

## Shannon Morris Curates a Bold New Vision: Pushing Boundaries with Four Visionary Artists

*Through her unique approach to curating, Morris encourages artists to challenge their practices and explore new realms of creativity.*

Shannon Morris, an established curator based in Georgia, has long been a supporter and guide for emerging talents, nurturing their growth and pushing them to exceed the limitations of their comfort zones. As Morris explains, the role of a curator is not merely to select works for display but to act as a catalyst, providing artists with the opportunity to engage with broader international audiences. For artists from the United States, showing work outside the confines of their own cities or even the country can be a transformative experience. As Morris notes, exhibitions like *Personal Structures* offer them "a catapult" for their careers, providing invaluable exposure to global conversations and new opportunities.

Morris has worked closely with each of the four artists featured in this year's exhibition, offering guidance, feedback, and support in ways that are as much about personal relationships as professional growth. She has been following their careers for years, and for her, there's a natural timing in the way she challenges them to expand their practices.

Annie Kammerer Butrus uses painting to explore the intersection of science, memory, and landscape. Her work, such as "Internal/External", delves into how natural environments shape our ideas of place and belonging. As Morris said, her involvement with other professionals, especially in the scientific and medical fields, has allowed her to produce such captivating work. Butrus's approach is intensely process-driven, employing latex resist and layers of acrylic paint to capture the changing nature of landscapes, both real and imagined. According to Morris, Butrus's "fast thinking" and constant brainstorming are integral to her artistic process, making her a perfect fit for the boundary-pushing ethos of the seventh edition of *Personal Structures*.

Grace Kisa, on the other hand, brings a unique sculptural practice that is deeply influenced by her childhood experiences across multiple countries. Her work, "Transmission | Transformation", merges speculative imagination and world-building to tackle themes of migration, identity, and cultural exchange. Grace's process is all about transformation and adaptation, she takes what's familiar and reimagines it, opening up new narratives for us to engage with. Kisa's work is an example of how art can foster new ways of seeing the world, challenging both the artist and the viewer to think beyond the borders of convention.

Sabre Esler explores the harmony between art and science, creating work that examines personal narratives through the lens of energy waves, mathematical codes, and musical cyphers. Esler's balance between chaos and calm mirrors her own journey of personal growth, using her art to reflect on the impact of external forces like AI and social media on the human experience. As Morris explains, "Sabre constantly grows through feedback—she's an artist who thrives on the exchange of ideas, which allows her to evolve continuously". Esler's works offer a calm, meditative space amidst the noise of the modern world, encouraging reflection and introspection.

Finally, Corrina Sephora brings a multimedia approach to *Personal Structures*, merging nautical and cosmic imagery to explore the concept of time and space. Her work, "Dwelling in a Sea of Time and Space", draws on ancient and contemporary technology to navigate life's journey. Sephora's installation pieces, such as the "Aviron-oar", are deeply personal yet universally resonant. Sephora's work touches something primal, "it stimulates curiosity and engages with our inner child", says Shannon Morris—inviting us to reflect on where we've been and where we're headed.

For Morris, curation is about much more than just presenting art. "It's about creating conversations," she says. "I want the artists to have their voices heard, and I want the viewers to engage in that dialogue." Her curatorial approach at *Personal Structures* is a testament to her belief in the power of art to challenge boundaries, both personal and societal.

Looking ahead, Morris sees themes of migration, both human and non-human, as central to the future of art. This concept, she explains, challenges the restrictive nature of borders and highlights the natural flow of movement and change. In this way, *Personal Structures - Beyond Boundaries* doesn't just showcase art, it asks profound questions about the world we live in.

As Morris continues to work with artists like Butrus, Kisa, Esler, and Sephora, she remains committed to expanding the boundaries of what art can do, both for the artists and for the viewers who encounter their work. "We're all storytellers," Morris concludes. "Our job is to ensure that the stories of these artists are told and that through their work, we can all learn and grow."