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UNC WILMINGTON STUDIO
ART FACULTY EXHIBITION
CULTURAL ARTS BUILDING ART GALLERY
JANUARY 12–FEBRUARY 17

SHANNON BOURNE

ANN CONNER

DONALD FURST

EDWARD IRVINE

COURTNEY JOHNSON

ERIC LAWING

VICKY SMITH

ANDI STEELE

PAM TOLL

AARON WILCOX

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SHANNON BOURNE

As a native of the North Carolina coast, both my personal and artistic history have been profoundly shaped by the delicate ecosystem found throughout the regions of the Cape Fear and Outer Banks. Beautifully complex and constantly changing, the diverse organisms found in and along the waters edge have continued to intrigue me and serve as my artistic inspiration.

The primary mediums I use include etching, monotype, and relief. Through these I am able to intricately study the relationships that exist between coastal inhabitants and the larger environments in which they live. Coastal environments are multifaceted and constantly in flux, not unlike the very nature of printmaking itself.

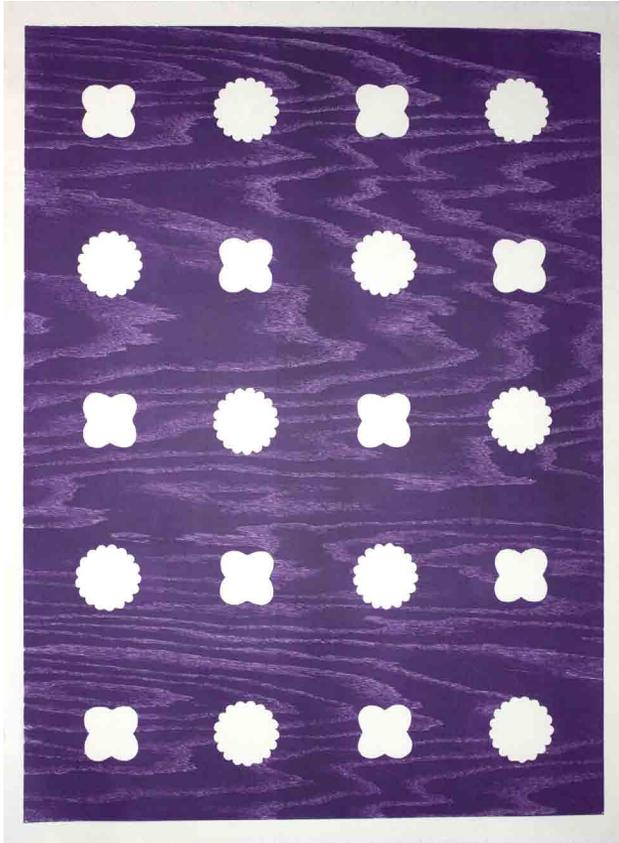


Drifters (detail), 2011

Etching

12" x 10"

ANN CONNER



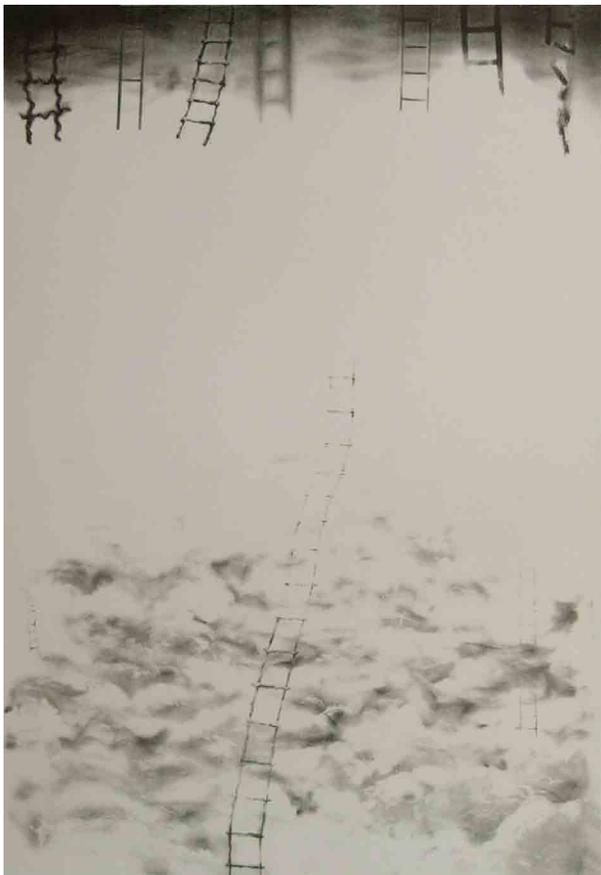
Working in woodcut is always a challenge as the grain of the wood is so captivating. My woodcuts are, in many ways, a response to this. I like carving into the natural flat wood, or mechanically clean surface of linoleum using high-tech power carver, or laser engraving blocks. Relief is the oldest form of printmaking, and it continues to have relevance for me.

Brentwood extends the visual narrative of LA into the Brentwood suburb. *Brentwood* follows *Westwood* and *WestPark* prints. Colors refer to the rich saturated hues of Technicolor film from a past era. *Brentwood 2* and *Brentwood 4* are from a suite of six woodcuts carved by the artist with a power chisel

Brentwood 2

Woodcut on Shiramine paper

48.75" x 36.75"



DONALD FURST

Copper, limestone, wood,
Seasons change , dreams rearrange,
Prints surface slowly.

Yearn

Stone lithograph

26" x 18"

Edition of 20

EDWARD IRVINE

Lillian Chason began college in Chapel Hill during the fall of 2009 and died there of the H1N1 virus before her first Christmas break.

Prayers for Lillian is a book of poetry written by her mother in response to this experience as an expression of grief. Cate Chason uses words that transcend personal loss and speak to an experience that is both intensely private and universal. This letterpress book was designed, printed and bound in loving memory of Lillian.



Prayers for Lillian, 2011

Linocuts, polymer letterpress,
Zerkall text and Saint Armand cover paper

Edition of 100

COURTNEY JOHNSON



Glass Cities is a series of cliché-verre cityscapes. French for glass negative, cliché-verre is a photo-painting hybrid process; the work begins as a painting on glass which is then scanned, enlarged, and printed photographically.

The scenes depict luminous, beautiful, and ultimately fragile nighttime cityscapes that don't disappear when the sun sets.

Historically employed during times of change, cliché-verre serves as a bridge between the past and the future as we transition into the digital era, and also as we move from the era of landscape to the cityscape. The images in this series depict characters in our new global mythological system: cities.

Torino, 2011

Dye and pigment print from cliché-verre

30" x 40"

Edition of 2

ERIC LAWING

In the woods there is a constant, simultaneous growth and deterioration. My drawing processes have become primarily about formation and destruction, defining and redefining, one form giving away to another. The primary content is of the overriding will to live, transform, and grow.



Tree Drawing #3

Charcoal, graphite, lacquer/paper

25" x 38"

VICKY SMITH

The traditional Japanese glaze, Shino, has a variety of colors and textures when used in a woodfiring kiln. The wood ash provides another subtle layer of color and texture.

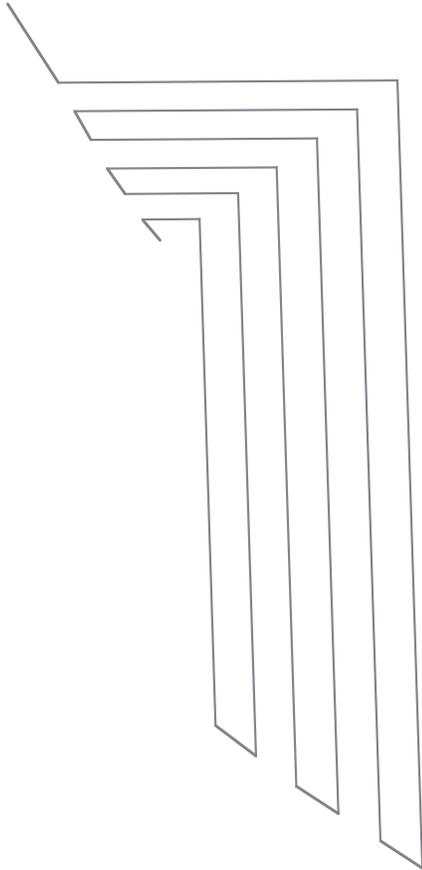
The Candle Holders were fired to cone 10 in a climbing train kiln and were glazed with Malcomb Davis Shino.



Candle Holders

Shino glazed, woodfired, cone 10

ANDI STEELE



Lines surround us, interfering with the environment, and reconstructing space. They are overhead, under foot, all around, subtly shrinking our surroundings. Mimicking this restructuring of space, *In Perspective* uses lines to break up an area, creating a smaller space that can be physically entered, and visually explored from a variety of perspectives.

In Perspective

Conduit and fittings

7' h x 3' w x 12' d



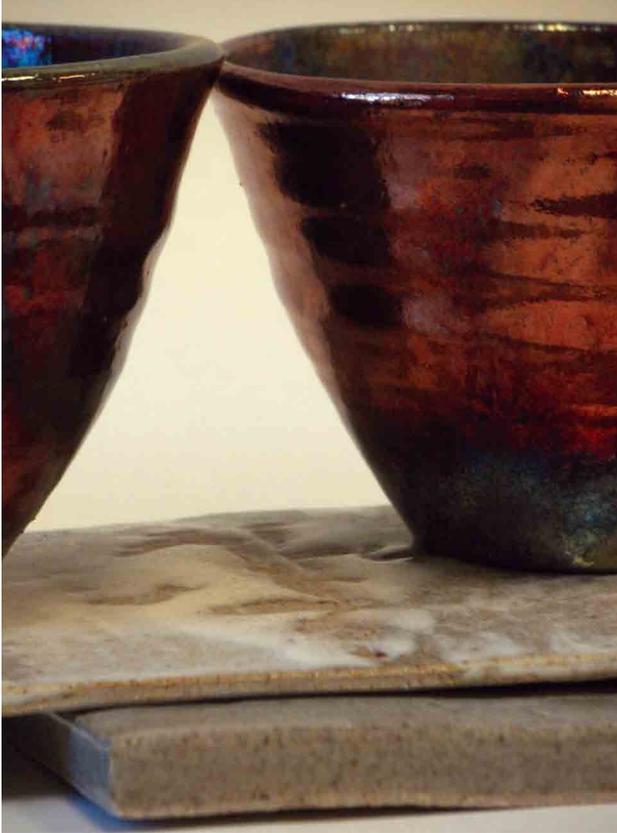
As a participant in “Paint a Future” (Brazil and France in 2007, and South Africa in 2011) I collaborated with children- reacting to or including their visual poetry in my own work. Working directly with children reminded me of the freedom and spirit experienced in making art as a child. When I unearthed my childhood drawings, I saw another possibility for painting.

Drawn fragments generated from childhood memory, paper dolls and the purchase of a feed sack dress found in a trunk marked “Mother’s Depression Dresses” are conjoined in the painting, *Sisters*. Obsessed with laying more than one narrative on a single surface I spin a new yarn by physically merging materials, memory and dreams.

Sisters

Depression-era feed sack cloth and oils on canvas
55” x 56”

AARON WILCOX



Ceramic. Reflect
through a geologic lens
reverent embrace.

Cu on slabs, 2011

Raku, stoneware

4.25" x 10" x 6"



UNCW DEPARTMENT OF ART & ART HISTORY