





March 8 - June 14, 2020



**The mission of Raleigh Fine Arts Society is to** cultivate, promote, and engage in the arts. Our vision is for a flourishing arts community.

*We Believe the Arts:*

*Offer a unique form of creative expression*

*Unite people from different cultures and perspectives*

*Foster a sense of pride in the community*

*Have a measurable impact on our economy, our well-being and our quality of life*

Beginning in 1964 with a small group of volunteers, Raleigh Fine Arts Society staged its first artists exhibition at the Olivia Raney Library in downtown Raleigh. Since then, the role of the Raleigh Fine Arts Society has expanded to encompass three very successful projects that reflect our mission to cultivate, promote, and engage in the arts. Our vision for a flourishing arts community is what guides us to identify, support, and recognize creative people and help ensure their work is seen, heard, and appreciated.

The North Carolina Artists Exhibition has evolved from that first exhibition in 1964 and is now an annual statewide event that offers artists an opportunity to present their work and to be

juried by a renowned art professional. This year marks the Artists Exhibition's 41st anniversary of our statewide juried show. Our exhibit will be displayed at CAM Raleigh for three months, providing many members of our community the opportunity to enjoy the talents and accomplishments of North Carolina artists.

The Literary Contest is conducted annually for short story writers from all high schools in Wake County. The Literary Contest employs writers and college professors to read and critique each manuscript. After the selection of writers is announced, the winners attend a writers' workshop and awards ceremony and are honored with a lecture by a reputable writer. With monetary awards presented to the winners, this experience is very exciting and encouraging for aspiring writers.

The Elementary Choral Celebration is a joyous occasion for Wake County elementary school choral groups in grades 4 and 5. Each choral group performs on the beautiful Meymandi Concert Hall stage before a full house. A qualified adjudicator provides useful commentary to each choral director, enabling them to identify their strengths and areas for improvement. Students are thrilled to have the opportunity to perform in Meymandi Concert Hall and, for many, this event significantly impacts their musical journey.

Raleigh Fine Arts Society nurtures the essential links among those who support these artistic pursuits, those who enjoy them, and especially those whose hands, hearts, and minds create them.



### Sales and Inquiry

Representatives from Raleigh Fine Arts Society will be glad to answer questions regarding the artwork.

### Exhibition Dates

The exhibition runs from March 8-June 14. It is open during regular hours for CAM Raleigh: Thursday and Friday noon-6pm, Saturday and Sunday noon-5pm, Tuesday and Wednesday by appointment.

### Closing Reception

Please join us at 3pm for an Artist Talk followed by a closing reception from 3:30-5pm on Sunday, May 31st.

### Find Out More

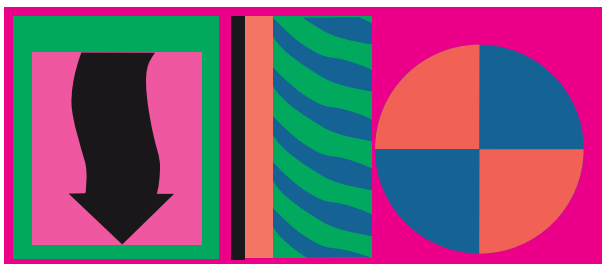
The Juror's Lecture as well as photographs of the artwork and links to artists' websites can be viewed on the Raleigh Fine Arts website: [www.ralfinearts.org](http://www.ralfinearts.org).

### North Carolina Annual Artist Exhibition Betsy Sykes Juror's Choice Award

Betsy Sykes was a member of the Raleigh Fine Arts Society for nearly 50 years, from 1971 until the time of her death in April 2018 at the age of 91.

She had a passionate interest for the Raleigh Fine Arts Society and especially for one of its signature projects, the Artists Exhibition. She bequeathed a very generous contribution to further the work of the Raleigh Fine Arts Society.

It is with great pleasure that one of the Artists Exhibition Juror's Awards is named in her honor as the Betsy Sykes Juror's Choice Award.



## OPENING CEREMONY

March 8, 2020

3pm - 4pm

Preview of Art  
CAM Raleigh

4pm - 5pm

Juror's Lecture and Awards Presentation  
Junction West

Welcome and Introduction

Carol Spruill  
*President, Raleigh Fine Arts Society*

Juror's Lecture

Nat Trotman  
*Curator of Performance and Media  
Solomon R. Guggenheim Museum, New York*

Awards Presentation

Jan Woodard  
*Chair, 2020 North Carolina Artists Exhibition*

5pm - 6:30pm

Opening Reception and Art Sale  
CAM Raleigh

6:30pm - 8pm

Community Reception  
CAM Raleigh

*Music provided by students of the Community Music School*

## MEET OUR JUROR

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**NAT TROTMAN** was born and raised in the foothills of western North Carolina and spent many formative years in the Research Triangle area, attending both the North Carolina School of Science and Mathematics in Durham and UNC-Chapel Hill, where he graduated with a BA in Art History. In 1998 he accepted his first position as a curatorial assistant, working at the North Carolina Museum of Art in Raleigh, where he helped organize the museum's triennial North Carolina Artists Exhibition the following year. Trotman's role as juror for the Raleigh Fine Arts Society is therefore something of a homecoming and a welcome opportunity to re-engage with North Carolina's artistic community.

After launching his career in Raleigh, Trotman moved to New York City, joining the staff of the Solomon R. Guggenheim Museum in 2001. Over the ensuing years he has organized dozens of exhibitions, performances, and artist projects and has written extensively on contemporary art. As the Guggenheim's Curator of Performance and Media, he oversees the museum's collection and presentation of time-based artworks, including performance, socially-engaged art, video, sound, and other media. His most recent projects include the performances *Pia Camil: Here Comes the Sun* (2019), *Tarek Atoui: The Organ Within* (2019), *Shaun Leonardo: Primitive Games* (2018), and *Lucy Raven: Subterrestrial Cinema* (2017) as well as the exhibitions *Lenka Clayton and Jon Rubin: ... a circle through New York* (2017), *Peter Fischli David Weiss: How to Work Better* (2016), *Storylines: Contemporary Art at the Guggenheim* (2015), and *James Turrell* (2013). Trotman holds an M.Phil. degree from the Graduate Center of the City University of New York and is a graduate of the Whitney Museum's Independent Study Program.

## JUROR'S STATEMENT

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### THIS YEAR'S NORTH CAROLINA ARTISTS

Exhibition brings together a diverse, multigenerational group of nearly sixty North Carolina artists, each of whom is committed to speaking truth to the era in which we live. Many would say that these are difficult times, and it should come as little surprise that we find a sense of urgency among the works gathered here. Drawn from a record number of submissions – more than 1500 – these works are provocative, powerful, and profound. Many of them ponder issues of mortality or speak to the daily struggle to simply, sustainably exist: what we might call *the matter of life and death*.

**For all their different viewpoints and approaches, the artists in this exhibition are unified in their desire to bring moments of grace and beauty into the world.**

I kept this phrase in mind as I chose the works for this exhibition, and nearly every painting, sculpture, photograph, video, performance, work on paper, and textile on view here relates to it in some way. Several themes run through the selection. First, there are artworks that conjure feelings of physical or psychological fragmentation. Focusing on the body and its relation to materials like fabric, paper, ash, or ice, they invoke a sense of memory and explore processes of disappearance. Other works deal with what will never disappear, incorporating rubbish, refuse, or the Earth itself with a deep awareness of humanity's impact on our environment. Many of the pieces in this show also examine social systems, confronting the often inequitable power that institutions—from global commodity

markets to the insurance industry to the prison-industrial complex – hold over our lives, and highlighting the histories of violence that lie in their shadows. And finally, there are the works of artists who stand proud in the face of adversity and claim space for those whose voices may not otherwise be heard, privileging moments of contemplation, calmness, and dignity.

For all their different viewpoints and approaches, the artists in this exhibition are unified in their desire to bring moments of grace and beauty into the world. They celebrate the core of what it means to be human: creating connections despite differences, fostering joy in times of pain, and extolling the glorious complexities of life itself. After all, it is through art that we can find a respite from the world's troubles, a moment of calm in the ongoing storm of reality. We can foster new spaces for empathy, reflection, and conversation. We can gain critical perspective on our problems and collectively imagine new solutions. I hope that the 2020 North Carolina Artists Exhibition offers such an experience.



**BEN ALPER**  
*Untitled (Conflation)*

Pigment print  
18" x 12" x 1"

*Conflation is a series of composites that originate from multiple images of the same object or space. Depicting marginal urban sites, the pictures represent a patchwork of decisions made behind the camera. While these pieces upend traditional notions of the photographic trace, they nevertheless constitute a series of imprints. They attempt to synthesize redundant, often ordinary photographs into something transcendent. By layering, erasing, and cutting away to reveal information below, these hybrid works vacillate between presence and absence and construction and deconstruction.*

Ben Alper is an artist based in Chapel Hill. He earned a BFA in Photography from the Massachusetts College of Art and Design and an MFA from UNC-Chapel Hill. He has been exhibited and published throughout the United States and internationally, including exhibitions at the Nasher Museum in Durham, Higher Pictures in New York, and Camera in Cluj, Romania. He has also published four books over the last five years and is one-third of a publishing project called *Sleeper*.





## JOHANNES BARFIELD

### *Crown and Rusted Spoon*

Single-channel video, hand-harvested red clay soil (Ultisol)

<https://www.youtube.com/watch?v=XC1FjQ66Djs>

*My work revolves around the Black American experience and how institutions and systems of power and influence are connected to the amplification and nullification of blackness.*

Johannes Barfield is a multimedia artist from Winston-Salem who works in photography, video, sculpture, and sound installations. He received an MFA in Photography + Film from Virginia Commonwealth University in Richmond. He is also the recipient of several fellowships and residencies, including the Mint Museum Atrium Health Best in Show Award, The Toby Devan Lewis Fellowship, The Fine Arts Work Center Fellowship, The Lighthouse Works Fellowship, the ACRE Residency, and the MASS MoCA Residency.



## EDWARD BAXTER

### *Pick a Bale of Cotton-Pick a Bale a Day*

Oil

30" x 40" x 2"

*My canvases are drenched with colors. I see colors everywhere I look in nature – our homes, on our clothes, in everything. This passion for color brings life to my art.*

Raleigh native Edward L. Baxter has produced oil paintings covering a wide array of subject matter such as landscapes, still life, portraits, jazz themes, abstracts, religious, and African works. Baxter's art has been exhibited at numerous venues including in Raleigh at the 2011 and 2019 North Carolina Artists Exhibition of Raleigh Fine Arts Society, the North Carolina Museum of History, Shaw University, St. Augustine's University and 311 Gallery. He has also exhibited in Cary through the Fine Arts League and Page-Walker Arts and History Center; in Durham at the Hayti Heritage Center; in Charlotte at the Harvey Gantt Center; in Wilmington at the Cameron Art Museum; and at the Chicago African Arts Festival.



**RON BECKHAM**

*Untitled*

Cotton and felt on fabric

60" x 72" x 1.5"

*I don't want to tell anyone what to think about the American Experience; that is what history has been doing all along. As an artist, I want the audience to hear and see the voices being presented in the artwork and decide what it is saying to them ... to decide how it makes them question or think about their experience through the work. In this series, my use of contemporary art re-records history, juxtaposing the harsh factual reality of the state of our nation with the American flag. In doing so, the symbol of our nation's greatness, history, and unity is challenged and transformed into a reflection of the objectivity of our present reality. It's a conversation that voices the truth that cannot be denied. My work precipitates my audiences to question their objectivity to what they consider to be reality.*

A resident of Roanoke Rapids, Ron Beckham is a graduate of the Art Academy of Cincinnati, where he was chosen by the School of Visual Arts for their Master of Fine Arts Illustration program. His thesis project was guided by former Rolling Stone Art Director Fred Woodward.



## MARIE-LOUISE BENNETT

### *Why are you afraid of me?*

Found mirror, pine wood, gesso, graphite, acrylic  
36" x 22" x 2.75"

*My practice includes figurative work as well as installations. In my paintings, I want to engage the viewer through my reflection – instead of meeting the viewer's gaze, I allow them to experience mine. In an inversion of my figurative work, my installations engage the viewer through their reflection by means of mirrors and text. Here, I extend the creative process to include the viewer's participation, creating transient (self-)portraits; the viewer must become the subject of the work in order to look at it. I explore agency and interconnectedness and question the boundary between artist and viewer, self and other. My work is driven by a desire for fearless self-reflection. I search for the juncture of self and other where our shared humanity is immutable. I explore the transience of perspective, boundaries, and frames of reference as we engage with others in the continuous process of mutual definition.*

Marie-Louise Bennett earned a Bachelor of Architecture from Virginia Tech in 2004 and spent the first part of her career working in that field. After becoming a mother, she decided to pursue art, which has always been her true passion. In 2019, her work was included in juried exhibitions at the United Arts Council in Raleigh and the National Humanities Center in Research Triangle Park. She currently lives and works in Raleigh.

## CRAIG BILLINGS

### *The Heidelberg Project Continues to Survive.*

Doll house, acrylic paint, laminated collage elements, clock pieces, pennies, DVDs, black duct tape, ceramic crucifix, red-white-blue poker chips, small ceramic tiles, plastic color chips

48" x 37" x 17"

*My work is about life as seen through my eyes, as lived through personal experience, media overload, and cerebral cognition. My opinions are my own, and much of my work is social-political in content. I use anything and everything to communicate my message. My work is considered mixed media, as I constantly find new and exciting visual elements to introduce into my work. Whether everyone understands my motives – my work – is not as important as the viewer getting challenged to think, to become part of the process, and find things intended and unintended. If people react favorably to my work, then that is a bonus. For me the act of making art that works, that draws viewers to itself, that creates interest and curiosity – that is success.*

Craig Billings earned his BA degree in English from Eureka College in Illinois, took undergraduate art classes at the University of Buffalo, and received the MFA from Cranbrook Academy of Art in Bloomfield, MI, in 1977.





## CASEY LANCE BROWN

### *American Values [Zombie Screen Edition]*

Digital Composite on Dye Infused Metal

(Ed. of 10 + 2AP)

24" x 36" x 1"

*I digitally fabricate super-resolution images to dramatize the novel environments of the Anthropocene. Abandoned sites, infrastructures, and invasive vegetation all serve as waypoints in navigating human folly. Each series focuses on a landscape type that was/is/will be abandoned when our collective fickle attention moves on to greener pastures. Originally trained as a landscape architect at Harvard, I reveal in my images the perverse ways in which human systems use, abuse, and subdivide the planet's surface. For the Zombie Screen series, I capture the remaining examples of drive-in movie theaters around the Appalachian region. These graffiti-tagged, feral ruins offer a gritty surface to imagine a ghostly zombie projector reanimating the screen with contradictory messages that get garbled by its damaged surface. Ironically, the digital imaging technology used is the same one that rendered these screens obsolete.*

Casey Lance Brown, an Asheville native now living in Clyde, is an American multidisciplinary artist who studied at Duke University, Harvard Design School, and as a fellow of the American Academy in Rome. His composite imagery results in large format, expansive scenography which has been exhibited and collected in the United States, Italy, Russia, the United Kingdom, and Switzerland.





## RAJ BUNNAG

### *The Cocaine Hurricane*

Relief Linocut

23" x 40" x 0"

*My most recent series, March of the Druggernauts: Fantastical Manifestations of the War on Drugs, is an ever-growing body of work about the failures, fallacies, and players in the war on drugs. Using drug pop culture and graphic imagery of violence and terror, I create scenes of chaos and destruction to draw viewers in and make them make sense of the madness laid out in the print. No matter how crazy or depraved or violent the imagery may be, nothing fully compares to the bleak reality our appetite for drugs has inflicted upon this world. In this series of work my aim is to challenge what people think they know about drugs and get people to see that the war on drugs is a complete and utter failure of American policy.*

Raj Bunnag graduated from the Maryland Institute College of Art in Baltimore in 2012 with a BFA in Printmaking. He has shown work throughout the United States and internationally. He currently lives and works in Durham, where he continues to create his art, farm, and teach.



## ERIN CANADY

### *Vestige II*

Bleach and dirt on paper  
32" x 24" x 0

*My drawings center around themes of temporality, meditation, ritual, and futility. Materials and process are chosen carefully, as they often parallel the content within the work. This can take many forms, from ephemeral installation using ice and graphite, to bleach marks on paper. Often, I act as a catalyst – combining materials together to initiate a process that falls out of my control as time passes. My work asks the viewer to spend time with their own temporality, and to contemplate their relationship with uncontrollable forces.*

Erin Canady is an artist and educator living in Asheville. She received her MFA from UNC-Chapel Hill in 2016 and was awarded Top Prize for Outstanding MFA Work. Her drawings have been exhibited in venues such as The Mint Museum in Charlotte, CICA Museum in South Korea, The Carrack Modern Art, and Ackland Art Museum. She currently works from her home studio and teaches art at UNC Asheville and Asheville-Buncombe Technical Community College.

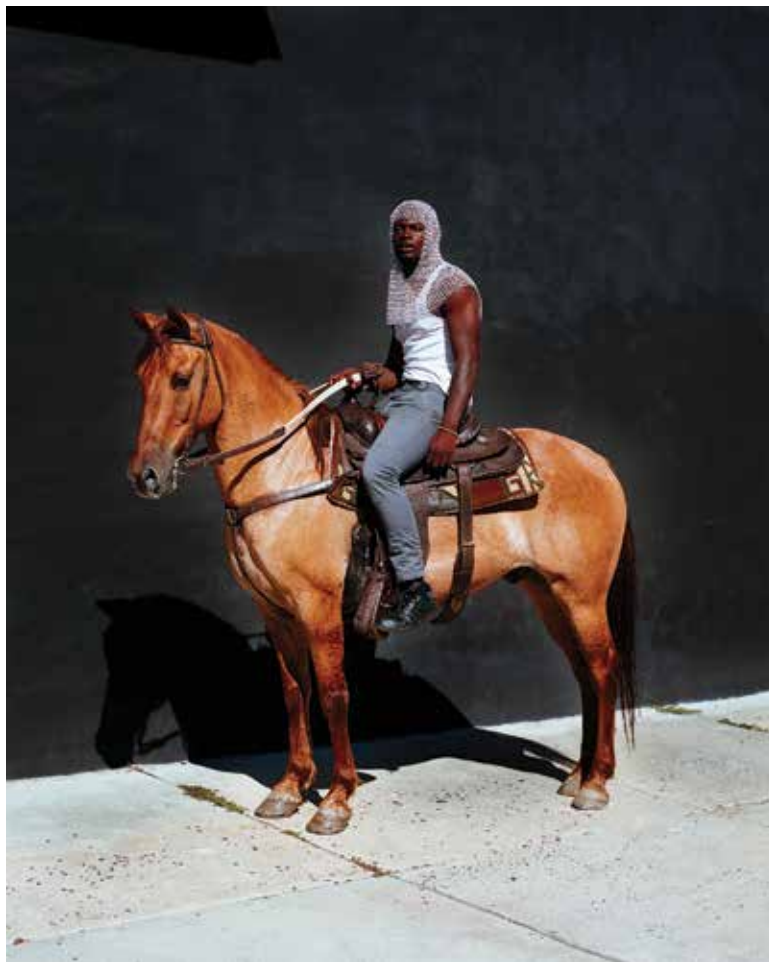


**KENNEDI CARTER**  
*Knight on Fletcher St.*

Photography  
30" x 40" x 1"

*My work highlights the aesthetics and sociopolitical aspects of Blackness as well as the overlooked beauties of the Black experience: skin, texture, trauma, peace, love and community. My work aims to reinvent notions of creativity and confidence in the realm of blackness.*

A Durham artist by way of Dallas, TX, Kennedy Carter is a fine art photographer and creative director with a primary focus on Black subjects. Kennedy's most recent work was featured in the 2019 North Carolina Artists Exhibition of the Raleigh Fine Arts Society, in which she won a Juror's Choice Award; 2018 Photo Vogue festival; the *Across County Lines* exhibition at the Nasher Museum of Art at Duke University; the renowned Photoville Festival in Brooklyn; and VSCO's *Walk in The Sun* exhibition.





**ALLISON COLEMAN**  
*Self Portrait in Mother's Dress*

Photography

36" x 24" x 2"

*My artwork focuses on memory and the body. In this particular set of photographs, part of a larger group, I explore themes of body image, femininity, beauty, shame and self-worth. Through photography and performative acts, I allow myself to process the feelings of trauma and isolation of growing up in a fat body. Experiencing the acute sensation of being watched, while simultaneously feeling invisible, I have turned the camera on myself as I try to struggle to fit into my mother's clothing. Hiding and exposure become important devices I employ to question what is acceptable and valued, both in society and with myself.*

Allison Coleman received her MFA in Studio Art from UNC-Chapel Hill. A painter and photographer, she focuses on memory, nostalgia, women's work, and the body.

**ALLISON COLEMAN**  
*Self Portrait with Phone*

Photography  
36" x 24" x 2"

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## SARAH ELIZABETH CORNEJO

### *Halfies, Pt. 5 Lucille*

Steel, sawdust, wood glue, concrete, pig jaw, tin can, tire tubes, deer antler, citrine, earth, epoxy, acrylic paint  
28" x 10" x 12"

*Through sculpture, I explore the limits of what we understand to be human by investigating the concept of hybridity and its potential to disturb the boundaries between fixed identity categories of race, gender, and species. The visual language and materials used suggest a hypothetical future in which humans have merged their DNA with animals and insects. I use the possibilities within hybridity to speak of a hypothetical place where possibilities for human form go beyond imagination. In doing so, I present a futuristic mythology for humanity that is neither apocalyptic nor salvific, but where we must contend with the damage humans have caused in order to persist. These sculptures aim to disrupt notions of human hierarchy, testing the phenomenon between humanity, mammality, and technology in a chimeric future.*

Sarah Elizabeth Cornejo is an interdisciplinary artist based in Carrboro. She is a co-founder of BASEMENT, a provisional artist-run space in Chapel Hill, and a visiting instructor at UNC-Chapel Hill. Previously, she worked to design and build a large-scale puppet sculpture for the forthcoming 2020 feature film *Wendy*. Her work has been shown at the Mint Museum in Charlotte, the Ackland Art Museum in Chapel Hill, and at Duke University. She received her MFA in Studio Art from UNC-Chapel Hill, and her BA in Studio Art and English Literature from Davidson College.

## JOY DRURY COX

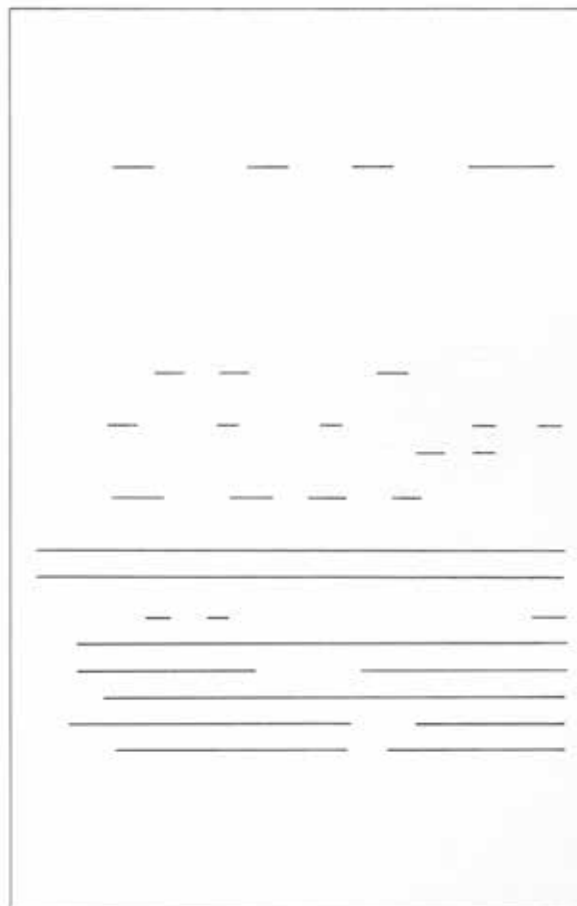
### *Free Community Water Analysis Test Form*

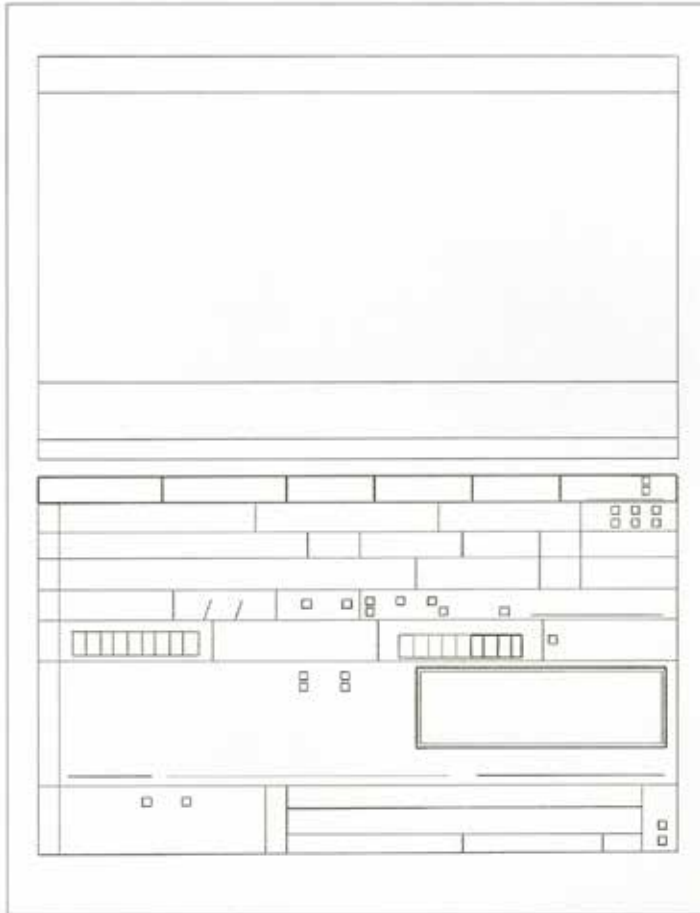
Graphite on paper

17" x 14" x 0"

*For the past 14 years, I have been making 1:1 scale drawings of various bureaucratic forms and documents. From birth certificates to job applications to tax forms, each form's structure directs the way we interact with it. The "spaces" of the form become a place for the individual to construct him or herself for another entity. My work is an interrogation into the less visible structures of everyday life.*

Joy Drury Cox is an artist and educator living in Durham. She graduated with a BA in English from Emory University and earned her MFA from the School of Art and Art History at the University of Florida. She has exhibited nationally and internationally since 2003. She has had solo exhibitions at The New Hampshire Institute of Art, Institute 193, and Launch F18. Her work was also included in the 2019 Atlanta Biennial. Her works are included in various private and public collections, including the New York Public Library and the Museum of Modern Art in New York.





**JOY DRURY COX**  
***State of Georgia Application for  
Voter Registration***

Graphite on paper  
17" x 14" x 0"

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## JOSÉ MANUEL CRUZ

### *Deeply FELT*

Oil on canvas  
48" x 36" x 1.5"

*I am a believer that all art saves lives. I continue to work in various mediums. I look forward to continuing to be a catalyst for all and I am inspired by all the arts. I love exploring the dimensions of creativity and color that the surface of canvasses and other materials allow me to bring to life.*

José Manuel Cruz has been an Art Educator (K-12) for more than 30 years. He has been doing his professional work on the side and sharing those experiences with all his students. He loves working with color. Recently he had his retrospective exhibition at NC Central University's Art Museum titled *COLORICAN* based on his being a Colombian/Puerto Rican American Latino artist. The Smithsonian's Anacostia Community Museum has acquired his artwork *Racial Profiling*. Cruz is a proud member of the Triangle Cultural Art Gallery in Raleigh that has allowed him to share his passion.





## JOELLE DIETRICK

### *The Speed of Thinking (Guggenheim-Process Nitrate)*

Vibrachrome on aluminum

20" x 60" x 1"

*The Speed of Thinking (Guggenheim-Process Nitrate) is a digital collage about my three-country Fulbright which allowed me to connect the flow of capital related to nitrate, the main ingredient in fertilizer and gunpowder, at the beginning of the 20th century. Industrialists like Sloman in Germany and the Guggenheims in the US mined this chemical compound in Chile and used their profits to build the Chilehaus and the Guggenheim Museum. The Speed of Thinking is a mobile game that traces the flow of capital in the 21st century. During game play, players catch shipping containers to build jenga-like structures next to data from MIT's Observatory for Economic Complexity. These collaborations merge my artworks about the recent recession and my husband and frequent collaborator Owen Mundy's online interventions about dataveillance. A former Navy photographer who unloaded surveillance film from jets landing on aircraft carrier, Mundy became best known for his online data experiment I Know Where Your Cat Lives.*

Joelle Dietrick develops two-dimensional and time-based artworks that consider contemporary nomadism and 21st century power structures. With a particular interest in female expatriates, she considers how these adventurous women negotiate their wanderlust with a desire for a home while in competition for boundaryless careers. She completed a BFA in Painting at The Pennsylvania State University (1996) and an MFA in Visual Arts from the University of California, San Diego (2006). She was born in Pennsylvania and teaches at Davidson College outside of Charlotte.



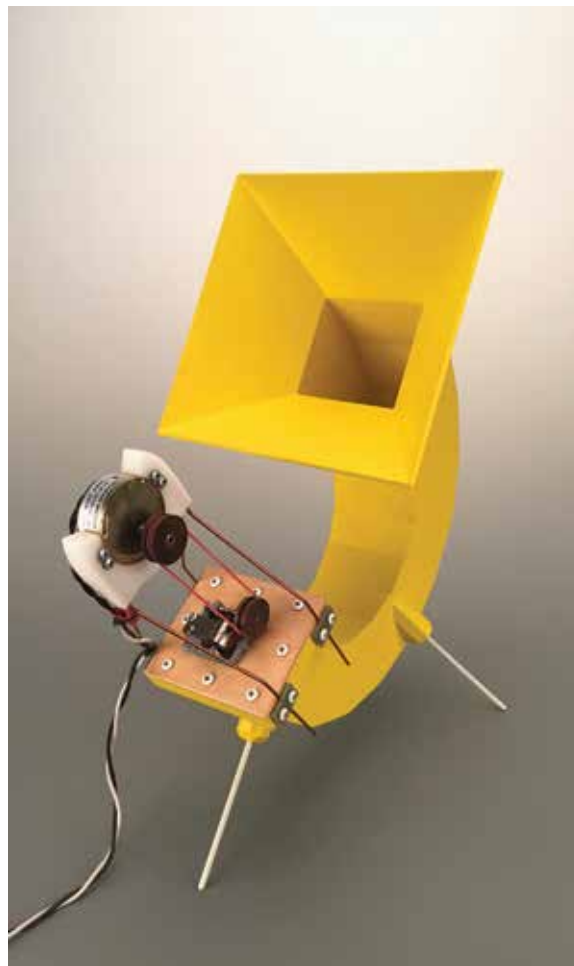
## MARK DIXON

### *Plenty of Extra Time*

Wood, plywood, nails, music box movement, steel rod, fasteners, motor, rubber band, fiberglass rod, paint  
18" x 18" x 8"

*Plenty of Extra Time is me thinking out loud about memory, meditation and listening. The sculpture plays a music box movement at a fraction of its intended speed. At this crawl almost everything stays the same: pitch, sequence of notes, timbre. What changes is that there is much much more space between notes. It would take a real feat of memory and focus to bridge that time and "hear" the original melody. That one factor, extra time, effectively turns a hackneyed little melody into a wilderness. My practice is to assume that something in that wilderness is worth a listen, something at least as valuable as the time and attention we will need to find it.*

Mark Dixon is a folk scientist, machine acupuncturist, and career counselor for underemployed objects. He is a founding member of the sound and performance collaborative, Invisible. His studio is the question, "What would it sound like if...?" He has an MFA from Carnegie Mellon University and is an associate professor in art and design at Guilford College.





## GABRIELLE DUGGAN

### *Beach Hairs*

Ink, cotton, silk, polymer fibers, paper  
36" x 22" x 3"

*I use fiber systems of tension and balance to reflect relationships of power. Objects and spaces are constructed precariously by applying repetition and potential energy to disparate materials. Working with binaries, I stretch boundaries of poles to amplify the spaces in between. When performing with sound, image, or as image, I step into these roles directly inhabiting spaces of both lost and self-possessed agency. By building situations that are elaborate and vulnerable, I highlight impermanence.*

Gabe Duggan, a native of Buffalo, NY, is an assistant professor in the School of Art and Design at East Carolina University. She studied fine arts and fashion at SUNY Buffalo and earned her master's degree in Art and Design at NC State University. She has taught at the University of North Texas, Georgia State University, and NC State University. Her work has been supported by the NC Arts Council; Art on the Atlanta Beltline; Vignette Art Fair in Texas; exhibitions in North Carolina at the Southeastern Center for Contemporary Art, Flanders and Lump; Garis & Hahn in New York; and residencies at Landfalls and the Governors Island Art Fair in New York; the Musk Ox Farm in Alaska; Ponyride in Michigan, and the NC Museum of Natural Sciences.

## ALIA EL-BERMANI

### *What Remains*

Charcoal on vellum and mixed media  
36" x 36" x 2"

*This piece was created for a solo exhibition, Like Sound Through Water, following the passing of my mother. I faced an impossible task – representing the enormity of what remains after someone so important passes; living grief while trying to analyze it, like a scientist or journalist, trying to record and yet not impact the event. This drawing floats over a nautical chart that is a replica of one of my mother's. She was an avid mariner working with the Coast Guard Auxiliary in Massachusetts. This chart contains so much of who she was, where I grew up, where she lived and passed. The drawing is of a woman enveloped by a paper snake skeleton that I had started constructing before my mother got ill. After her passing, it took on new meaning as a symbol for grief and my own process through it.*

Internationally recognized figurative painter Alia El-Bermani grew up near Boston. She received her training from Laguna College of Art and Design in Laguna Beach, CA, where she taught for several years upon graduating in 2000. El-Bermani's work has been featured in numerous solo and museum exhibitions. In 2015, her painting *Paper Wishes* was acquired by the Museu Europeu d'Art Modern (MEAM), in Barcelona, Spain for their permanent collection. She has been a guest lecturer at East Carolina University, Meredith College, Laguna College of Art and Design, Texas A & M University and the 2016 Symposium for Women in the Arts. She lives in Apex with her family.





## MELINDA FINE

### *Aphasia*

Cut paper collage

22" x 30" x 0"

*Collage is the creation of a puzzle. I depict the inter- and intra-psychic forces that act within and between people. I create metaphorical landscapes of psychological states.*

Born in Boston and raised in Greensboro, Fine earned undergraduate degrees in Psychology and English and an MFA in Creative Writing from UNC Greensboro. She studied printmaking with Beth Grabowski at UNC-Chapel Hill and attended two years of a graduate program at NC State University College of Design. She taught graphic design and typography as professor of art at Meredith College from 1997 to 2008. Juried into ArtSpace in Raleigh in 2003, she was a tenant artist from 2008–2012. She moved to Trifecta Studio from 2013–2016. In 2017, she returned to ArtSpace working in Studio 210. Primarily a collage artist, Fine also works in paint and oil pastel. She has received regional and international recognition.

## ONAY CRUZ GUTIERREZ

### *What We Left Behind*

Acrylic paint, canvas, polyester fiber fill  
and polypropylene beads  
14" x 18" x 6"



*I'm an artist from Mexico and work in ceramics and am in the process of experimenting with other mediums, which would give a better impact for my work regarding this topic. My work in this exhibit is centered around current issues related to Latinx and uses the medium of painted canvas. I focus on the movement and immigration of asylum seekers from Central America to the United States. Migration is a natural process and occurs in nature. In my work What We Left Behind I want the viewers to see that an object that is quintessential to childhood can make us reflect on the policies and conditions that our government has put upon asylum seekers. I want the viewer to understand that we not only have created a physical burden, but also the emotional burden will be palpable and will have a significant psychological consequence. These items that are "left behind" are a metaphor for the children that government and society failed them.*

Onay Cruz Gutierrez, a native of Mexico, now lives and works in Raleigh. A member of the Board of Trustees of the world-famous Penland School of Craft in western North Carolina, he has been featured in auctions and exhibitions at Penland, at the North Carolina Pottery Center in Seagrove, at GreenHill Center for North Carolina Art in Greensboro, and at CAM Raleigh in last year's North Carolina Artists Exhibition.



## BEN HAMBURGER

### *Animism*

Oil on canvas

72" x 36" x 1.5"

*As a painter, socially engaged artist, and educator, I am driven by art's potential to unite and find meaning in complex situations.*

Ben Hamburger holds a BA in Visual Arts from Eckerd College and a MFA in Community Arts from Maryland Institute College of Art (MICA). He has been the recipient of numerous grants, awards, and fellowships and has attended artist residencies at The Ogden Museum of Southern Art in New Orleans, LA; Sustainable Bolivia in Cochabamba, Bolivia; and Joshua Tree Highlands Residency in Joshua Tree, CA. His work has been exhibited internationally in numerous group and solo exhibitions and is part of permanent collections around the world. Hamburger is currently based in Asheville and teaches in the School of Art and Design at Western Carolina University.



## NORA HARTLAUB

### *The Insurmountable Thing*

Performance/video

*My work explores history, influence, and contemporary events relating to the Southeastern United States, where I reside. Climate change, Confederate iconography, nostalgia and identity are woven together within the region, and provide fodder for my subject matter which aims to reveal, mourn, and identify socio-political systems embedded in repression, harm, or denial. I often juxtapose labor-intensive objects with performance/video as metaphor for the effort extended to enforce social and political control (labor), and the fleeting and ephemeral way in which these methodologies are abstractly enforced and perpetuated in contemporary media and culture (video).*

Nora Hartlaub, born in New Mexico, holds a BFA from The Cleveland Institute of Art and an MFA from Western Carolina University. Her work has been shown in solo, two-person, and group exhibitions, most recently in *Climate* at (SCENE) METROSPACE, Michigan State University in East Lansing, Michigan.





## ELIZABETH HASKIN

### *Pressing Closer*

Collage, paper, book board, book cloth  
9"x 12" x 1"

*Within this handmade artist book, I am predominantly interested in connecting the power of the found image with found phrases. I am interested in image and text. While most of my professional life I have been a painter, I have been creating unique artist books for 10 years. This project began with the creation of 18 collages from found imagery, and separately, found text. Rather than frame them, I want the viewer to experience them more intimately, so I designed a book to be held in the hand and examined close up. The vellum overlays expose and veil text and image to create another layer of mystery asking the viewer to look again.*

Elizabeth Haskin has worked as a professional artist for more than 30 years and is involved in all phases of presenting and exhibiting the visual arts. She holds both a BA and MFA from Western Michigan University. Haskin began painting and teaching professionally when she moved to North Carolina's Outer Banks in the 1970s. She taught college-level art history and studio art for ten years before entering the field of arts in healthcare at Duke Medical Center where she coordinated arts programming for 17 years. Leaving Duke in 2014, she spent a year painting and traveling in Greece. She continues to travel and maintain her studio practice today. Haskin's work is in many private, public and corporate collections. She has won awards in both regional and national juried exhibitions.



## STEPHEN HAYES

### *My Honor*

Resin, wood, foam, paint, hydro stone  
48" x 30" x 8"

*My goal is to engage my audience, My approach is simple: "If I can't find it, I'll make it. If I can't make it, I'll find it." My current creative practice centers on my adaptation to found objects and learning from the interaction between myself and the nature of the object. My work fuses the past and the present, generally based on sociocultural and economic themes in American history: capitalism, commodification of beings, and subsequent brainwashing effects. The emphasis on recurring imagery creates a thread between individual pieces in my repertoire and in doing so, I am speaking directly to larger societal issues that are rooted in the racial structuring of society. Allegorically, I repeat the use of horses, corn and the pawn chess piece to represent the ideology that laid the foundation for the racial structure in American society and how we navigate that ingrained system today.*

Stephen Hayes grew up in Durham with his older brother, Spence, and his mother, Lender, who were pivotal in sparking his creative approach. In first grade, he broke a remote-control car. His brother took it apart and brought it back to life. Amazed, Hayes began breaking all kinds of things to see how they worked and what he could create with the pieces. He went to NC Central University, where he discovered graphic design. Hayes earned an MFA in Sculpture at Savannah College of Art and Design in Atlanta. His thesis exhibition *Cash Crop* has been in exhibitions for almost a decade.





## HARRISON HAYNES

### *Don (Thirteen Arrangements)*

Pigment print on Hahnemühle Photo Pearl  
28.25" x 18.75" unframed

*In my work I am continually preoccupied with the way objects take on narrative qualities, either by resemblance or by use-association. With this series of photographic portraits of gas logs, I made as many different balanced arrangements of the three logs as I could within the same vertical format and against the same backdrop. Despite the sameness of the constraints, each positioning emerged, in my eyes, as a distinct gesture. The titles point to those intuitive associations that I made with each of the things.*

Harrison Haynes was born in Durham. He is a visual artist who has worked with photography, painting, video, and performance. He received a BFA in Painting from the Rhode Island School of Design and an MFA in Photography from the Milton Avery Graduate School of the Arts at Bard College in New York. In 2015, Haynes was the recipient of a North Carolina Arts Council Artist Fellowship grant. His performance work *3 Billie Jeans* and a large-scale photo-installation *After Relâche* were featured in the exhibition *Point/Counterpoint* organized by Cora Fisher at the Southeastern Center for Contemporary Art. In 2018 Harrison's work was included in *Across County Lines: Contemporary Photography* from the Piedmont at the Nasher Museum of Art. As a drummer, he has toured and recorded extensively with the New York-based group Les Savy Fav.

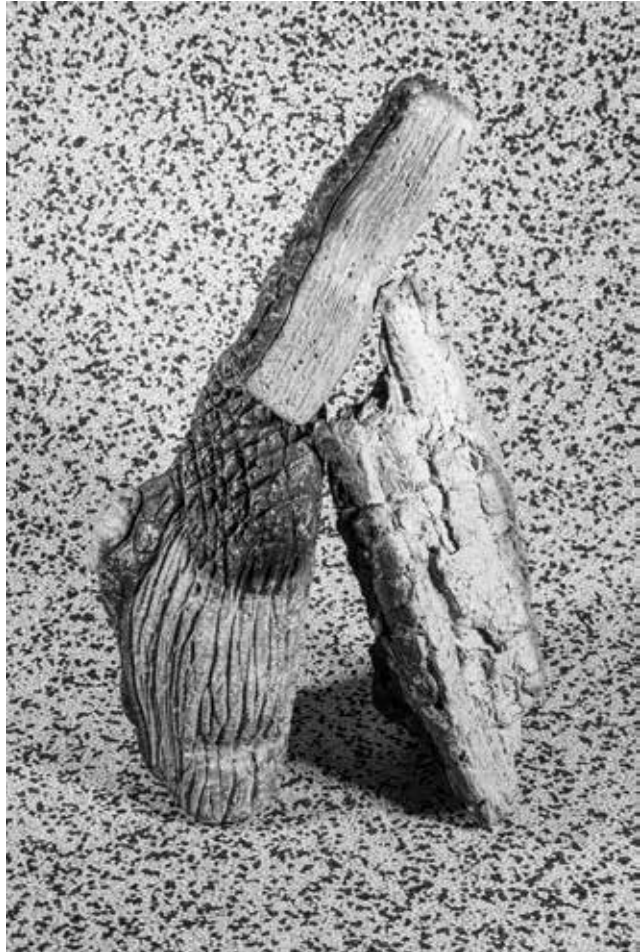
## HARRISON HAYNES

### *Romulus (Thirteen Arrangements)*

Pigment print on Hahnemühle Photo Pearl  
28.25" x 18.75" unframed

*In my work I am continually preoccupied with the way objects take on narrative qualities, either by resemblance or by use-association. With this series of photographic portraits of gas logs, I made as many different balanced arrangements of the three logs as I could within the same vertical format and against the same backdrop. Despite the sameness of the constraints, each positioning emerged, in my eyes, as a distinct gesture. The titles point to those intuitive associations that I made with each of the things.*

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**MAX HELLER**  
**TUBMAN TWENTY DOLLAR BILL**

Digital print and acrylic on canvas  
 3.9" x 9.2" x 0"

*The redesign of the U.S. twenty-dollar bill to feature Harriet Tubman was announced in April 2016. In May 2019, Treasury Secretary Steven Mnuchin said that it wouldn't happen until after he's out of office, adding, "... I am not focused on that now." So I'm helping him focus.*

Max Heller is a self-taught artist based in Charlotte. He has participated in previous North Carolina Artists Exhibitions and shown work at the Visual Art Exchange in Raleigh; the Barrett Art Center, in Poughkeepsie, NY; the Ceres Gallery in New York City; the Elder Gallery in Charlotte; the Florida State University Museum of Fine Arts in Tallahassee, FL; the Perspective Gallery in Blacksburg, VA, and the Torpedo Factory in Alexandria, VA.



## AMY HERMAN

### *mom's mom's mom's hands*

Archival inkjet print

30" x 40" x 1"

*Inheritance is an in-progress series of photographs that utilizes family photographs in conjunction with performative acts to create a time collage. I work in both self-portraiture and in collaboration with my mother and father to create an interaction with our past selves and across generations. The photographs question genetic similarities between parent and child through masking and unmasking. They also strive to capture the complexities of how we respond to the inherited – traits, memories, and objects.*

Amy Herman is an artist based in Charlotte. She received her MFA in Photography from Columbia College Chicago and her BFA from Michigan State University. Her photographs have been shown on the international level and are included in the permanent collections of the Kiyosota Museum of Photography, Cassilhaus, and The Museum of Fine Arts Houston. She teaches photography at Central Piedmont Community College and co-directs Goodyear Arts.



## CLARENCE HEYWARD

### *The Second Child*

Acrylic/silver leaf on canvas  
48" x 30" x 1.5"

*My art practice is centered around the visual narration of stories told and untold, of faces and figures who are often dismissed in the realm of fine art. The works feel familiar, yet distinctively different than "traditional works of art." The work is based on the ideas of normalcy, inclusion, societal interpretations of culture, and race relations. I believe it's important to use persons of color as subjects in my work in homage to my culture. My work investigates cultural truths, challenges stereotypes, and questions identity.*

Born and raised in Brooklyn, Clarence Heyward is a portrait/figurative artist. He relocated to North Carolina to study art education at NC Central University. In 2019, he was awarded a Brightwork Fellowship residency at Anchorlight in Raleigh.



## GEORGE JENNE

### *Toujours Prêt*

Video performance

<https://vimeo.com/338946238>

*My films and videos are experimental narratives, marked by a convergence of literary and cinematic languages. I draw on my background in the film industry, which includes working as a mold maker at Jim Henson's Creature Shop, and as a cinematographer on low budget music videos.*

George Jenne was born in Richmond, VA. He has a BFA from Rhode Island School of Design and MFA from UNC-Chapel Hill. He has attended numerous residencies, including The MacDowell Colony, Art Omi, Elsewhere and OBRACADOBRA. He was a Fine Arts Work Center Fellow, twice, and short-listed for the Creative Capital Grant. He has exhibited at Exit Art, Jack The Pelican Presents, PS122, The Nasher Museum at Duke University, and The Speed Museum in Louisville, KY, to name a few. He lives and works in Chapel Hill. He is currently director of Lump Projects, an artist-run, non-profit gallery in Raleigh that operates through a grant from the Andy Warhol Foundation.





## KELLY R. JOHNSTON

### *Situation*

Pine, hardware cloth, bioplastic, hair, wax,  
embroidery floss  
48" x 42" x 3"

*As a queer, feminist artist, I interrogate and re-appropriate in my work traditionally feminized modes of labor and production. Through sculpture and installation, I investigate areas of women's labor and the unique materials and performative potential of these processes, primarily through fiber-work and methods of cooking. I incorporate these techniques into sculptural works, often large in scale, with the aim of eliciting visceral, affective responses from viewers. I explore feminized labor and production, particularly through a process in which I create bioplastic. During the process of creating the plastic I "impregnate" the material with "identity objects," items with biological, personal or historical significance such as hair, teeth, or personal effects.*

Kelly Johnston is a sculptor based in Chapel Hill. Originally from Washington, DC, she completed a bachelor's in Anthropology and in Studio Art at Trinity University in San Antonio, TX. Johnston has exhibited nationally and internationally, including Sunnybrook Health Sciences Centre in Toronto, Flux Factory in New York City, and the Target Gallery in Alexandria, VA. She has shown extensively in the South.



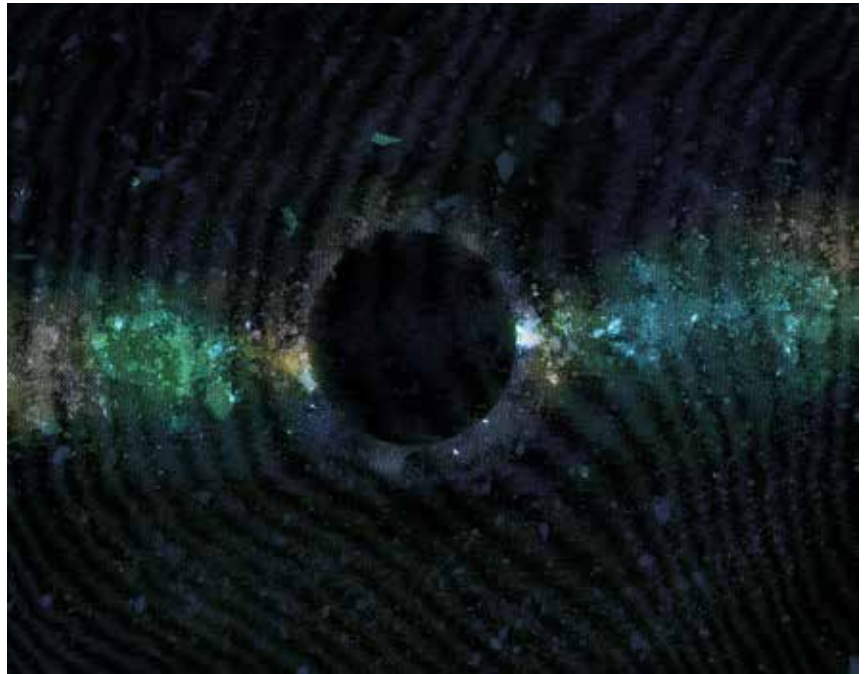
## SHANNON JOHNSTONE

### *Stardust and Ashes #103*

Archival inkjet print (scanned cyanotypes)  
24" x 32" x 0"

*I made these cyanotypes with the ashes of euthanized homeless animals from an animal shelter's crematorium. These animals died with nobody to mourn their passing, except maybe a few overwhelmed shelter workers. I hope these images serve as a memorial to these animals, who were nobody and nothing. Turned to dust and returned to the cosmos, they become everyone and everything, just as we all will someday. Using my own breath and fingers to manipulate the ashes, I work the ashes into celestial configurations while the sun exposes the cyanotype turning the negative space Prussian blue. Then I use the cyanotypes as negatives; scanning, layering, enlarging, rephotographing on a light box, and sometimes adding color. With these images I hope to mourn the passing of thousands of our forgotten companions and remind us that we are all connected and headed for the same fate: reduced to dust and returned to the stars.*

Shannon Johnstone is a tenured associate professor at Meredith College in Raleigh. She received her BFA from The School of the Art Institute of Chicago and MFA in Photography from Rochester Institute of Technology. She is the recipient of numerous awards including "Pause, To Begin" artist, Critical Mass Top 50 and Honorable Mention in Lens Culture's International Exposure Awards. Her project *Landfill Dogs* has been featured in national and international exhibitions and media.





## JOYCE WATKINS KING

### *Blouson*

Ink, paper

32" x 26" x 1"

*A child of the South and descendant of Eli Whitney, I grew up in Oxford, NC, where I learned to sew and appreciate fine fabrics and workmanship from my mother, as she also learned from her mother. As a lifelong artist and designer, textiles have figured prominently in my work. They are carriers of tradition, memories of special occasions, and utility. I choose to re-use textiles in my work whenever possible, in opposition to the growing world-wide trend of cheap fast fashion production and consumption, frequently done with little consideration for growers, labor, or the environmental consequences.*

Joyce Watkins King has a BA in Visual Design and an MS in Textiles and Management from NC State University and an MFA in Studio Art from UNC Greensboro. She resides in Raleigh and exhibits nationally and internationally. Her work has been featured in art publications. She has won numerous arts awards and is a fellow of five United States residencies.



photo by Andrew Synowicz

## STACEY L. KIRBY *THE DEATH DEPARTMENT*

Art installation and performance

*I am a queer artist and self-appointed civil servant from North Carolina. For more than a decade, I have combined installation and performance to create “performative interactions” in alternative, private and public spaces. Fueled by the current political climate and ethnographic research, my work addresses issues of identity, citizenship, and civil rights. I invite visitors to become active participants and performers in my work to empower the voice within all of us.*

Stacey L. Kirby's work takes place in traditional art spaces and alternative public spaces such as restrooms, billboards, and at protests. Kirby has exhibited and interacted with more than 10,000 people throughout the United States. Kirby is the recipient of numerous awards such as the ArtPrize 8 Juried Grand Prize, a NC Arts Council Artist Fellowship, and a recent nomination for the United States Artist Award. She has a dual degree from UNC-Chapel Hill in Studio Art and Journalism and Mass Communication.



**DEBORAH KRUGER**  
**CONFLAGRATION**

Screen-printing on fused plastic bags, sewing, waxed  
linen and wire threads  
57" x 78" x 3"

*To address urgent concerns about declining bird populations and loss of indigenous languages, I create feathers from fused/sewn/recycled plastic bags screen-printed with images of endangered birds and text in endangered languages including Purépecha and Yiddish. I use the feathers to build densely layered reliefs and installations based on maps relevant to extinction of species and indigenous cultures. CONFLAGRATION is based on the map of San Luis Potosi, where rainforest fragmentation threatens many species. While I was building CONFLAGRATION, Brazil's rainforests were burning so I added flaming waxed linen thread as homage to the many species lost to this man-made disaster.*

Wallpaper and patterning have influenced Deborah Kruger's work since her textile design training at Fashion Institute of Technology in New York City. Making objects of beauty and layered meaning characterizes her art practice. Kruger has been in numerous solo and group exhibitions around the United States and Mexico.

## RAYMOND LA MANTIA

### *Unchained*

Oil on Canvas

24" x 16" x 0"

*Appealing to the Sight*

*Stirring to the Soul*

*These are my Goals*

*What more does art Hold*

Raymond La Mantia is a self-taught artist who works in a hyper-realistic style with tendencies toward Surrealism. His paintings have been in solo and group exhibitions in New York, Connecticut, Georgia, and North Carolina. Some of the museums that he has exhibited in are the Parrish Art Museum, Southampton, NY; The Vanderbilt Museum, Centerport, NY; Nassau County Museum of Fine Arts, Roslyn, NY; Islip Art Museum, Islip, NY. Corporate Collections include Doubleday, Garden City, NY; Minntech, Minneapolis, MN; Grayson Enterprises, Dix Hills, NY; Hammer Limited, FL; Norwich Navigators, Woodbury, NY; Rauch Foundation, Garden City, NY; Ty Cobb Museum, Royston, GA, and TNJ Murray Worldwide, Dover, DE. Publications include *Katoufs*, *Nursery Rhymes*, Huntington, NY.





## LAURA LITTLE

### *Sorry Mom (Laws of the Landfill)*

Wooden box, shredded mail, broken glass bottles, aluminum, ceramic plate, furniture stuffing, chair leg, brick, bubble gum wrappers, faux food, rocks, dirt, plastic, clothes, moss, bubble wrap, cigarette, Gatorade cap, gum drop, American flag, feathers, packaging material, cardboard, wrapping paper, faux fur, hair extension, paper clips, sea glass, metal, wire, insulation foam, silicone, caulk, joint compound, fabric dye, acrylic, glue, house paint, sharpie, pipe cleaners, duct tape, clamp light, extension cord, and every commandment I can remember breaking  
32" x 32" x 22"

*Working within the realms of sculpture, installation and painting, I am above all a collector. I rely on strategies of accumulation and damage to make my own versions of religious totems to further examine the determination and value of sacred objects in contemporary society. Using the detritus of the overproduction of consumer capitalism, my artistic practice is a playful and rigorous material exploration that interrogates our cultural desire for myth and faith.*

Laura Little is an interdisciplinary artist from Chattanooga, TN, and currently lives in Chapel Hill. She received her BFA in Painting and Drawing at the University of Tennessee at Chattanooga in 2014 and her MFA in Studio Art from UNC-Chapel Hill in 2019. Trained in painting and self-taught in sculpture, she has shown in numerous solo and group exhibitions across the southern United States. Little was curator of visual exhibitions at Barking Legs Theater and is the co-founder of BASEMENT Art Space. A few of her influences include Appalachian landscapes, garbage clusters, post-apocalyptic television, bodily consumption, and casual superstitions.



## JENNIFER MARKOWITZ

*Fleshmap: New York*

*September 1998 - February 1999*

Hand-embroidered on repurposed nylon slip  
2' x 1' x 3"

*I use thread to map the geography of memory. In my recent series Fleshmap, I use thread to circumnavigate my own bipolar disorder by mapping the geography of memory in all its disarray and confusion. Each of the 16 hand-embroidered panels excavates personal events beginning in 1985 and spanning several US cities as well as multiple international relocations. Within each panel are images and text pulled from memories, traumas, confusions, artifacts, and maps. I am now transfixed by encounters with absence and presence. Specifically, I'm gripped by the mysterious traces our bodies leave behind within garments and how embroidery can reveal those private territories. This preoccupation has led me to experiment with new processes such as using stiffeners to sculpt garments I've embroidered into shapes that memory might hold within that garment. Through relentless re-visits of intimate terrains, I invite the viewer to travel through an unflinching navigation between memory and place.*

Jennifer Markowitz of Raleigh is a textile artist whose work has been shown at VAE Raleigh, The Humanities Center, and the Weems Art Gallery. She is a recipient of the 2018 Career Development Grant from United Arts. Before turning to textiles, Markowitz spent 25 years directing environmental theatre. She received her master's degree in Theatre Research/Practice at the University of Warwick and has taught theatre at several other universities in the United Kingdom and in Iceland as well as DePaul University, Columbia College Chicago, and the University of Notre Dame.





## JACKSON MARTIN

### *Making Amends No. 11*

Broken Styrofoam cup, cast bronze, epoxy, C-print  
9.5" x 4.5" x 4.5"

*The current series of work involves repairing, replacing, and/or augmenting broken objects using ridiculous, time-consuming and entirely unnecessary means. By specifically choosing disposable products that were never designed to be fixed in the first place, this work highlights the extreme throwaway culture that has gradually pervaded American society for the last 100 years.*

Jackson Martin received his BFA from Middle Tennessee State University and his MFA from the Maryland Institute College of Art. He has exhibited his work at venues such as Sculpture by the Sea, Urban Institute for Contemporary Arts, Cameron Art Museum, and Pratt Institute Sculpture Park. He has taught at East Tennessee State University, the College of Charleston, Redux Contemporary Art Center, Penland School of Crafts, and Arrowmont School of Arts and Crafts. Martin lives in Asheville with his wife and daughter, where he is an associate professor at UNC Asheville.



## DONALD MARTINY

### *Eteo*

Polymer, pigment, soil on aluminum

71" x 57" x 3"

*We live on the land, dig, plant, grow our food in the land, fight for it, die for it, bury our dead in it. We plant flowers, lawns, landscape it, make the land our own. My paintings do not depict images of landscapes, rather they are made from the earth; they are the landscape themselves. What does it mean to be connected to the land or to a place? PROCESS: I harvest earth (dirt) from places that are meaningful to me. I use a Hielscher Ultrasonics unit to finely grind the dirt to use as pigment in my paint. Unlike most artists, I do not build a structure then paint it. I paint freely and the paint defines the form of the final work. I work on the floor and am in the painting when I work. My paintings are a celebration of places meaningful to me. They are heartfelt gifts of love; I offer part of myself to you.*

Donald Martiny was born in Schenectady, NY in 1953. He currently lives and works in Chapel Hill. While living in New York City he studied at the Art Students' League, the School of Visual Arts, and at NYU. In 2015 Martiny received a commission to create two monumental paintings that are permanently installed in the lobby of One World Trade Center in New York City. Museum exhibitions include: The Courtauld Institute of Art, London; Falmouth Museum, Cornwall, England; Museo Casa del Mantegna, Mantova, Italy; FWMoA, Fort Wayne, IN; Alden B. Dow, Midland, MI, and Museo Lamborghini, Bologna, Italy.





## GAELLA MATERNE

### *Untitled*

Oil painting

36" x 36" x 1.5"

*I am interested in portraying the cycles of life and the dualistic relationship of life and death. This is represented in the smoothness of the person contrasted with the rough strokes in the flames, background, and skull. I aspire to bring balance with the dualities that we encounter daily on a personal level.*

Gaella Materne is a local artist based in Raleigh. In 2013 she attained her BFA degree with a concentration in Illustration from Maine College of Art. Recently she has participated in a group exhibition with VAE gallery and a solo show in the Zebulon Town Hall from the Zebulon Arts Council.

## CHIEKO MURASUGI

### *Perceptual Dance*

Cutouts and acrylic on panel

54" x 36" x 2"

*My collage paintings employ a language of abstraction that combines formal rigor with multicultural influences to create enigmatic forms that facilitate epistemological inquiry. My work speaks to my personal, familial, and cultural history as a Japanese-Canadian-American. Orientalist tropes are denied in the atypical way Japanese materials are used. The same with references while incorporating two Asian concepts of space: "ma," the Japanese term for "the interval between things," and the Asian shifting perspective. Within minimalist spaces, principles of geometry, optics, and visual perception, as well as Bauhaus and Constructivism, serve to create elusive and illusory forms. All things, from simple objects to historical narratives, are complex and warrant careful examination.*

Chieko Murasugi was born in Tokyo, raised in Toronto, and based in San Francisco for 20 years before moving to Chapel Hill in 2012. She studied Psychology (BA McGill University in Montreal, PhD York University in Toronto) and Studio Art (MFA UNC-Chapel Hill).





## JEFF MURPHY

### *Drips Still*

Archival print from video still

13" x 19" x 0"

*I am a Charlotte-based artist working primarily with digital media. My current body of work Befoul deals with ecological issues involving the global water supply. Through this work, I seek to remind the audience of the need for environmental stewardship using both immersive 360° video and printed photographs on cloth.*

Jeff Murphy's work has been published in a diverse array of publications, including *WIRED Magazine*, *World Art Magazine*, and the textbook *Exploring Color Photography*. In addition to more than 40 national solo exhibitions, his digital images, videos, and installations have been seen in the United States, Germany, Hungary, Spain, and Brazil. He has received individual artist Fellowships from the Ohio Arts Council and the North Carolina Arts Council. He currently teaches digital imaging, interactive design, photography, and video at UNC Charlotte.



## CHLOÉ RAGER

### *Desire Lines (Durham Archive #1-20)*

Inkjet print

28" x 48" x 2"

*I make sculptures, performances, and photographs that are critically engaged with the built environment. Through investigations of material culture, my artworks reveal the underlying institutional and socioeconomic forces that shape our urban landscapes. In reframing spatial phenomenon through often iconoclastic or poetic gestures, my work then erodes the repeatedly hidden power dynamics that are coded inside of built space.*

Chloe Rager received a BFA in Sculpture, with concentrations in Art History and Anthropology, from the University of Florida. She has shown her work in museums and galleries across the East Coast, including the Mint Museum and Atlantic Center for the Arts, among others. She is the co-founder of two North Carolina-based artist-run projects, FOAM and Block House. Rager is currently an MFA candidate and teaching fellow at UNC-Chapel Hill.



## TIM RICKETT

### *Crack, tssst, sip, ahhh cans from the grid*

Found object, modeling turf  
8" x 13" x 14"

*I am a collector and creator of the unusual. Having spent most of my life in western Nebraska, I am influenced by railway life, toys, miniatures, and the Anthropocene. I create quirky, macabre sculptures and collages shaped by fantasy and industrial aesthetics. The small-scale sculptures occasionally act as props, supporting the images' geopolitical message about waste culture, repurposing materials, and the place where the content resides.*

Tim Rickett lives in Greenville. He graduated from Hastings College in Nebraska in 2016 with a BA in Studio Art with a focus in Sculpture and completed his MFA at East Carolina University in 2019. He is currently working as a K-8 art instructor at Martin Millennium Academy in Tarboro. Rickett's work has recently been exhibited at The Gray Gallery at East Carolina University and Emerge Gallery in Greenville, as well as within the Joseph A. Cain Memorial Gallery at Del Mar College in Corpus Christi, TX.



## SHERRILL ROLAND

### *Weight(s)*

Knit drawstring bag, shoestrings,  
exonerated transcript paper  
12" x 12" x 10"

*Weight(s) grows from my experience of being wrongfully incarcerated. As an inmate in Washington, DC, I was not allowed nor given many rehabilitating opportunities. Inmates had access to the law library to study cases and print them out, which could possibly help many of us who were awaiting trial. My cellmate and I accumulated so many court dockets that we turned them into weights to lift. Weight(s) now takes the same form, made of the limited materials available while incarcerated. Now the court dockets that fill the clothes bag are from other wrongfully incarcerated North Carolinians. I want the viewer to mull over the mental and emotional weight of this experience. How much does trauma weigh?*

Sherrill Roland was born in Asheville and is now working in Raleigh. He received both his BFA in Design and MFA in Studio Art from UNC Greensboro. Sherrill is an interdisciplinary artist and the founder of The Jumpsuit Project. His Socially Engaged Art project has been presented at Open Engagement Chicago, Oakland City Hall, and the Michigan School of Law. Recent exhibitions include Contemporary Arts Museum Houston, LACE: Los Angeles, and Studio Museum of Harlem. He was awarded the Center for Documentary Studies 2018-19 Post-MFA Fellowship in the Documentary Arts at Duke University in Durham, and the Rights of Return USA Fellowship from the SOZE Agency. He closed 2019 as an Artist-in-Residence at the McColl Center for Art + Innovation in Charlotte.





## MOLLY SAWYER

### *Ice Figment*

Icicle, pigment, paper  
35.5" x 28" x 1"

*I work to physically capture secondary natural forces. These could be shadows, sunlight, or organic disintegration. In this way, a measure of order and disorder is incorporated into my studio practice where I allow for a process which tracks the parallel of our lives with the changing movements of the earth.*

Originally from Atlanta, GA, Molly Sawyer attended the New York Studio School and the Art Students' League of New York and obtained her undergraduate degree from Guilford College. Working full-time as an artist, she takes part in both solo and group exhibits. Her studio practice involves ephemeral materials such as ice, rust, moss, bark, wool, and driftwood. Sawyer collects these natural objects and then reorganizes them in combinations which reflect metaphor in the cyclic life process. Her sculptures can be found in both private and corporate collections throughout the East Coast. Her studio is currently located in Asheville.



**ANN CORLEY SILVERMAN**  
***Narratives and Threads: South Carolina***

Paper and thread  
32" x 40" x 2"

*Tatting is a series of connected circles made of slipknots. In tatting a long strand of lace, I was not thinking about the slipknot that killed people. I hung handmade paper embedded with shreds from my South Carolinian grandmother's journals to my tatting. Prayer Flags was made in honor of handwork and marks made on paper. A later iteration was called Prayers and Debts. I tied 285 scrolls to the tatting, each representing a narrative collected from South Carolina between 1936 and 1938 for the project Born into Slavery: Slave Narratives from the Federal Writers' Project. Two scrolls are from 'Uncle Mad' as Grandmother's children knew Madison Griffin. The six boxes now contain artifacts of the two previous installations, layered and tangled, as has been my growing comprehension of racial complexity. There is not enough acknowledgement of how much European Americans owe their well being to the forced hand labor of enslaved African Americans. I invite the viewer to see beyond the lace.*

Ann Corley Silverman has an MA in Ancient Greek from The Ohio State University and an MFA in Printmaking, also from OSU. But she is a papermaker at heart with a studio in Pittsboro. Though without a background in art, she was drawn into an artistic practice by papermaking. She has since exhibited nationally in both solo and juried shows.





## DIAN SOURELIS

*(no) series "simply doing housework"*

Waxed found paper, type, graphite  
20" x 20" x 0"

*I find beauty, depth and balance in what others cast off. I treasure the odd and beautiful objects that serve to record our shared history and remind us of our common thread. My use of repetitive imagery, linear and graphic forms, and often, the written word, have produced an ethereal, peaceful body of conceptual work that explores the themes of gender, family, memory, and purpose.*

Mixed media/found object artist dian sourelis grew up in the Hyde Park neighborhood of Chicago surrounded by painters, poets and musicians. She attended the Philadelphia College of Art and graduated with honors from Loyola University. Active in group and solo shows for more than 30 years, sourelis has developed a strong community of collectors. She continues to experiment – working with found wood, metal, photos, reclaimed silk screens, and, most recently, waxed found papers. She recently relocated to Warrenton, having fallen in love with a 100-year-old, light-filled historic home.

## ANGELA STOUT

*Robert J*

Acrylic

40" x 30" x 1.5"

*The basis for my art is an awareness of the duality that exists in the world around me. I perceive the presence of opposing forces, such as intellect and intuition, light and dark, warmth and coldness, beauty and repulsion, body and soul, good and evil. My paintings, prints, and sculptures aim to bring the duality of contrasting forces into balance. In addition to the philosophical concerns in my work, I maintain a romantic view of beauty in the world around me.*

Angela Stout is connected to modern and historical art methods. She has shown at the Rosenthal Gallery, Ellington White Contemporary Art Gallery in Fayetteville, and Gallery 208. Her work is in numerous collections throughout the United States and Canada.





## NATALIE STRAIT

### *West Elm / Business Bitch*

Acrylic and glitter on canvas  
48" x 36" x 1"

*In a capitalist, object-focused society, person and item exist in conjunction. Consumer culture is gendered, creating an artificiality that comes with womanhood and femininity. My paintings are built conceptually and formally from this mandated consumption and performativity, simultaneously problematizing and celebrating it. Compositionally, the paintings reference vernacular photography and Instagram snapshots, and the figures recognize the viewer's gaze and gaze back self-aware. The formal interplay between foreground and background is not always clear, referencing how identity, bodily presentation, and physical surroundings build upon and influence each other, as well as formally linking areas and disrupting realistic perceptions of space.*

Painter Natalie Strait, now living in Durham, is an Arizona native. She earned her BFA from Arizona State University and is a candidate for the MFA degree at UNC-Chapel Hill.

## SANDY STRATIL

### *Messages XI*

Phototransfers, pencil, acrylic, and paper  
24" x 20"



*I am a mixed media artist working with collage, acrylic, and photo transfers. I have several series and alternate between them. I have a long-standing series called Family Matters in which I explore relationships through the media of photo transfers and collage. In some cases, photographs are used as the springboard for the content, in others, memories. Messages XI is from my Messages series that suggest the difficulty of communication, using random markings, symbols and text as texture.*

Sandy Stratil has taught art in high school and college. Sandy holds Masters degrees in English and Art Education from Morehead State University in Kentucky. She has shown in many regional, state, and national exhibits, including Pike's Peak Watercolor Exhibition, International Society of Experimental Artists, the National Collage Society, the Raleigh Fine Arts Society's annual exhibition, Watercolor Society of North Carolina, and Southport Artists July 4th Exhibition. Her works are in many private collections in North Carolina, Ohio, and Kentucky. She was invited to study with Katherine Chang Liu in a two-week mentoring workshop in California, which she has attended since 2016.





**SABA TAJ**

*Laila in Orchids*

Oil paint, glitter on canvas

68" x 66" x 2"

*My work creates empowered representations of people of color that explore identity, the gaze, and the body. Currently, I am painting portraits of queer Muslims as the 2019-2020 post-MFA Fellow for the Documentary Diversity Project at the Center for Documentary Studies at Duke University.*

Saba Taj is a Durham-based artist working in painting, collage, and performance. She is the former executive director of The Carrack Modern Art in Durham, 2016 Southern Constellations Fellow at Elsewhere Museum in Greensboro, and featured speaker at TEDxDuke in 2017. Taj received her BA in Art Education from NC Central University and her MFA in Studio Art from UNC-Chapel Hill. Her work has been featured in *The Guardian* and *Huffington Post*.

## LYUDMILA TOMOVA

### *Fearless and Free*

Acrylic

60" x 48" x 2"

*In my work, I merge abstract and realistic elements together to create mood, movement and an impression of the world around and within us. My brush strokes are moving, pushing, emerging, and overwhelming, but never still and quiet. In my recent work, I paint alla prima style, adding spontaneity, boldness, and elegance all at once. I paint loosely, telling magical stories and evoking complex emotions.*

Lyudmila Tomova has been a full-time painter, illustrator, and designer since she was 12 years old. Originally from Bulgaria, she studied classical realism at the Academy of Fine Arts in Sofia and later studied illustration at FIT in New York City. Tomova lived in New York City for 20 years, where she was well known for her versatility and artistic excellence, earning international recognition and numerous awards. She moved to Cary nine years ago and is currently working in watercolor, acrylic, and oil, focusing on figurative and *plein air* subjects. She also teaches watercolor, oil, drawing, and acrylic at various locations. Her recent watercolors have attracted attention with their expressiveness and boldness. Her *Butterfly Women* series was exhibited at the North Carolina Museum of Art.





**ANDREA VAIL**  
**COLLECTING PILE (Zenith)**

Donated objects, synthetic fabric, group participation  
60" x 72" x 72"

*I investigate contemporary American society and its objects through the lens of textiles' inherent collaborative nature. My research explores trends of mass production, habits of consumption and systems of artifice and authenticity.*

Andrea Vail is an interdisciplinary artist who makes connections between objects, people, or both. Vail's work has been exhibited nationally at venues including Sediment Gallery in Richmond, VA; Hoffman Gallery, Oregon College of Art and Craft in Portland, OR; Form & Concept in Santa Fe, NM; Emily Davis Gallery, The University of Akron in Akron, OH, and the Cameron Art Museum in Wilmington. She has received awards from the Arts & Science Council in Charlotte; the North Carolina Arts Council; HappeningsCLT; and the Richmond Arts and Cultural District/ CultureWORKS. Vail has spent residencies with Good-year Arts, the McColl Center for Art + Innovation, and Elsewhere Museum.





## LEE WALTON

## Outliving My Life Insurance: Weekly Acts of Sustainability

Printed media on paper  
36" x 36" x 0"

*I am an artist with an expanded practice. My art takes many forms and employs systems of chance, game structures, and participation to create interactions that build community, disrupt predictability, and celebrate the everyday.*

Lee Walton has been commissioned by museums, institutions, and cities, both nationally and internationally, to exhibit, lecture, and lead participatory public events. He is a professor of art at UNC Greensboro, where he directs both the Graduate Program and the Interdisciplinary Arts and Social Practice program.



## STEPHANIE J. WOODS

### *When the Hunted Become the Hunters*

Single channel video

<http://vimeo.com/382901700>

*Through the use of symbolic mediums referencing Black American culture and the southern experience, my multimedia works examine the cognitive effects of cultural assimilation and how performance is ingrained in identity.*

Stephanie J. Woods is a Charlotte-based artist creating textile, photography, and community-engaged projects. She earned an MFA in Studio Art from UNC Greensboro and is the recipient of several fellowships and residencies, including Halcyon Arts Lab's Art and Social Impact Fellowship, the Fine Arts Work Center Visual Artist Fellowship, ACRE Artist Residency, the McColl Center for Art + Innovation, Oxbow School of Art and Artists' Residency, and Penland School of Craft. She has also served on faculty at Virginia Commonwealth University in Richmond, and in 2017 her work was notably recognized by the South Arts fellowship and the NC Arts Council fellowship.

## GESCHE WÜRFEL

### *Slave Cabin (Somerset Place)*

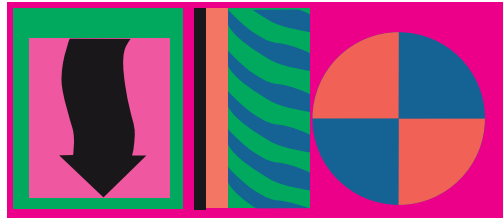
Archival pigment print

11" x 14" x 0"

*Slave Cabin is part of the Oppressive Architecture project that explores and documents the relationship between architecture and oppression during American slavery. The project examines the inhumane ways that slaves were forced to live and labor on southern plantations as represented by their architecture. Architectural forms aided southern plantations with commodity production, human reproduction, and social repression. The project explores how these architectural structures continue to influence the contemporary landscape, its inhabitants, and our understanding of history. The project's contribution is its documentation of the remaining physical structures of oppression. It also recognizes their historic value and asks whether architecture can be used to commemorate and reconcile a country's past.*

Gesche Würfel is a contemporary photographic artist based in Chapel Hill. Her background in urban planning and visual sociology informs her work, which explores the social and political implications of spatial processes by challenging notions of geography, history, race, class, and gender. Her work has been exhibited, published, and awarded internationally among others at the Tate Modern in London, Singapore International Photography Festival, CAM Raleigh, and the Center for Photography at Woodstock. She is the author of *Basement Sanctuaries* (Schilt Publishing 2014).





## RALEIGH FINE ARTS SOCIETY ARTISTS EXHIBITION COMMITTEE 2019-2020

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Catherine Cox  
Martha Crampton  
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Jody Darden  
Jaye Day-Trotter  
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**Woodson Family Foundation**  
Unrestricted

**Zaytoun Orthodontics**  
Choral Celebration

## ARTISTS EXHIBITION PRICE LIST

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*Untitled (Conflation)*  
\$500  
Chapel Hill

JOHANNES BARFIELD  
*Crown and Rusted Spoon*  
\$8000  
Winston-Salem

EDWARD BAXTER  
*Pick a Bale of Cotton-*  
*Pick a Bale a Day*  
\$1300  
Raleigh

RON BECKHAM  
*Untitled*  
\$20,000  
Roanoke Rapids

MARIE-LOUISE BENNETT  
*Why are you afraid of me?*  
\$1750  
Raleigh

CRAIG BILLINGS  
*The Heidelberg Project*  
*Continues to Survive.*  
\$2000  
Catawba

CASEY BROWN  
*American Values [Zombie*  
*Screen Edition]*  
\$1000  
Clyde

RAJ BUNNAG  
*The Cocaine Hurricane*  
\$2000  
Durham

ERIN CANADY  
*Vestige II*  
\$850  
Durham

KENNEDI CARTER  
*Knight on Fletcher St.*  
\$1500  
Durham

ALLISON COLEMAN  
*Self Portrait in Mother's Dress*  
\$350  
Garner

ALLISON COLEMAN  
*Self Portrait with Phone*  
\$350  
Garner

SARAH ELIZABETH CORNEJO  
*Halfies, Pt. 5: Lucille*  
\$4500  
Carrboro

JOY DRURY COX  
*Free Community Water Analysis*  
*Test Form*  
\$1000  
Chapel Hill

JOY DRURY COX  
*State of Georgia Application for*  
*Voter Registration*  
\$1000  
Chapel Hill

JOSE MANUEL CRUZ  
*Deeply FELT*  
\$3500  
Raleigh

JOELLE DIETRICK  
*The Speed of Thinking*  
\$3000  
Davidson

MARK DIXON  
*Plenty of Extra Time*  
\$444.44  
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GABRIELLE DUGGAN  
*Beach Hairs*  
\$900  
Greenville

ALIA EL-BERMANI  
*What Remains*  
\$2400  
Apex

MELINDA FINE  
*Aphasia*  
\$1200  
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ONAY CRUZ GUTIERREZ  
*What We Left Behind*  
\$4200  
Raleigh

BEN HAMBURGER  
*Animism*  
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Asheville

NORA HARTLAUB  
*The Insurmountable Thing*  
\$5000  
Manteo

ELIZABETH HASKIN  
*Pressing Closer*  
\$1500  
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*My Honor*  
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HARRISON HAYNES  
*Don*  
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*Romulus*  
\$1500  
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MAX HELLER  
*TUBMAN TWENTY-DOLLAR BILL*  
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Charlotte

AMY HERMAN  
*mom's mom's mom's hands*  
\$1400  
Charlotte

CLARENCE HEYWARD  
*The Second Child*  
\$2200  
Clayton

GEORGE JENNE  
*Toujours Prêt*  
Video performance  
NFS  
Chapel Hill

KELLY R. JOHNSTON <i>Situation</i> \$2500 Chapel Hill	JACKSON MARTIN <i>Making Amends No. 11</i> \$750 Asheville	MOLLY SAWYER <i>Ice Figment</i> \$1500 Asheville	ANDREA VAIL <i>COLLECTING PILE (Zenith)</i> \$5300 Sugar Grove
SHANNON JOHNSTONE <i>Stardust and Ashes #103</i> \$800 Cary	DONALD MARTINY <i>Eteo</i> \$30,000 Chapel Hill	ANN CORLEY SILVERMAN <i>Narratives and Threads:</i> <i>South Carolina</i> \$3000 Pittsboro	LEE WALTON <i>Outliving My Life Insurance:</i> <i>Weekly Acts of Sustainability</i> \$200 Greensboro
JOYCE WATKINS KING <i>Blouson</i> \$1200 Raleigh	GAELLA MATERNE <i>Untitled</i> \$2500 Raleigh	DIAN SOURELIS <i>(no) series</i> <i>"simply doing housework"</i> \$625 Warrenton	STEPHANIE J. WOODS <i>When the Hunted Become</i> <i>the Hunters</i> NFS Charlotte
STACEY L. KIRBY <i>The Death Department</i> Art installation and performance NFS Durham	CHIEKO MURASUGI <i>Perceptual Dance</i> \$4000 Chapel Hill	ANGELA STOUT <i>Robert J</i> \$1200 Broadway	GESCHE WÜRFEL <i>Slave Cabin (Somerset Place)</i> \$1650 Chapel Hill
DEBORAH KRUGER <i>CONFLAGRATION</i> \$10,500 Durham	JEFF MURPHY <i>Drips Still</i> \$300 Charlotte	NATALIE STRAIT <i>West Elm/Business Bitch</i> \$850 Chapel Hill	
RAYMOND LA MANTIA <i>Unchained</i> \$3500 Siler City	CHLOÉ RAGER <i>Desire Lines</i> <i>(Durham Archive #1-20)</i> \$850 Durham	SANDY STRATIL <i>Messages XI</i> \$450 Whispering Pines	
LAURA LITTLE <i>Sorry Mom (Laws of the Landfill)</i> \$2700 Chapel Hill	TIM RICKETT <i>Crack, tssst, sip, ahhh cans from</i> <i>the grid</i> \$300 Greenville	SABA TAJ <i>Laila in Orchids</i> \$5800 Durham	
JENNIFER MARKOWITZ <i>Fleshmap: New York</i> <i>September 1998 - February 1999</i> \$5000 Raleigh	SHERRILL ROLAND <i>Weight(s)</i> \$2500 Asheville	LYUDMILA TOMOVA <i>Fearless and Free</i> \$2200 Cary	



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## **OTHER SIGNATURE PROJECTS**

### **22nd ANNUAL ELEMENTARY CHORAL CELEBRATION**

*Tuesday, March 17 at 7pm*

*Wednesday, March 18 at 7pm*

*Meymandi Concert Hall*

*Duke Energy Center for the Performing Arts*

### **LITERARY CONTEST**

*42nd Annual Awards Ceremony*

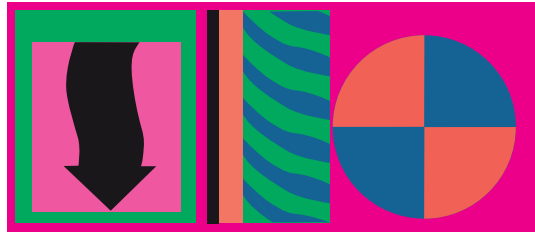
*Wednesday, April 22*

*North Carolina Museum of History*

*Reception at 6pm ~ Awards Ceremony at 6:30 pm ~ Book Signing at 8pm*

*Guest speaker Etaf Rum, author, A Woman Is No Man*





## **SPECIAL THANKS**

North Carolina Artists

**Mr. Nat Trotman**

Curator of Performance and Media  
Guggenheim R. Solomon Museum, New York

**Dr. Valerie Hillings, Director**

North Carolina Museum of Art, Raleigh

**Ms. April Childers, Art Consultant**

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The graphics for this catalogue were designed by Raleigh Fine Arts member Mary Ann Scherr, 1921-2016. Scherr was recognized as one of America's most influential designers in a career that spanned seven decades. Her jewelry and metal designs can be found in The Vatican, The Metropolitan Museum of Art, the Museum of Arts and Design (NYC), The Renwick Gallery in the Smithsonian, and the US National Archives in Washington.

**RALEIGH FINE ARTS SOCIETY**

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Raleigh, NC 27605

[www.raleighfinearts.org](http://www.raleighfinearts.org)

[artistsexhibition@raleighfinearts.org](mailto:artistsexhibition@raleighfinearts.org)

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*Join us for the 2021 North Carolina Annual Artists Exhibition March 7 through June 13 at CAM Raleigh.*