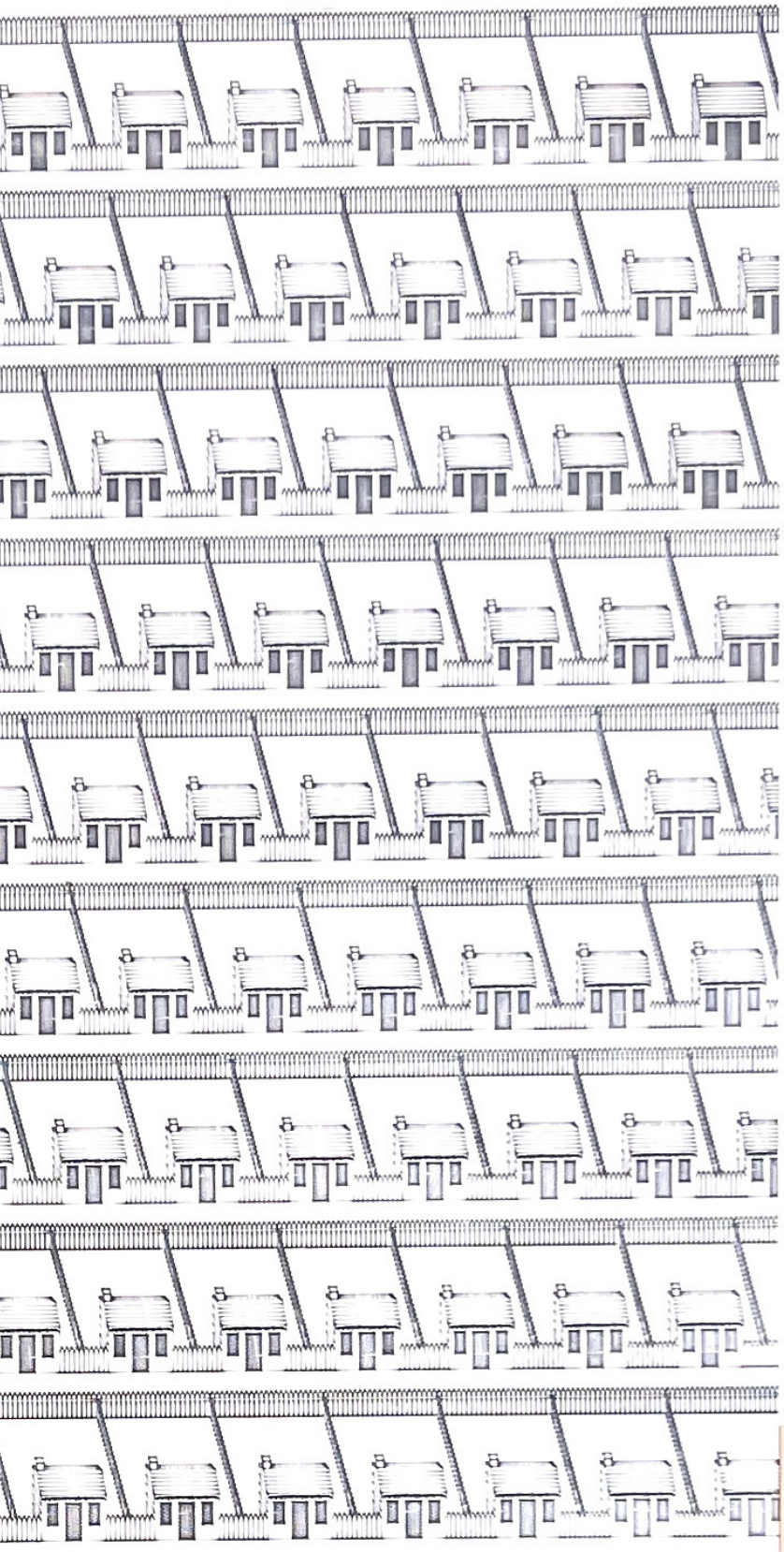
LANDMARKS

Publication of The Wormsloe Institute



Volume II | Number II | Special Issue

LANDMARKS

PUBLICATION OF THE WORMSLOE INSTITUTE

VOLUME II | NUMBER II | SPECIAL ISSUE

Publisher

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COVER IMAGE:
A Time When Shadows Rise and Come Between (2026)
By Paul Knopf

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The Wormsloe Institute.

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This spring, the University of Georgia Center for Research and Education at Wormsloe served as a home base for the UGA class ***Art, Ecology, and Southern Identity - A Field Study in Coastal Georgia***. The course, which included 13 students, is the topic of this very special issue of *Landmarks*.

As a deliverable for the class, each student produced unique pieces of art inspired by their time at Wormsloe and experience along the coast. Their artwork was exhibited at the Wormsloe State Historic Site Visitor's Center in June.

Course professor Joseph Peragine, Professor of Drawing and Painting and Director of the UGA Lamar Dodd School of Art, introduces the coastal field study and shares insight on the experience on page 1. Writings from class collaborators Michael Marshall, a Josiah Meigs Distinguished Teaching Professor of Art at UGA, and Erin Dunn, Curator of Modern and Contemporary Art at Telfair Museums in Savannah, Georgia, follow on pages 4 and 5. Starting on page 6, twelve of the students' art is featured, including artist statements along with photographs of their work.

The Wormsloe Institute provided support for this class through assistance with lodging and facilities, and by hosting an educational bat netting session led by our ecologist Lydia Moore. We look forward to potential future partnerships with other study away programs.

We want to extend a special word of thanks to our dedicated patrons: your generosity provides opportunities for the Wormsloe Institute to support unique research and studies at Wormsloe such as the Art, Ecology, and Southern Identity field study. Your support has been integral in the publication and distribution of *Landmarks*, and makes producing special issues, like this one, possible. Thank you!

Lastly, we want to recognize Joseph Peragine and Francis Oliver of the UGA Lamar Dodd School of Art for their support in the development of this issue. Thank you for your collaboration!

I hope that you are delighted with this issue.

Sincerely,

Keeli M. W. Knight
President, The Wormsloe Institute







ABOVE, LEFT: Students exploring the DeRenne Library at Wormsloe.

ABOVE, RIGHT: Gretchen Greminger, Wormsloe State Historic Site Manager and Park Ranger, instructs students in a natural dyes demonstration at the Visitor's Center.

BELOW: Professor Joseph Peragine and students at Noble Jones' tabby ruins.



Art, Ecology, and Southern Identity – A Field Study in Coastal Georgia was a wide-ranging and deeply memorable trip, shaped by a range of voices, places, and experiences. Using Wormsloe as both our metaphorical and, for a short time, physical base, students engaged with artists, historians, ecologists, archivists, museum professionals, scientists, and community members whose work helped us think more deeply about the layered histories and living landscapes of coastal Georgia.

Two things stayed with me most. The first was the curiosity of the students. Throughout the trip, they were uniformly engaged with speakers from a variety of fields, asking thoughtful, generous, and often probing questions. They approached each encounter with openness and seriousness, making connections between art, ecology, history, and lived experience in ways that were both intellectually ambitious and personally meaningful.

The second was the generosity and commitment of the people we met along the way. Their generosity toward our group was remarkable, but even more striking was their commitment to doing small and meaningful work in their own communities, institutions, and fields. Again and again, we encountered people deeply invested in care, preservation, interpretation, and change. That spirit shaped the trip and offered our students a powerful model for how creative work can be rooted in place, responsibility, and sustained attention.

Much of that experience came through in the culminating exhibition at the Wormsloe Visitor Center. The exhibition brought together a wide range of materials, approaches, and points of view, reflecting the diverse starting places of the students themselves. The group included both undergraduate and graduate students working in interior design, drawing and painting, sculpture, ceramics, interdisciplinary studies, photography, and jewelry and metals. That breadth was evident in work that moved fluidly across media while remaining grounded in place, as students responded to the landscape, the archives, the people we met, the ecological systems we encountered, and the complicated histories embedded in the region. Taken together, the exhibition demonstrated how sustained attention to a place can generate many different kinds of creative responses.

This partnership has also helped create new opportunities for sustained creative engagement with coastal Georgia. Building on the relationships and ideas developed through the field study, we are launching a month-long art residency program this summer that will be open to graduate students and faculty. The residency will extend the spirit of the course by giving artists and researchers more time to work in place, develop new projects, and deepen the connections between art, ecology, history, and community.

We are deeply grateful to the many people and organizations who made this experience possible, including the Wormsloe Institute, Wormsloe State Historic Site, the UGA Center for Research and Education at Wormsloe, Diana and Craig Barrow, Maurice Bailey and the Gullah Geechee community, the Wormsloe Bat Ecology Initiative, the UGA Marine Institute on Sapelo Island, the Telfair Museums, Mary Socci, Marcus Kenney, Susan Laney, Lori Judge, Erin Dunn, Pam Longobardi, Nik Heynen, William Steiner and the UGA Special Collections Library, and the Georgia Museum of Art.

Joseph Peragine, Professor of Drawing and Painting
Director - Lamar Dodd School of Art
University of Georgia



TOP ROW: UGA CREW Director Mary Socci, Gretchen Greminger, Paul Knopf, Professor Joseph Peragine, Jeanne Marie Martineau, Avery Chambers, Alina Franz, and Reema Soni.

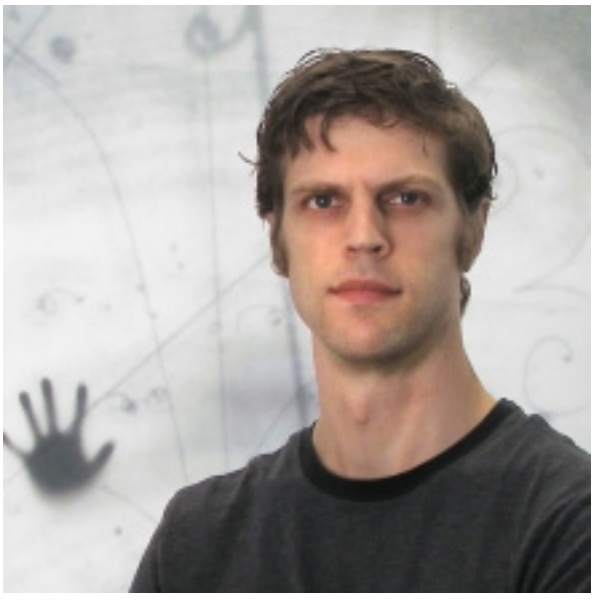
BOTTOM ROW: McKenna Weinbaum and Katrina A. Bautista.



The students' work at Wormsloe exemplifies experiential learning at its best, immersing them in a process that mirrors the practice of contemporary artists working across disciplines. Through observation, research, and creative inquiry grounded in a specific place, students gain firsthand experience in how artistic practice can engage ecology, history, and science to generate new ways of understanding the world.

On the fourth day of their field experience, the group traveled to Sapelo Island, where I was conducting fieldwork for Tidal Flow, a collaborative research project that explores the dynamic systems of Georgia's coastal estuaries. Developed in partnership with researchers and artists from multiple disciplines, the project investigates how tidal rhythms and environmental processes can be understood through both scientific and artistic perspectives.

Meeting with the students in the field provided an opportunity to share how my creative research unfolds through site visits, observation, cultural research, data collection, and collaboration. We discussed the challenges and rewards of interdisciplinary work, as well as the unique role artists can play in helping people engage with complex issues. I was especially excited to connect their experiences at Wormsloe with the kinds of methods and questions that shape my own research and creative practice. Ultimately, Tidal Flow seeks to translate scientific research into an immersive, multi-sensory engagement that allows audiences to develop a deeper understanding of ecological systems, not only through information but as something felt and experienced. Our conversation on Sapelo highlighted how their experiential learning was connecting inquiry with professional practice while fostering deeper engagement with the environmental and social issues that shape our culture.



Michael Marshall is a Josiah Meigs Distinguished Teaching Professor of Art at the University of Georgia and founding Director of the Social Ecology Studio. His interdisciplinary work engages pressing social and environmental issues, bridging art, science, and community-based inquiry. Through both his research and teaching, he explores relationships between people, place, and ecological change, guiding students to use artmaking as a critical tool for storytelling, research, and public engagement.

My name is Erin Dunn and I'm the Curator of Modern and Contemporary Art at Telfair Museums in Savannah, GA and graduated with an MA in art history from UGA's Lamar Dodd School of Art in 2014. Recently, I co-curated the first major exhibition to explore the profound impact of an undeveloped, 26,000-acre barrier island off the coast of Savannah on artists working in the United States. Off the Coast of Paradise: Artists and Ossabaw Island, 1961–Now features the work of 32 artists who have considered the island through historical, environmental, social, cultural, and personal lenses over the last 65 years, including Harry Bertoia, Agnes Denes, Suzanne Jackson, Ellen Lanyon, Sally Mann, Michael Mazur, Athena Tacha, Betty Tompkins, and Anne Truitt, among many others, as well as a major new short film commission by Allison Janae Hamilton. A significant portion of the show is dedicated to the histories and legacies of the revolutionary multidisciplinary residency programs that previously ran on the island: the Ossabaw Island Project (1961–1982) and Genesis (1970–1982). Off the Coast of Paradise shares the work of the many incredible artists, unveiling stories of profound transformation. The exhibition opened in March 2026 and coincided with the Lamar Dodd School of Art's Spring Break trip to Wormsloe State Historic Site. It was a pleasure to welcome the group to Telfair Museums as their focus on the intersection of art, history, and ecology aligned with the subject of the show in a significant way. Their experiences allowed for a meaningful dialogue around the enduring importance of the region as a wellspring for the creative imagination.



Erin Dunn is Curator of Modern and Contemporary Art at Telfair Museums in Savannah, GA where she has been a member of the curatorial team since 2014. She has organized numerous exhibitions including Bruce Davidson: Face to Face, a project with internationally-renowned artist Anila Quayyum Agha, an installation by multidisciplinary artist Raheleh Filsoofi, and Off the Coast of Paradise: Artists and Ossabaw Island, 1961–Now, the first major exhibition and publication to explore the profound impact of Ossabaw Island on artists in the United States. Dunn is a current Board member for the nonprofit The Savannah Center for Photography and was the recipient of the Fall 2023 Margie E. West Distinguished Alumni Award from the University of Georgia's Lamar Dodd School of Art. She holds a BA from Emory University and an MA from the University of Georgia.

Katrina A. Bautista

Four Elevations at 1/16th" Scale (2026)
Graphite and Paper

ARTIST STATEMENT

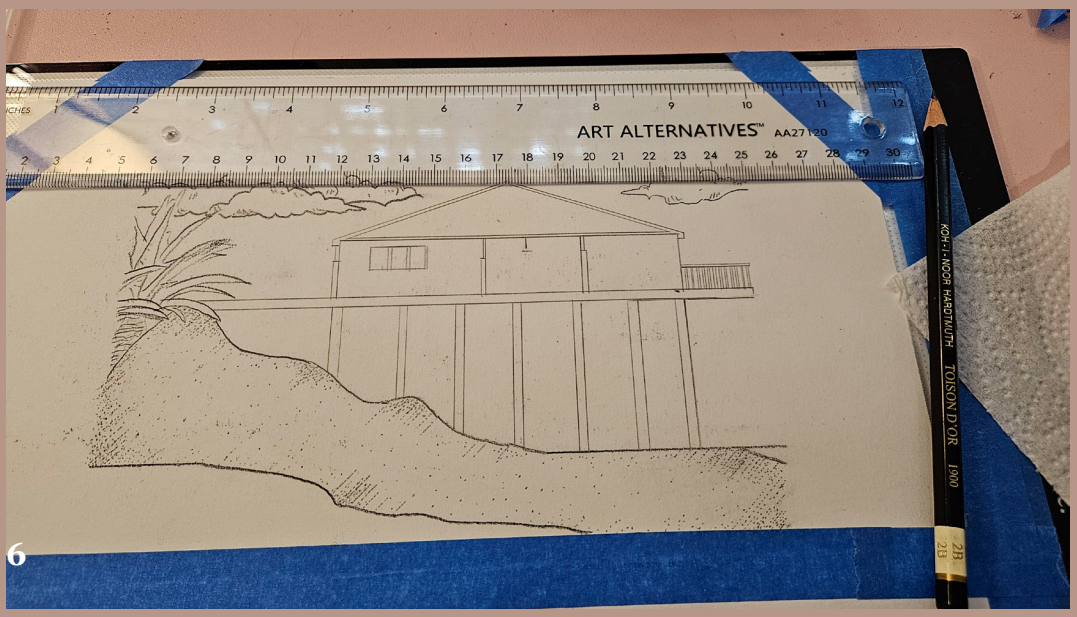
Two comments during our trip stood out to me and led me to make this piece:

> "You can tell which students are our interior designers, always looking at the ceiling and base moulding."
>
> "You can tell which houses are new. They're on stilts, and that was too expensive for us."

In our program at Lamar Dodd, we are taught how we can design spaces according to our clients' needs, styles, and budgets. But this same knowledge can be used to evaluate what buildings were used for, who lived there, their economic status, and when they were made. We're often taught how to build large, grand, and opulent projects, but my interests have always been in the small, personal, and accessible spaces -- the spaces we're taught to ignore. I've been told that there's no point, there's no reason (no profit).

Different architectural styles lend to different ideologies, even. Art Deco was a show of excess and opulence, Art Nouveau was a democratization of architecture and brought elements of nature into the newly-invented medium of wrought iron, Brutalist was a domination of creation over nature. There are revivals of style, like Neo-classical existing in America throughout our government buildings, meant to reference old democracies and republics long gone.

Before this, none of my art were architectural drawings, despite literally having the tools to do so, so it was nice to go back to a technique I haven't touched in a long while. I think this piece well encapsulates our trip and what we saw, and how it felt. Sapelo or Wormsloe, small or big, each were equal in importance and beauty.



ABOVE: Katrina presenting *Four Elevations at 1/16th" Scale* to Director Mary Socci at the exhibition.



Ellie Jones

Spartina (2026)
Ceramic stoneware jar with sgraffito designs through white slip

ARTIST STATEMENT

As a ceramic student at the University of Georgia, I have been challenged to make work that is conceptual and reflects my experiences. The work I created for this exhibition is a ceramic vessel that explores observations of Savannah and Sapelo Island, Georgia. It expresses a sense of place and ponders the brevity of life. I coil built a jar with dark stoneware clay and added white slip with various thicknesses to cover the surface. Using sgraffito techniques, I carved out illustrations of fond images that I had taken during my time in Coastal Georgia. On the inside of the vessel walls, I roughly carved out a verse from Isaiah 40:7-8, which states, “The grass withers and the flowers fall, because the breath of the Lord blows on them. Surely the people are grass. The grass withers and the flowers fall, but the word of our God endures forever.” This verse came to mind as I carved the Spartina grass on the round surface. I reflected there on what I had heard and seen during my stay in Savannah and Sapelo.

Much was said about the history and the struggles of early life at Wormsloe, the struggles of maintaining the shores in Sapelo and keeping the lands within native families, how history has been lost as stories get muddled or pieces get covered up, and all the while, I just wondered, are we just like this marsh grass? This piece was made to show the simplicity of the marsh and the beautiful trees covered in Spanish moss, but also to ponder another viewpoint. Themes of struggle, discontent and striving pull at my heart when thinking of this place. However, life can be found here. In my life, I have seen the wonders of a creative, living and breathing God, Elohim, who has a vibrant and personal relationship with His Creation. He endures forever. When the striving gets us nowhere, when we wither and fall in our endeavors and feel unseen, He is the One who endures forever and makes all things new. I hope that as you see this jar, you see the brokenness that is covered in the hope of Life and can appreciate Creation around you more than ever before.







Avery Chambers

Palimpsest (2026)

Palimpsest I (2026)
Hand-printed linocut and layered cut paper

Palimpsest II (2026)
Monoprints using Spanish moss and acrylic



ARTIST STATEMENT

During our trip to Wormsloe, I became particularly drawn to the twisting forms of the live oaks and the Spanish moss hanging from their limbs. Having spent part of my childhood in coastal Georgia, these forms already carried a sense of familiarity and personal memory for me, but returning to them in this context prompted me to consider them differently – as witnesses to the histories that unfolded beneath them.

Using an interdisciplinary approach that combines printmaking, cut paper, and organic materials, I explored how texture and mark-making can hold traces of presence and memory. The central work features a close-cropped linocut of a live oak trunk layered between the cut-paper silhouettes of Spanish moss. Alongside this piece are monotypes using Spanish moss on a Gelli plate, allowing the moss itself to leave impressions across the surface. I was really drawn to these impressions and the way that they resembled people dancing and moving.

The title Palimpsest refers to something that has been written over while still retaining remnants of what came before. I became interested in this idea as a way of thinking about both material and place: surfaces that accumulate marks, conceal histories, and continue to carry evidence of prior presence even after time obscures it. By layering cut and printed surfaces, I explored mark-making as both a physical and a historical act. The impressions left through the carving process mirror the way time leaves traces behind - embedded, particularly concealed, and never fully erased.

Rather than illustrating a specific narrative, these pieces reflect on what lingers over time – impressions, fragments, and traces that resist complete erasure.







Reema Soni

Tabby Bird (2026)

Oysters, lime from burned oysters, sand, discarded lawn crane, home depot bucket, bucket dolly, gravel from train tracks

ARTIST STATEMENT

Inspired by the convergence of domestic place and ecology that is vivid at Wormsloe Historic Site and Sapelo Island, Tabby Bird is an assemblage of oyster shells and sand, a lawn crane, and a five gallon utility bucket on wheels. The materials construct an image of life and home in coastal Georgia: weathered, yet intent on thriving.

The surface texture and mixed media of Tabby Bird is informed by the trial and error of using historical recipes to create tabby for contemporary sculpture. I planted the feet of a discarded wooden lawn crane into a bucket and experimented with the properties of tabby that would allow it to adhere to the crane, alluding to the interaction of domestic place with the broader environment. The body is elevated from its inert confinement and given wheels to return movement to its planted feet. Except for the sand, all of the materials were found and repurposed.

Oyster shells in abundance are woven into the lives of the inhabitants of Georgia's islands. From the historical "coastal concrete" called tabby, to the prehistoric shell middens signaling life-sustaining resources, and to the ongoing Shell to Shore program on Sapelo Island in which natural material regenerates a layer of safety for those without access to stilted housing, the coastal ecosystem is the foundation of human survival on the coast. In my explorations of the material, tabby is iconic of life rather than ruins.



LEFT: Reema presenting *Tabby Bird* to Director Mary Socci at the exhibition.







Alina Franz

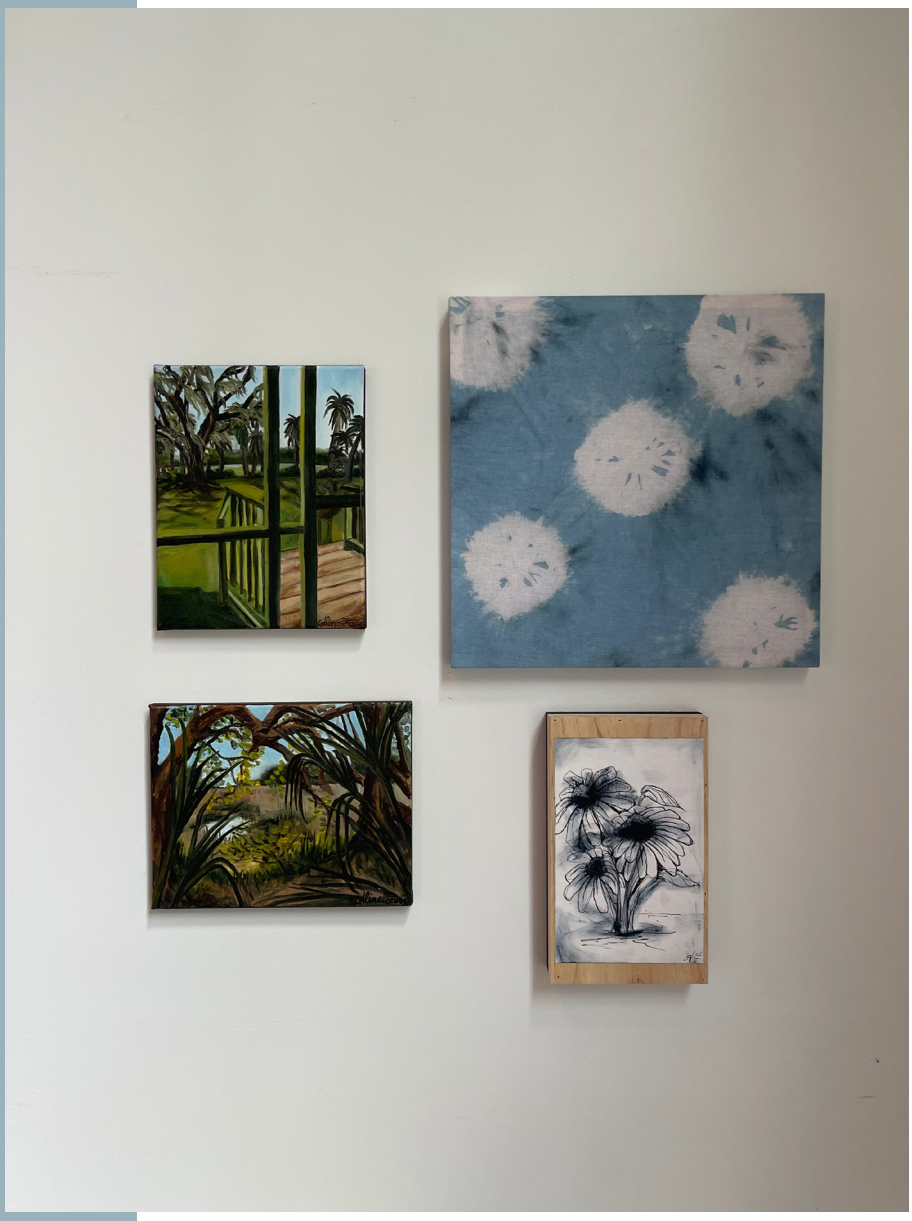
Cabin at Wormsloe Historic Site (2026)
Oil on canvas

Wormsloe Historic Site (2026)
Oil on canvas

ARTIST STATEMENT

In this work I explore the ecology, agriculture, and the quiet beauty of Savannah, Georgia, especially the landscape surrounding the Wormsloe Historic Site. Through plein air painting and drawing, I focused on the relationship between nature and human presence within the southern environment. Connecting to the history of southern agriculture, I explore memory, place, and the peaceful atmosphere of Savannah through observation and simple materials.





Cotton (2026)
Cotton cloth dyed with indigo pigment

Black Eyed Susan (2026)
Indigo pigment and ink on paper

Sabina Mace

Nature's Reclamation (2026)
Oil paint on canvas

ARTIST STATEMENT

My work is inspired by a trip to Sapelo Island and Wormsloe, where I became intrigued by the interaction between nature and the built environment. Throughout our walks across the landscapes, I observed plant life overtaking long-deserted structures while also encroaching on spaces still in use. These moments portrayed a quiet tension, where human intention is long forgotten and nature reclaims its presence.

In this piece, I sought to capture that relationship through my own visual language, emphasizing both the beauty and stillness of what we witnessed. I was particularly drawn to how something once purposeful can become sedimentary over time, absorbed into the surrounding environment and transformed into part of the ecosystem.

The composition reflects how I experience and reinterpret the world. By overlapping subjects, I created a sense of translucency that allows multiple spaces to coexist simultaneously. Through adjustments in color, scale, and placement, the painting forms an imagined environment, one that does not exist outside the canvas but instead draws from a layered, collective memory of our week-long trip. Working in oil paint enabled me to both preserve and manipulate these forms, reinforcing the tension between permanence and change that defines the piece.



Xenia Aims

Marsh Wind (2026)

Oil and pastel on paper



ARTIST STATEMENT

Resonant of the natural landscape along the coast of Georgia: gnarled marsh trees, driftwood, salty air. Warm, still skies in the morning. Intense greens against the storm clouds of the afternoon. This piece weaves shape, form, movement and color together to create an emotional atmosphere that embodies the lush experience of the coast.

McKenna Weinbaum

The Trough (2026)
Bronze Ring made from carved wax and plants

One with the Land (2026)
Bronze head and skull made from carved wax and plants

ARTIST STATEMENT

Life unfolds through cycles of decay, remembrance, and rebirth, and these works were created in response to the spiritual and ecological presence of Wormsloe and Sapelo Island. Inspired by the Saltwater Geechee descendants of Sapelo Island and dedicated to Maurice Bailey, the bronze pieces reflect how spirit inhabits place.

Accompanied by a poem, the chest installation functions as a reflection on the souls that rest within the soil and continue the cycle of Life Everlasting. The surrounding bones, shells, and plants reflect interactions had with people and the land during the trip.



ABOVE: McKenna presenting *The Trough* and *One with the Land* to Craig and Diana Barrow at the exhibition.



POEM by McKenna Weinbaum

"A Spectrum of Being – root & bloom, burial & rebirth.

The souls that rest in the soil
sow the seeds to continue the cycle of Life Everlasting

With bones beneath the marsh grass
and names dissolved in saltwater,
stories are braided into spanish moss
where survival has been weaved into
more than sacred memory.

The earth does not forget."

Eve Brown

Geologic (2026)
Shells, plaster, trash, stoneware, glaze, paper and colored pencil

ARTIST STATEMENT

Through Brown's interest in porosity, she explored the ever present layers of time both past, present and future. Collapsing shells, trash and drawings into one structure held together by plaster, Brown investigates the complicated and layered relationship to individuals and deep time histories.







Jeanne Marie Martineau

Table of Treasures (2026)
Found objects and material explorations
(Right)

- Organic and human made objects on the beach at Sapelo Island sit side by side in silent dialogue
- Pinch pots inspired by indigenous ways of making are textured with long leaf pine twigs, live oak bark, and oyster shells and displayed on felled Osage Orange tree slices.
- Beads adorned with glazes made from three ash samples collected on site.
- Rotting oak limbs turned on the lathe.



ABOVE: Jeanne presenting *Table of Treasures* to a patron at the exhibition.



ARTIST STATEMENT

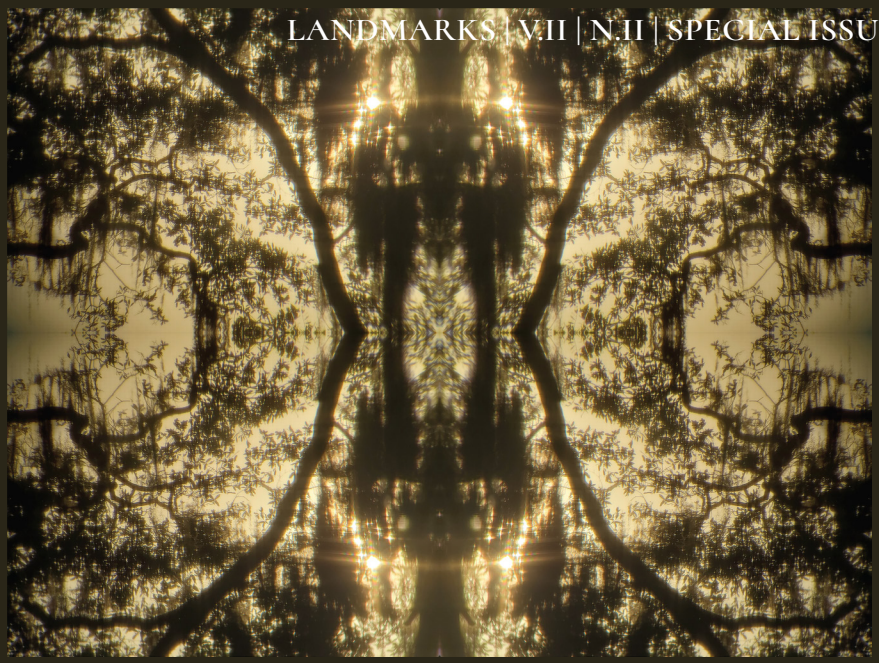
Jeanne Marie Martineau engages in place-based collaboration through practices of presence, deep listening, dream tending, and artmaking. Through collecting and transforming local and discarded materials like felled tree limbs, ash, wood scraps, plastic packaging, and environmental sounds, Jeanne Marie begins to tell the stories of Wormsloe and coastal Georgia, stories that highlight the interconnectedness of all things. Using photography, video poetry, sound, and craft processes like ceramics and wood turning, she constellates materials, techniques, and ideas to allow beings and non-beings to emerge from layers of complex social and ecological histories with desires all their own.

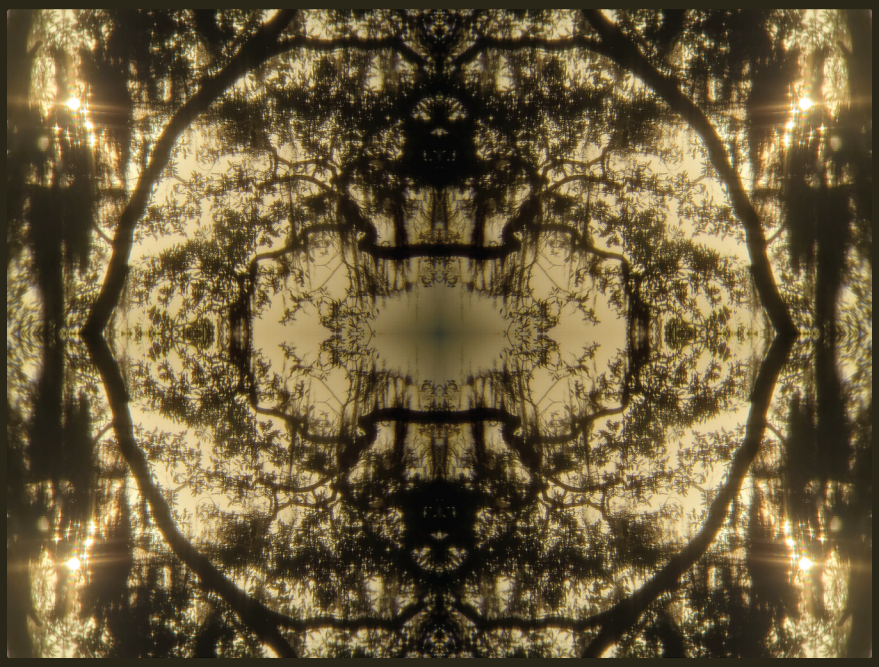


Screening Spirits Series (2026)

Inkjet print on paper
(Right)

One photograph of sunlight on water through foliage and a porch screen is reflected and mirrored, forming a snapshot of spirits usually invisible to the naked eye. Each assemblage becomes a kaleidoscope of hidden images and entities holding the beauty and heaviness the land has witnessed.

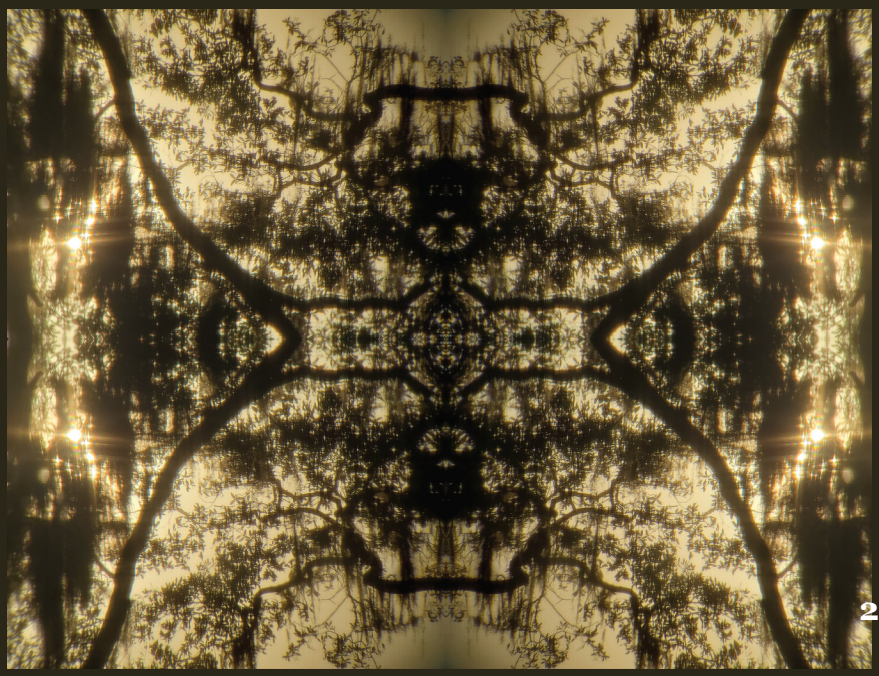




Stills from Loops and Echoes (2026)

Inkjet print on paper
(Left)

Stills from an in-progress work of video poetry. The gaze directed, each still a slide, an encounter between several species coming into focus.







Emily Locket

Shadow (2026)
Acrylic, yarn, and mixed media on canvas

ARTIST STATEMENT

Shadow draws inspiration from the Spanish moss draped across the trees of Savannah, a quiet yet powerful symbol of the past. Beneath it stands the back of the slave cabin we never erased. The suspended moss becomes a metaphor; history may be veiled, softened, or distanced, but it remains visible, persistent, and impossible to silence. Inscribed are the names of those who shared their voices and knowledge with us across. Their transform space, ensuring that what once stood in the background is brought back into focus. "Shadow" confronts the idea that the past is not something left behind: it lingers.




Mary Socci - Maurice Bailey - Jona
don - Lori Judge - Lydia Moore
Pam Longobardi - Gretchen Gremi
- Nils Heynen - Susan Laney
Markus Kenny - Phillip McClure - Eri
nn - Craig Barrow - Diana Barrow

Paul Knopf

A Time When Shadows Rise and Come Between (2026)
Spray paint and acrylic on laser engraved plywood, fire burnt plywood, wood, wood glue, nails, screws

ARTIST STATEMENT

With a background in architecture, Paul Knopf explores how form and materiality are connected to dreams, memory, and identity. Informed by building elements as well as domestic items and materials, his objects and sculptures are situated in the context of the home and its narrative as a self-made, Arcadian refuge in the digital age.







LEFT: Paul presenting *A Time When Shadows Rise and Come Between* to Professor Joseph Peragine at the exhibition.













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VOLUME II | NUMBER II | SPECIAL EDITION

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