

# INSPIRED GEORGIA

28 works

from Georgia's State Art Collection





GEORGIA  
HUMANITIES  
COUNCIL





STATE OF GEORGIA  
OFFICE OF THE GOVERNOR  
ATLANTA 30334-0900

Nathan Deal  
GOVERNOR

September 11, 2013

To: The Attendees of the State Art Collection Touring Exhibit

GREETINGS:

I am pleased to extend my warmest regards to the visitors of this year's State Art Collection Exhibit. It is a true honor to introduce the catalogue for this exciting exhibition entitled "Inspired Georgia: 28 Works from Georgia's State Art Collection."

Please allow me to welcome distinguished artists, honorees, their families, viewers, and other attendees to this momentous display which features 28 exceptional works selected from Georgia's state art collection. The collection is an extensive, vibrant chronicle of work spanning the 1970s and 1990s, and these selected pieces highlight the diversity of styles, media, and techniques in the collection as well as Georgia's iconic artists. The arts and humanities are integral to the well-being and advancement of our society. Offering not only aesthetic pleasure, artists challenge viewers with new and innovative interpretations.

My wife and I are so proud to have a small part in this exhibit as we were both brought up with a great respect for the power and appreciation of art. Sandra and I were both influenced by the music, arts, and crafts that we encountered through church and public school functions. Consequently, we raised our children with the same love of the humanities and two of our daughters pursued artistic careers. As you can see in our personal life, the arts and expressions of creativity have long been something valued and celebrated by our family as they run deep and long through our heritage.

The arts also bring a great deal of business to Georgia. With more than 12,000 companies employing almost 200,000 people and generating almost \$29 billion in revenue, the creative sector in Georgia is poised for significant growth in the coming years. The arts are good for all segments of our economy. They fuel our fast-growing tourism and are a catalyst for community revitalization, boosting local economies. Art education prepares our students to be entrepreneurial, critical thinkers, spurring innovation and helping industries to become more competitive in the global marketplace. There is indeed a new vitality in the creative industries in Georgia, and we intend on sustaining that momentum by utilizing the arts to build and develop new models of partnership that will continue to move Georgia forward into a productive future.

It is our hope that this exhibit generates a larger conversation in your community about the power and impact of the arts in all of our lives. I hope that what you see inspires you and compels you to learn more about Georgia's artistic heritage and artists, to celebrate the local arts and culture community in your town, and to explore and support the power of art and culture in shaping the future of Georgia.

Thank you for visiting the State Art Collection exhibit and may you enjoy its contents as much as we have.

Sincerely,

Nathan Deal

Sandra Deal

# FOREWORD

*The benefits of art can be difficult to convey. Visitors to Georgia's Paradise Garden could describe the site as spiritually potent, an expression of childlike wonder, or a place for reflection.*

An individual can recognize the value of places like these, but how do they benefit the community or the state? Art brings a great deal to this state, more than you may imagine. Art's presence can be felt in Georgia's economy as a growing industry. In Georgia, the creative sector comprises 12,000 companies, employs 200,000 people, and generates almost \$29 billion annually. Art brings in revenue through tourism and triggers community revitalization. Additionally, it is an essential component of education, from childhood on. Its study fosters creativity and critical thinking skills, valuable assets in all realms.

Georgia Council for the Arts recognized these benefits almost thirty years ago, and—with the ambition of using public art to engender them—began to create a state art collection. The council was careful and deliberate in making selections, cognizant that this collection would become part of Georgia's heritage. As such, it needed to be of high quality and include a variety of artists and media. Today's collection consists of more than six hundred objects and includes works by important Georgia artists including Benny Andrews, Lucinda Bunnen, and Howard Finster. Those who study the collection can trace the social changes that have taken place in the state, learn to differentiate among artistic genres, and better understand the creative process. In short, it is a collection that is relevant and important to Georgians.

Art grows from stories, a sense of place, deeply held beliefs and commitments that take on meaning through the artist's inspiration and experience. What the artist gives us is a special way of seeing and feeling, one that can enhance, beautify, or capture what is beyond words. That is the beauty, the power, the mystery, and the necessity of art. That is also the sacredness of an artist's calling.

The *Inspired Georgia* tour reveals something else we share with these artists: Georgia. The exhibition showcases twenty-eight works from Georgia's State Art Collection, all created by Georgia artists. Their work captures or evokes the vastness of our state, the diversity of its people, the history and culture of its regions, the features of its natural history and built environment. The partnership that makes this exhibition possible is a natural one. Georgia Council for the Arts, the Georgia Humanities Council, and the Department of Economic Development/Tourism are three separate entities, yet many features of *Inspired Georgia* remind us how connected the state of Georgia is to its arts and humanities.

We at the Georgia Museum of Art are delighted to work with *Inspired Georgia* and its sponsors, both in the publication of this catalogue and in assisting communities seeking speakers for their programs. We see this exhibition as an important opportunity for Georgia's art to reach expanded audiences and believe our assistance helps further our own educational mission, which began as our founder, Alfred Holbrook, toured the state in his Buick, bringing paintings from our collection to the people of Georgia. This exhibition is one more step in a long history of such outreach.

William Underwood Eiland  
Director, Georgia Museum of Art

# CATEGORIES OF ART

Terms and definitions of the categories of art found within this exhibition.

## *Folk Art*

Folk artists are frequently self-taught artists who work in isolation or in small communities. They are not formally trained in art and, therefore, are often less influenced by art movements.

## *Abstract Painting*

Abstract painting rejects the depiction of reality in art. It uses a visual language of form, color, line, and gesture to create compositions that have little or no visual reference to the real world.

## *Realist Painting*

Realist painters use paint as a vehicle for depicting the world in a realistic or truthful manner, whether it be beautiful or distressing.

## *Works on Paper*

These works are defined by the material on which they are made. Drawing, watercolor, and printmaking use paper as a means to convey artistic ideas in all shapes and sizes.

## *Landscape Photography*

Landscape photographers use their cameras to depict the natural world. Their photographs can capture not only the glory of nature, but also the realities of what mankind has done to it.

## *People and Place in Photography*

Since its invention, photography has focused on capturing human interaction within the world. Portraiture examines the physical and emotional characteristics of an individual, and documentary photography examines how people relate to each other and their communities.

# INSPIRED GEORGIA: WHERE WE'VE BEEN AND WHERE WE'RE GOING

Anne Lambert Tracht ConsultArt, Inc.

## *Introduction*

I first became acquainted with Georgia's State Art Collection in 2011, when the collection had to be moved into its new home in Midtown Atlanta. Tasked with coordinating and managing the move of the collection, my colleague Jill Malino and I quickly had to familiarize ourselves with each work of art. Many artists were familiar names; many more were not. Top-notch works by well-known artists such as Benny Andrews, Lucinda Bunnen, Herbert Creecy, Thornton Dial, Howard Finster, Ruth Laxson, and Nellie Mae Rowe are highlights, yet the majority of the collection is a fantastic assortment of works in all media made by lesser known artists from all over the state.

Some might wonder why the collection is not entirely made up of well-known artists. There is no simple answer. Some artists gain recognition as their careers move forward, and others do not. History has shown that many exceptional artists did not get the recognition that they deserved during their lifetimes. Some genres and mediums of art go out of fashion, while others unexpectedly gain popularity.

What we do know is that the six hundred-plus works that make up the State Art Collection represent Georgia, and Georgians, as a whole. The collection expresses our diversity and chronicles a portion of our history in a truly beautiful and significant way. It is not every day that a one-of-a-kind turned wood bowl carved from a Georgia tree is displayed next to an abstract oil painting, which in turn hangs beside a black-and-white photograph depicting our state's beautiful landscape. The collection reflects our state's wide-ranging artistic heritage and illustrates the different points of view of its many citizens who call themselves artists.

## *History of Georgia's State Art Collection*

In the late 1960s, Georgia Council for the Arts developed the Georgia Art Bus Program as an informal way to present original works of art made by Georgia artists to people throughout the state. The Art Bus (an actual bus that was transformed into a traveling art exhibition space) drove to schools, libraries, and other community venues engaging the public and introducing them to the artistic endeavors of Georgia artists. After a successful few years, the General Assembly then formed the Georgia Art Acquisition Program to buy works created by Georgia artists. An expert panel of judges met annually to recommend acquisitions, and the purchased works were then displayed in government buildings around the state. When both the Art Bus Program and the Art Acquisition Program ended, in 1991, the art remained under the care and supervision of Georgia Council for the Arts, in Atlanta. The work has been on display in its offices, with no formal exhibition space, as well as in storage. As a result, this valuable resource has infrequently been exhibited outside of Atlanta for more than twenty years.

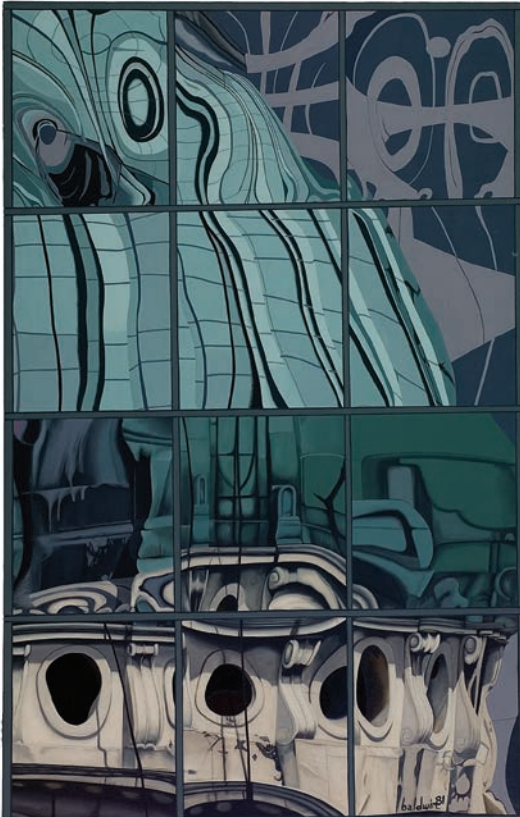
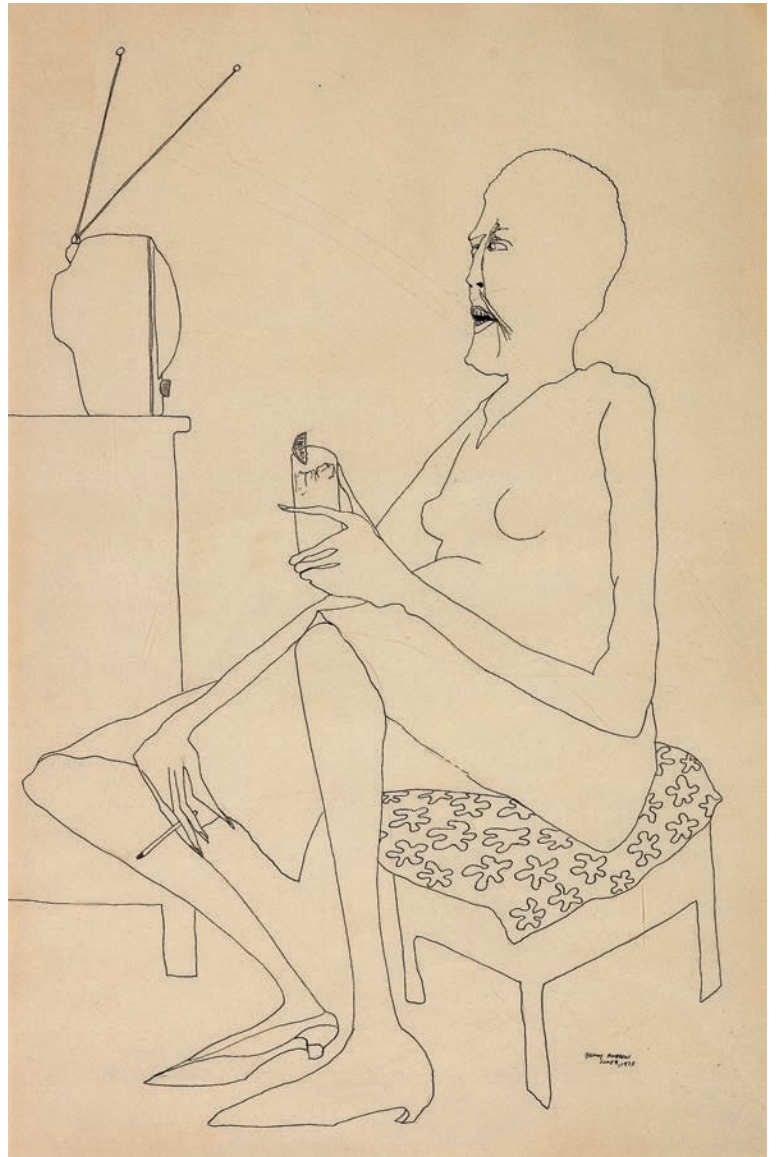
## *The 2013–2014 Traveling Exhibition*

Much like the Art Bus Program, this traveling exhibition of selections from the State Art Collection was born as an effort to inspire and inform Georgians about the power, purpose, and necessity of art. Georgia Council for the Arts partnered with the Georgia Department of Economic Development’s Tourism Division and the Georgia Humanities Council in the collective belief that art not only inspires a community and “feeds the soul,” but is also a major economic driver throughout the state. As a result, each exhibition venue has been asked to organize cultural events such as dance performances, artists’ demonstrations, and lecture series in concert with hanging this exhibition. To facilitate these cultural offerings, Georgia Council for the Arts is providing a menu of programs from which each community can select. This traveling exhibition and its associated events encourage collective support for the role of the arts in Georgia’s communities. Art can be transformative, and it is our hope that this tour can make both a cultural and an economic impact at each venue.

## *The Selections*

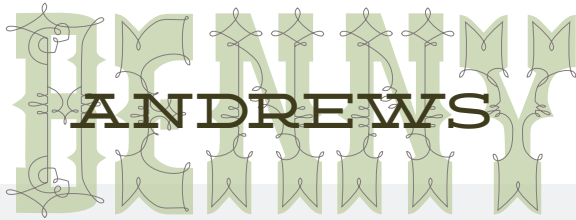
For the safety of the art and the collection as a whole, it was decided that only two-dimensional works would be available to travel. While thinking about this portion of the collection, a few categories began to emerge. Folk art is well represented within the collection and is an important genre throughout the Southeast. Photography is also a significant portion of the collection and has become an increasingly important art form worldwide. Painting (both abstract and realistic) and works on paper, featuring a wide variety of printmaking and drawing techniques, make up the last two sections.

A great deal of thought went into selecting the work within each category. The driving factor in our selection process was the quality and power of expression within each work of art, rather than the résumé of its creator. In some cases, little is known about the art aside from the artist’s name and its title. In other cases, the artist has gone on to exhibit internationally and is featured in the collections of museums around the world. By selecting works that resonate with the feeling of the collection as a whole, I think we have produced a unique exhibition capturing the myriad ways in which art has been created throughout the state. The collection reflects our history as Georgians. It comes from us, it is about us, and it tells our constantly evolving story. It is my sincere hope that this exhibition inspires thoughtful reflection, collaboration, and innovation in communities throughout the state.



DICK BALDWIN






# BENNY ANDREWS

**B**enny Andrews was an acclaimed painter, print and collage maker, teacher, and activist whose work drew inspiration from his roots in rural Georgia. Andrews received numerous awards and prizes throughout his esteemed career, including a John Hay Whitney Fellowship in 1965 and a National Endowment

for the Arts Fellowship in 1974. His paintings, prints, and collages are in the collections of more than thirty museums, including the Metropolitan Museum of Art, the Museum of Modern Art, the Studio Museum in Harlem, the High Museum of Art, and the Art Institute of Chicago.



# LUCINDA BUNNEN

**R**espected photographer, collector, and philanthropist, Lucinda Bunnenn works and resides in Atlanta. Bunnenn has had her work exhibited both nationally and internationally. Her photographs can be found in numerous collections, including the Museum of Modern Art, the Whitney Museum of

American Art, the Smithsonian Institute Archives of American Art, the High Museum of Art, and the Pushkin Museum of Fine Arts in Moscow Bunnenn has successfully lectured, taught workshops, and served as curator of exhibitions across the southeastern United States.

# HERBERT CREECY

**H**erbert Creecy, best known for his abstract expressionist paintings, was born in 1939 in Norfolk, Virginia, and grew up in the Buckhead neighborhood of Atlanta. He attended the University of Alabama and graduated from the Atlanta School of Art in 1964. His paintings have

been chosen by many of the country's finest museums, including the Whitney Museum of American Art, the Corcoran Gallery of Art, the Akron Art Museum, the High Museum of Art, and the Museum of Contemporary Art of Georgia.

# DENNIS DARLING

**D**ennis Darling earned a BVA from Georgia State University and an MFA from the School of the Art Institute of Chicago. He is currently a professor of photojournalism at the University of Texas at Austin. He also serves on the advisory board for the Texas Photographers Society. He has published two books of his work, *Desperate Pleasures* and *Chameleon with Camera*. Darling works worldwide as a freelance photographer. His images have been featured in a wide range of publications, including *Fortune*, *Texas Monthly*, *American Photo*, *Popular Photography*, *American Way*, *Rolling Stone*, *Discovery Magazine*, and *Modern Photography*.



# WILLIAM ENTREKIN

**W**illiam Entrekin is known for his meticulous technique and strong composition. His work elevates the commonplace objects and ordinary people he depicts and focuses on the stillness of the captured moment. Working in egg tempera, oil and watercolor, Entrekin's paintings have garnered an impressive list of collectors, which include the Columbia Museum of Art and the Morris Museum of Art, along with many corporate and private collections.





STEPHEN FOSTER



MICHAEL JUNKIN



# HOWARD FINSTER

**R**enowned folk artist Howard Finster completed more than forty thousand works of art. A self-taught artist, he spent his career creating art and preaching to visitors at his home in northeast Georgia, dubbed Paradise Garden. Finster's work has been exhibited and collected all around the world. Permanent displays of it can be found at the Library of Congress and the High Museum of Art. Finster has been featured in numerous magazines and newspapers, including *Time*, *Life*, *Southern Living*, the *New York Times*, the *Chicago Times*, *Rolling Stone*, and *People*. Finster also painted album covers for many well-known rock bands, including R.E.M. and Talking Heads.

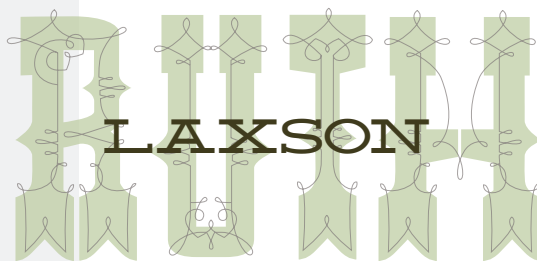


# FRANK HUNTER

**F**rank Hunter was born in El Paso, Texas, and grew up in the desert Southwest. He has an MA in communications from the University of Colorado and an MFA in photography from Ohio University, where he was the John Cady Graduate Fellow in Fine Art. Hunter has taught at the university level for more than twenty-five years. His interest in photographic process includes the technical process of exposure

and development as well as the psychological and spiritual aspects of creating photographic work. Hunter is best known for his landscape photographs done in the nineteenth-century process known as platinum/palladium. His work is represented in a number of public and private collections, including the Speed Art Museum, the Denver Art Museum, the High Museum of Art, and the Museum of Fine Arts, Houston.

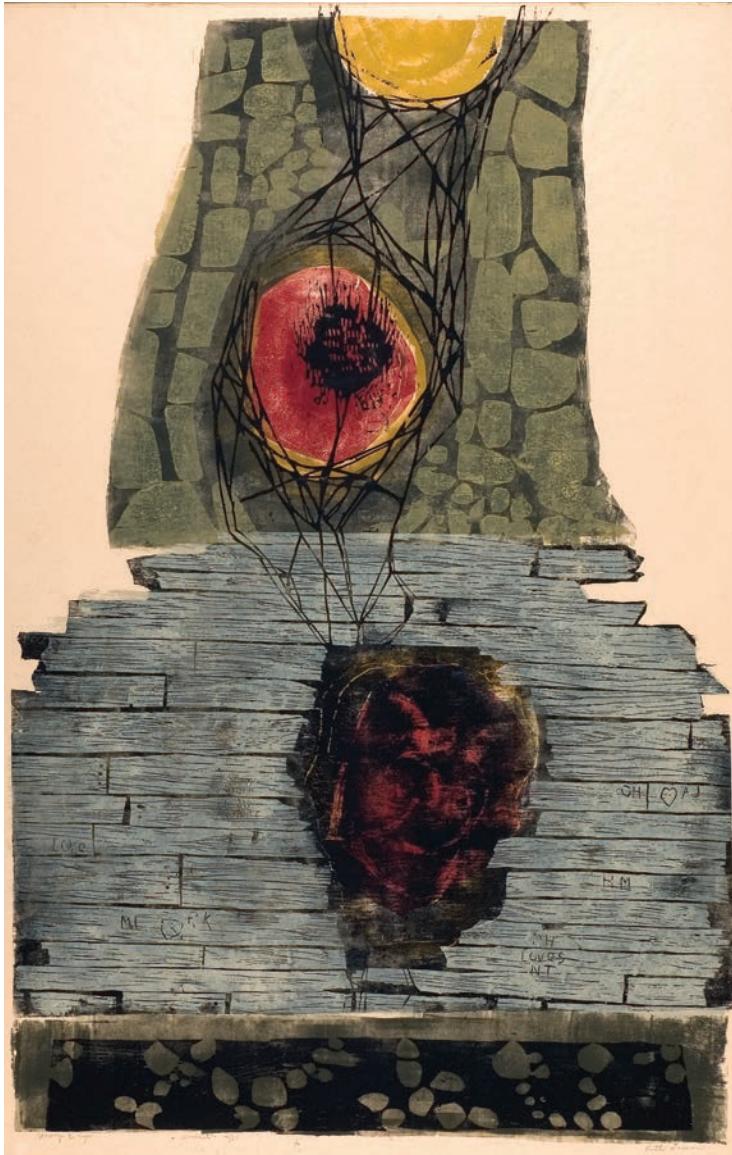
Ruth Laxson is recognized as one of the nation's preeminent makers of artist's books. Combining her talents as both an artist and poet, Laxson has created more than thirty artist's books. Her work is in the collections of major museums nationally and abroad, including the Museum of Modern Art, the Victoria & Albert Museum and Tate Museum, the Getty Center Museum, the National Museum of Women in the Arts, the High Museum of Art, and the Museum of Contemporary Art of Georgia.



## MCWILLIAMS

John McWilliams received his BFA and MFA from Rhode Island School of Design and previously was the director of Georgia State University's School of Art and Design. His work has been published in numerous articles, books, and monographs, including *Land of Deepest Shade: Picturing the South* (1989) and *Aperture* magazine. His photographs have been exhibited internationally at museums and institutions such as Palazzo Venezia, the International Center of Photography, the High Museum of Art, the Fogg Museum, and the Smithsonian American Art Museum.

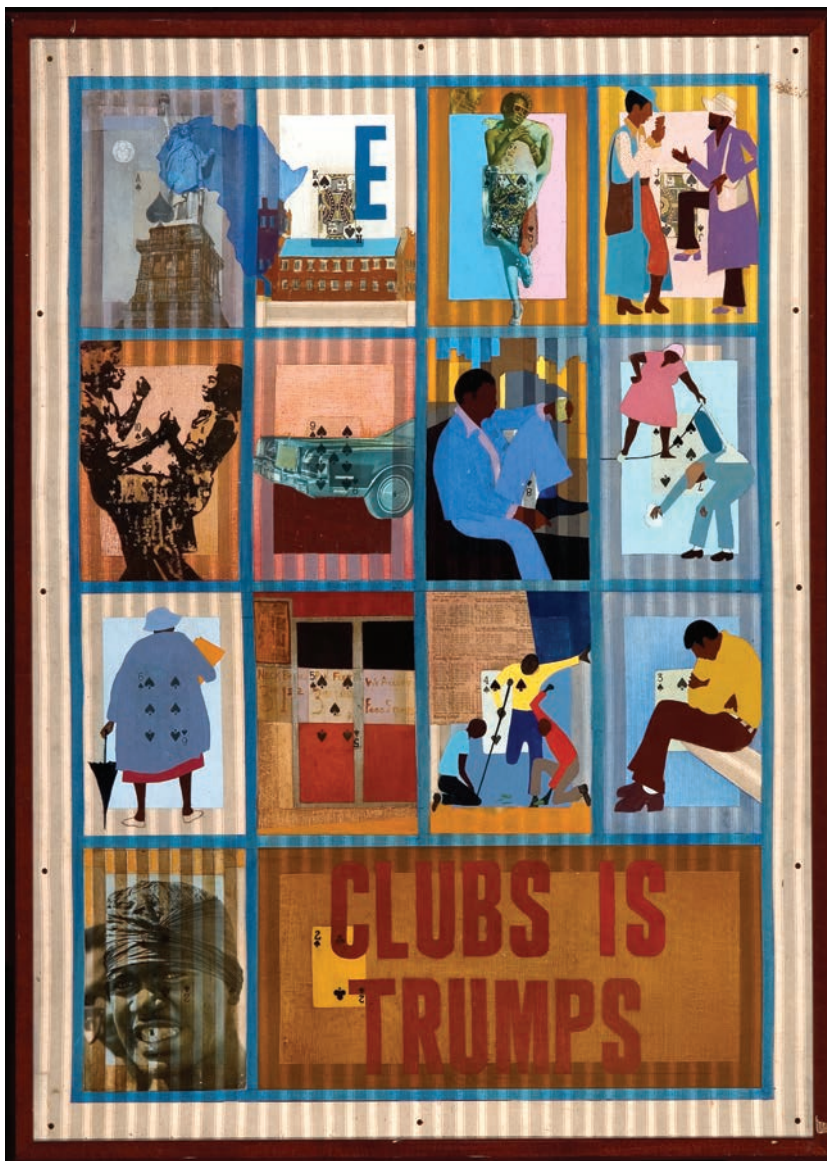




EDMUND MARSHALL



TED KALLMAN



## MUDRINICH

David Mudrinich's art stems from the observation of a specific geographic place and the encountered conditions between the earth and sky. His work can fluctuate between sweeping, peaceful vistas and vulnerable environments undergoing rapid alterations. Mudrinich currently lives in Arkansas and teaches in the department of art at Arkansas Tech University. His work is exhibited widely and has received awards on both the regional and national levels.

## RIDDLE JR.

Highly acclaimed sculptor, painter, printmaker, teacher, and curator, John Riddle Jr. was born in California but moved to Atlanta in 1974 to teach at Spelman College. During his time in Atlanta, he also directed the city's Neighborhood Art Center and worked for the Bureau of Cultural Affairs. Known for works of art that addressed the struggles of black Americans through history, Riddle created public commissions including a

bronze statue on the grounds of the Georgia Capitol called *Expelled Because of Color*. Other works of Riddle's are in the permanent collections of the Musée de Montreux in Switzerland, the National Jazz Museum in Harlem, the California African American Museum, the High Museum of Art, and the Tubman African American Museum in Macon, Georgia.







# NELLIE MAE ROWE

**N**ellie Mae Rowe was a self-taught artist who gained national recognition during the last decade of her life. The daughter of a slave, Rowe was born and raised in Georgia and spent the majority of her life in the same house in Vinings, Georgia. The first exhibition to display Rowe's work (*Missing Pieces: Georgia Folk Art 1770–1976*) was held in 1976 at the Georgia History

Center. Shortly thereafter, she received national recognition from a solo exhibition in New York. Rowe's work is included in numerous private and public collections, including at the High Museum of Art, the Smithsonian American Art Museum and the Library of Congress American Folklife Center in Washington, D.C., and the American Folk Art Museum in New York.

# MARGO ROSENBAUM

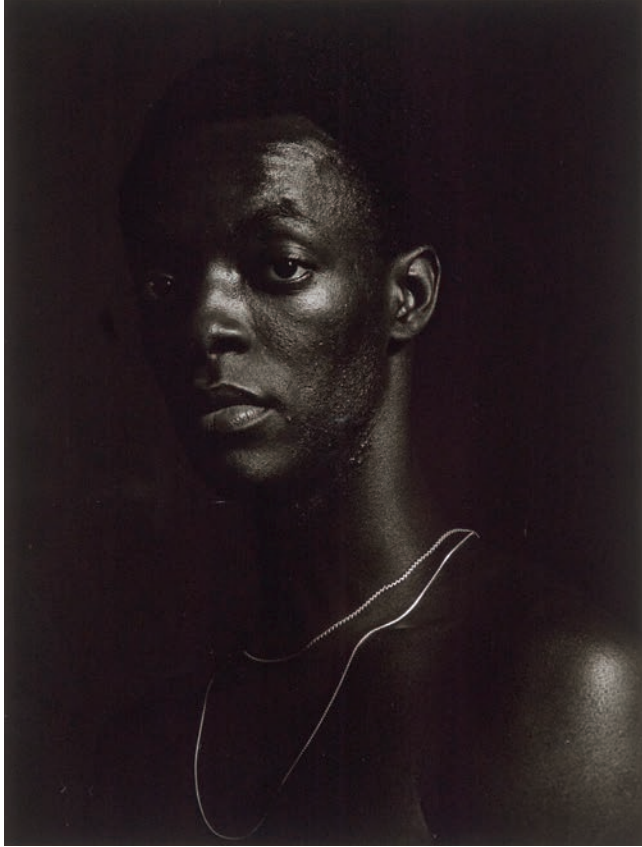
**B**orn Margo Newmark and married to the painter Art Rosenbaum since 1966, Margo Rosenbaum is an artist in her own right, a talented photographer who captures the folkways of the South in black and white. A graduate of the San Francisco Art Institute with a graduate degree in painting and drawing from the University of Iowa, she has collaborated frequently with her husband in

music (she plays guitar; he plays banjo) and documentation of the traditions of their adopted home. As Art pursued field recording of folk musicians, she caught their likenesses in dramatic fashion with her camera. Recently, she has moved into the realm of digital photography, creating large prints of Ecuador, Japan, and elsewhere.



# BEN SMITH

Atlanta-based artist Ben Smith is perhaps best known for creating enormous woodblock prints of shamans, wizards, and ceremonial figures. These monumental figures in ornate robes or suits of armor, with a presence impossible to ignore, summon the viewer to enter into an imaginary procession of mythological creatures—part human, part animal, and part mechanical—as they weave their way to mysterious rites. Smith currently maintains a full teaching schedule at the Chastain Arts Center and the Savannah College of Art and Design.



SPURGE SMITH





## FREDDIE STYLES

**F**reddie Styles is a graduate of Morris Brown College and lives in Atlanta. He has served as an artist in residence at Clark Atlanta University, Clayton State University, and Spelman College. He was director of City Gallery East in Atlanta from 2003 to 2008 and has received several purchase awards from the Atlanta Life Insurance Company. In 2001, he was awarded a King Baudouin Foundation Cultural Exchange Program grant through the Community Foundation of Greater Atlanta to work and study in Belgium. Highlights among his group exhibitions

include the High Museum of Art and the Telfair Museum of Art in Savannah. Styles attributes the basis of his work to the indigenous experiences and colorful characters of his childhood. The ritual of rural living that requires depending on nature for subsistence had a profound effect on Styles and continues to inform his work, which can be found in Hartsfield-Jackson Atlanta International Airport, the Paul R. Jones Collection at the University of Alabama, King and Spalding LLP, Clark Atlanta University, and Spelman College.



# WERGER

**A**rt Werger is a printmaker who thrives in the technical complexities of print media. He works in various forms of intaglio printmaking, which develop an image on a metal plate. During each of the many stages in making a print, Werger carefully refines his images to reflect the intense precision of the printmaking process. He has works in the collections of the Corcoran Gallery of Art in

Washington, D.C., the Boston Public Library, the Brooklyn Museum, the Philadelphia Museum of Art, the Museum of Fine Arts Boston, and the Trenton City Museum in New Jersey. Werger holds a bachelor's degree in printmaking from the Rhode Island School of Design and a master's degree in graphics from the University of Wisconsin-Madison.

# CHECKLIST

Benny Andrews (1930–2006) (p. 8, top left)  
*Study #35 for Symbols*, n.d.  
Pen and ink on paper  
15 x 13 inches  
Art © Estate of Benny Andrews/Licensed by  
VAGA, New York, NY

Benny Andrews (1930–2006) (p. 8, top right)  
*The Good Life*, n.d.  
Pen and ink on paper  
17 1/2 x 11 1/2 inches  
Art © Estate of Benny Andrews/Licensed by  
VAGA, New York, NY

Dick Baldwin (birth and death dates  
unknown) (p. 8, bottom left)  
*Dome*, n.d.  
Acrylic on canvas  
52 x 32 inches

Lucinda Bunnen (b. 1930) (p. 8)  
*Lonesome Walk*, n.d.  
Gelatin silver print  
11 x 14 inches

Herbert Creecy (1939–2003) (p. 11)  
*Untitled #74*, n.d.  
Acrylic on canvas  
37 x 37 inches

Dennis Darling (b. 1947) (p. 10)  
*Atlanta Union Mission, Atlanta, Georgia*, 1970  
Gelatin silver print  
11 x 15 inches

William Entrekina (b. 1946) (p. 11, bottom)  
*Poli Austen*, 1983  
Watercolor  
24 1/4 x 30 1/4 inches

William Entrekina (b. 1946) (p. 11, top right)  
*After Class*, 1983  
Watercolor  
17 x 17 inches

Howard Finster (1916–2001) (p. 13, top)  
*In Visions of Another World*, n.d.  
Enamel paint  
24 x 28 inches  
© 2013 Howard Finster / Artists Rights  
Society (ARS), New York

Howard Finster (1916–2001) (p. 13, bottom)  
*Angel*, 1987  
Mixed media  
12 x 49 inches  
© 2013 Howard Finster / Artists Rights  
Society (ARS), New York

Steven Foster (birth and death dates  
unknown) (p. 12, top left)  
*Multiple Exposures of City*, n.d.  
Gelatin silver print  
7 1/2 x 7 1/2 inches

Frank Hunter (b. 1947) (p. 12)  
*Light Passage*, 1987  
Gelatin silver print  
18 x 22 inches

Michael Junkin (birth and death dates  
unknown) (p. 12, top right, and cover)  
*Bolinas 3*, n.d.  
Oil on canvas  
50 x 40 inches

Ted Kallman (birth and death dates  
unknown) (p. 15, bottom left)  
*Joe*, 1979  
Gelatin silver print  
8 x 10 inches

Ted Kallman (birth and death dates  
unknown) (p. 15, bottom right)  
*Sampson Street, Atlanta, Georgia*, n.d.  
Gelatin silver print  
7 1/2 x 7 1/2 inches

Ruth Laxson (b. 1924) (p. 15)  
*Homage to Agee*, n.d.  
Woodcut  
56 x 37 inches

Edmund Marshall (birth and death dates  
unknown) (p. 15, top right)  
*The Kibitzer*, n.d.  
Gelatin silver print  
9 1/4 x 8 1/2 inches

John McWilliams (b. 1941) (p. 14, bottom)  
*Washington County, Georgia*, n.d.  
Gelatin silver print  
18 x 22 inches

John McWilliams (b. 1941) (p. 15, top)  
*Ireland '78*, n.d.  
Gelatin silver print  
12 1/4 x 17 1/4 inches

David Mudrinich (b. 1953) (p. 17, bottom)  
*Morning from Mount Yonah*, 1986  
Oil on canvas  
21 x 47 1/4 inches

David Mudrinich (b. 1953) (p. 17, top)  
*Atlanta, Outer Orbit*, 1989, 1989  
Oil on canvas  
25 1/2 x 49 1/2 inches

John Riddle Jr. (1933–2002) (p. 16)  
*Clubs is Trumps*, n.d.  
Mixed media  
49 x 35 inches

Margo Rosenbaum (b. 1939) (p. 18 and  
back cover)  
*Doc and Lucy Barnes with Kids Singing*, n.d.  
Gelatin silver print  
8 1/2 x 12 1/2 inches

Nellie Mae Rowe (1900–1982) (p. 19)  
*The Hiker*, n.d.  
Crayon on paper  
29 x 24 1/2 inches

Ben Smith (b. 1941) (p. 20, right)  
*Suppliant*, 1965  
Woodblock print  
56 1/4 x 41 inches

Spurge Smith (b. 1949) (p. 20, left)  
*Black on Black*, n.d.  
Gelatin silver print  
13 1/4 x 10 1/2 inches

Freddie Styles (b. 1944) (p. 21)  
*C Series #2*, 1977  
Acrylic on canvas  
32 x 52 inches

Art Werger (b. 1955) (p. 22)  
*Night Games*, 1987  
Etching  
24 x 33 1/2 inches



## INSPIRED GEORGIA TOUR SCHEDULE

Quinlan Arts Center, Gainesville  
October 24–December 8, 2013

Monroe Arts Guild, Monroe  
December 24, 2013–January 26, 2014

Stephens County Historical Museum, Toccoa  
January 28–February 27, 2014

Paradise Garden, Summerville  
March 4–April 17, 2014

Dogwood City Art Gallery, Tallapoosa  
April 19–May 27, 2014

Arts Clayton, Jonesboro  
May 31–July 24, 2014

The Carnegie Library, Dublin  
July 26–September 11, 2014

Georgia Museum of Agriculture  
at Abraham Baldwin Agricultural College, Tifton  
September 13–October 27, 2014

Historic Train Depot, Kingsland  
October 29–December 11, 2014