks, William Eggleston, and William Christenberry, we tap into visions of the South as it was both lived and imagined in the mid- to late twentieth century: kudzu-covered ruins, juke joints, "colored entrances," and fences separating a population composed of mostly African American and European American ethnicities. *Southern Accent* blends these more "established" images of the South with recent works that reflect shifts in the South's demographics and culture over the past few decades, including Diego Camposeco's photographs of Latina/o migrant workers, Catherine Opie's images of queer couples, Jeffrey Gibson's homage to Native American traditions, and Jing Niu's video about Chinese families establishing restaurants in the Carolinas. These artworks deliberately broaden the spectrum of types of images and people associated with the South, as do the essays included in

this catalogue. *Southern Accent* showcases a plurality of voices and perspectives, male and female, native and newcomer—the visions and stories of those who have left, those who have returned, and those who have stayed.

While Trevor and I have endeavored to broaden the conversation about what is perceived as "southern," we also wanted the exhibition to build on and amplify connections between what can be observed about the South and what is *felt* about the South, both by southerners and other Americans. Memory, nostalgia, fantasy, desire, and fear all exert a powerful influence on how the South is spoken about and portrayed—the idea of the South is a battleground over which much blood and ink have been spilled. Our goal is not to present a singular vision of an authentic or cohesive South; even if a "true" South does not actually exist, individuals still behave in accordance with how they perceive the South. And in the realm of art and popular culture, a blend of realities, myths, and stereotypes affects which images are bought and sold and which artists are taken seriously and included in the canon—the art we see represented in textbooks, classroom curricula, museum collections, and collectors' homes. For this reason, *Southern Accent* includes works that go beyond the actual to touch on memories, dreams, and reflections of the South, including Kara Walker's plantation subversions, Dario Robleto's memorial to wartime loss and love, and Sally Mann's photographs of Civil War battlefields.

The following sections highlight artworks that speak to the major themes and concepts of *Southern Accent*, many which are also touched on in Trevor's essay, "Southern Accent: The Sound of Seeing." The South has always been regarded as a haunted place, one deeply steeped in religion and spirituality (from the Holy Ghost to haints to voodoo).¹¹ The South's perceived "hauntings" are often tied to its catastrophic relationships to slavery and the Lost Cause. The word "spirit," however, can refer both to specters and to human qualities of resilience and motivation. In reflecting on the positive and negative characteristics associated with the South, we can discern many

CAT. 101 Amy Sherald, *High Yella Masterpiece: We Ain't No Cotton Pickin' Negroes*, 2011. Oil on canvas; 59 x 69 inches (149.86 x 175.26 cm).







CAT. 116 Andy Warhol, *Birmingham Race Riot*, 1964. Photographic screenprint on paper; 20 x 24 inches (50.8 x 61 cm).

kinds of spirits at play. The South remains a place that resists change and clings to tradition even as it strains to escape the ghostly tentacles of its past, and a place where religious and spiritual convictions dictate much of its social and political course. Within the artworks included in *Southern Accent*, we see this push and pull between forces of stasis and transformation. Rather than subscribing to William Faulkner's description of the South as a place where the past "is not even past," I imagine this exhibition as a kaleidoscopic vision of spirits and sentiments that rages with defiance toward the past and sings with sweetness of a place that was and is still to come.¹²

Spirits on the Move

The civil rights movement of the 1960s was a major turning point in how the "spirits" of the South were seen and understood. This pivotal time generated a tremendous outpouring of images (chiefly photographic) that were broadcast and circulated far beyond the South on television and in newspapers and magazines. The world witnessed civil rights leaders' methods of nonviolence and acts of cross-denominational faith in their struggle for equality against pro-segregationist politicians and protesters, many of whom also used religion to justify their convictions. It was a time when spirits were visibly on the move, and the civil rights movement owed its success in no small part to its leaders' understanding of the role images could play in swaying the American public's hearts and minds. Martin Luther King, Jr., reportedly reprimanded *Life* magazine photographer Flip Schulke for intervening when policemen were shoving protesters, saying, "The world doesn't know this happened because you didn't photograph it . . . it is so much more important for you to take a picture of us getting beaten up than for you to be another person joining in the fray."¹³ Thanks to images produced by photographers Charles Moore, Danny Lyon, Moneta Sleet, Jr., Bruce Davidson, Roy DeCarava, and Ernest Withers (among many others), generations of Americans had pictures indelibly seared into their minds of Martin Luther King, Jr.,



Rosa Parks, and the members of the Student Nonviolent Coordinating Committee courageously facing sanctioned brutality and braving widespread unrest.

In *Southern Accent*, the legacy of this period is articulated through several works, including Andy Warhol's *Birmingham Race Riot* (1964) and Hank Willis Thomas's recent work *Ain't Gonna Let Nobody Turn Us Around* (2015–2016). Though these works were created more than a half century apart, both incorporate images that played a key role in shaping the nation's consciousness of the South. Warhol's screenprint reproduces Charles Moore's photograph of police clashes with black protesters in Birmingham, Alabama, on May 3, 1963. (On May 17, *Life* magazine had published a double-page spread of Moore's photographs with the headline "The Dogs' Attack Is Negroes' Reward.") Moore's photographs quickly achieved iconic status and have been credited with galvanizing politicians to pass the Civil Rights Act the following year.¹⁴ Scholars such as Teresa A. Carbone have noted that Warhol's title *Birmingham Race Riot* is a misnomer: In Birmingham, police dogs and fire hoses were used to disperse orderly and unarmed protesters who had participated in a series of nonviolent actions such as sit-ins, marches, and boycotts.¹⁵ For Warhol, the event's context and specificity were less important than the image's

FIG. 1 Police using dogs to attack civil rights demonstrators, Birmingham, Alabama, May 3, 1963. Gelatin silver print; 8 x 12 inches (20.96 x 31.12 cm). Image courtesy of the artist and Black Star Publishing Co., Inc., White Plains, New York. Photo by Charles Moore. © Charles Moore.



CAT. 111 Hank Willis Thomas,
Ain't Gonna Let Nobody
Turn Us Around, 2015–2016.
Glass, silver, and digital
prints; dimensions variable.



FIG. 2 Hosea Williams and John Lewis leading marchers over the Alabama River on Bloody Sunday, 1965. Black and white photograph. Photo by Spider Martin. © 2016 Spider Martin.



FIG. 3 Two Minute Warning (Alabama State Troopers confront John Lewis and Hosea Williams), 1965. Black and white photograph. Photo by Spider Martin. © 2016 Spider Martin.



more sensational appeal as a vision of dystopia. He exhibited *Birmingham Race Riot* as part of his *Death and Disaster* series, alongside silkscreened images of car accidents and electric chairs. Warhol conceded his “indifference” to the subject matter, denying that the image was intended to make any political statement.¹⁶ In *Birmingham Race Riot*, the South is an inchoate, disastrous blur; Warhol’s flattened reproduction is of a spectacle that demands no action—it is simply a consumable pop meme.

As a point of contrast, Thomas’s *Ain’t Gonna Let Nobody Turn Us Around* presents a portrait of an evolving South, one actively affected by the agency of its citizens. Thomas assembled images upon mirrored surfaces that reproduce James “Spider” Martin’s photographs of the Selma to Montgomery civil rights marches. Martin, a white, small-framed reporter for the *Birmingham News*, was able to move freely during the marches and capture events in detail. Some of the images show the civil rights activists under extreme duress, such as on “Bloody Sunday,” March 7, 1965, when they were brutally gassed and clubbed by law enforcement officers as they attempted to cross the Pettus Bridge in Selma. Thomas also selected images of strength and defiance, such as Hosea Williams and John Lewis leading marchers as they faced advancing troopers on Bloody Sunday, and Martin Luther King, Jr., giving his triumphant speech upon arriving in Montgomery. By placing mirrors behind Martin’s images, Thomas pulls his viewers into the frame, implicating them in the events they see. In fusing the past and the present, Thomas forces the question: What has changed since 1965? Do we associate the South with courageous activism or rabid conservatism, as depicted in the picture of an elderly white protester holding a sign of an ape’s head with the words “Will this be our new Uncle Sam?” Another of Thomas’s selections is a photograph of a young man lying on the ground with a flag proclaiming “One Man, One Vote” draped over his face; it looks as if he has just fallen. In 2016, it is impossible not to connect his vulnerability with that of young African American men now, and

with the deaths of Trayvon Martin, Michael Brown, Eric Garner, and Tamir Rice, who were all killed in instances of racial profiling. While this kind of violence is not exclusive to the South, the region’s layered histories of racism and oppression have been imprinted on our collective memory. These spirits continue to both move and haunt us as we move into a new time and a changing environment.

A Taste of Home

When asked about the South, most southerners I have spoken with do not hesitate to mention both positive and negative attributes. On one side there is the long and lasting shadow of racism; on the other side, the appeal of home, family, land, and food. Like music, unique recipes and distinctive styles of cooking are intricately tied to the South. In recent decades, thanks to the efforts of scholars such as John Edgerton, and John T. Edge at the Southern Foodways Alliance, there is a rich and growing body of literature developing around southern food and its history and diaspora.¹⁷ It is no accident that *Southern Accent* essayist Brittney Cooper connects to memories of her grandmother through making pound cake, or that artist Theaster Gates traces the route of his Chicagoan-southern roots through food in *Soul Food Rickshaw for Collard Greens and Whiskey* (2012). While so many facets of ideas about the South are invisible (such as hospitality, gentility, or slowness), nearly impossible to summarize, or in a state of change, food is tactile—it is conceptually and literally consumable—and it is deeply tied to complex webs of memory and association, as we know from Marcel Proust’s famous exegesis on the transportive properties of the madeleine.¹⁸ Although food is chiefly for the senses of taste and smell, *Southern Accent* honors the role food plays in our visual understanding of the South through artworks such as Skylar Fein’s *Black Flag (For Elizabeth’s)* (2008) and Jerstin Crosby and Bill Thelen’s *Biscuit King* (2007).

Originally from New York, Skylar Fein moved to New Orleans in 2005 and, in the years following Hurricane Katrina, established his studio in the Bywater



CAT. 55 Skylar Fein, *Black Flag*
 (For Elizabeth's), 2008. Wood,
 plaster, and acrylic; 43.5 x 72 x
 1.25 inches (110.5 x 183 x 3.2 cm).

BEER-B-Q SHRIMP.....\$7.50 FRIED CHICKEN LIVERS W/ PEPPER JELLY.....\$6.50

ANDOUILLE \$6.99 GREEN ONION \$6.99 GA

BLUE CHEESE OYSTERS.....\$7.00 PRALINE BACON.....\$5.00 SEAFOOD STUFFED

DOLLARD GREENS **NOW** \$.79 \$3.49 KALE \$.99 \$

MIRLITON SALAD.....\$7.00 BEER-B-Q OYSTERS.....\$7.00 MANCHANGO.....\$7.00

HOG JOWLS \$1.99 CABBAGE \$.99 RIPE \$3.9

BOUDIN BALLS IN CREOLE MUSTARD CREAM SAUCE.....\$5.50 FRIED GREEN TOMAT

OKRA \$2.99/LB CREOLE TOMATOES **IT'S** \$2.95 JUIC

TOMATOES W/ REMOULADE & NEW ORLEANS BOILED SHRIMP.....\$7.50 SMOKED

CRAWFISH \$3.50 SWEET \$3.50 SANITARY

SMOKED CRISPY HOG JOWLS.....\$8.50 ALL ENTREES COME WITH CHOICE OF 2 SI

OYSTERS \$4.99 CATFISH \$3.99 BONE-IN \$

CUT PORK CHOPS WITH MUSHROOM GLAZE.....\$15.00 SIRLOIN W/ GRILLED ONIONS

PEE \$7.99 BONELESS \$3.99 BOILED \$6.9

CHL.....\$11.50 CALF'S LIVER & ONIONS W/BROWN GRAVY.....\$11.50 SOUTHERN FRIED

CK \$3.99 **ALL** TAIL-ON \$6.99 CLAW \$7

HE CHEESE.....\$12.50 HAMBURGER CHEESEBURGER.....\$11.00 SERVED W/ FRIES

\$4.99 YES SAUSAGE ON A STICK  \$2.4

NS SWEET POTATO FRIES CORN LIMA BEANS FRENCH FRIES MASHED POT

\$1.49 PORK CHOP \$3.99 9-12 SHRIMP \$4.99

CHES.....\$4.50 CHOCOLATE CHIP CHEESECAKE.....\$4.50 COFFEE OR TEA.....\$1.

OZEN CORN 5/\$2 TAILS 5 LBS \$ASK BAYO



CAT. 42 Jerstin Crosby and Bill Thelen, *Biscuit King*, 2007. Mixed media; 13.75 x 34.25 x 36 inches (34.93 x 87 x 91.44 cm).

neighborhood. Fein's *Black Flag*, painted on wood, lists items on the menu at Elizabeth's Restaurant, a Bywater mainstay; the black format references both the anarchist symbol of the black flag and the punk band Black Flag. By tying his work to the Bywater, a neighborhood known for its "gutter punk" culture (though waves of gentrification are overtaking it now), Fein demonstrates the confluence of food cultures, southern and Creole, in New Orleans food—okra, oysters, kale, crawfish, and andouille—with the youthful assertion of punk, a style/subculture

not typically associated with a city known for its jazz and big brass bands.

In its charming diminutiveness, Crosby and Thelen's *Biscuit King* combines a nostalgic evocation of the buttery biscuits the South is famous for with a wry and bittersweet observation on the southern tendency to allow buildings to languish long after their purpose has passed. *Biscuit King* is a detailed scale model of a Durham, North Carolina, restaurant that closed in 2004, where molasses, fatback, and "dab o grits" biscuits were once served.¹⁹



The sculpture incorporates vestiges of the restaurant's former life (a sign advertising seafood, ham, and chicken) and its accumulating decrepitude (a boarded-up window and soiled cinder blocks). Like William Christenberry's small-scale architectural sculptures of the churches, general stores, and residences that he photographed, such as *Coleman's Café (I)* (1982), Crosby and Thelen's maquette freezes an archetypal structure in time. Humbly and vulnerably displayed on the floor, *Biscuit King's* petite size encourages intimacy and familiarity—and its

childlike placement seems to anchor it securely to the realms of reverie and recollection.

Sunday Morning

From the role of prayers and gospel songs during acts of civil disobedience to the rituals of river baptisms and church gatherings, there is a rich legacy of distinctive religious and spiritual practices associated with the South. The South's "Bible Belt" (a phrase coined in the early 1920s) has long been identified as the source of evangelical, fundamentalist, and Pente-

CAT. 34 William Christenberry, *Coleman's Café (I)*, 1982. Mixed media, painted wood, and clay soil; 18.375 x 25.75 x 36.5 inches (47 x 65.4 x 92.7 cm).



CAT. 76 Henry Harrison Mayes, Untitled, n.d. Corrugated metal and rolled asphalt; 51.5 x 72 inches (130.81 x 182.88 cm).

costalist forms of faith, and in the South, more than any other region, religion has been used to buttress racial and sexual discrimination (including the use of the Bible to justify slavery), as well as bolster moral arguments to push for reform and equal rights. While Baptists make up the South's largest denomination, followed by Methodists and Presbyterians, religious traditions are quite varied and non-Christian communities continue to grow.²⁰ Religious feeling, as it has been depicted in art and visual culture associated with the South, is largely Protestant but is often represented from an individualist, homespun slant. Tom Rankin has dedicated his photographic practice to what he calls "sacred spaces" in the South, from its churches and graveyards to more personal sites of religious faith. In his photographs, church buildings often act as visual stand-ins for community, as a barometer of their vitality or decline. His images of abandoned churches and graveyards in the Mississippi Delta, for example, reflect the region's dwindling rural population. Rankin also captures the idiosyncratic, evangelical fervor often associated with the South in works such as *W. C. Rice's Chapel, Prattville, Alabama* (1987; see page 100). Rice's chapel, which is covered floor to ceiling in hand-painted crosses, is just one facet of his elaborate Cross Garden, a site replete with signs and messages regarding humanity's need for salvation to avoid eternal damnation. By photographing Rice's chapel in black and white, with the same serene lighting of his images of Mississippi cemeteries, Rankin tones down the sensationalism and gawkerism often associated with Cross Garden, which *Time* magazine named one of the "top 50 American roadside attractions" in 2010. Here, the made environment becomes part of Rankin's repertoire of contemplative sacred spaces.

Sacred expressions, whether shouted or whispered, can also be perceived in the artworks *Sunday Morning* (1993) by Deborah Luster and *Untitled* (n.d.) by Henry Harrison Mayes. At one end of the spectrum, Mayes's sign reflects the kind of unapologetic evangelical messaging often seen in the South. His text proclaiming "GET RIGHT WITH GOD" is

unambiguous in its directive. The consequences for sinners who ignore the message are clear. For more than fifty years, Mayes, driven by faith, made thousands of signs and posted them along highways and on barns in all fifty states, with or without the property owners' permission. The signs' placement and format were functional—they were intended to be seen by as many passersby as possible. While this sign seems to shout to viewers, the heart shape of the corrugated metal background appeals to the invisible and personal transformation Mayes hoped to inspire in viewers' souls.

In her photographs, Luster conveys a more nuanced approach to matters of spirit. Luster, who was raised in the hill country of northwest Arkansas, embarked on a collaboration in 1990 with the poet C. D. Wright called the *Lost Roads Project: A Walk-in Book of Arkansas*. One of her photographs, *Sunday Morning*, portrays a young girl in a ruffled, white dress standing in front of a field of ripened cotton bolls (the crop most infamously tied to American slavery). The girl gazes steadily at the camera with self-assurance, while her church dress is a picture of youthful innocence. Luster is known for treating her subjects with dignity. In 1998, again working with Wright, she created the photographs for *One Big Self: Prisoners of Louisiana*, lyrical and candid portraits of Louisiana prisoners who chose how they wanted to pose and how they wanted to be represented. *Sunday Morning* conveys not only a sense of Luster's regard and the girl's self-respect, but also a feeling of timelessness. Churchgoing traditions in many parts of the South have changed little over the decades; this image of a girl in her Sunday best could have been taken anytime during the latter half of the twentieth century.

The Road through Midnight

The peace and repentance of a Sunday-morning church service has often been contrasted with the general uproar of a Saturday night. While *Southern Accent* includes art that conveys a sense of the sites and scenes of Saturday-night revelry, such as Birney

Top

CAT. 67 Jessica Ingram, *Atop Stone Mountain, Stone Mountain, Georgia* from the series *Road Through Midnight: A Civil Rights Memorial*, 2006. Archival inkjet print; 20 x 24 inches (50.8 x 60.96 cm).



Bottom

CAT. 69 Jessica Ingram, *Swamp, Midnight, Mississippi* from the series *Road Through Midnight: A Civil Rights Memorial*, 2007. Archival inkjet print; 20 x 24 inches (50.8 x 60.96 cm).





Top

CAT. 70 Jessica Ingram, *Site of Vernon Dahmer's Murder, Kelly Settlement, near Hattiesburg, Mississippi* from the series *Road Through Midnight: A Civil Rights Memorial*, 2009. Archival inkjet print; 20 x 24 inches (50.8 x 60.96 cm).

Bottom

CAT. 68 Jessica Ingram, *Law Office, Pulaski, Tennessee* from the series *Road Through Midnight: A Civil Rights Memorial*, 2006. Archival inkjet print; 20 x 24 inches (50.8 x 60.96 cm).





Imes's photographs of Mississippi Delta juke joints, a more striking counter note to the angelic sweetness and serenity of Luster's *Sunday Morning* can be seen in works that deal directly with the South's violent history, such as Sam Durant's *Southern Hospitality* (2010), an ironically titled and plainspoken sculpture composed of a military surplus blanket, an ax handle, and a bottle of Southern Comfort whiskey. This piece by Durant is related to one of his earlier works, *American Hospitality (biological)* (2006), in which a bottle of Jack Daniels whiskey rests on a military blanket that refers to the US military's practice of giving smallpox-infected blankets to Native Americans. In this *Southern* iteration, the gray military blanket retains its ominous (perhaps Confederate) connotation of infection (ideological or otherwise), and the allusion to violence is heightened by the presence of the ax handle. The South's history of lynching is more directly alluded to in Ebony G. Patterson's *Strange Fruit* (2013), in which dark legs dangle along the top edge of a glittering, bloodred painting, as if swaying from trees.

The traces of violence are invisible in Jessica Ingram's series of photographs *A Civil Rights Memorial* (2005–2012), though they are made accessible to the viewer through her captions, which give the context for understanding what seem to be ordinarily beautiful landscapes or mundane street scenes. Her images seek to document sites where racially motivated murders occurred (acts that today would be classified as hate crimes). She photographed the bank of the Tallahatchie River in Money, Mississippi, where Emmett Till's beaten and shot body was thrown in 1955, and the cluster of wildflowers and a memorial rack of glass bottles that mark the site where Vernon Dahmer, the president of a Mississippi NAACP chapter, was killed when Ku Klux Klansmen firebombed his house and adjacent store in 1966. Ingram's motivation for creating this series sprung from her observation that these sites of civil rights atrocities are unmarked and, therefore, unseen and unacknowledged. In the town of Midnight, Mississippi, for example, no historical plaque commemorates the place

where Rainey Pool, an African American sharecropper, was beaten and thrown into the Sunflower River by a group of white men. The absence of markers echoes the absence of responsibility; the perpetrators of these crimes were rarely arrested or convicted, and if they were, it was often years after the fact. So what we are shown is a seductive landscape in Midnight, a swamp lush and green with algae bloom, where shafts of light break through the trees. The "beautiful and banal," as Ingram describes it, play a central role in these images.²¹ Their disturbing ordinariness, and at times outright loveliness, serve to remind us of these hidden histories, of what remains invisible unless we know where and how to look.

Moments of Beauty

I enjoy recalling the way the word "beautiful" comes out of the mouth of New Orleans artist Willie Birch. Whether talking about the crawfish mounds in his backyard, or the geometric patterns found in the chain link fence and crisscrossing telephone lines in his neighborhood, or when two community members have finally found a way to work together, there is a forcefulness in the "ooo" of Birch's "beautiful" that further cements the conviction of his word. Birch is not a romantic. He sees the troubles in his New Orleans community very clearly: the youth violence, the petty politics, the lack of civic support. His art, however, does not shy away from the sense of rhythm, vitality, and unabashed beauty that can be seen in New Orleans's Seventh Ward. His pieces *Sweet Bye and Bye* (2002) and *The Big Nine* (2007) capture two important New Orleans traditions: the jazz funeral procession and the Sunday second-line parades. *Sweet Bye and Bye* celebrates the passing of Harold Dejan, the saxophonist and leader of the Olympia Brass Band. In Dejan's funeral procession, brass bands and professional revelers make their way beneath the overpass of Claiborne Avenue. Birch renders in bold blocks of charcoal black the shadows and contrasts within their white shirts, commemorative sashes, and the dark hollows of their horns. In *The Big Nine*, Birch captures the activity of the second-line

CAT. 92 Ebony G. Patterson, *Strange Fruit*, 2013. Mixed media on paper; 97 x 84 inches (246.38 x 213.36 cm).

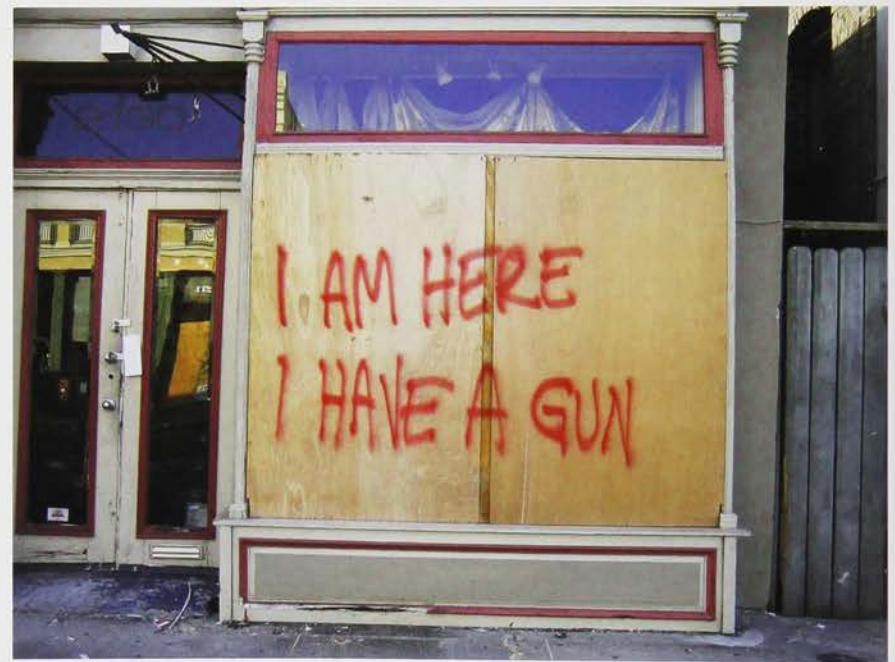




Left to right

CAT. 16 Willie Birch, *Sweet Bye and Bye*, 2002. Acrylic and charcoal on paper; 84 x 60 inches (213.36 x 152.4 cm).

CAT. 17 Willie Birch, *The Big Nine*, 2007. Acrylic and charcoal on paper; 72 x 90 inches (182.88 x 228.6 cm).



Top row CAT. 79, 81, 82, 78 Richard Misrach, Untitled (Help! Help!), Untitled (Keep the faith / we will rebuild), Untitled (Michael, where are you?), Untitled (Family home \$200k, Classic Jaguar \$5K . . .); **Bottom row** CAT. 83, 80, 84, 77 Untitled (T & E, we love what you've done with the place!), Untitled (I am here, I have a gun), Untitled (Wicked witch), and Untitled (Don't try, I am sleeping inside with a big dog) from the series *Destroy This Memory*, 2005 (printed 2016). Pigment prints; 10.875 x 14.5 inches (27.62 x 36.83 cm) each.



CAT. 2 Walter Inglis Anderson, *Flock of Pelicans on North Key*, c. 1952. Watercolor on paper; 8.5 x 11 inches (21.59 x 27.94 cm).



parades, hosted by the Social Aid and Pleasure Clubs, which appear most Sundays of the year in New Orleans. Dividing his image into compartments, Birch “walks” his viewers through the procession, past the revelers in elegant suits and plumed fans, past the clubs’ queens who parade in open-roofed cars. Birch is drawn to the subtle elements of West African tradition lingering in these processions and to translating visually how the music feels in these spaces.

By including Birch’s drawings in *Southern Accent*, we not only highlight specific traditions, but also acknowledge specific elements of wonder that can be found only in places associated with the South. Like the poet Ada Limón, a native Californian, who fell in love with the fireflies in Kentucky (see page 203 for “Field Bling”), we recognize that awe also plays a role in this exhibition and in the memories recounted by our catalogue’s essayists. The water-

colors of Walter Inglis Anderson are included in *Southern Accent* for their ability to convey the natural allure of the flora and fauna found in the Gulf South. In his handsomely bright watercolors, Anderson captures in stylized form details such as the beating of pelicans’ wings, the ruby seeds of a magnolia pod, and the mottled, moist surface of a frog’s skin. Formally trained at the Pennsylvania Academy of the Fine Arts, Anderson was inspired by the color treatments of Paul Cézanne and the strong lines of Henri Matisse. Returning to Mississippi, Anderson suffered from several mental breakdowns, and he spent the last period of his life largely in reclusiveness, retreating to the solitude and nature found on Horn Island off the coast. There he created extensive logs of watercolors, documenting the animals and plants he encountered. Though his images convey a sense of accuracy in their representation, there is also a



CAT. 5 Walter Inglis Anderson, *Hummingbirds*, c. 1955. Watercolor on paper; 8.5 x 11 inches (21.59 x 27.94 cm).

sense of the fantastic in Anderson's composition and presentation. We are drawn into his shimmering worlds of color, where he explained, "I am continually arriving from some strange planet and everything I see is new and strange."²²

An Unraveling

Returning to the "push-and-pull" dynamic between timelessness and change associated with the South, Anderson's watercolors display the continuing beauty of the southern landscape untethered to a specific historical moment. He captures imagery that we hope will remain constant for many years to come, despite the growing threats of climate change, oil-drilling contamination, and coastal erosion to the Gulf Coast environment. In the meantime, however, 2015 witnessed a significant shift

in the nation's treatment of one of the most prominent symbols associated with the South: the Confederate flag. On June 17, 2015, Dylann Roof, a young man who promoted himself online as a white supremacist, entered a prayer service at Emanuel African Methodist Episcopal Church in Charleston, South Carolina, and gunned down nine church members, including Reverend Clementa C. Pinckney. Though Roof confessed that he hoped his actions would incite a race war, they resulted in an entirely opposite effect. Horrified by the pictures found online of Roof sporting the Confederate flag, communities around the United States began calling for the removal of the flag from state and city monuments. Ten days after the shooting, activist Bree Newsome took the bold step of scaling the flagpole of the South Carolina State House in Columbia and removing



the Confederate flag illegally, knowing she would be arrested upon her descent. On July 10, 2015, the flag was officially and permanently removed from the South Carolina State House grounds, an action that inspired a ripple effect across southern states. Though the removal of Confederate flags and monuments has not been comprehensive, the Charleston shooting resulted in calls from state governors in Virginia, Maryland, and North Carolina to have the flag removed from state license plates and for the governor of Alabama to remove the Confederate flag from a memorial at the Alabama state capitol. Concurrently, segments of the commercial sector commenced with abandoning the Confederate flag as a marketable symbol, with companies such as Walmart, Sears, Amazon, and eBay ceasing their sale of the flag. Though the legacy of the flag is far from dead, in the scope of visual imagery associated with the South, it appears that room is being cleared for fresh symbols. If Charles Moore and Spider Martin created the iconic photographs of the 1960s, it seems possible that photographs of Bree Newsome's flag removal in 2015 will join the visual touchstones that define the South going forward.

Though they were both created before the Charleston shooting, Sonya Clark's *Unraveling* (2015–present) and William Cordova's *Silent Parade . . . or The Soul Rebels Band vs. Robert E. Lee* (2014) provide insight into the mounting public discontent in recent years toward Confederate memorials, particularly in the wake of the Black Lives Matter movement, which launched in 2012 following the murder of Trayvon Martin. Cordova's *Silent Parade* video depicts the Soul Rebels Band, a well-known brass troupe in New Orleans, ascending the steps of the former Louisiana ArtWorks building, and, from its roof, playing music to the Robert E. Lee Monument. Lined along the roof's edge, the Rebels perform a lively song and then disintegrate their notes into loud and jeering toots pointed toward the stone-faced, bronze statue of Lee. The musicians then place their instruments at their feet and walk away silently, defying the gravitas of Lee's historic marker. Cordova's repeated cuts to shots



of bulldozers working on an adjacent construction site conjure the idea of “reconstructing” New Orleans both post–Civil War and post–Hurricane Katrina. In June 2015, riding the wave of Confederate monument reappraisal following the Charleston shooting, New Orleans Mayor Mitch Landrieu ordered the removal of the Lee monument along with three other Confederate markers in New Orleans. In January 2016 Landrieu's motion was affirmed by a federal judge, though as of the time of this writing, a date for the removal of the statues has not yet been confirmed. On April 29, 2016, Louisville Mayor Greg Fischer announced the planned removal of a Confederate Monument, a large obelisk currently located across the street from the Speed Art Museum in Louisville.

Clark's sculpture and performance piece *Unraveling* similarly takes aim at Confederate symbols. On April 9, 2015, the 150th anniversary of the Civil War's conclusion, Clark, along with invited individuals, began slowly deconstructing a Confederate battle flag thread by thread as part of the 2015 group exhibition *New Dominion*. The work was painstaking and “a little frustrating,” Clark conceded, but the time and labor invested in the process speak to the lengthy

FIG. 4 Bree Newsome removes the Confederate battle flag, Columbia, South Carolina, 2015. Photograph. Photo by Adam Anderson. © Adam Anderson.

Opposite

CAT. 39 Sonya Clark, *Unraveling*, 2015–present. Cotton Confederate battle flag and unraveled threads, edition 2/10; 70 x 36 x 7 inches (177.8 x 91.4 x 17.8 cm).



CAT. 41 William Cordova, *Silent Parade . . . or The Soul Rebels Band vs. Robert E. Lee*, 2014 (still). Video (color, sound); 9:54 minutes.

and onerous project of undoing the legacy of racism in the South. Clark describes the performance as a kind of meditation, asking, “What does it mean to undo the symbol? What does it mean to then use the raw elements that came together to make this symbol? To take them apart and potentially make something new again out of that?”²³ The resulting products—three bundles of thread in red, white, and blue—sit displayed on a shelf, as if waiting to be used for a new purpose. Evoking the same colors of the American flag, the threads beckon for this nation to make itself anew.

A Reconstruction

To return to scholar James Cobb, almost from the inception of an idea of the South, there has been a desire to reconstruct the South afresh. From the “New South” envisioned after the Civil War, to an emerging “No South” where markers of southernness are lost or remade due to the homogenizing forces of globalization, suburbanization, and assimilation, the “South” has been an ever-evolving concept. As Cobb reminds us, the South is as much affected by internal as external forces: “If its history is any guide, the Southern identity of the future will reflect not

just what southerners themselves have chosen to make it but what other Americans need or want it to be.”²⁴ This insight underscores how southerners and nonsoutherners alike affect how the South is seen and understood. At the same time, America’s vision of the South influences and shapes how America is perceived as a whole. The South embodies the extremes that make America both great and problematic.

The desire to rebuild in the aftermath of conflict can be felt in Dario Robleto’s *A Defeated Soldier Wishes to Walk His Daughter Down the Wedding Aisle* (2004; see page 186). Composed of an oilcan filled with homemade tincture and a pair of soldier’s boots that have seemingly shuffled across an expanse of sandy material, the work poignantly touches on yearnings for completeness, return, and even a form of rebirth. As is typical of Robleto’s practice, the sculpture contains a multitude of symbolically loaded ingredients, all of which are carefully listed as part of the artwork’s materials. The leg is a cast of an actual hand-carved prosthesis that a Civil War veteran created for himself (the “defeated” notation in the artwork’s title potentially implies that the soldier fought for the South). The leg is fitted inside a pair of World War I-style military cavalry boots, blending the history of the South into a larger context of American conflict. The layered influence of American pop culture is alluded to in Robleto’s inclusion of references to songs of love troubled by separation: The leg cast is made from melted vinyl records of the Shirelles’ “Soldier Boy,” and the World War I boots are made from melted records of Skeeter Davis’s “The End of the World.” The sandy material, which exhibits the traces of the soldier’s dragging footsteps, is made of ballistic gelatin (a testing medium used to simulate the impact of bullets as they pass through human flesh) and white rice, intended (we assume) for his daughter’s wedding. The sculpture inspires one to imagine a soldier’s spirit traveling through time, mending the scars of his wounds, and slowly reconstructing his physical self in pursuit of a dream of affection and normalcy. At the beginning of his

trail lies the oilcan with tincture, which contains elements associated with battle and destruction (gun oil), oppression (bacteria cultured from the grooves of Negro prison songs and prison choir records), love (rose oil), and healing and rebirth (aloe juice and a resurrection plant). Concocted from the guilt and demons of the soldier’s past and his aspirations for the future, the tincture provided the fuel he needed for his journey to begin. In Robleto’s world, ingesting and coming to terms with these disparate and difficult elements create a means of moving forward.

A Path for New Imagery

When President Barack Obama delivered the eulogy at Reverend Pinckney’s funeral in Charleston in 2015, he spoke of the power of grace. “Blinded by hatred,”

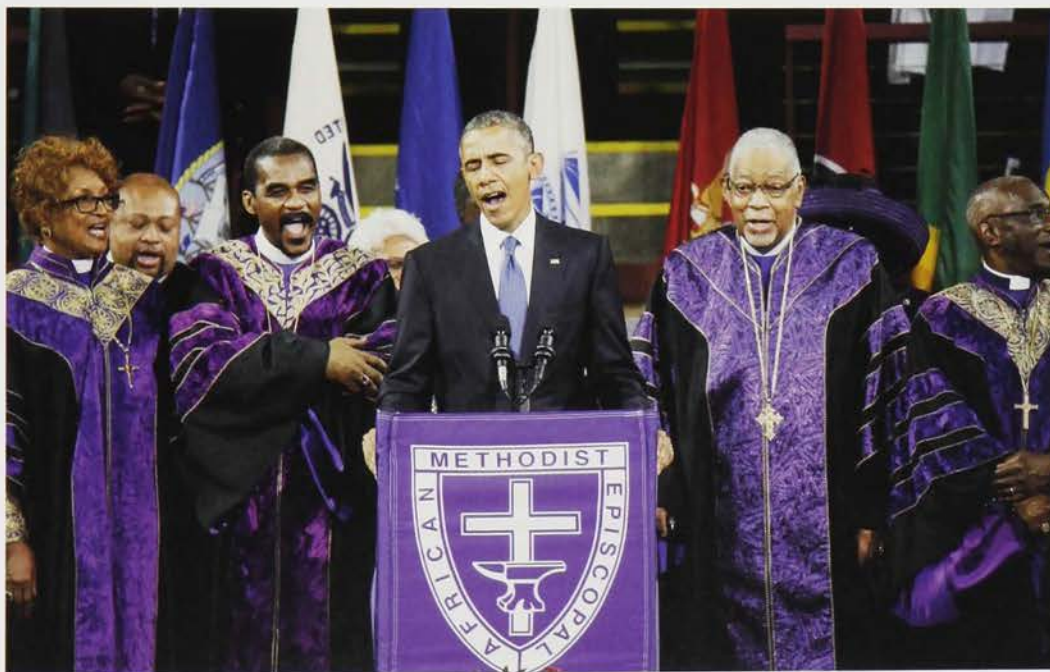
CAT. 46 William Eggleston, Untitled from the portfolio *Cadillac*, 1971. Chromogenic print; 20 x 16 inches (50.8 x 40.6 cm).



FIG. 5 President Obama sings "Amazing Grace" during services honoring the life of Rev. Clementa Pinckney at the College of Charleston TD Arena in Charleston, South Carolina, 2015. Photograph. Photo by David Goldman. © 2016 The Associated Press / David Goldman.

Obama proclaimed, "[the gunman] failed to comprehend what Reverend Pinckney so well understood: the power of God's grace. By taking down that [Confederate] flag we express God's grace. But I don't think God wants us to stop there."²⁵ Obama went on to explain how "for too long, we've been blind to the way past injustices continue to shape the present," and then he encouraged Americans to look at the causes and symptoms of racism in the United States, from violent actions to subtler hiring discrepancies. I mention grace here as I interpret it not solely in a religious context, but also as a return to a theme I described earlier: that of spirits motivating change in the South. The aftermath of this shooting provides an example of where the imagery associated with the South (in this case, the Confederate flag) affected the spirit of this nation and in turn, how the spirit of this nation affected what kind of imagery would be allowed to represent the South in the future. It demonstrates the powerful feedback loop of spirits and pictures, and it argues further for the integration of art and visual culture into the overall discourse of this tangled, seductive, and elusive idea that we call the South.

As an exhibition, *Southern Accent* seeks to do justice to the concept of the South as a phenomenon



that is perpetually evolving, constantly negotiating and renegotiating how its past should inform its future. The question of what to include and exclude from descriptions of the South will never cease to be fraught and complex. Images from the civil rights movement of the 1960s and more recent images from the last few years surrounding the deconstruction of Confederate symbols demonstrate the South's ability to revise its visual history and add new images to its lexicon. The exhibition's images that relate to southern cuisine, spirituality, music, and beauty celebrate what the South hopes to retain—an accent of distinctiveness that provides a richness and staying power that powerfully influences how the United States understands itself as a nation.

In contemplating what we envision when we talk about the South, I often think of the contrast between two images: that of Jessica Ingram's photograph *Law Office, Pulaski, Tennessee* from 2006 and Diego Camposeco's photograph *Quince* (Fifteen) from 2014. Ingram's photograph is of the façade of a white-brick building with red-trimmed doors and windows in Tennessee. In her caption, Ingram shares with us that on Christmas Eve, 1865, six men met in this building to establish the Ku Klux Klan. There is a weathered historical marker next to the door, but it has been turned around backward and bolted to the wall so that the text is unreadable. The sign's verdigris presence points to a past that is painful to acknowledge and difficult to parse, yet refuses to disappear. To remove the sign would be to deny the building's history, while to turn the sign forward would potentially provide an unwarranted memorialization of misanthropic individuals. The marker is the sign of lingering ghosts that will not, and arguably should not, be laid to rest. Conversely, Camposeco's colorful *Quince* photograph is a young Mexican American woman beaming in her electric blue quinceañera dress (in honor of her fifteenth birthday). The image speaks to a new type of energy and spirit inhabiting the South. Standing in the aisle of Home Depot, a location where Latino migrant laborers often go for supplies and to



CAT. 30 Diego Camposeco, *Quince* (Fifteen) from the series *Transterrestria*, 2014 (printed 2016). Inkjet print; 19 x 24.25 inches (48.26 x 61.6 cm).

obtain informal construction work, the birthday girl and her dress provide a strong and dazzling contrast to the signature orange of the Home Depot's rolling door. Like Ingram's photograph, Camposeco's image similarly requires some context to understand its role as a picture of the South. Yet, unlike Ingram's image, it speaks to the possibility of new beginnings (embodied by a young woman in the dawn of her adult life) and new histories and cultures, as the South moves toward a future that no ghost could have ever anticipated. She, too, is now part of how we envision the South.

I wish to gratefully acknowledge the research assistance of Elizabeth Smith in the development of this essay.

NOTES


- 1 Karl Marx, "The Civil War in the United States," *Die Presse*, November 7, 1861.
- 2 For example, although the terms the "Solid South" or the "southern bloc" have existed in politics since before the Civil War, they continue to be used today to describe prevailing voting trends. While Republican candidates have been gradually gaining ground in southern states since the 1950s, the 2010s saw a boom in this trend, with Republicans exhibiting a widespread domination over state legislatures and gubernatorial seats. In 2012 President Obama carried only two southern states (Florida and Virginia) in the Electoral College. As of the time of this writing in 2016 there are only three Democrat governors in the South (in Louisiana, Virginia, and West Virginia).
- 3 James Cobb cites (among many examples) President Thomas Jefferson writing in 1785, "In the North they are sober, laborious, independent, jealous of their own liberties, and just to those of others. . . . In the South they are fiery, voluptuary, indolent, unsteady, jealous of their own liberties, but trampling on those of others." James Cobb, *Away Down South: A History of Southern Identity* (New York: Oxford University Press, 2005), 10.
- 4 See Orville Vernon Burton, "The South as 'Other,' the Southerner as 'Stranger,'" *Journal of Southern History* LXXIX, no. 1 (February 2013): 7-50.
- 5 See, for example, the multivolume endeavor *The New Encyclopedia of Southern Culture* (Chapel Hill: University of North Carolina Press, updated volumes published in 2006-2013). For an overview of southern intellectual history, see Michael O'Brien, *Rethinking the South: Essays in Intellectual History* (Baltimore: Johns Hopkins University Press, 1988).
- 6 Fears over vanishing markers of southern distinctiveness are as old as the South itself, whether after the abolition of slavery, the end of legalized segregation, or the shift from an agrarian economy to a more industrialized and suburban population. See Cobb, *Away Down South*, 7.
- 7 Edward Ayers, "What We Talk about When We Talk about the South," in *All Over the Map: Rethinking American Regions* (Baltimore: Johns Hopkins University Press, 1996), 81.

- 8 For a cross section of sources describing the rise in southern cuisine, see Matt Goulding, "Southern Food Rises Again: The Land of Fried Okra Is Having a New Rebel Moment in Kitchens Everywhere," *Men's Health* (June 2012): 147-157; Kim Severson, "Southern Comfort," *Garden & Gun* (August/September 2014): 82; Robert Sietsema, "Southern Expatriate Cuisine Is Vogue" (lecture, eighteenth Southern Foodways Symposium, University of Mississippi, Oxford, October 16, 2015).
- 9 Examples are too numerous to list, but I will mention the pivotal role of exhibition series such as the New Orleans Triennial at the New Orleans Museum of Art; the Prospect Triennial based in New Orleans; *Picturing the South* at the High Museum of Art, Atlanta; North Carolina Museum of Art's *North Carolina Artists Exhibition*; the Annual Juried Competition at the Masur Museum of Art, Monroe, Louisiana; the scholarship produced by the Ogden Museum of Southern Art, New Orleans; the 1858 Prize for Contemporary Southern Art offered by the Gibbes Museum of Art in Charleston, South Carolina; and the exhibition programs at the Southeastern Center for Contemporary Art (Winston-Salem, North Carolina) and the Contemporary Arts Museum (Houston, Texas). An overview of the development of major art centers in the South can be found in Andrew Hibbard's timeline on page 213.
- 10 Scott Romine, *The Real South: Southern Narrative in the Age of Cultural Reproduction* (Baton Rouge: Louisiana State University Press, 2008), 11.
- 11 According to 2015 Gallup Polls, the ten states with the highest percentage of the population classifying themselves as "...very religious" are (in descending order) Mississippi, Alabama, Utah, Louisiana, Tennessee, Arkansas, South Carolina, Georgia, North Carolina, and Texas.
- 12 The southern author William Faulkner's oft-repeated quote, "The past is never dead. It's not even past," comes from *Requiem for a Nun* (New York: Random House, 1951), 92.
- 13 Gene Roberts and Hank Klibanoff, "Interview with Flip Schulke," in *The Race Beat: The Press, the Civil Rights Struggle, and the Awakening of a Nation* (New York: Knopf, 2006), 383.
- 14 Connie H. Choi, "Documentary Activism: Photography and the Civil Rights Movement," in Teresa A. Carbone and Kellie Jones, eds., *Witness: Art and Civil Rights in the Sixties* (New York: Monacelli Press and the Brooklyn Museum, 2014), 70. Choi cites both the historian Arthur Schlesinger, Jr., and Senator Jacob Javits, who believed Moore's photographs were integral to the passage of the Civil Rights Act.
- 15 Teresa A. Carbone, "Exhibit A: Evidence and the Art Object," in Carbone and Jones, *Witness*, 86-88.
- 16 Bruce Glaser, "Oldenburg, Lichtenstein, Warhol: A Discussion," *Artforum* (February 1966): 20-24.
- 17 See John Edgerton, *Southern Food: At Home, on the Road, in History* (New York: Knopf, 1987). Based at the Center for the Study of Southern Culture at the University of Mississippi, the Southern Foodways Alliance releases a quarterly publication and podcast series titled *Gravy*.
- 18 Marcel Proust, "Remembrance of Things Past," in *Volume 1: Swann's Way: Within a Budding Grove*, trans. C. K. Scott Moncrieff and Terence Kilmartin (New York: Vintage, 1982), 48-51.
- 19 Rusty Haynes, "Fall of the House of Biscuit King," *Indy Week*, March 3, 2004.
- 20 See Charles Reagan Wilson, "Religion and the US South," *Southern Spaces*, March 16, 2004, accessed February 21, 2016, <http://southernspaces.org/2004/overview-religion-and-us-south>. Despite the overall prevalence of Protestantism in the South, Catholicism has had a long-standing presence in Louisiana, Texas, Florida, Maryland, and Kentucky. In recent years, immigration to the South has led to growing non-Christian religious communities.
- 21 Press release, Tennessee State Museum, "Road through Midnight: A Civil Rights Memorial. Photographs and Oral Histories by Jessica Ingram," 2016.
- 22 Walter Inglis Anderson, *Sea, Earth, and Sky: The Art of Walter Anderson* (Jackson: Mississippi Department of Archives and History, 1980), n.p.; quoted on page 22 of Judith H. Bonner, "One Connected Cosmic Tapestry: Visual Poetry in the Art of Walter Inglis Anderson," *Interdisciplinary Humanities*, 21/22, Issue 2/1 (2004-2005): 13.
- 23 Priscilla Frank, "Artist Asks How Far We've Really Progressed in The 150 Years since the Civil War," *Huffington Post*, June 2, 2015.
- 24 For a discussion on the "New South," see C. Vann Woodward, *Origins of the New South, 1877-1913: A History of the South* (Baton Rouge: Louisiana State University Press, 1951). For a discussion on the "No South," see James Cobb, *Redefining Southern Culture: Mind and Identity in the Modern South* (Athens: University of Georgia Press, 1999).
- 25 For a full transcript of President Obama's "Amazing Grace" eulogy, visit <https://www.whitehouse.gov/the-press-office/2015/06/26/remarks-president-eulogy-honorable-reverend-clementa-pinckney>.



Artists

Terry Adkins	James Herbert & R.E.M.
Walter Inglis Anderson	Birney Imes
Benny Andrews	Jessica Ingram
Radcliffe Bailey	George Jenne
Romare Bearden	Deborah Luster
Sanford Biggers	Sally Mann
Willie Birch	Kerry James Marshall
Rachel Boillot	Henry Harrison Mayes
Douglas Bourgeois	Richard Misrach
Roger Brown	Jing Niu
Beverly Buchanan	Tameka Norris
Diego Camposeco	Catherine Opie
Mel Chin	Gordon Parks
William Christenberry	Ebony G. Patterson
Sonya Clark	Fahamu Pecou
Robert Colescott	Tom Rankin
William Cordova	Dario Robleto
Jerstin Crosby & Bill Thelen	Jim Roche
Thornton Dial	James "JP" Scott
Sam Durant	Amy Sherald
William Eggleston	Xaviera Simmons
Minnie Jones Evans	Mark Steinmetz
Ralph Fasanella	Jimmy Lee Sudduth
Skylar Fein	Hank Willis Thomas
Howard Finster	Burk Uzzle
Michael Galinsky	Stacy Lynn Waddell
Theaster Gates	Kara Walker
Jeffrey Gibson	Andy Warhol
Deborah Grant	Carrie Mae Weems
Barkley L. Hendricks	Jeff Whetstone



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