

EXHIBITION RECORD

THE NOTHING THAT IS:
A DRAWING SHOW IN 5 PARTS

BY: JACLYN SANDERS

The Nothing That Is:
a drawing show in five parts
Exhibition Record
June 5 – September 7, 2015

Jaclyn Sanders
CAM Raleigh, 2015



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CAM Raleigh

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The North Carolina artists featured in the Exhibition Record

CAM Raleigh Exhibition Record

The Nothing That Is: a drawing show in 5 parts

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Jaclyn Sanders

CAM Raleigh 2015

Virginia Polytechnic Institute and State University

MA Material Culture and Public Humanities

Born and raised in Cockeysville, Maryland, Jaclyn Sanders attended Virginia Polytechnic Institute and State University (Virginia Tech) where she graduated in May 2015 with a BFA in Studio Art, a BA in Art History and a minor in business leadership.

As part of the MA Material Cultures and Public Humanities accelerated program, Sanders is now a second year graduate student at Virginia Tech and is expected to graduate in May 2016.

Professionally she is interested in modern and contemporary art and design with a career focus in museum exhibition design and registration.

Other institutions she has worked with include the Taubman Museum of Art (Roanoke, VA), the XYZ Art Gallery (Blacksburg, VA), the Armory Gallery (Blacksburg, VA), and the Moss Arts Center (Blacksburg, VA).

CAM Raleigh Exhibition Record

The Nothing That Is: a drawing show in 5 parts

June 4 – September 7, 2015

As a summer intern at CAM Raleigh from May-August 2015, Jaclyn Sanders witnessed CAM's *The Nothing That Is: a drawing show in 5 parts* exhibition from the beginning. Through its installation, opening reception, and various events throughout the summer, including First Fridays and Family Days, the vibrancy of the diverse works exploded off of the walls, connecting in a new and unique way with everyone who walked through the doors.

Why does drawing matter?:

This simple, yet complex and intriguingly dense question, serves as common thread for all of the artists included in *The Nothing That Is: a drawing show in 5 parts*. Interpreted as a noun, adjective and verb, drawing produces a range of outcomes that span across individual, local, national, international, and historical levels.

While the exhibition includes the work of over 85 local, national and international artists, this publication includes information about 23 North Carolina artists represented in the show. Each artist's connection to North Carolina is different - some were raised here, some went to school here, and some currently have studios here - however, they are all united by their connection to the North Carolina culture and landscape.

Experiencing Raleigh, North Carolina for the first time, Sanders began to see the deep connections found between the artists in Raleigh and the larger state of North Carolina, as well as their connections to the communities that surrounded them. Attracted to understanding these artists individually and as a collective whole, Sanders created this exhibition record to explore the hidden ties beneath the surface of the exhibition and expose the complex relationships that these artists have with life, history, their artwork, their local communities, and with each other.

The following entries were created as the result of research, interviews, and studio visits that took place between the author and the artists from July-September 2015.



About CAM Raleigh

Excerpt from CAM Raleigh's Exhibition Press Release, May 2015

"The Contemporary Art Museum (CAM Raleigh) has served as a cultural hub for Raleigh's vibrant Warehouse District since opening in 2011. CAM has become a leading force in contemporary art in the Southeast by curating the most current and essential works of art and design today. Art that is still emerging, growing and living."¹

¹ Smith, Gab, "The Nothing That Is: a drawing show in 5 parts," CAM Raleigh Press Release, accessed June 10, 2015.

The Nothing That Is *A drawing show in five parts*

June 5 – September 7, 2015

“This extraordinary exhibition includes more than 85 local, national and international artists all exploring contemporary approaches to drawing, mark making and gesture. *The Nothing That Is* will be presented in five parts throughout the museum and also includes drawing projects in the community.

Chapter 1 DDDRRRAAAWWWIINNNGGG in the Main Gallery curated by Bill Thelen and Jason Polan features a “do it yourself” approach to drawing with an emphasis on emerging artists, illustration, zines, economy, and building community through drawing. These artists’ works all utilize drawing as a prime strategy in their art-making process. Artists will be exhibiting collaborative and singular works embedded with their own unique drawing practices including:

Tedd Anderson, Joana Avillez, Amanda Barr, Chris Bogia, Elijah Burgher, Richard C., Robin Cameron, Ryan Travis Christian, Casey Cook, Daniel Davidson, Louise Despont, Mollie Earls, James Esber, Joy Feasley, Bill Fick, Nancy Ford, Sarah Gamble, Nathan Gelgud, Lincoln Hancock, EJ Hauser, Harrison Haynes, Kathleen Henderson, Jordin Islip, Rich Jacobs, Spencer Jacobs, George Jenne, Ken Kagami, Tricia Keightley, Thad Kellstadt, Victor Kerlow, Jeff Ladouceur, Lump Lipshitz, Ryan Martin, Stefan Marx, Rich Mclsaac, Hazel Meehan, Allyson Mellberg, Tristin Miller, Lee Misenheimer, Lavar Munroe, Kymia Nawabi, Tucker Nichols, Paul Nudd, Jason Osborne, Jason Polan, Tal R, Fernando Renes, Josh Rickards, Steve Reinke, Louis Schmidt, Christopher Schulz, Stewart Sineath, Damian Stamer, Paul Swenbeck, Megan Sullivan, Jeremy Taylor, Christopher Thomas, Derek Toomes, Michael Worful, James Ulmer, Todd Webb, Neil Whitacre, Eric White, Laura Sharp Wilson and Tyler Wolf.

Chapter 2 Conceptual Approaches in the Independent Weekly Gallery focuses on artists employing contemporary drawing strategies with nods to conceptualism, feminism, queer theory, formalism, video, performance, photography and art history featuring:

Lauren Adams, Becca Albee, Leah Bailis, Lucas Blalock, Kellie Bornhoft, Blake Fall-Conroy, Joy Drury Cox, Steven Evans, Ray Johnson/Richard C, Alex Jovanovich, Gary Kachadourian, Pedro Lasch, Stan Shellabarger, elin o'Hara slavick, Deb Sokolow, Stacy Lynn Waddell and Amy White.

Chapter 3 Movement in the Independent Weekly Gallery will show video that reflects the principles of drawing. Videos will all be based on drawing and range from animation to performance. There will be several special screenings throughout the summer.

Featured artists include David Colagiovanni, Jerstin Crosby and Fernando Renes.

Chapter 4 Locals Only will feature capsule solo exhibitions by North Carolina artists. These “locals only” exhibitions will rotate throughout the exhibition space and feature regional artists that utilize drawing as a prime strategy in their art- making process including:

Carol Cole (June), Barbara Campbell Thomas (June), David Eichenberger (July), Chris Musina (July) Tedd Anderson (August) and Logan Britt (August) .

Chapter 5 Open Source explores social engagement by featuring projects that utilize collaborative art strategies that extend beyond the museum's walls. Through community outreach and social practice, there will be opportunities for the community to be involved in the exhibition. Such projects as Jason Polan's ongoing “Taco Bell Drawing Club” will unite artists of all abilities to draw in a non-hierarchical, non-judgmental setting. Other projects will include the CAM Young Artists Advisory Panel, The Drawn, Elsewhere, Pedro Lasch, Vegan Snake Club and Lee Walton.”¹

1. Smith, Gab, “The Nothing That Is: a drawing show in 5 parts,” CAM Raleigh Press Release, accessed June 10, 2015.

Curator Bill Thelen

“Bill Thelen is an artist, curator and educator. He currently lives and works in Raleigh, NC. Thelen holds degrees from University of Wisconsin-Milwaukee (BFA) and the University of North Carolina-Chapel Hill (MFA). His work has been exhibited both nationally and internationally, including Cell Projects in London, UK, Galeria Zé dos Bois, Lisbon, Portugal, Threadwaxing Space, Plus Ultra Gallery, Guild and Greyshkul, Cinders Gallery and Exit Art in New York City, NY, Vox Populi and Space 1026 in Philadelphia, PA, New Image Art in Los Angeles, CA, Monique Meloche Gallery, Western Exhibitions, and Heaven Gallery in Chicago, The Green Gallery in Milwaukee, SECCA in Winston-Salem, The Weatherspoon Art Museum and Greenhill Center for the Arts in Greensboro, Branch Gallery in Durham and Lump and Rebus Works in Raleigh among others. His work has been reviewed in the The New York Times, Art Papers, TimeOut London, Sculpture Magazine, The News & Observer, The Independent and many online journals and blogs. He is also the director/cofounder of Lump, a contemporary art gallery, collective, and project space located in Raleigh since 1996.”¹

Curator Jason Polan

“Jason Polan is an artist living in New York City. He has exhibited work all over the United States, Europe, Africa, and Asia. He is a member of The 53rd Street Biological Society and Taco Bell Drawing Club. He has made over 100 books including The Every Piece of Art in the Museum of Modern Art Book (twice). Mr. Polan’s drawings have appeared in The New York Times, The New Yorker, Believer Magazine, Lucky Peach and ARTnews. He has done projects with The Criterion Collection, Warby Parker, the Whitney Museum, Levi’s, the Brooklyn Museum, and The Ford Foundation. Polan is currently drawing every person in New York (he has drawn over 36,000 people so far). Polan is from Michigan.”²

1. Smith, Gab, “The Nothing That Is: a drawing show in 5 parts,” CAM Raleigh Press Release, accessed June 10, 2015.

2. Ibid.



CAM Raleigh Programs

June 4 – September 7, 2015

**Opening Preview –
Members and Press**

Thursday, June 4, 2015, 6-8pm

**Free First Friday & Public
Opening**

Friday, June 5, 2015, 6-10pm

**Coffee & Conversation with
artists and curators**

Free and open to the public
Saturday, June 6, 2015, 11am

Taco Bell Drawing Club

Wednesday, June 17, 2015,
2:30-4pm

PNC Free Family Sunday

Saturday, June 21, 2015, 12-5pm

Free First Friday

Friday, July 3, 2015, 6-10pm

Taco Bell Drawing Club

Wednesday, July 8, 2015, 2:30-
4pm

**Artist Talk: David Eichenberger
and Chris Musina**

Thursday, July 16, 2016, 6-8pm

Taco Bell Drawing Club

Wednesday, July 22, 2015,
2:30-4pm

Taco Bell Drawing Club

Friday, July 24, 2015, 2:30-4pm

Taco Bell Drawing Club

Wednesday, August 5, 2015,
2:30-4pm

Free First Friday

Friday, August 7, 2015, 6-10pm

Taco Bell Drawing Club

Wednesday, August 26, 2015,
2:30-4pm

**Artist Talk: Tedd Anderson and
Logan Britt**

Thursday, August 27, 2016,
6:30pm

Free First Friday

Friday, September 4, 2015,
6-10pm

Closing of *The Nothing That Is*

Sunday September 7, 2015

Taco Bell Drawing Club

Wednesday, September 9, 2015,
2:30-4pm

“ Drawing is a fundamental human activity. It exists as a pre-lingual form of communication and is a mode of self-expression unlike anything else. I wish everyone would draw something every day. I think the world would be a better place. ”

--Lauren Adams

▼ Lauren Adams in her studio. Image provided by the artist.





▲ Adams, Lauren, *Anachronism II*, 2015, gouache, graphite and traditional gesso on Atlantic conch shell, 9" x 5" x 5". Image provided by the artist.

Lauren Frances Adams

Studio Location: Baltimore, MD

Website: www.lfadams.com

Rooted in the historical decorative arts the Baltimore-based and North Carolina-raised Lauren Adams's rich body of work explores the labor and class relationships present in visual culture, often exposing the contradictions present in the original context of the imagery being used.

Decorum, a guide through the history of enslaved people from antiquity to the present,¹ uses source images and objects from museum collections and archives to generate a boundless stream of questions revolving around slave narratives and ornamentation.² Using text and loaded imagery to expose the labor and power inequalities present in the complex slavery structures, both socially and politically, Adams reflects upon the decorative arts' role in this inequality historically.³ As explained by Adams, her work explores:

“How the decorative arts participate, either actively or silently, in promoting or reflecting dominant ideologies of social hierarchy, political authority, and cultural fantasy.”⁴

1. “Artist Statement,” Lauren Frances Adams, accessed August 25, 2015.

2. *Ibid.*

3. *Ibid.*

4. *Ibid.*



▲ Adams, Lauren, *Anachronism I*, 2015, gouache, graphite and traditional gesso on Atlantic conch shell, 9" x 5" x 5". Image provided by the artist.

In addition to *Decorum*, Adams also has Atlantic ocean conch shells on display at CAM. These shells were acquired through eBay and exhibit what the artist describes as “a ‘high-low’ paradigm.” A popular concept in contemporary art today, a high and low model comparison can be made between multiple objects, groups or concepts in order to expose their similarities and differences, often through irony. While the shells are seemingly basic, everyday objects, they are juxtaposed and elevated through the designs Adams paints on them. Imitating the designs of the textiles and embroidery of 16th century portraiture, such as that of Queen Elizabeth I, Adams further explains:

“I tend to mashup or juxtapose seemingly unrelated things to create new collusions -- I try to ‘put’ things together that exist as a dichotomy, kind of forcing them onto the same side of things. Reconciling the unreconcilable in an uneasy state of co-existence.”⁵

Finding a balance between materiality and concept, Adams seamlessly blends, and transitions between drawing, painting, and sculpture to heighten her concept using any medium necessary.

5. Lauren Adams, e-mail message to author, August 17, 2015.

Adams, Lauren, *Decorum #32*, 2014, gouache and acrylic on paper, 22" x 14". ►
Image provided by the artist.



Birthright?

From the Walters Museum diadic feet above the bust of an African boy - a cardinal is one of the
 "This rocky feet of a little servant wearing the image of a cardinal is one of the
 sensitive detail and expression suggest that the boy is a particular
 child; nevertheless, the various versions in marble and bronze... indicate that
 this bust may represent a general type. For several years was common
 throughout the world at this time. Many slaves of European origin were slaves from Eastern Europe
 & Persia but their descent from African children like this boy was rare. De Cook was one of
 the leading sculptors working in the Netherlands in 1700 CE. Contracted with this
 dated "Thomas Claudius de Cock, Rotterdam, signed &
 from the artist's wife; the diamond eagle with spread wings indicates that the cradle depicted
 was intended for a member of the Hohenhausen family."



▲ Adams, Lauren, *Anachronism I (exterior)*, 2015, gouache, graphite and traditional gesso on Atlantic conch shell, 12" x 6" x 6". Image provided by the artist.



▲ Adams, Lauren, *Anachronism I (interior)*, 2015, gouache, graphite and traditional gesso on Atlantic conch shell, 12" x 6" x 6". Image provided by the artist.

As Adams describes, she is particularly drawn toward conceptually “...charged materials, such as hair, pork fat, textiles, gourds, pearls, shells, bricks, hay, etc.”⁶

Lauren Frances Adams was born in Snow Hill, NC. She earned a BFA in Studio Art and Art History from the University of North Carolina Chapel Hill in 2002 and a MFA from Carnegie Mellon University in 2007. For more information about Lauren Frances Adams and her work, visit lfadams.com

**Artwork at CAM:
Chapter 2: Conceptual Approaches**

Decorum #12
2014
gouache and acrylic on paper
12.25" x 18.25"

Decorum #5
2014
gouache and acrylic on paper
12.5" x 14.5"

Decorum #25
2014
gouache and acrylic on paper
17.75" x 12.75"

Decorum #22
2014
gouache and acrylic on paper
11.5" x 12.5"

Decorum #32
2014
gouache and acrylic on paper
22" x 14"

Anachronism I
2015
gouache, graphite and traditional gesso
on Atlantic Conch Shell
12" x 6" x 6"

Anachronism II
2015
gouache, graphite and traditional gesso
on Atlantic Conch Shell
9" x 5" x 5"

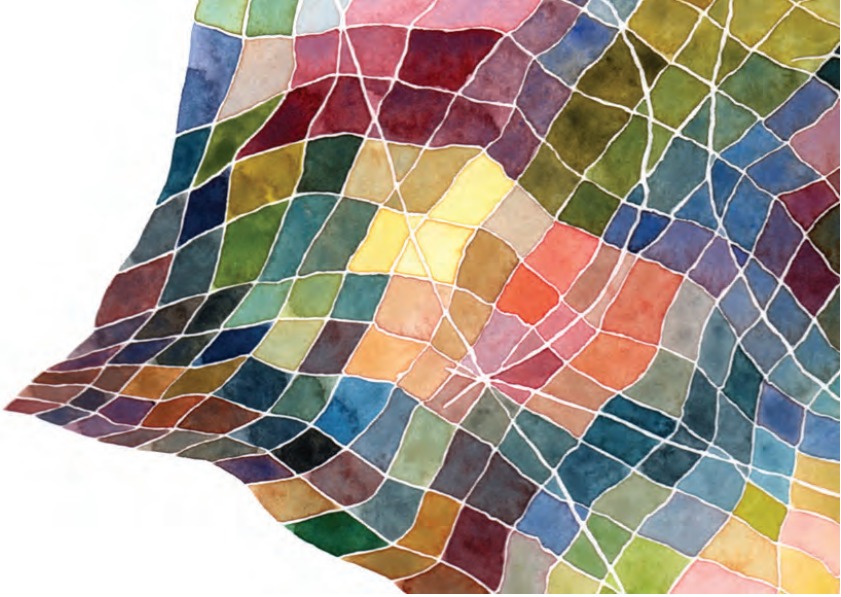
6. Lauren Adams, e-mail message to author, August 17, 2015.

“ Drawing is a way to figure out things, a way to create ideas from nothing. When you begin with a blank piece of paper there is uncertainty when you put the pencil down on that emptiness. But things get fleshed out with time and you surprise yourself when an image unfolds from your mind. And anyone can do it. The supplies are basic. The training is minimal if needed at all. We all draw as children and for some reason we are encouraged to stop when we “grow up.” So when that image unfolds from nothing, you surprise yourself because you forgot you knew how to do that. It’s nice to surprise yourself. It’s nice to remember something from a long time ago. ”

--Tedd Anderson

▼ Tedd Anderson, in his studio. Image provided by the artist.





▲ Anderson, Tedd, *RCA and SJV (Detail)*, 2011, gouache on paper, 14" x 17".
Tedd Anderson , accessed October 10, 2015, www.teddanderson.org/drawings .

Tedd Anderson

Studio Location: Durham, NC and Raleigh, NC

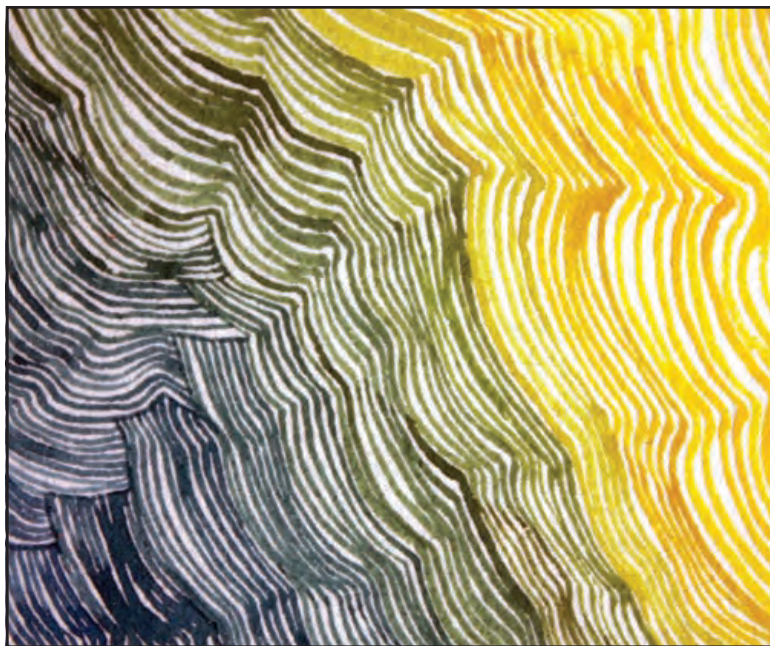
Website: www.teddanderson.org
www.zombieloadblast.com

Moving away from compositions created as the product of heavy research, planning, and decision making, Anderson's work grows organically, thinking only about the mark he is about to make next. "My process is intuitive rather than analytical."¹ Anderson explains. This organic development of form and composition grows from the artist's dedication and commitment to his mark, often repeating the same mark for hundreds of hours on end within a single work. This laborious process is a relief, Anderson says, because he is able to make a large complex piece as the result of several drastically smaller decisions throughout his process.²

Although drawing inspiration from artwork seen in popular

1. Tedd Anderson, e-mail message to author, August 20, 2015.

2. Ibid.



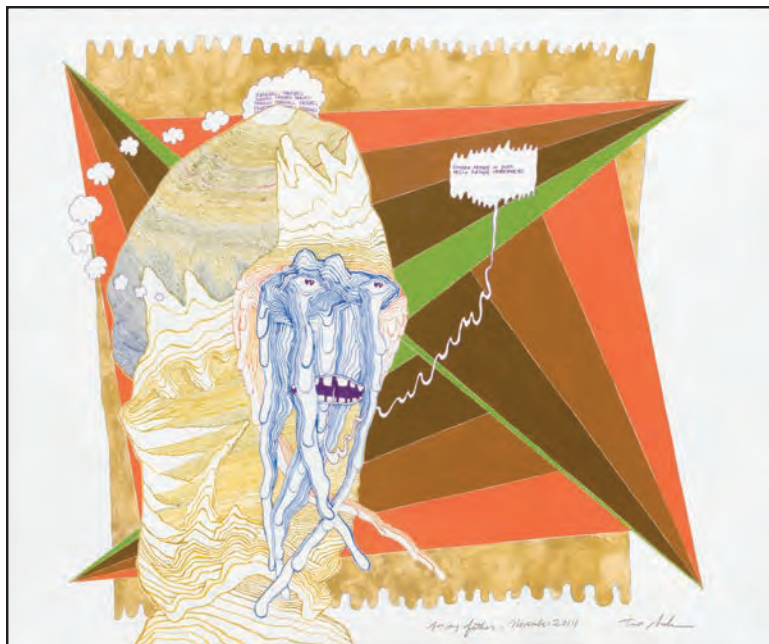
▲ Line work detail image of, Anderson, Tedd, *No Mind for Showing, No Kind of Knowing, No Sign of Slowing*, 2014, ink, gouache, acrylic on paper, 25" x 26". Photo taken by the author.

media, such as record covers and tour posters, the content of Anderson's work stands alone and exists independent from these sources. This style pushes him towards a "flat, illustrative, design-oriented style," composed of intricate line work,³ all completed by hand.

The artist's touch is evident through the subtle variations that can be found within the heavily repeated patterns and mark marking. Unless the viewer is up close to the drawings, however, the marks are seemingly unnoticeable, a quality that Anderson loves most about his work. As he reflects, "It is satisfying for me to see people question the media, to wonder how the works were created. The only way to understand these aspects of my work is to get close to the drawings."⁴ This style is inspired by

3. Ibid.

4. Tedd Anderson, e-mail message to author, August 20, 2015.



▲ Anderson, Tedd, *Farewell Father*, 2014, ink, gouache, acrylic on paper, 11" x 14".
Tedd Anderson, accessed October 10, 2015, www.teddandersong.org/drawings.

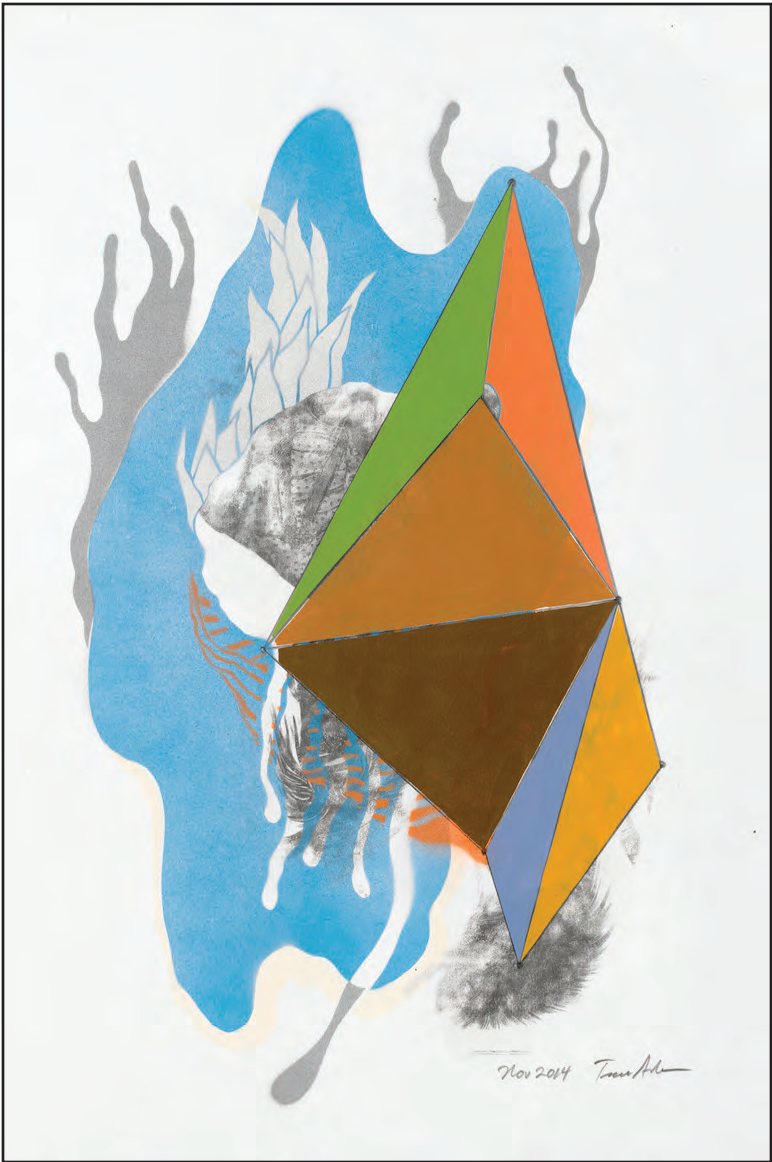
Anderson's love for artists who walk the line between fine art and popular media, such as Gary Panter, Stanley Donwood, Raymond Pettibon, Jim Nutt, and Trenton Doyle Hancock.⁵

Rather than using text to tie down the meaning of a work, Anderson purposefully incorporates it as a way to keep his work ambiguous and pointing toward more general themes. Through, "concealing words within large areas of texture, obsessively repeating words so they create beds of texture, or drawing lines between disparate phrases to create disruptive patterns and connections," Anderson uses text within his compositions in an elegantly subtle and almost hidden manner.⁶

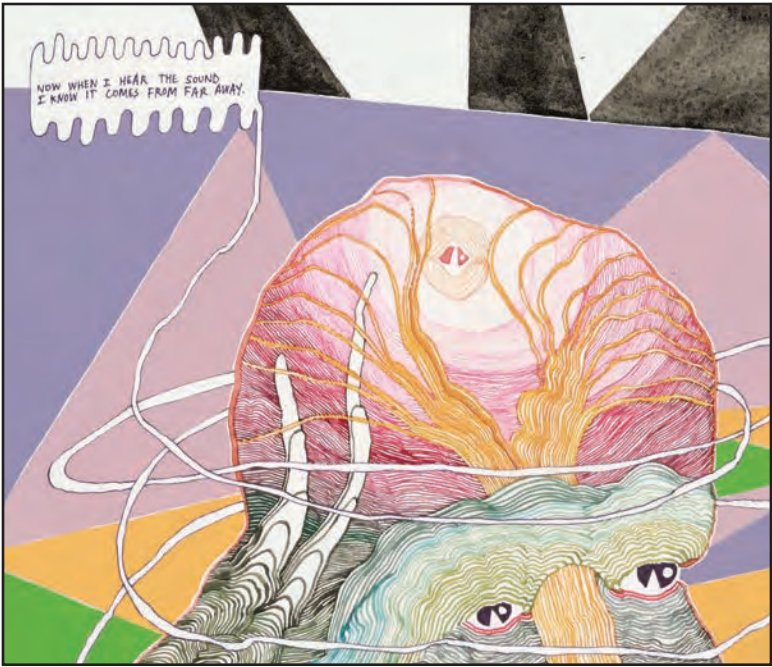
Pulling emotionally from the unfortunate loss of a loved one in his personal life, Anderson's work on display at CAM points toward the themes of death, memory, and grief. "I am trying to

5. Ibid.

6. "Statement," Tedd Anderson, accessed August 17, 2015.



▲ Anderson, Tedd, *Crystallography #3*, 2014, photocopy image transfer, graphite and acrylic on paper. 14" x 11". Tedd Anderson, accessed October 10, 2015, www.teddandersong.org/drawings .



▲ Detail of, Anderson, Tedd, *I know it comes so Far Away*, 2015, ink, gouache, acrylic on paper, 25" x 18". Tedd Anderson , accessed October 10, 2015, www.teddandersong.org/drawings .

look on the bright side:" Anderson explains, "I don't want to die, I don't want my friends and family to die. But there is nothing to be done about it so I may as well attempt to be okay with it."⁷

Distancing himself from negative themes, the realization of the temporality of life, and the world's problems that dominate mainstream media, Anderson retreats inward. As he explains:

"I like to think of the universe as a world free of ethics and morality. The uncaring, vast darkness outside of our solar system does not have the ability to care one way or another what we do here on Earth. Therefore, it does not matter one way or another which way things go here."⁸

7. Ibid.

8. "Statement," Tedd Anderson, accessed August 17, 2015.



▲ Tedd Anderson, in his studio, 2015. Image provided by the artist.

Through the *Dry Spaces* narratives, Anderson compares “...our mortality and the human condition it creates to something worse than dying” for, as he explains: “We are better off eventually dying because living forever would drive us insane.”⁹

Tedd Anderson lives in Durham, NC and received a BFA in Painting in 2007 from the University of Illinois, Champaign-Urbana. He is currently part of an artist residency at Artspace in downtown Raleigh, NC. Following the residency he will be hosting a solo exhibition at Artspace in January 2016. For more information about Tedd Anderson and his work visit www.teddanderson.org or his blog www.zombieloadblast.blogspot.com

9. Tedd Anderson, e-mail message to author, August 20, 2015.

Chapter 1:
DDDRRRAAAWWWIINNNGGG

Untitled
2013
black Ink
14" x 17"

Artwork at CAM:
Chapter 4: LOCALS ONLY (August)
Dry Spaces:

Legend
2015
ink, gouache, acrylic on paper

It Comes From Far Away
2015
ink, gouache, acrylic on paper

Moving Still
2015
acrylic on paper

It Happens
2015
acrylic on paper

No Mind for Showing...
2014
ink, gouache, acrylic on paper

Farewell Father
2014
ink, gouache, acrylic on paper

Crystallography #1
2014
acrylic, graphite, spray paint on paper

Crystallography #2
2014
acrylic, graphite, spray paint on paper

Crystallography #3
2014
acrylic, graphite, spray paint on paper

Crystallography #4
2014
acrylic, graphite, Spray paint on
paper

Blood Ghosts
2014
acrylic on paper

Now Whisper
2015
acrylic on envelope

Feeling Patterns
2015
acrylic on cardboard

Synthesis
2015
acrylic

Sentiment Process
2015
acrylic on envelope

Promising Grief
2015
acrylic on envelope

Source Unknown
2015
acrylic on book cover

Specimen #1
2015
spray paint, paint marker, on found object

Specimen #2
2015
spray paint, paint marker, on found object

Specimen #3
2015
spray paint, paint marker, on found object

Specimen #4
2015
spray paint, paint marker, on found object

“ Cave men drew on caves before anything, so we always need a way to elaborate and expand and communicate our ideas... I draw a few times a week to describe things, on napkins, receipts etc. I drew my sculpture I'm working on today in my sketchbook, and where the glazes go. Drawing is important for all these reasons...”

--Amanda Barr

▼ Barr, Amanda, *The Whole*, 2015, color pencil, watercolor, and ink on paper. Photo provided by the artist.



Amanda Barr

Studio Location: Chapel Hill, NC

Website: www.facebook.com/obracadobra

Beginning with a concept and then exploring the means to express that concept later, Amanda Barr, like many artists, does not fit into one category of art making. Working with mediums that range from painting to ceramics to sculpture, the creative impulses of Barr are evident and undoubtedly intertwined with her ambitious experiences as a business owner and entrepreneur.

Rather than distinguishing between work and play, Barr infuses art and creativity into her daily life. As co-founder and director of the Obracadobra art residency in Oaxaca, Mexico and owner of the Bowbarr in Carrboro, North Carolina, Barr seamlessly weaves together her passions, incorporating art into her surroundings and community. "I tend to create artistic environments," Barr admits, "to flourish in and to be able to make creative projects develop."¹

Obracadobra is located at

the Casa Colonial, a bed and breakfast property owned by Barr's parents and an artistic inspiration for Barr ever since she was a teenager. Wanting to share the magical experience of the city with other artists, Barr and her sister created the artist residency program located in a private section of the Casa Colonial property. Appropriately named, "Obra meaning work and cadobra inviting magic,"² the residency strives "to become an international creative center dedicated to providing a space for artists and writers to develop their practice while making connections with a new community of artists."³

Back in North Carolina, Bowbarr, also owned by Barr, is stocked with specialty cocktails, art infused into the scenery and even "a foto booth..the only vintage booth in the triangle!"⁴ Incorporating the same art

1. Amanda Barr, e-mail message to author, August 7, 2015.

2. Obracadobra Artist Residency. August 16, 2011. Accessed August 15, 2015. www.obracadobra.com.

3. Ibid.

4. "BowBarr," Facebook, accessed August 15, 2015. www.facebook.com/bowbarr.



◀ Obracadobra Artist Residency, Oaxaca City, Mexico.

Image provided by the Obracadobra Artist Residency Facebook. www.facebook.com/obracadobra

immersion mentality that Obracadobra brings to traveling artists, Bowbar customers are confronted with color and culture before they even walk in the door. “It has been interesting to see some art projects be seen by the community on a daily basis,” Barr reflects.⁵ Some of her favorites include the building’s mural, mosaic sculpture sink, and the face seat in the back of the bar. “Usually one puts art up and then it comes down,” Barr continues, “but I do like having it up as long as the place is open.”⁶

Just as Barr brings art into

her daily life, she also brings daily life into her art. Commonly using people she knows in her work Barr captures moments through drawing and painting. As seen in *JB Napping* (2015) Barr depicts her husband taking a nap on their couch.⁷

Her second piece, *The Staircase* (2013), draws upon the fear of achieving and succeeding in life. While the skeleton figure embodies fear, loneliness, and sadness, these are not a common theme in Barr’s larger body of work. As Barr explains, “I guess I was feeling that way when I drew it. That’s what I think is great about drawings, it doesn’t

5. Amanda Barr, e-mail message to author, August 7, 2015.

6. Ibid.

7. Ibid.



▲ Barr, Amanda, *JP Napping*, 2015, color pencil, ink, watercolor.
Photo provided by the artist.

have to relate to your work as a whole, it can just be a drawing.”⁸

The Whole (2015) collages together pencil, watercolor and ink in a way that combines unrelated subject matter to appear “spazzy and confusing”⁹ Barr explains. She embraces these “slightly wrong” compositions which you can see in several of her other collage works using fabric, paper and even clay.

Amanda Barr currently lives in Chapel Hill, NC. She earned

a BFA in Printmaking from the Rhode Island School of Design (RISD) in 1996. For more information about the Obracadobra artist residence visit, <http://www.obracadobra.com/>.

Artwork at CAM:

Chapter 1:

DDDRRRAAAWWWIIINNGGG

JP Napping

2015

color pencil, watercolor, and ink on paper

The Staircase

2013

ink on paper

The Whole

2015

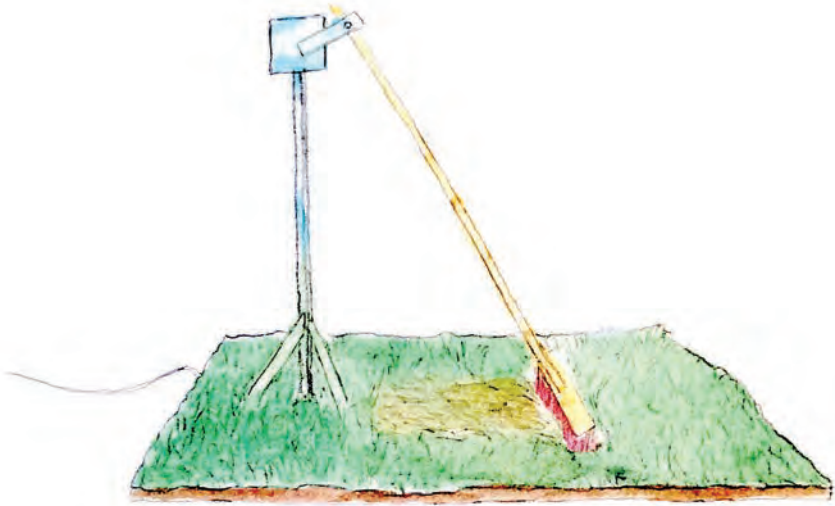
color pencil, watercolor, and ink on paper

8. Ibid.

9. Ibid.

“ There are a lot of forms of making and I think more and more sculpture and new media is stealing a lot of attention while drawing has been falling through the cracks in our global art world. Drawing is dynamic and can be carried out in so many different ways. Drawing is also an essential part of my practice, because any kinetic work or sculpture first goes through several rounds of sketches before fabrication. I even draw out storyboards for my video work. Drawing is the committed action of thinking.”

--Kellie Bornhoft



▲ Bornhoft, Kellie, Sketch of *Swept*, March 2015. “New Kinetic Piece Coming Soon,” Kellie Bornhoft blog, March 23, 2015, <http://www.kelliebornhoft.com/blog/>.



▲ Bornhoft, Kellie, Installation image of *Swept*, 2015, AC motor, broom, aluminum, wood, sod, and digital print, 8' x 8'. Photo taken by the author.

Kellie Bornhoft

Studio Location: Raleigh, NC

Website: www.kelliebornhoft.com

“The more separated society feels from nature, the more it becomes a desirable product to attain.”¹

Drawing inspiration from institutions such as parks, zoos, and gardens, Raleigh artist Kellie Bornhoft uses human-made materials in an attractive and intriguing installation that examines the way in which society views and interacts with nature.

An eight foot by eight foot square patch of sod makes its home in the lower gallery exhibition space along with a free standing structure, making reference to “both [the] industrial structure and human touch”² often included in the lawn maintenance process. A yard broom is held by the structure over the center of the installation with an attached motor that moves the broom in a circular, sweeping motion. This motion, performed

1. “Statement,” Kellie Bornhoft, accessed July 19, 2015, <http://www.kelliebornhoft.com/statement/>.

2. Wall text, Kellie Bornhoft, Independent Weekly Gallery, *The Nothing That Is: a drawing show in 5 parts*, CAM Raleigh, Raleigh, North Carolina.

repetitively over the center patch of sod, ultimately damages only the patch of grass that it touches, creating a strong contrast between the center and the rest of the installation.

While this repetitive, meditative action usually takes place in a suburban home's front yard, its presence in a gallery makes the viewer question its purpose in American culture today. Why is raking and grooming grass necessary? Is manipulating an already beautiful living thing in attempt to enhance its beauty a natural or unnatural process? Why are we as humans compelled to complete such actions over and over again? Exploring the relationship between nature, culture, and society, Bornhoft contemplates these questions as well as "questions of boundaries, value, impersonation, idealization, and failure"³ with her installation *Swept*.

Most people, especially in urban environments, interact with artificially constructed nature scenes on a daily basis. Perfectly spaced out trees along road ways, strategically planned parks and the designs within these parks are all synthetically developed down to the smallest detail. Everything from the direction of pathways to the formation in which the rocks will be placed are manipulated to maximize the experience and heighten one's connection and amazement of nature's beauty.

As Bornhoft describes, while these constructed interactions with nature are romantic and attractive there is a larger issue involved here. "By planting manicured lawns in our suburbs, we are disguising the major problem that the security of our environment is at stake."⁴ As a result of constructing these scenes we are in fact going against everything that nature is intended to be: organic, spontaneous, universal and uncontrolled.

So why do we continue these unnatural social practices if it in fact pulls us further away from what we want? According to Bornhoft it is because, "there is something aesthetically pleasing

Bornhoft, Kellie, Installation image of *Swept*, 2015, ►
AC motor, broom, aluminum, wood, sod, and digital print, 8' x 8'.
Photo taken by the author.

3. "Statement," Kellie Bornhoft, accessed July 19, 2015, <http://www.kelliebornhoft.com/statement/>.

4. Kellie Bornhoft, e-mail message to author, July 24, 2015.





▲ Kellie Bornhoft at CAM Raleigh exhibition opening in front of *Swept* Installation, 2015. "The Nothing that Is- opening" Kellie Bornhoft blog, June 9, 2015, www.kelliebornhoft.com/blog/.

about these perfected natures, [and] this power that we have to control nature makes us feel invincible.”⁵ Constructing idealized landscapes and isolated natural environments gives us, as humans, the sense of having dominant power over other living forms.

5. Kellie Bornhoft, e-mail message to author, July 24, 2015.

However, this action also gives us the false sense that we are separate from nature- a concept Bornhoft warns against. As a society, “...we sometimes put us (humans) in the category of nature and other times outside of it. This confusion has resulted in cultural institutions like zoos and museums that try



▲ Bornhoft, Kellie, Installation image of *Swept*, 2015, AC motor, broom, aluminum, wood, sod, and digital print, 8' x 8'. Photo taken by the author.

to facilitate our human relationship with nature in a way that is contrived.”⁶

As stated previously, while these institutions and planned nature interactions are romantic and aesthetically pleasing, they are a false representation of what we are really craving as a society. “The only reason we need these educational institutions or controlled environments is because we are so far estranged from nature.” Bornhoft explains, “Zoos or gardens act as a false stand in for something we are really missing. And we shouldn’t forget that all this time we never stopped being a part of nature.”⁷

Kellie Bornhoft lives in Raleigh, NC. She earned a BFA in Design and Film from the Watkins College of Art in 2013. For more information about Kellie Bornhoft and her work visit www.kelliebornhoft.com.

Artwork wat CAM:
Chapter 2: Conceptual Approaches

Swept
2015
AC motor, broom, aluminum, wood, sod, and digital print.
8'x 8'

6. Kellie Bornhoft, e-mail message to author, July 24, 2015.

7. Ibid.

“ [Drawing] matters because...it physically and emotionally is very therapeutic for me to do and create. As a viewer, I love looking at other peoples' drawings because I can find a connection in their theme, or I can look at their mark making and imagery, and feel inspired or intrigued and entertained.

--Logan Britt

”

▼ Logan Britt studio view of zines and buttons, 2015. Image provided by the artist.





▲ *The Nothing that Is* photo detail of Logan Britt's Chapter 4 LOCALS ONLY installation, CAM Raleigh, Raleigh, NC 2015. Photo taken by the author.

Logan Britt

Studio Location: Durham, NC

Website: www.lnbritt.tumblr.com

www.cargocollective.com/loganbritt

Small in scale but dense in content, the artwork of Logan Britt embodies both physical and gestural movement through the use of creepy and expressive imagery. While many of these works begin in her studio, they're not always completed there. Rather, they move back and forth from the studio and the outside world. As Britt explains, "...a lot of my pieces are smaller because I like to put down paint and then take it somewhere and draw on top with pen and pencil and marker, then ill return it to the studio and etc."¹

Gesturally, these works include purposefully messy compositions and imagery as part of the process.² "I start with a plan or an idea," Britt admits, "but my favorite part of creating something is changing and pushing and pulling it to get to an end."

Evolving from children's movies such as *Little Nemo*, *The Dark Crystal* and *The Witches*, to the popular horror series *Goosebumps* to "dramatic over the top fantasy/sci-fi and dream world stuff like Katsuhiro Otomo's *Akira* and Miyazaki's *Princess Mononoke*,"³

1. Logan Britt, email message to author, August 27, 2015.

2. Ibid.

3. Logan Britt, email message to author, August 27, 2015.



▲ *The Nothing that Is* photo detail of Logan Britt's Chapter 4 LOCALS ONLY installation, CAM Raleigh, Raleigh, NC 2015. Photo taken by the author.

Britt's artistic eye is constantly drawn toward her love of popular graphic novels, symbolist Odilon Redon, and surrealist artists such as Dorothea Tanning and Frida Kahlo.

As part of the surrealist movement that began in 1924, Tanning and Kahlo, "sought to channel the unconscious as a means to unlock the power of the imagination."⁴ While the motifs found in this movement varied from artist to artist they all used images that reoccurred in their dreams and unconscious mind. Collectively this resulted in content that was often seen as outlandish and uncanny, pushing the viewer outside of their expected comfort zone.⁵ It is this shocking and thought-provoking realm that Britt occupies as well.

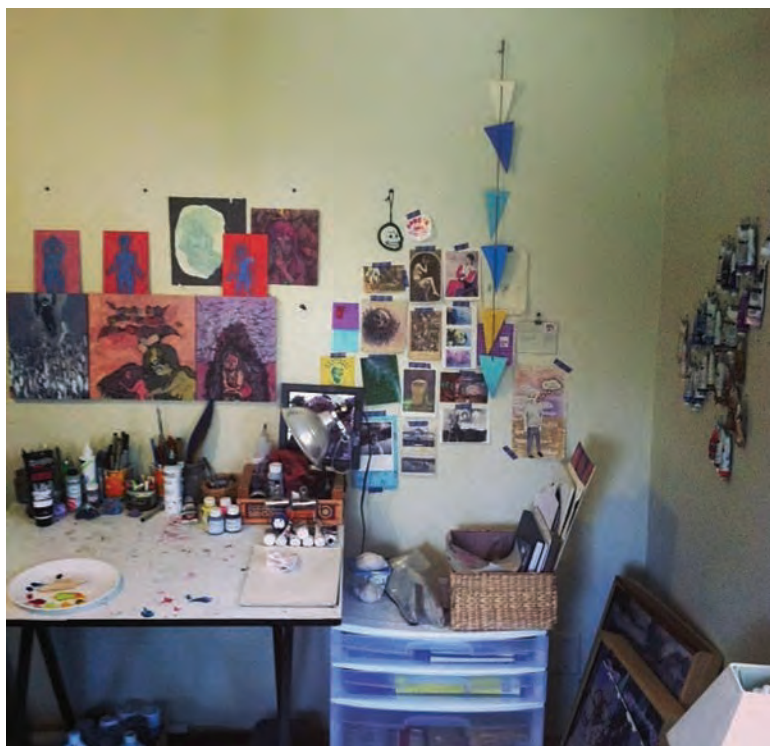
Using "fantasy narratives metaphorically to illustrate real

4. "Surrealism Movement," *The Art Story*, accessed October 20, 2015. <http://www.theartstory.org/movement-surrealism.htm>

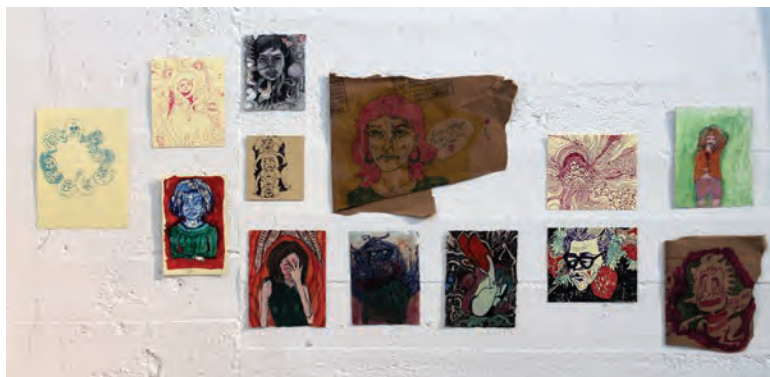
5. *Ibid.*



▲ *The Nothing that Is* photo detail of Logan Britt's Chapter 4 LOCALS ONLY installation, CAM Raleigh, Raleigh, NC 2015. Photo taken by the author.



▲ Logan Britt studio view, 2015. Image provided by the artist.



▲ *The Nothing that Is* photo detail of Logan Britt's Chapter 4 LOCALS ONLY installation, CAM Raleigh, Raleigh, NC 2015. Photo taken by the author.

human emotion and circumstance,”⁶ the images created by Logan Britt speak to stories much larger than the artwork itself.⁷ Intentionally ambiguous these images play on the broad themes of “change, loss, dark humor, gender and identity,”⁸ as well as more specific stories tying into “themes of coming to terms with the nature of oneself, conquering fears and doubts (or not) and other human experiences.”⁹ While these themes are suggested in the work, like many artists, Britt does not impose her own narratives onto the viewer. Instead the images are left to be interpreted freely by the audience, ultimately connecting with each viewer to the images in their own personal way.

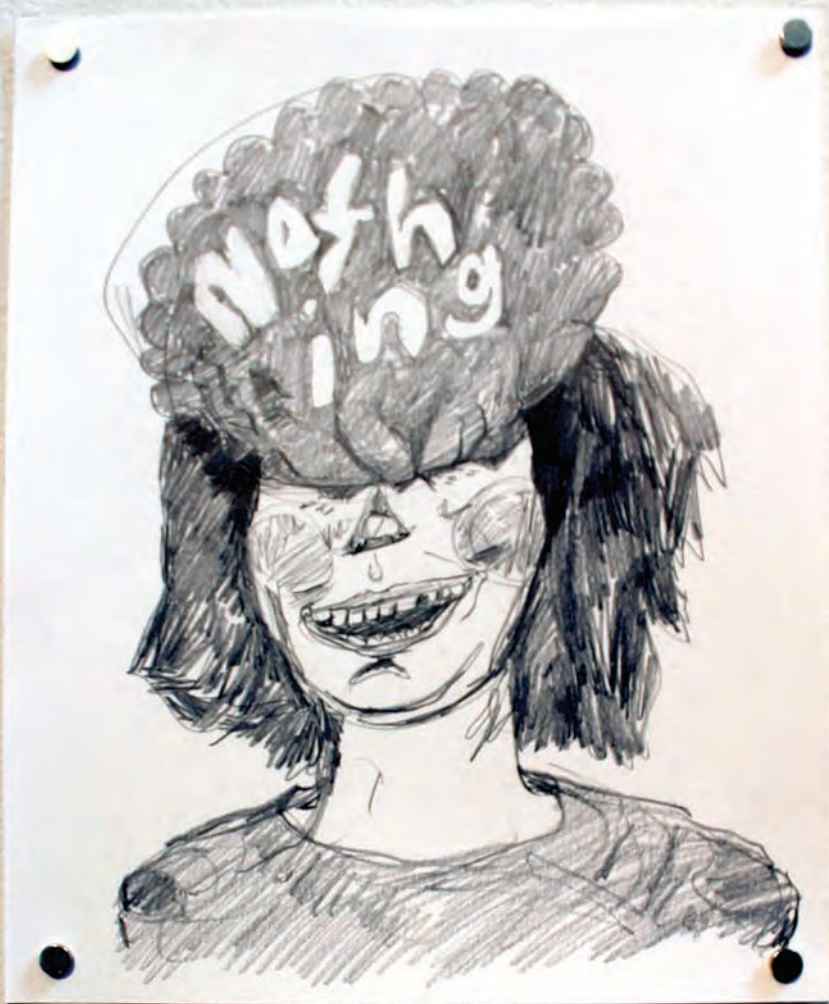
Logan Britt lives in Durham, NC. She earned a Bachelor of Fine Arts with a concentration in painting and drawing from East Carolina University in 2011. For more information about Britt and her work visit www.cargocollective.com/loganbritt or www.inbritt.tumblr.com

6. Wall text, Logan Britt, Stair Landing, *The Nothing That Is: a drawing show in 5 parts*, CAM Raleigh, Raleigh, North Carolina.

7. Ibid.

8. Logan Britt, email message to author, August 27, 2015.

9. Wall text, Logan Britt, Stair Landing, *The Nothing That Is: a drawing show in 5 parts*, CAM Raleigh, Raleigh, North Carolina.



▲ Britt, Logan, *Nothing*, pencil on paper, 2015. Photo taken by the author.

Artwork at CAM:
Chapter 4: LOCALS ONLY (August)
mixed media
2015



“ Learning to draw is learning to see. To draw anything, so that it is recognizable, you must observe it carefully. When one learns to draw an object, one can then create objects in the mind and draw them, too. ”

--Carol Cole



▲ Carol Cole in her studio, 2015, Greensborro, NC. Photo taken by the author.



Carol Cole

Studio Location: Greensboro, NC

Website: www.thebubbleblower.com

Artist, collector, and art advocate Carol Cole is a force to be reckoned with in the Greensboro art community. With an extensive contemporary art collection filling the walls of her home, Cole has lived, breathed and become the contemporary art world, helping mold and support what it has become today.

Born and raised in Mississippi, Cole, in her *Bubble Blower* series, ties deep into the raw emotion of a southern women's need to break free and speak her mind. But why the reoccurring nipple? "The nipple, that is, the biologically 'normal' nipple, is extroverted, exposed, vulnerable, tweaked,

sucked - its biological purpose is to be available, to feed and nurture others. But, one might ask, as Cole did, who nurtures the nurturer?"¹

The idea of this series emerged during a Judy Chicago art workshop Cole participated in during the summer of 1976 when she was in her early 30s. Chicago challenged the artists to draw themselves as they saw themselves, how the world saw them and how they wish to be seen.² As Cole reflects:

1. Carol Cole, *The Bubble Blower* (Los Angeles: Irene Tsatsos and Onestar Press, 2005).

2. Carol Cole in person discussion with the author, August 4, 2015.

▲ Left to Right: *The Bird Cage* (1977), *Circles in Mass* (1977), *Tied Down* (1976), *The Orb* (1977), *Thorns* (1976), *Swimming* (1976), *Growth* (1976), *Wounded* (1976).

Carol Cole drawings included in CAM Raleigh's *The Nothing that Is* exhibition. color pencil on arches paper, 29" x 23". Carol Cole images, accessed July 22, 2015, <http://www.thebubbleblower.com/galleries/the-bubble-blower-2/>. Photo taken by C. Timothy Barkley.



“That was when I realized that instead of being me, I was the mother of everybody, my 2 sons, and my now ex-husband. So I drew a breast with an inverted nipple with bubbles inside (representing my suppressed voice) as I saw myself, and as my world saw me as a breast with fig leaves falling off, as mother going public! And then I drew the breast with inverted nipple blowing bubbles as I wanted to be seen, the bubbles representing my voice.”³

Breaking away from the expressionistic gestural drawing emphasized in the 70's, using imagery from the subconscious, bringing it into the conscious, resulted in a lifelong source of imagery still used in Cole's work today. *Breast*, *Fermentation*, and *The Bubble Blower*, were three pencil drawings on post-card sized drawing paper that Cole created as a product of this workshop. These images later developed into large detailed colored pencil works and eventually evolved into a full series of Bubble Blower images. The series now includes 36 pieces all created from 1976 to 1977.

With a total of eight works from the Bubble Blower series

3. Carol Cole, email message to author, July 21, 2015.

- ◀ (Left) Cole, Carol, *Icon and Iconette*, 1976, color pencil on arches paper, 29" x 23". Photograph by C. Timothy Barkley, accessed July 22, 2015, <http://www.thebubbleblower.com/galleries/the-bubble-blower-2/> .
- (Right) Cole, Carol, *Swimming*, 1999, velvet, nylon mesh, vinyl, silk, pearls, 60" x 36". Photograph by C. Timothy Barkley, accessed October 18, 2015, <http://www.thebubbleblower.com/galleries/resurrection/> .



- ◀ Cole, Carol, *Growth*, 1976, color pencil on paper, 29" x 23". Photograph by C. Timothy Barkley, accessed July 22, 2015, <http://www.thebubbleblower.com/galleries/the-bubble-blower-2/> .



- ◀ Cole, Carol, *The Grass is Greener*, 2000, plastic grass, buttons, eye gel pack, velvet, 11" x 18" x 18". Photograph by C. Timothy Barkley, accessed October 18, 2015, <http://www.thebubbleblower.com/galleries/resurrection/> .



- ◀ Cole, Carol, *Breastscape*, 2003 - 2015, oil and acrylic on plaster, cast acrylic tube, postcard (Pilot Mountain, NC), mahogany table top, 49" x 22" x 16". Photograph by C. Timothy Barkley, accessed October 18, 2015, <http://www.thebubbleblower.com/galleries/resurrection/> .



▲ Cole, Carol, *Icon & Iconette*, 1992, foam rubber, layers of multi-colored stockings, grass rope, burlap, and wood picture frame, 7 1/2 in. x 8 1/2 in. x 3 1/2 in. Photograph by C. Timothy Barkley, accessed October 18, 2015, <http://www.thebubbleblower.com/galleries/resurrection/> .

on display at CAM Raleigh, three are part of “The Glass Menagerie” sub-series that was inspired by a Steuben Glass catalog. The other five directly connect to Cole’s inward reflection of self-identity and purpose.

Through articulating one’s emotions and having the bravery to confront them on paper, many artists, like Cole, use their artistic process as a therapeutic experience that they may not be able to have elsewhere. “I work conceptually, but I think of it as conceptualizing

painful emotions so I can deal with them.” Cole explains, “By drawing them, and later making them into 3-D sculptures, I found I could deal with them.”⁴ For the 5 works at CAM, Cole elaborates on the significance of the imagery and the events in her life that were taking place at the time of their conception:

“In *Tied Down* the ropes symbolized obligations and commitments to others,

4. Carol Cole, email message to author, July 21, 2015.



▲ Cole, Carol, *Icon and Iconette*, 2006, digital embroidery on linen, 6.75" x 5.5". Photograph by C. Timothy Barkley, accessed July 22, 2015, <http://www.thebubbleblower.com/galleries/editions-2/> .



▲ Cole, Carol, *Icon & Iconette*, 1978, color pencil on paper, 19 in. x 19 in., 28 in. x 26 in. framed. Photograph by C. Timothy Barkley, accessed October 18, 2015, <http://www.thebubbleblower.com/galleries/resurrection/> .

trapped in their fantasies.

In *Wounded*, the wounds were copied from bullet wounds in a medical text book (my ex was a medical doctor), and suggested the defenseless martyr that I was and later recognized.

Thorns represented what I needed to get out of that situation (used thorns from roses as my model).

Growth was how I saw the pain of growth, shedding neurosis like pulling off band-aids with raw skin underneath

and allowing grass to grow.

Swimming was something I learned to do about that time in my life, as an adult, and made me realize I could conquer the fear that was keeping me in that place I didn't want to be."⁵

The elaborate artistic career of Carol Cole embodies what it truly means to look inward at one's self and one's state of being. Having to take a break from art after her divorce to support her two

5. Carol Cole, email message to author, July 21, 2015.

sons, Cole became a computer programmer, and started her own company in Greensboro NC. Making many sacrifices she always put her sons and others before herself. But now years later, after selling her company and jumping back into her art head on, Cole has expanded from drawing to painting, drawing, embroidery and sculpture.

Carol Cole currently lives in Greensboro NC. She earned a BA from the University of Mississippi in 1964. She also took postgraduate courses at Tulane University in 1971, LA Tech University in 1978 and Santa Fe Institute in 1993. For more information about Carol Cole and her work check out her newest book, *The Bubble Blower*, or visit www.thebubbleblower.com.

Artwork at CAM:
Chapter 4: LOCALS ONLY (June)

The Bubble Blower Series

Tied down

1976

color pencil on arches paper
29 in. x 23 in.

Wounded

1976

color pencil on arches paper
29 in. x 23 in.

Circle in Mass

1977

color pencil on arches paper
29 in. x 23 in.

The Bird Cage

1977

color pencil on arches paper
29 in. x 23 in.

The Orb

1977

color pencil on arches paper
29 in. x 23 in.

Growth

1977

color pencil on arches paper
29 in. x 23 in.

Thorns

1976

color pencil on arches paper
29 in. x 23 in.

Swimming

1976

color pencil on arches paper
29 in. x 23 in.



▲ Carol Cole's Studio, 2015, Greensborro, NC. Photo taken by the author.

“ I made a drawing I call ‘How to Draw’ and it starts with a line and then it instructs one to make the line go where one wants it to go. In the drawing it travels over several pages to the end, or the last page, almost like a Dr. Seuss book. And then the more complex reason drawing mattered so much to me in my work, is that in my search for my own reality, or my identity, I doodled negative spaces and let positive images emerge, allowing my subconscious to be in control, and one of those positive images looked like a breast with an inverted nipple. That positive image became the Bubble Blower! That was the beginning of my journey in a life of making art and living creatively.

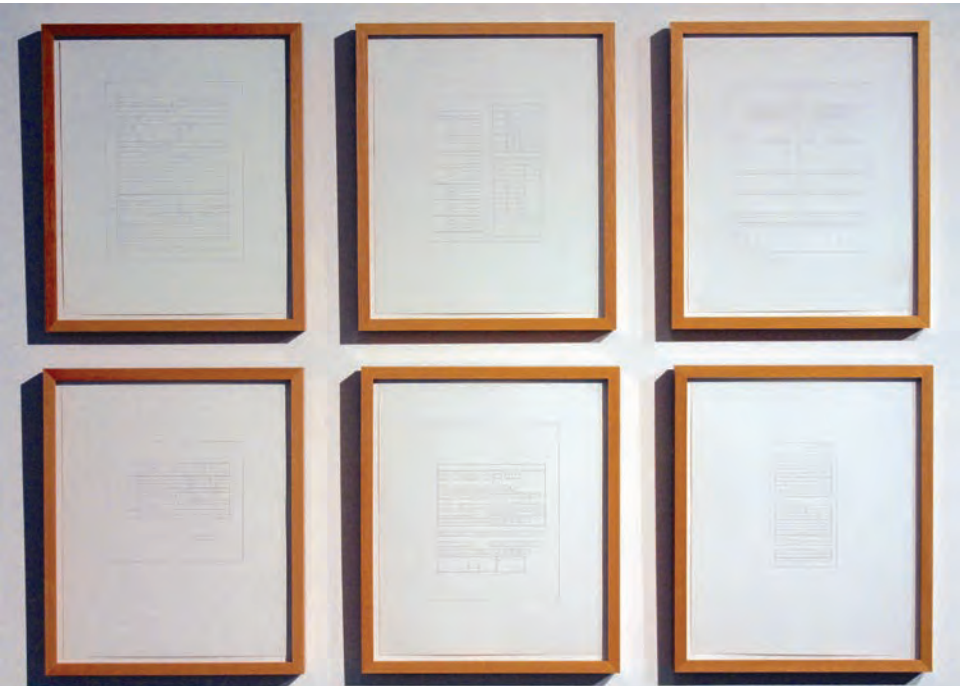
--Carol Cole

”

“ I consider drawing to be a form of thought. I love the immediate and democratic nature of this medium. There is room for evolution in what is drawn. We draw, we erase, we draw again, we draw over, we draw again. Most great achievements come from this sort of approach to making and thinking. ”

--Joy Drury Cox

▼ *The Nothing that Is* installation photo of Joy Drury Cox's work, CAM Raleigh, Raleigh, NC 2015. Photo taken by the author.





▲ Joy Drury Cox portrait. 2015. Photo provided by the artist.

Joy Drury Cox

Studio Location: Carrborro, NC

Website: www.joydrurycox.com

Exploring the concepts of time, consumption, labor and value, Joy Drury Cox examines “the less visible structures of everyday life”¹ through her series of structured line drawings. By mapping the “...bodies, places, and exchanges”² that take place in everyday life through bureaucratic forms and documents, Cox explores labor, both in the artistic and institutionalized contexts, where, “... the question of “form” seems crucial.”

Beginning with a one to one scale line drawing of a personal check, this series has grown to contain drawings of numerous forms including job applications, credit reports, and birth/death certificates.³ In terms of scale, “It was important that each form

1. “Statement,” Joy Drury Cox, accessed July 14, 2015, <http://www.joydrurycox.com/statement.html>.

2. Ibid.

3. Wall text, Joy Drury Cox, Independent Weekly Gallery, *The Nothing That Is: a drawing show in 5 parts*, CAM Raleigh, Raleigh, North Carolina.

be measured and redrawn to its original size," Cox explains, "creating an architectural after-image of sorts."⁴

The end products are quiet and restrained even though the information put into them is powerful and highly symbolic of our existence and identity as individuals. "The 'spaces' of the form become a place for the individual to construct him or herself for another entity."⁵ As a result, these forms contain the truth, meaning and power that influence our everyday lives.⁶ But are these forms enough? Are an assortment of squares and rectangles enough to accurately describe one individual to another?

During her exploration of numerous forms over the years, Cox does not believe so. "Even with all of their spaces for detailed specificity, [these forms]... ultimately fail to fully describe a person or event."⁷ By simplifying forms down to their necessary geometric forms, stripped of their text and context, one realizes the

"I feel it is important to make connections between everyday life and artistic practice as a means to understand both in new ways."

importance society has put on such a simple object, a single piece of paper. Are these simple bureaucratic forms even worthy to hold such life changing facts and figures? As Cox explains, "I think there is something really powerful in considering the [contradictory]... nature of bureaucracy, to be both necessary and highly...[prone to error]."⁸

The artwork of Joy Drury Cox is simplified, elegant and raw. By stripping down a material culture object Cox is able to question larger societal issues of authority and bureaucracy as well as put a spotlight on many of the hierarchical distributions of power in life that often go unnoticed, unquestioned and slip through the cracks.

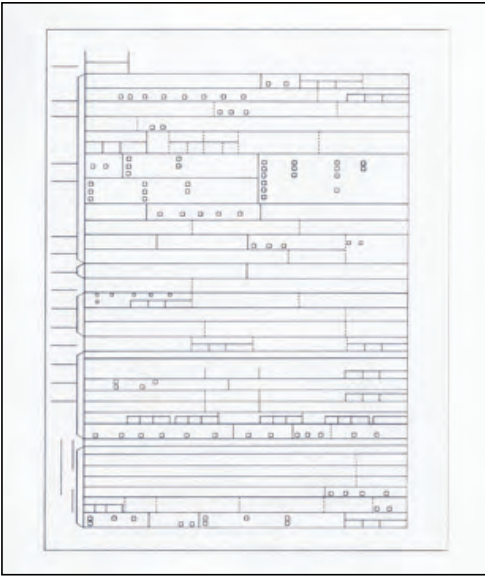
4. Wall text, Joy Drury Cox, Independent Weekly Gallery, *The Nothing That Is: a drawing show in 5 parts*, CAM Raleigh, Raleigh, North Carolina.

5. "Statement," Joy Drury Cox, accessed July 14, 2015, <http://www.joydrurycox.com/statement.html>.

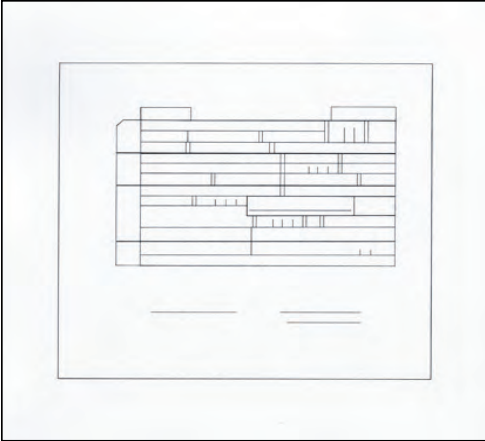
6. Ibid.

7. Joy Drury Cox, e-mail message to author, July 31, 2015.

8. Joy Drury Cox, e-mail message to author, July 31, 2015.



◀ Cox, Joy Drury, *State of New York, Certificate of Death, Sample Copy*, 2009, graphite on paper. Joy Drury Cox image, accessed July 31, 2015, <http://www.joydrurycox.com/forms.html> .



◀ Cox, Joy Drury, *Certificate of Live Birth, State of Georgia, Filed Nov. 21, 1978*, 2007, graphite on paper. Joy Drury Cox image, accessed July 31, 2015, <http://www.joydrurycox.com/forms.html> .



▲ Joy Drury Cox Studio View, 2015. Photo provided by the author.



▲ "Nothing measures up to you" ruler. Photo provided by the author.

Joy Drury Cox currently lives in Carrboro, NC. She earned an associate of Art degree from the Oxford College of Emory University in 1999, a Bachelors of Art in English and a Minor in Studio Art from Emory University in 2001, a Post Baccalaureate Studies degree in Photography from Georgia State University in 2002, and a Master in Fine Arts from the University of Florida in 2006. For more information about Joy Drury Cox and her work visit www.joydrurycox.com .

Artwork at CAM:
Chapter 2: Conceptual Approaches

Certificate of Live Birth, State of Georgia, Filed Nov. 21, 1978
2007
graphite on paper
17 in. x 14 in.

*Certificate of Death
(State of New York)*
2007
graphite on paper
17 in. x 14 in.

*New York City Transit Adjudication
Bureau Violation #103173492- Entered
Without Payment on 8/1/10 at 1:50am*
2010
graphite on paper
17 in. x 14 in.

*Standard Timecard Adams Form #9791
(Front and Back)*
2009
graphite on paper
17 in. x 14 in.

Annual Credit Report Request Form
2009
graphite on paper
17 in. x 14 in.

*United States Census 2010, Page 2,
"Person 1" Description in English and
Spanish*
2010
graphite on paper
17 in. x 14 in.

“ Drawing is important because its pure. Its our very first form communication and its universal. Long before we learn to write our names we are drawing. We can express our ideas better with drawings when there is a language barrier. With drawing you can't say I can't do it today- all you need is something to write on and something to write with. But the most important reason why drawing is important is because every one can do it. ”

--David Eichenberger



▲ Eichenberger, David, *Bedrucked*, 2015, pen and ink paper, 15.25" x 19.25".
Photo taken by the author.



▲ David Eichenberger installation in progress photograph, CAM Raleigh, NC, 2015.
Photo taken by the author.

David Eichenberger

Studio Location: Raleigh, NC

Website: www.davideichenberger.carbonmade.com

Described by *Oak City Hustle* as leading the pack with his electric illustrations,¹ Raleigh artist David Eichenberger transforms his every day experiences into a body of clean, intriguing and detailed pen and ink illustrations.

While his artistic career, like many artists, began by emulating the styles of artists that he admired, eventually Eichenberger developed into a style of his own. Speaking specifically about his life long admiration for Mark Bryden, Eichenberger reflects, “While I’m still amazed by his talent, its what he does, its not what I do.”² As his visual vocabulary grew, Eichenberger began to focus more on his love for animals in imagery that also represented events

1. Sean Kernick, “Artist You Should Know: David Eichenberger,” *Oak Cit Hustle*, November 4, 2014. Accessed July 14, 2015. <http://www.oakcityhustle.com/david-eichenberger/>.

2. Eichenberger, David. “David Eichenberger Artist Talk.” Artist Talk, CAM Raleigh, Raleigh, NC, July 17, 2015.



◀ Photograph of the artist, David Eichenberger.

“About,” David Eichenberger, accessed December 9, 2015, daveichenberger.carbonmade.com/about. Photograph by Ian F.G. Dunn.

and emotions from his own life. As Eichenberger explained at his artist’s talk at CAM on July 16, 2015, “the more I read and the more things I saw in life and the more experiences I got, the artwork progressively changed with it.”³

After working as an Art Specialist for the Autism Society of North Carolina for three years Eichenberger took the jump and decided to become an illustrator full time. The illustrations featured in CAM’s Chapter 4 LOCALS ONLY section of the exhibition for the month of July 2015, embody the “...emotional state and questions,”⁴ that he had “...about quitting, about leaving, about growing as a human...taking the steps necessary to become a better person.”⁵

Leaving some interpretation up to the viewer, so that not every visitor has the same reaction to his work, Eichenberger translates raw emotion through symbolism and a “fantastical magical realist style,”⁶ This creative drive, it seems, is part of the family business.

David Eichenberger’s grandmother, Betty Adams, was a

3. Eichenberger, David. “David Eichenberger Artist Talk.” Artist Talk, CAM Raleigh, Raleigh, NC, July 17, 2015.

4. Ibid.

5. Ibid.

6. Ibid.



◀ Eichenberger, David, *Floating Island*, paint on canvas, 2008.

David Eichenberger, last updated 2008, accessed October 20, 2015. david-eichenberger.carbonmade.com/projects/61734#7

pioneering force that made CAM Raleigh what it is today and his father was a writer. Although his father has now passed away, David shared a raw moment at the CAM artist's talk when speaking about the relationship his illustrations have with his father's writing. That connection, Eichenberger reflects, is what drives him as an artist:

"To be honest I think one of the main reasons why I really focused in on becoming a better draftsman and drawer was because I wanted to turn my father's book into a comic book. I remember sitting down one day and saying 'I'm not there yet' to capture that type of realness that he wrote about. But I think I'm getting there, pretty soon."⁷

And most people would agree. Dedicating himself to his craft in a way that has and will continue to lead him down a road of success, it is clear through his delicate line detail, strong symbolic imagery and built-up drive to express himself, that Eichenberger is paving the way for artistic illustrators in North Carolina.

7. Eichenberger, David. "David Eichenberger Artist Talk." Artist Talk, CAM Raleigh, Raleigh, NC, July 17, 2015.

David Eichenberger currently lives in Raleigh, NC. He earned a BFA in Illustration from Savannah College of Art and Design. For more information about David Eichenberger and his work visit www.david-eichenberger.carbonmade.com.



▲ Eichenberger, David, *Geberin*, 2015, pen and ink on paper, 15.25" x 19.25".
Photo taken by the author.



▲ David Eichenberger installing his solo exhibition at CAM, Chapter 4: LOCALS ONLY July 2015. CAM Raleigh. Photo taken by the author.

Artwork at CAM:

Chapter 1:

DDDRRAAAWWIIIINNGGG

Bedrucked

2015

pen and ink on paper

15.25" x 19.25"

Geberin

2015

pen and ink on paper

15.25" x 19.25"

Chapter 4:

LOCALS ONLY (July)

Future Fables

Lion Light

2014

pen and ink on paper

Drift

2015

pen and ink on paper

Thief

2015

pen and ink on paper

Rhino

2014

pen and ink on paper

Last Rights

2014

pen and ink on paper

Fish Manger

2015

pen and ink on paper

Hang in There

2015

pen and ink on paper

Augur

2014

pen and ink on paper

“ Drawing is the building block technique for all art making. It’s fundamental to the creative process. All artists use some form of drawing to express their ideas and vision. ”

--Bill Fick

▼ Fick, Bill, *Comics Study #21, Glow*, 2015, color pencil, pencil, screen print, india ink, and spray paint, 15.75" x 19.75".





◀ Multiple images including David Fick's Fanny Mae Jones linocut.

Studio Image from "Visit to Ohio State University," Bill Fick, Supergraphic, posted October 18, 2014. <http://www.billfick.com/category/print/>.

Bill Fick

Studio Location: Durham, NC

Website: www.billfick.com

When you first look at the work of Durham artist Bill Fick, the super- graphic prints are telling of a clear narrative even though the story is not always made obvious to the viewer. In fact, the audience is left with a sense of mystery and uncertainty as they attempt to explore the roots of this work and decipher the imagery presented to them.

As a visiting professor at Duke University and the founder/director of

Supergraphic, a creative fine art print media studio in Durham, Fick uses graphic imagery and print media to bridge the gap between fine art and lowbrow art. For the past 25 years Fick has been exploring a range of "...satirical, sociopolitical and scary themes"¹ through appropriating images from a variety of sources including bold graphic

1. "Bill Fick" Franklin Street Arts Collective, accessed July 10, 2015. <http://www.frankisart.com/bill-fick/>

images, "...comics, popular graphics and signage."²

Fick's current work "...focuses on frightening monster images that reflect society's ever-growing fear and anxiety of all things different and unfamiliar."³ Relevant with today's main stream media headlines, Fick explores society's reaction and acceptance of unfamiliar and changing norms:

"I'm very interested in how people respond to the unfamiliar. How they pass judgement on people/cultures they don't understand (like the LGBTQ community) usually by making gross generalizations and arriving at conclusions based on limited (if any) information or experiences. I'm also very interested in how the fear of the unknown controls our behavior and (sadly) is shaping our society."⁴

Showcased through a variety of forms including prints, t-shirts, posters and tattoos,⁵ Fick creates work striving to connect to the general public. "I love popular art forms," Fick states, "My goal as an artist is to make work that has visual impact and is understood by all."⁶

Bill Fick currently lives in Durham, NC. He earned a BA from Duke University in 1986 and a MFA from the University of North Carolina at Greensboro in 1990. For more information about Bill Fick and his work visit www.billfick.com.

Artwork at CAM:

Chapter 1:

DDDRRRAAAWWWIIINNNGGG

Comics Study #21, Glow
2015

Colored Pencil, pencil, screen print, india ink, and spray paint
15.75 in. x 19.75 in.

2. Bill Fick, e-mail message to author, Jul 16, 2015.

3. "Bill Fick" Franklin Street Arts Collective, accessed July 10, 2015. <http://www.frankisart.com/bill-fick/>

4. Bill Fick, e-mail message to author, Jul 16, 2015.

5. "Bill Fick" Franklin Street Arts Collective, accessed July 10, 2015. <http://www.frankisart.com/bill-fick/>

6. Bill Fick, e-mail message to author, Jul 16, 2015.



▲ Gonzales, Brian, "Inside Supergraphic," January 24, 2014, Photograph, accessed July 15, 2015. <http://www.durhamsupergraphic.com/page/4/> .



▲ *Fanny Mae Jones* , Is she feared or is she fearful?
Bill Fick's *Fanny Mae Jones* linocut. Image provided by the artist.

“ Drawing matters because it’s such a flexible, expressive tool for us as human beings charting, tracing, thinking, rendering, planning, coping, celebrating, mourning, discovering. It’s so direct and powerful because it’s so closely connected to the hand. ”

--Lincoln Hancock



Hancock, Lincoln, *The Evil One*, 2015, ink on paper, 6" x 4". Photo taken by the author.



▲ Lincoln Hancock portrait studio portrait. 2015. Photo provided by the artist. Photo courtesy *Artsee* magazine.

Lincoln Hancock

Studio Location: Raleigh, NC

Website: www.lincolnhancock.com

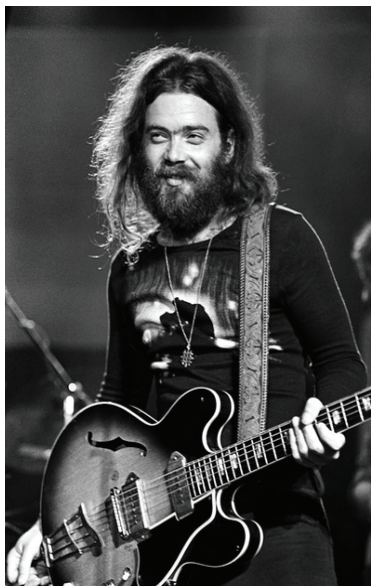
Visual artist, designer and musician Lincoln Hancock uses a wide range of media and art outlets to explore “questions of community, site and possibility that bear on this place and beyond.”¹ Although his “recent work activates material and site with sound design, light, and interactivity,”² as seen in his light installation “Journey in Turiya” at the Visual Art

Exchange for Site Work/ Hopscotch in 2013, Hancock is consistently coming back to painting as a core component of his artistic practice.

Emphasizing the relationships between various elements in a piece, these painting works include the combination of collected artifacts and process painting in an abstracted style. Process painting, a subcategory within the process-art umbrella, describes a painting style where the final product is not

1. “Statement,” Lincoln Hancock, accessed July 14, 2015, <http://www.lincolnpennhancock.com/artist-statement-bio/>

2. *Ibid.*



▲ “Store Sounds: Roky Erickson – ‘The Evil One’” Freeman Seattle, photograph, posted December 13 2014. <http://www.freemansseattle.com/blogs/news/18336027-store-sounds-roky-erickson-the-evil-one> .

the main focus of a work but rather the process in which it was created is the emphasis. This style is seen in Hancock’s work, such as *Canyon* (2014) and *MAN SELLING ICE CREAM*.

For Hancock the process of drawing is typically conducted in the same way as process painting. As he explains: “Drawing for me in the last decade or so has primarily been a mode of visual thinking/problem solving — an intermediary in a process

that usually outputs something else.”³ But the drawing on display at CAM is different from his normal style.

Based off of a press photo from the late 70’s, Hancock drew the portrait of Roky Erickson, a singer-songwriter for the 1960’s rock band The 13th Floor Elevators.⁴ Juxtaposing the intensely bold personality of this non-apologetic, psychedelic music icon, Hancock created an intimate portrait of Roky to be hung in a delicate gold frame, incorporating an element of humor and irony into the piece.

During the process of *The Evil One*’s creation, Hancock had an emphasized design awareness. As he explains, “The drawing of mine that’s in this show... isn’t directly speaking design language, but its rationale and form emerged through an exploratory process not unlike what I’d rely upon in a design-specific scenario.”⁵

Thinking consciously of the end product and style, Hancock reacted to the context in which *Roky Portrait*, would be experienced. “I knew this piece would live among

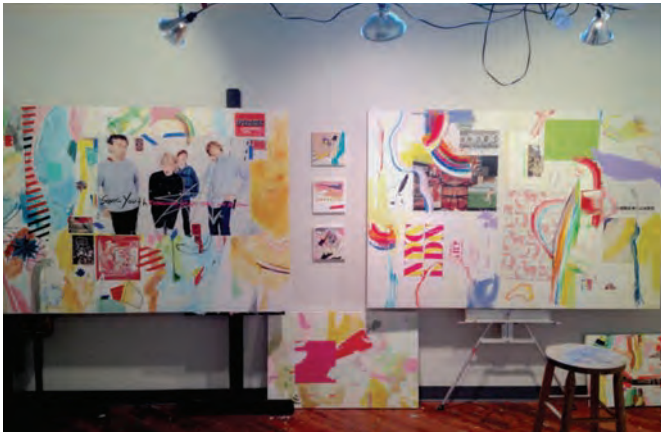
3. Lincoln Hancock, e-mail message to author, August 2, 2015.

4. Roky Erickson. “Biography.” Last modified 2014. <http://www.rokyerickson.net/biography/>.

5. Lincoln Hancock, e-mail message to author, August 2, 2015.



▲ Hancock, Lincoln, *MAN SELLING ICE CREAM*, acrylic, oil, oilstick, wax crayon, printed matter, paper, graphite, pastel, painter's tape on canvas, 60" x 60". Lincoln Hancock, http://www.lincolnpennhancock.com/paintings/1765609d-594c-47ba-8dc8-131e6c72b324-fourth_of_july.jpg.



▲ Lincoln Hancock Studio View Regional Emerging Artist Residency, Artspace, Raleigh, NC. 2012. Photo accessed October 21, 2015, Lincoln Hancock, <http://www.lincolnpennhancock.com/paintings/studio-view-1>.



▲ Lincoln Hancock, *Exploded Hipster* Installation, 2012, clothing donated by the music community of the Triangle 15' x 70'; Hopscotch Music Festival, CAM Raleigh, 2012. Lincoln Hancock, <http://www.lincolnpennhancock.com/blog/exploded-hipster.html> .



▲ Install view of *Journey to Turiya*, 2013. The Cube/VAE, Raleigh, NC. Photo: Drew Art Services, accessed Oct 19, 2015, <http://www.lincolnpennhancock.com/blog/journey-in-turiya> .



▲ Hancock, Lincoln, *Dream Acts* (exhibition), Community Art Project in Chapel Hill and Carrboro, NC. 2011. Lincoln Hancock, <http://www.lincolnpennhancock.com/blog/dream-acts.html> .

a bunch of others,” Hancock admitted, “so I chose to keep it small and precious, a portrait in a frame.”⁶ The environment in which a piece of art will be shown is an important variable artists must keep in mind when creating a work or series of works. Awareness of how it will be hung, displayed, and experienced by the public are all factors that many artists ponder even during the earliest stages of conceptualizing a piece in order to maximize the impact their work has on their

target audience.

Lincoln Hancock lives in Raleigh, NC. He earned a Masters of Graphic Design from NC State in 2010. For more information about Lincoln Hancock and his work visit www.lincolnpennhancock.com.

Artwork at CAM:

Chapter 1:

DDDRRRAAAWWWWIIINNNGGG

Roky Portrait

2015

ink on paper

6 in. x 4 in.

6. Lincoln Hancock, e-mail message to author, August 2, 2015.

“ Although I haven’t listed drawing as something I do in the studio for some time, it is, in many ways, the underpinning of all that I do. I use this phrase a lot: “I’m a visual person.” It means I understand things better (or at all) when I can see them. What really helps me understand something is to draw it myself... I also use drawing as a mnemonic to memorize drum parts when I’m writing songs. There is no real drawing in photography, but I am deeply concerned with the spatial and graphic character of lines in the pictures I take and I see that concern as a kind of indirect drawing. ”

Drawing is just one of those things that I cannot shake.
-Harrison Haynes



▲ Harrison Haynes performing with Les Savy Fav in New York City. Photo provided by the artist.



▲ Harrison Haynes in his studio in front of an installation in development.
Photo provided by the artist.

Harrison Haynes:

Studio Location: Chapel Hill, NC

Website: www.harrisonhaynes.com

As drummer for the Brooklyn-based band Les Savy Fav, Harrison Haynes lived in New York for several years with his wife but found that it would not be a long term home for them. Beginning to feel the limitations of New York in 2003 Haynes and his wife decided to move back to North Carolina where he grew up. Now, drummer, performer and artist Harrison Haynes brings together several facets of his life into his drawing work at CAM titled *Look At Me For The Change*.

Haynes draws inspiration from punk rock culture and his own experiences as a drummer. The title of this work refers to a phrase the artist says during rehearsal to his fellow band member



▲ Haynes, Harrison, *Look At Me For the Change*, 2015, color pencil and acrylic (verso) on paper, 9.75" x 7.75". Photo taken by the author.



▲ Photograph of John Bonham playing the drums from Natelli, John (10:56 am), "10 Ways to Sound Like John Bonham," *DRUM!*, January 09, 2013. Accessed Oct, 1, 2015, <http://www.drummagazine.com/lessons/post/10-ways-to-sound-like-john-bonham/>.



▲ Haynes, Harrison, *My Left Your Right*, 2014, archival pigment print, 33" x 46". Photo provided by the artist.

before he can master the transition from one part of a song to another. Initiating this seamlessly transition Haynes says, "Look at me for the change."¹

Haynes has been a drummer since he was 11 years old. For that reason, his work uses imagery that stems from his immersion in the rock music culture:

"The person depicted is John Bonham... probably as a very young man in the late 60's. He's sweaty and in the throes of the very physical process of playing drums. I'm a drummer and I have always been fascinated by Bonham, by him as a person and by the way he played drums, the way they sounded."²

John Bonham, best known as the drummer for the iconic rock group Led Zeppelin in the 1960's and 70's, is repeatedly referred to by several influential rock figures, including Rolling

1. Harrison Haynes, e-mail message to author, July 20, 2015.

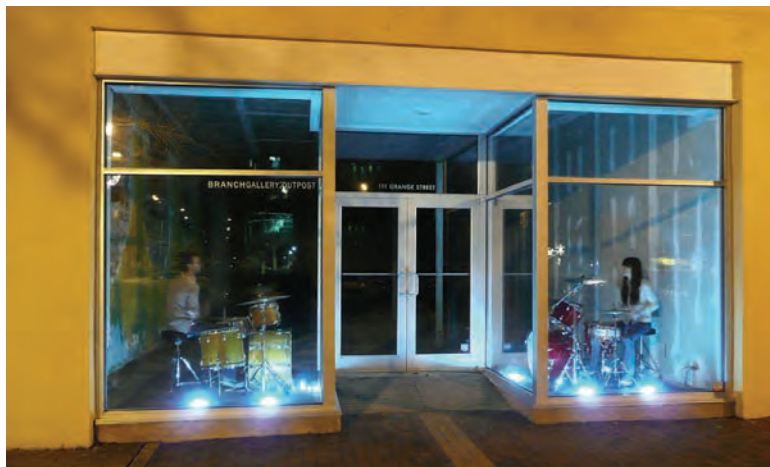
2. Ibid.



▲ Haynes, Harrison, *The Funky Drummer (for Clyde Stubblefield)*, 2015, archival pigment print, 28" x 42". Harrison Haynes, http://www.harrisonhaynes.com/works/isolated_tracks.html



▲ Isolated Tracks installation view, 2015, Lump Gallery, Raleigh, NC. Harrison Haynes, http://www.harrisonhaynes.com/works/isolated_tracks.html



▲ Harrison Haynes and Casey Cook, *LRLR RLRR performance documentation*, 2009, Photo provided by the artist.

Stone magazine, as “the best drummer of all time.”³ Although Bonham died at the young age of 32 in classic rock star fashion, Haynes collects “images of him as a very young man/late teenager because [he is]... interested in the promise that period held compared to the abject tragedy of his death.”⁴

Harrison Haynes lives in Chapel Hill, NC. He attended the Rhode Island School of Design (RISD) Honors Program in Rome, Italy in 1994, earned a BFA in Painting from RISD in 1996, and an MFA in Photography from Bard College in 2012. For more information about Harrison Haynes and his work, visit www.harrisonhaynes.com.

Artwork at CAM:

Chapter 1:

DDDRRRAAAWWWIIINNGGG

Look At Me For the Change

2015

color pencil and acrylic (verso) on paper

9.75 in. x 7.75 in.

3. Rolling Stone. “Rolling Stone Readers Pick Best Drummers of All Time: 1. John Bonham.” Last modified February 8, 2011. <http://www.rollingstone.com/music/pictures/rolling-stone-readers-pick-best-drummers-of-all-time-20110208/1-john-bonham-0592830>.

4. Harrison Haynes, e-mail message to author, July 20, 2015.

“ Drawing is the purest form of art. It is immediate and intimate. Its simplicity allows the artist to be uncompromising. Without line, there really isn't art.

--George Jenne

”

NAMING THE MAN AFTER
THE CESSPIT. IN MEDIEVAL
FRANCE, THE "GARDEROBE"
(WHICH TRANSLATES TO
"WARDROBE")
WAS A CLOAKROOM THAT
CONNECTED TO A TOILET
CHAMBER. THEY ~~THOUGHT~~ ^{THOUGHT} THE



◀ George Jenne portrait 2015. Image provided by the artist.

George Jenne

Studio Location: Chapel Hill, NC (and NYC)

Website: www.georgejenne.com

Video, installation and conceptual artist George Jenne manipulates narrative language in order to express a juxtaposition between various elements and art forms. Creating “...video, sculpture and prose for the sake of fakery, transgression, and a story well told,”¹ his previous works, such as *Spooky Understands* and *Knowing Me (knowing*

you), each tell a story where “cinematic language (the image) is pitted against literary language (the monologue).”²

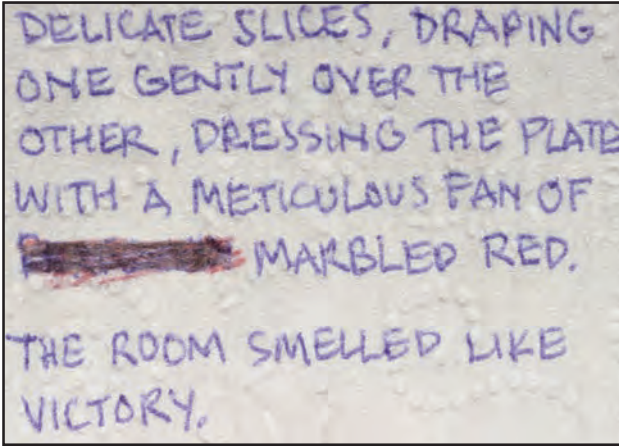
Typically in Jenne’s videos, text is minimal and while what is being said in the video originally exists as text on a page, that form of the narrative is not included in the final product. However in *The Gong Farmer* (2015) text is the emphasis of the video. As George elaborates, “All of my work is dense with words. Normally, we hear the words. They wash over us. In *The Gong Farmer*, the words are more powerful in their silence

1. “George Jenne,” accessed September 2, 2015, <http://www.georgejenne.com/>.

◀ (Top) Jenne, George, Image still from “*The Gong Farmer*” Color HD video of ink on paper. 2015. Image provided by the artist.

◀ (Bottom) Jenne, George, Image still from “*The Gong Farmer*,” Color HD video of ink on paper. 2015. Image provided by the artist.

2. George Jenne, e-mail message to author, July 30, 2015.



▲ Jenne, George Image still from “*The Gong Farmer*” color HD video of ink on paper. 2015. Photo provided by the artist.

and there’s a weird little pun in the fact that the letters are the literal image.”³

Images of the story are not provided for us. Instead, the “reader conjures images and sounds while navigating a pattern of text,”⁴ Jenne explains. Through analyzing the aesthetics of the written text, one gets a better sense of the story being told. “For me, text on a page has just as much visual power as a fancy dolly shot captured on video,” Jenne says, “‘*The Gong Farmer*’ is an experiment in that belief. The scrolling text has its own abstract narrative - breaks in writing, corrected mistakes, the

texture of the toilet paper.”⁵

As the viewer consumes and interprets the narrative, the story unfolds just as the roll of toilet paper has for the duration of the film. This duality of meaning is also heightened when it is revealed that the narrative is about human excrement and therefore ironically written on a roll of toilet paper.

George Jenne lives in Chapel Hill, NC. He earned a BFA from the Rhode Island School of Design (RISD) in 1995 and a MFA from the University of North Carolina at Chapel Hill in 2013. For more information about George Jenne and his work visit www.georgejenne.com/.

3. George Jenne, e-mail message to author, December 1, 2015.

4. George Jenne, e-mail message to author, July 30, 2015.

5. Ibid.

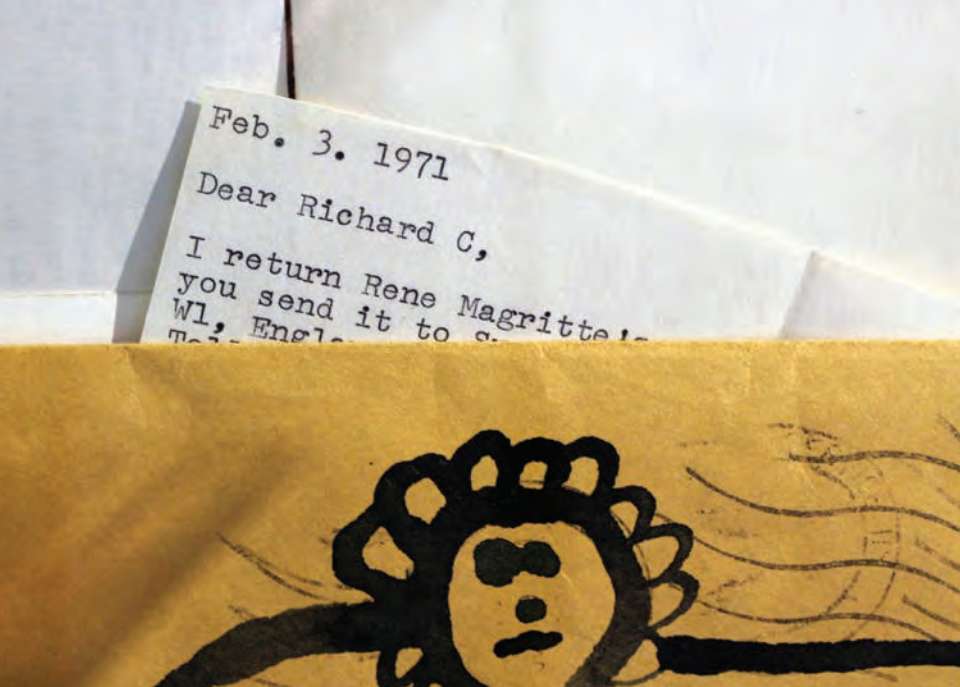


▲ Jenne, George, Image still from “*The Last 200 Feet (roll 1)*” color HD video, 2015.
Image provided by the artist.



▲ Jenne, George, Image still from “*Word Dump*” color HD video, 2015.
Image provided by the artist. “

Artwork at CAM:
Chapter 2: Conceptual Approaches
The Gong Farmer
Color HD video
2015



▲ Richard C and Ray Johnson, *The Something That Is* (a selection of the correspondence between Ray Johnson and Richard C, 1969-1995) installation Image, CAM Raleigh, NC, 2015. Photo taken by the author.

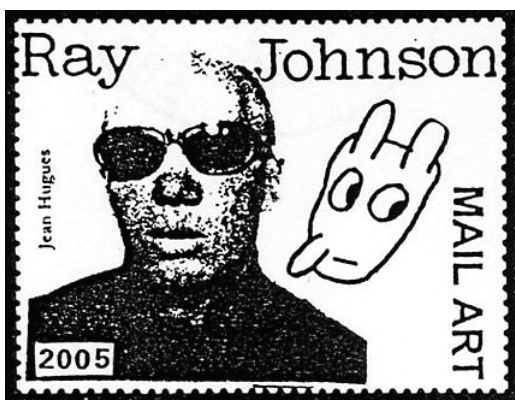
Richard C. and Ray Johnson

The quiet, humble, and elegant evidence of a friendship exchanged between Ray Johnson (1927-1995) and Richard C. (born 1941) is display in the form of mail art at CAM Raleigh. This documentation provides a small glimpse into the extensive mail art movement of the 1960's, founded on the idea of creating art that was relatable and attainable to the average person. Mail art, also known as postal art or correspondence art, focused on sending small scale art through the postal service using common stationary and a stamp rather than being hung in commercial galleries and art museums.

Ray Johnson, a prominent figure in this movement, attended



▲ Ray Johnson (center right) in Josef Albers' class at Black Mountain College, c. 1948. Photo from "Ray Johnson biography," Ray Johnson estate, accessed October 21, 2015. <http://www.rayjohnsonestate.com/biography/> .



▲ Exhibition Catalogue for, "MAIL ART EXHIBITION" 1993. Barcelona, Spain (July 12 – 31, 1993). Image from Ray Johnson Estate, <http://www.rayjohnsonestate.com/publication/mail-art-exhibition/> .

Black Mountain College from 1945-1948.¹ Intentionally elusive, Johnson was interwoven with several of the biggest conceptual artists in history such as Josef Albers, John Cage, Willem de Kooning, Robert Rauschenberg, Jasper Johns and Andy Warhol. And yet, his fame never reached theirs in comparison in the eyes of the general public. For this reason in a 1965 New York Times article Grace Glueck describes Johnson as “the most famous unknown artist.”² This elusiveness, however, is what made his art so powerful.



▲ Ray Johnson Portrait in 1986. Image from “A Selection of Ray Johnson Ephemera,” *Modern Painters*, January 2015, 48-59.

Bridging, “the gap between art and life,”³ Johnson’s every move was a tribute to his creative mind. He not only made art, he lived art.

Beginning in the early 1950’s, Johnson created small compositions by gluing together “images from popular culture such as Elvis Presley, James Dean, Shirley Temple, and department store models.”⁴ These collages were known as moticos. Loaded with highly conceptual images and texts Johnson took these moticos to the streets of New York where he shared them with strangers everywhere he went including on the street, in coffee shops, and on the subway.

Years later, using the postal system as his artistic medium, this performance piece evolved into mailing his works of art to other people. Beginning with friends and acquaintances, this practice urged recipients to “Please Send To...,” and later to “Please Add To & Return...,” which established connections

1. Tom Patterson, “Arts in the Mail,” *Winston Salem Journal* (1997), accessed August 1, 2015, http://images.rayjohnsonestate.com/www_rayjohnsonestate_com/Alloway_Parsons0.pdf .

2. “Ray Johnson Biography,” Ray Johnson Estate, accessed August 1, 2015, <http://www.rayjohnsonestate.com/biography/> .

3. *Ibid.*

4. *Ibid.*



▲ Richard C and Ray Johnson, *The Something That Is* (a selection of the correspondence between Ray Johnson and Richard C, 1969-1995) installation Image, CAM Raleigh, NC, 2015. Photo taken by the author.



▲ Richard C and Ray Johnson, *The Something That Is* (a selection of the correspondence between Ray Johnson and Richard C) installation Image, 1969-1995, CAM Raleigh, NC, 2015. Photo taken by the author.

between individuals and the group.⁵ As Richard L. Feigen, a representative of the Ray Johnson estate, explains:

“He gradually built up an informal, hybrid network of friends, acquaintances, and strangers with whom he exchanged ideas and artworks by means of the postal system.....By 1962, when it was named the ‘New York Correspondence School,’ his virtual ‘school’ of correspondents had become a network for a web of communication by mail that eventually spread across the nation and around the globe.”⁶

Richard C. (Richard Craven), an active member of the Correspondence School, now lives in Winston Salem, NC. As former associate curator for the Southeastern Center for

5. “Ray Johnson & the NY Correspondance School,” Raleigh Rambles John Dancy-Jones at large!, accessed August 1, 2015, <https://raleighrambles.wordpress.com/ray-johnson-and-the-new-york-correspondance-school/>.

6. “Ray Johnson Biography,” Ray Johnson Estate, accessed August 1, 2015, <http://www.rayjohnsonestate.com/biography/>.

Contemporary Art, Craven has curated multiple exhibitions of Johnson's correspondence art including shows at the Black Mountain College Museum and Arts Center, the Asheville Art Museum and the North Carolina Museum of Art in 1976.

The documentation of the mail transactions between Richard C. and Ray Johnson over a twenty-six year time period (1969-1995) at CAM Raleigh is just a small fraction of the creative exchange network that spanned the country and globe by the end of the 20th Century. While Ray Johnson was the catalyst for many of the postal interactions at play during that time, his legacy lives on through the other participants of the Correspondence School, such as North Carolina local Richard C.

By integrating image collages, puns and word play into the daily lives of thousands of people, mail art was able to bring the art world out of the galleries, which at the time were seen as corrupt from capitalism, and back into the streets. As Frank Thompson, director of the Asheville Art Museum, reflects "It was as much about communication and sharing as it was about creating an object,"⁷ a profound concept in the 1960's as well as today.

**Artwork at CAM:
Chapter 2: Conceptual**

*The Something That Is (a selection of the correspondence
between Ray Johnson and Richard C)*
1969-1995
mail art installation

7. Tom Patterson, "Arts in the Mail," Winston Salem Journal (1997), accessed August 1, 2015, http://images.rayjohnsonestate.com/www_rayjohnsonestate_com/Alloway_Parsons0.pdf .



▲ Richard C and Ray Johnson, *The Something That Is* (a selection of the correspondence between Ray Johnson and Richard C, 1969-1995) installation Image, CAM Raleigh, NC, 2015. Photo taken by the author.

“ Drawing is essentially humanistic and exists purely in my mind as a simple pleasure that anybody with hands can enjoy. I believe strongly in the beauty of the skilled (and flawed) human hand and derive satisfaction from even the most mundane drawings that exist in the world. Drawing is a refreshing break from technology and remains a vital outlet of expression for the freaks and weirdos of this world who might not have better ways to describe or imagine things. ”

--Rich Mclsaac

▼ Mclsaac, Rich, Installation view of *Wooder Mellons I, II, III, IV*, 2015, crayon and oil pastel on paper, CAM Raleigh, NC. Photo provided by the artist.



Rich Mclsaac

Studio Location: Raleigh, NC and Philadelphia, PA

Website: www.fodderpress.com

Born and raised in Kingston, NY, Mclsaac moved to Raleigh in 1997 when he was 15 years old.

This series of four watermelon drawings uses oil pastel to translate quick yet controlled mark making gestures that tie into Mclsaac's less traditional art form found on surfaces outside of his studio. This series of four drawings, while created from still life arrangements in his studio, expand upon drawings Mclsaac has marked onto freight trains near his current home in Philadelphia.¹ These drawings are referred to by Mclsaac as hobo monikers. "Monikers", another term for streaks, tags, or hobo art, refers to the line drawings created by graffiti artists on the side of freight trains and freight cars.²

"The tradition of drawing hobo monikers with oil pastel crayons and paint sticks,"

Mclsaac explains, "is a thriving contemporary folk art practice that's been carried on by a loose network of transients and artist/travelers around North America for decades."³

But why watermelons? Most recently, watermelon iconography has captured Mclsaac's attention after reading Richard Brautigan's novel *In Watermelon Sugar*. "In it, Brautigan describes a village with different colored suns for each day, which in turn, grow different colored watermelons for the the villagers to eat."⁴ However as Mclsaac reminisces, "the image of watermelons is relatively iconic of summer in the south."⁵ He was also always fond of the fruit stands you could find while driving around the rural roads in North Carolina, with their bold "proud signage indicating their produce."⁶

The title *Wooder Melluns* also ties together the southern

1. Rich Mclsaac, e-mail message to author, July 28, 2015.

2. "Art Crimes: Freight Monikers 1," Graffiti, accessed October 21, 2015. http://www.graffiti.org/streaks/freight_monikers_1.html

3. Rich Mclsaac, e-mail message to author, July 28, 2015.

4. Rich Mclsaac, e-mail message to author, July 28, 2015.

5. Ibid.

6. Ibid.



▲ Mclsaac, Rich, *Wooder Mellons drawing on Freight Train*, oil pastel, Philadelphia, PA.

North Carolina imagery with the culture of his current home up north. “‘Wooder’ is phonetic spelling of the word ‘Water’,” Mclsaac explains, “as it would be pronounced by a native Philadelphian...and so the moniker ‘Wooder-Melluns’ is a direct reference to where I live and the cultures surrounding me.”⁷

Today, Mclsaac designs, edits, and produces small artist books, media and publications under the Fodder Press imprint. He has been a member of both the Team Lump and the Space 1026 artist collectives. He recently curated a show at LUMP gallery in November 2015, entitled “WE PAIN ++,” which was an installation created collaboratively between thirty-five Philadelphia based artists.

Rich Mclsaac lives in Raleigh, NC and earned a BFA in Graphic Design from NC State University in 2005. For more information about Rich Mclsaac and his work visit www.fodderpress.com.

Artwork at CAM:

Chapter 1:

DDDRRRAAAWWWIIINNNGGG

Wooder Mellons I, II, III, IV

2015

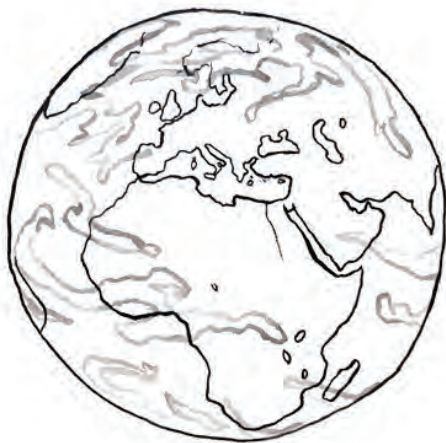
crayon and oil pastel on paper

12 in. x 16 in.

7. Ibid.

“ I think drawing matters because it's primal, accessible and everyone can do it. Its where so much art starts, its quick, and you can put the ideas out there more directly. I think it's really a medium for the people and in there its power lies. ”

--Chris Musina



WE'RE ALL HERE



▲ Chris Musina discussing his work at CAM Raleigh on July 17, 2015.
Photo taken by the author.

Chris Musina

Studio Location: Hillsborough, NC

Website: www.chrismusina.com

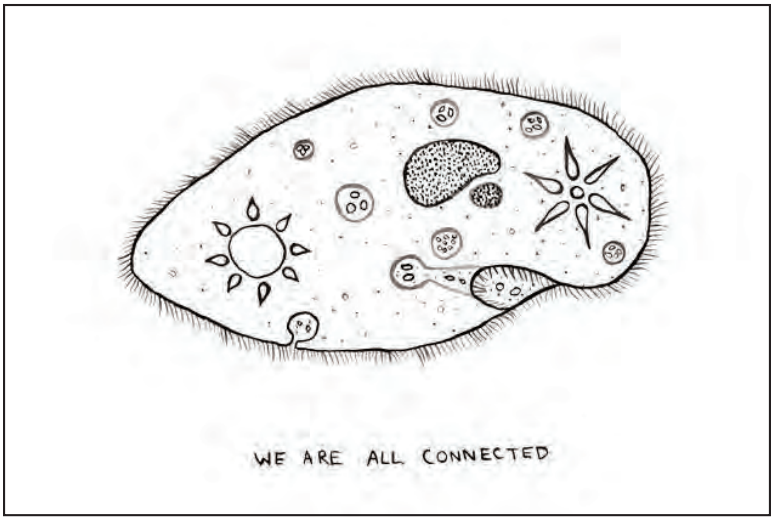
Sprinkling tongue and cheek politics and humor throughout his work, Chris Musina creates non-typical animal drawings. Rather than simply painting pretty pictures of animals, Musina examines “the way we, [as humans], look at animals, ...our animal selves, [and] how these things exist as

a part of culture.”¹

The series featured in CAM Raleigh’s *The Nothing That Is* Chapter 4 in July 2015, includes a drawing of a hamburger, a vegan t-shirt, a shark’s tooth, and a dead squirrel, just to name a few, all accompanied by ironic, humorous and horrific statements. This happy “balance between humor

◀ Musina, Chris, *We’re all Here*, 2015, ink on paper. Chris Musina, accessed July 15, 2015, <http://www.chrismusina.com>.

1. Chris Musina, email message to author, July 24, 2015.



▲ Musina, Chris, *We are all connected*, 2015, ink on paper.
Chris Musina, accessed July 15, 2015, <http://www.chrismusina.com>.

and horror, funny and sad, gruesome and gorgeous”² is what Musina strives for with these drawings. As he explains, “They’re funny and probably shouldn’t be funny but they still are. They’re kind of sad, and not too sad but sad enough that they make you think a little bit more about...whatever is there.”³

As a multifaceted artist inspired by the Spanish painter Francisco Goya and the German artist Otto Dix, Musina also produces highly complex, large scale paintings

loaded with imagery, detail and symbolism. While these paintings are beautifully intense in their own way, his series of black and white line drawings are the product of his desire to create something different. He wanted to create drawings that carried the same weight of his complex paintings while at the same time “...being more accessible, simpler, and funnier.”⁴

Conceptually Musina has a deep interest in the Terror management theory. This theory proposes that:

2. Musina, Chris. “Chris Musina Artist Talk.” Artist Talk, CAM Raleigh, Raleigh, NC, July 17, 2015.
3. Ibid.

4. Chris Musina, email message to author, July 24, 2015.



▲ Chris Musina studio image, 2015. Image provided by the artist.



▲ Musina, Chris, *Still Life with Deer in Garbage Can*, 2013, Oil on canvas, 66" x 48"
Chris Musina, accessed July 15, 2015, <http://www.chrismusina.com/gallery/>.



HOW DO YOU KNOW THAT I DON'T
HAVE A GOD?

▲ Musina, Chris, *How Do You Know That I Don't Have a God?*, 2015, ink on paper.
Chris Musina, accessed July 15, 2015, <http://www.chrismusina.com>.

“culture, religion, etc. comes from the fact that we are the animal that knows we’re going to die. Our need to differentiate ourselves from animals is that we kill them and we see them die, and if we see ourselves as animals then we too are just piles of flesh. So we need meaning in our lives, this existence needs to mean something, we have to be more than that right?”⁵

Drawing inspiration from “...places where animals and animality are represented in the cultural sphere”⁶ Musina uses this theory to analyze societal relationships and ideas. Specifically, within this series, the question of death and the role of religion is examined.

“I...think about how we can’t really ever know for certain that some animals (dolphins, chimps, elephants, etc.) don’t think about death. I mean elephants have graveyards, in my mind they have to know at some level that they too will die. That has been really interesting to me.”⁷

Aside from a clear focus on animals’ role in culture and the human experience, Musina looks toward images and ideas found around him in books, photos, the internet and social media.⁸ Also pulling from his wide range of interests including science, comedy, pop culture, punk rock, museums and religion,⁹ Musina says his biggest issue as an artist is combining all of these interests into a simple piece, one not overpowered with complex detail.

“They speak not just of the animal experience, but even the human experience.”

5. Musina, Chris. “Chris Musina Artist Talk.” Artist Talk, CAM Raleigh, Raleigh, NC, July 17, 2015.

6. Chris Musina, email message to author, July 24, 2015.

7. Musina, Chris. “Chris Musina Artist Talk.” Artist Talk, CAM Raleigh, Raleigh, NC, July 17, 2015.

8. Ibid.

9. Ibid.

These drawings, he explains, are the product of that desire to simplify.¹⁰

Chris Musina lives in Hillsborough, NC. He earned a BFA from the University of South Florida in 2004 and a MFA from the University of North Carolina Chapel Hill in 2012. For more information about Chris Musina and his work visit www.chrismusina.com.

10. Musina, Chris. "Chris Musina Artist Talk." Artist Talk, CAM Raleigh, Raleigh, NC, July 17, 2015.

Artwork at CAM:

Chapter 4: LOCALS ONLY (July)

We're All Here

The World is Your Ashtray

The Only Time White People are Called

Terrorists

Can You Say For Certain This Is Not an

Altar

I'm Here

I Learn Your Language, You Clip My

Wings

Can't We All Just Get Along?

I've Been Reduced to a Cliche

I Understand the World Enough to Open

Jars

Spirit Animal

Ontogeny Recapitulating Phylogeny

Rise Up Against Your Monsters

Ego Fum Papa

How Do You Know I Don't Have a God?

Here I Am?

From the Mouth of an Ultimate Apex

Predator

I'm So Sorry (Squirrel)

I Am, Regardless of Thought

Please, Please Let Me Go

There Are Dead Animals in Here

All God's Children

We Are All Connected

I'm So Sorry (Tortoise)

Photos of Me are as Important as your

Facebook

Outrage

Taxidermy Art

The Referent is Absent

We are the Astroid

It's My Planet Too

Somewhere Between Dominance and

Affection

Here We Are

I'm Dead

Mother?

I Exist

Hello

Life is Uncertain

Death Kitsch

I'm Listening

I Like Food, Food Tastes Good

We're All Going to Die

2015

ink on paper



I LEARN YOUR LANGUAGE
YOU CLIP MY WINGS

“ Drawing is the process of advanced visual communication between humans. I draw to record and translate the creations from my imagination and as a tool to illustrate my interpretations of the worlds that surround me. ”

--Stewart Sineath

▼ Artist Stewart Sineath in one of the Serrated Edge Art Center exhibition spaces, 2015 Burlington, NC. Photo taken by the author.





▲ Serrated Edge Art Center sign, 2015 Burlington, NC. Photo taken by the author.

Stewart Sineath

Studio Location: Burlington, NC

Website: www.facebook.com/thelinebuilding

Tucked away in the quiet streets of Burlington, NC is home to the Serrated Edge Art Center. Owner and founder Stewart Sineath saw a hole in the arts community around him that needed to be filled so he decided to act upon it, converting an old dentist's office into an artist studio and exhibition space. Opening up a space where 'anything goes' was the goal from beginning, and now two years later that dream is still alive. "This is the type of place I wish I had when

I was younger!"¹ he explains. The current work on display is hung salon style, like *The Nothing That Is* exhibition, and the space is easily adaptable for a wide range of artwork, display and installations styles. It is a blank canvas ready to be transformed by the creative minds in Burlington and beyond.

The free-thinking and widely accepting attitude

1. Stewart Sineath, in discussion with the author, August 8, 2015.



▲ Sineath, Stewart, *untitled*, pen and ink on paper, 2015, Burlington, NC.

embodied by Sineath as the owner of Serrated Edge Art Center also translates into his diverse body of artwork.

Exploding with content, passion, and range, the artwork produced by Sineath over the past 10+ years speaks to his ambitious artistic vision and his constant desire to have his thoughts put on paper. Ranging from photographic documentation of Scotland and Spanish street graffiti, to small hand-manipulated motion Polaroids, to colossal portrait paintings and abstract canvases that fit in the palm

of your hand- Sineath does it all. Within this range of work, he also creates manipulated poster drawings as in his piece exhibited at CAM Raleigh.

Beginning with an appropriated poster as its base, Sineath's paintings build upon the image with vibrant colors and detailed layers of thin sharpie line work. Reflecting the chaos, stress and disorientation life often brings, this series is like a puzzle waiting to be solved. As Sineath reflects, "The subject matter consists of issues that are dealt with every day,



▲ Sineath, Stewart, *untitled*, Ultra fine point Sharpie marker on 100% RAG translucent marker paper, 2015, Burlington, NC.





▲ Serrated Edge Exhibition wall, 2015. Photo taken by the author.

◀ Stewart Sineath studio image, 2015. Photo taken by the author.

but which are of particular importance to me such as tolerance, restraint, sexuality, violence, and frustration.”² On top of channeling emotions directly into his work, Sineath is also heavily influenced and drawn to the spontaneity and looseness of skateboard and graffiti culture.

The charismatic art enthusiast Stewart Sineath has bravely dedicated himself to the Serrated Edge Art Center, jumping feet first into the creative world of art making and exhibiting. While it is still a growing and evolving space, Sineath has big dreams for it in the months to come. With the planning of community drawing

lessons and more exhibitions for the public, the Serrated Edge is a hidden gem in the Burlington art community ready to be discovered and used for years to come.

Steward Sineath lives in Burlington, NC. He earned a BFA in Painting and Drawing from East Carolina University (ECU) in 2002. For questions or inquiry on exhibiting work at the Serrated Art Center contact Sineath at stewartsineath@gmail.com.

Artwork at CAM

Chapter 1:

DDDDRRRAAAWWWWIIINNGGG

Meltdown

2015

ultra fine point Sharpie marker on 100% RAG translucent marker paper
16 in. x 14 in.

2. Stewart Sineath, in discussion with the author, August 8, 2015.



▲ Slavick, elin o'Hara, Detail of *Iwo Jima*, 1999-2005, ink, gouache, graphite, acrylic and watercolor on paper, 26" x 32" Photo taken by the author.

“ Drawing matters because everything matters. Drawing is one mode, one visual strategy employed to express an infinity of ideas or emotions: facts, narratives, dreams, maps, nightmares, automatic subconscious mark making. Drawing matters because it is constant and eternal - from hand prints and cave paintings to abstract expressionism and graphic novels.

--elin o'Hara slavick

”



- ▲ Slavick giving Noam Chomsky, a pioneer linguist, US political theorist and social justice activist, a tour of her exhibition of select works from “Hiroshima: After Aftermath” and “Protesting Cartography: Places the U.S. Has Bombed” at the FedEx Global Education Center at University of North Carolina Chapel Hill in 2010.

Image still from “elin o’Hara slavick’s Aftermath at UNC Global+ Chomsky” Youtube video, 3:32, posted by “xioucco”, October 21, 2010, <https://www.youtube.com/watch?v=X0KaWRHTVFQ>

elin o’Hara slavick

Studio Location: Chapel Hill, NC

Website: www.elinoharaslavick.com

As the daughter of activist parents, international artist elin o’Hara slavick has taken it upon herself to expose the truth behind military government actions. “I am convinced even more so now that it is my responsibility as an American citizen to speak out against acts and crimes done in my country’s name and with my tax dollars,” Slavic says.¹ As Professor of Visual Art, Theory

and Practice at the University of North Carolina at Chapel Hill, Slavick is a state employee and therefore it is illegal for her to organize or strike as part of a union. This, however, is not to say that her voice is not being heard.

Exposing the raw view of United States military bombings, Slavic began her map drawing series during a pivotal point in American history. While on site photographing Fayetteville

¹ elin o’Hara slavick, email message to author, July 18, 2015.



and Fort Bragg, military bases in NC, for anthropologist Cathy Lutz's book *Homefront*, President Clinton made the decision to bomb Baghdad, Iraq. While slavick's work was personal and political prior to this event, finding herself on a NC military base at that moment in time lit a spark that inspired the first drawing of the bombing series, part of

and drawings that exposed the truth behind what was really going on with the United States military. "What I...intend is for my work to educate people, to help them realize that even though most wars are fought 'over there' they all come home to roost and some are done on our soil via nuclear testing and/or military errors."³

Based on surveillance,

“[I intend] for my work to educate people, to help them realize that even though most wars are fought ‘over there’ they all come home to roost and some are done on our soul via nuclear testing and/or military errors.”

which is on display at CAM Raleigh for *The Nothing That Is* exhibition.²

Organizing sit-ins and protests, slavick was compelled to do something and react to this extreme event. This desire to act included creating art

military, and aerial photography, these vibrant works use color and pattern to carefully combine beauty and politics. Bursts of color and radiating linear forms seduce the viewer, enticing them to get closer and explore these works more carefully. However, as one explores each work, the blissful moment of happiness and excitement is interrupted

2. elin o'Hara slavick, email message to author, July 18, 2015.

◀ Slavick, elin o'Hara, *Detail of Iran*, 1999-2005, ink, gouache, graphite, acrylic and watercolor on paper, 26" x 32". Photo taken by the author.

3. elin o'Hara slavick, email message to author, July 18, 2015.



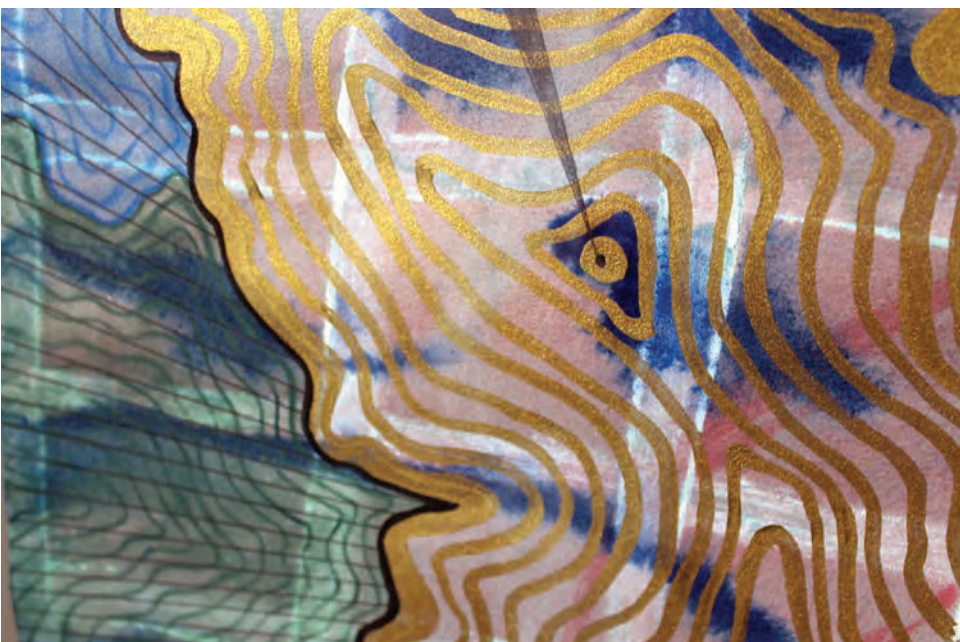
▲ Slavick, elin o'Hara, *The Nothing that Is* Installation photo of *Iran, Pakistan, Bikini Atoll, low Jima, Afghan I, and World Map*, 1999-2005, ink, gouache, graphite, acrylic and watercolor on paper, 26" x 32". CAM Raleigh, 2015. Photo taken by the author.

when the viewer is forced to "...confront the realities of the world that are often ignored."⁴ - the viewer realizes that these gorgeous forms are all places that the US has bombed. As Slavick explains:

"...the accompanying information...explains the horror beneath the surface. I wish for the viewer to be captured by the colors and lost in the patterns—as one would be if viewing an Impressionist painting—and then have the optical pleasure interrupted by the very real dots, or bombs, that make up the drawing."⁵

4. "elin o'Hara slavick's Aftermath at UNC Global+ Chomsky" Youtube video, 3:32, posted by "xiouco", October 21, 2010, <https://www.youtube.com/watch?v=X0KaWRHTVFQ>

5. Wall text, elin o'Hara slavick, Independent Weekly Gallery, *The Nothing That Is: a drawing show in 5 parts*, CAM Raleigh, Raleigh, North Carolina.



▲ Slavick, elin o'Hara, Detail of *Afghan I*, 1999-2005, ink, gouache, graphite, acrylic and watercolor on paper, 26" x 32". Photo taken by the author.

elin o'Hara slavick lives in Chapel Hill, NC. She earned a BA from Sarah Lawrence College and a MFA in Photography from the School of Art Institute of Chicago. For more information about elin o'Hara slavick and her work, visit www.elinoharaslavick.com.

Artwork at CAM:

Chapter 2: Conceptual

Iran, Pakistan, Bikini Atoll, Iow Jima, Afghan I, World Map
1999-2005

ink, gouache, graphite, acrylic and watercolor on paper
26 in. x 32 in.

“ Drawing for me is always the foundation. It’s how I learn...I started drawing and through drawing learned how to do a lot of different things. Painting is very different than drawing but drawing has...that immediate heat that’s really important. When I’m sketching out an idea, and I have it quickly, it’s much quicker and easier in a sense to sketch it out and draw it out. So...drawing is the fastest connection between the mind and the image sometimes. ”

--Damian Stamer

▼ Damian Stamer standing in front of *Patrick Rd. 8*, 2013, oil on panel, 72" x 95". Photograph by Max Yawney, *Damian Stamer—Visual Spaces*, NashvilleArts.com, 2015.





▲ Stamer, Damian, Detail of *Patrick Road*. 10, 2014, oil on panel, 48" x 90"
Damian Stamer, accessed July 20, 2015, <http://damianstamer.com/section/378807-2013.html>

Damian Stamer

Studio Location: Durham, NC and NY

Website: www.damianstamer.com

Inspired by his childhood, passing fields and old barns on the school bus, North Carolina native Damian Stamer captures the changing agrarian south through his gestural interpretations of the landscape and their abandoned structures. He began the series in response to urban life when he moved to New York City. As he describes, it was "Very urban, tons of people, [and] I was probably yearning for fresh air and relief. So I started with these oil paintings."¹

1. Damian Stamer, telephone interview with author, July 31, 2015.

When selecting his subject matter, it is important for Stamer to have a connection with a place. "It's not like an image pulled from the area or anything like that," Stamer confesses, "I need to understand the depth, [the] physical and psychological by understanding what's outside the frame, even though I might transform them." All of the places painted by Stamer are in tight radius to his childhood home. So whether he discovered them as a child on the bus or as an adult driving around, the authentic



▲ Stamer, Damian, *South Lowell MP 21*, 2015, crayon on monotype. 30" x 22".
Photo taken by the author.



▲ Stamer, Damian, *South Lowell MP 22*, 2015, color pencil and watercolor on monotype. 30" x 22". Photo taken by the author.

connection to the site remains the same.

When interpreting a site, Stamer aims to create a depiction that is not tied to a specific time period. For this reason, through cropping and purposefully removing objects such as power lines and street signs, he is able to create works that are not bound by outside constructs.² Stamer explains, "I like the idea of ... not knowing whether this is representing something today or 20 years ago...I like the idea of fusing this time space relationship."³

He begins his process with thumbnails and small sketches that establish the exploding space and help Stamer understand how to break up the 2D format compositionally. From there, sketches and variations are developed for the final product. "Specifically in the works in CAM," Stamer explains, "I'm interested in the artists' mark. It's a very direct mark and that's a drawing mark."⁴ In touch with the wide range of possible gestures and marks his artist tools can make, Stamer continually challenges himself to incorporate this

range into his work in an attempt to show that, "you can have a lot of different ways to create imagery and [that you can] bring them all together."⁵

Blurring the lines between representation and abstraction, the work of Damian Stamer is suggestive of structure and space. However, there is still room, purposefully left for the viewer, to fill in the blanks. While he admits that it can be satisfying to create a, "naturalistic depiction of something you feel as if you could get out there and touch it,"⁶ there is also a different type of satisfaction in breaking the scene down by opening it up to be less exact. "I like to bounce back and forth between those two," Stamer admits, "or include them both in the same piece so that there is an internal dialogue between the different passages and sections."⁷

Damian Stamer currently lives in New York City. He earned a BFA in Painting from Arizona State University in 2007 and a MFA in Studio Art from North Carolina at Chapel Hill. He also studied at the State

2. Damian Stamer, telephone interview with author, July 31, 2015.

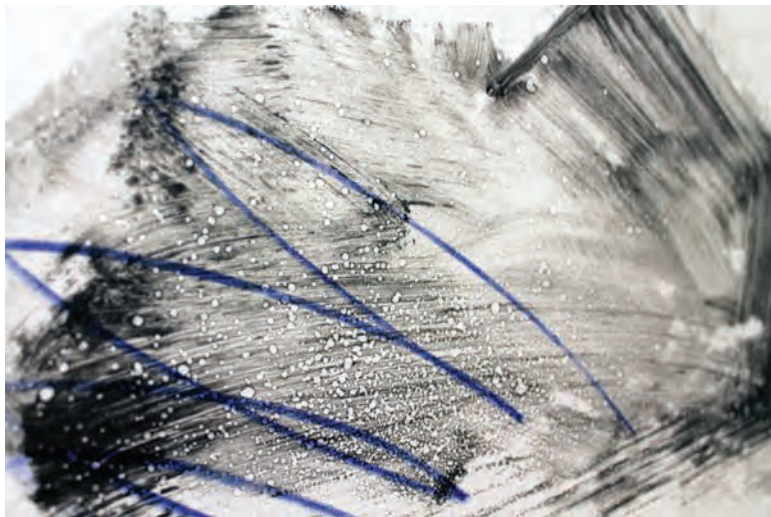
3. Ibid.

4. Ibid.

5. Damian Stamer, telephone interview with author, July 31, 2015.

6. Ibid.

7. Ibid.



▲ Stamer, Damian, *South Lowell MP 21* (detail), 2015, crayon on monotype, 30" x 22". Photo taken by the author.



▲ Stamer, Damian, *South Lowell 21*, 2014, oil on panel, 48" x 60". Damian Stamer, accessed July 30, 2015. <http://damianstamer.com/home> .

Academy of Art and Design in Stuttgart, Germany in 2006 and the Hungarian University of Fine Arts in 2008. For more information about Damian Stamer and his work visit www.damianstamer.com .

Artwork at CAM:

Chapter 1:

DDDRRAAAWWWWWIINNNGGG

South Lowell MP 21

2015

crayon on monotype

30 in. x 22 in.

South Lowell MP 22

2015

color pencil and watercolor on

monotype

30 in. x 22 in.



▲ Damian Stamer in his studio, May 2012. Photograph by Mark Derewicz, *Southern Comfort*, Endeavors, UNC Chapel-Hill, 2013. Accessed October 15, 2015. http://www.endeavors.unc.edu/southern_comfort .

“ Drawing is a way to see the world through our physical bodies--specifically through our hands. We crave this kind of bodily perception....think about the whole “artisanal, made by hand slowly” movement. I do privilege the physicality of drawing (ie. the way, for instance, we can read speed and pressure in a line) in my looking, in my work, and even in my teaching. Yes, obviously drawing has to do with optics, with the eye, but the fact that drawing is a record of a physical body in a particular time and space is even more interesting and important to me. When I look at a drawing made by someone like Michelangelo, I am looking at a residue of time and space that is hundreds of years old--I am looking at the vestiges of a human body. I think this fact is SO radically amazing!

--Barbara Campbell Thomas

▼ *The Nothing That Is* installation photo of Chapter 4: LOCALS ONLY June, 2015, acrylic and fabric on gessoed canvas, CAM Raleigh, NC. Photo taken by the author.





▲ *The Nothing That Is* installation photo of *The Cutout Operation*, *Hilma*, *Lucid Geometrical Space #3*, *The Unified Field*, *Geopoetry*, *Log Cabin*, 2015, acrylic and fabric on gessoed canvas, CAM Raleigh, NC. Photo taken by the author.

Barbara Campbell Thomas

Studio Location: Climax, NC

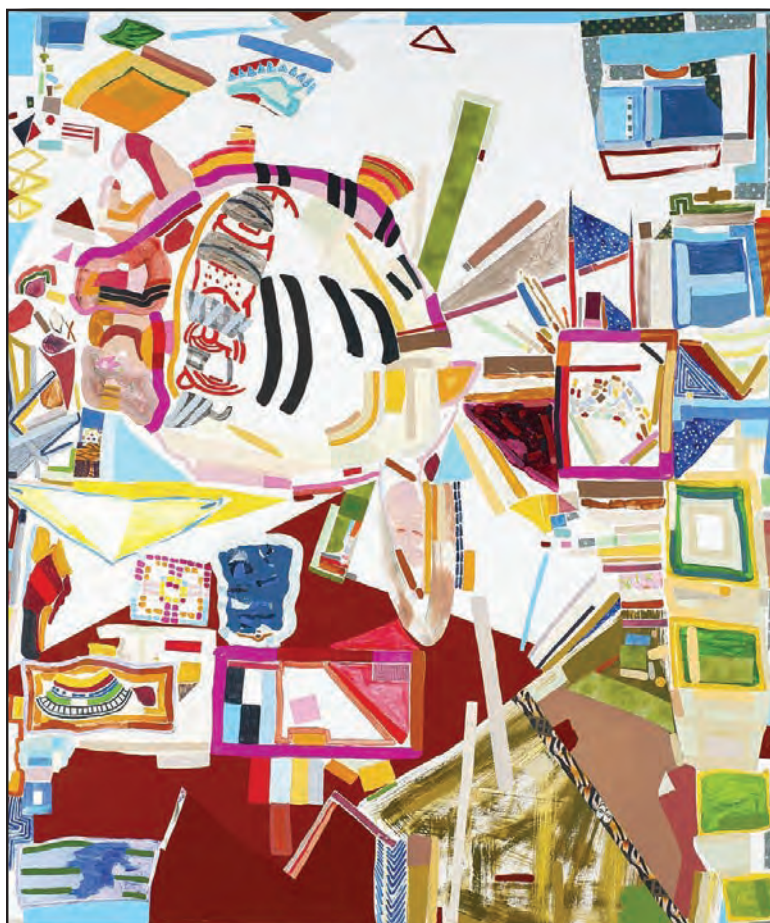
Website: www.barbaracampbellthomas.com

Living in the United States today, “we field a near constant stream of information, and we also tend to exist amidst a ton of STUFF....whether it be in our own homes, in the stores we enter, or in our landfills.”¹ As a result, society is often numb to what is getting thrown at them and the power of each individual element is lost. However, in the abstracted geometric colorful

collage paintings of Barbara Campbell Thomas, viewers are confronted with simplified forms and bright colors. This removes pieces from their original contexts and joins seemingly irrelevant elements into a unified experience within a painting. As she states, “these nearly chaotic images are a means of building some kind of ecstatic, exuberant, ever-unfolding pictorial space analogous to our dense

1. Barbara Campbell Thomas, email message to author, July 27, 2015.

“ I think the way we see, feel and experience our world cannot BUT be impacted by the tendencies of information overload. And this intrigues me. ”



▲ Thomas, Barbara Campbell, *The Part Object*, 2015 acrylic and fabric on gessoed canvas, 7' x 6'. Photo taken by the author

existence.”²

Inspired by the information and sensory overload that takes place in her own life, Thomas is constantly observing and collecting both mediated and unmediated imagery. These inspirations can come from anything that she interacts with on a daily basis, ranging from cereal boxes to quilts, and fashion magazines to other artists’ drawings. As Thomas explains, “...things like my kids’ drawings are also a big inspiration--probably because they are so UNmediated!”³

But while these pieces all come from various sources and have their own contexts within society, once Thomas begins assembling them into a work, their original context becomes abstracted. Taking each element for what it is, Thomas states, “I am not thinking so much of creating a hierarchy of any [of] it, but trying to just make it all coexist.”⁴

The large and intimate works of Barbara Campbell Thomas layer together color, texture, pattern, medium and contexts, creating a web of relationships and ideas that drive Thomas into deeper

exploration of this style:

“The notion of building an image piece by piece, shape by shape--one shape pushed up next to another--is a potent visual and conceptual idea for me. Underlying the idea is the possibility that such building relationships could, in theory, continue on forever...bit by bit, piece by piece, slowly, slowly. Simple relationships that become complex by virtue of infinite accumulation are the base off of which I jump these days.”⁵

Barbara Campbell Thomas lives in Climax, NC. She earned a BFA from Pennsylvania State University in 1996 and a MFA from the University of California, Berkeley, in 2000. For more information about Barbara Campbell Thomas and her work visit www.barbaracampbellthomas.com .

2. Barbara Campbell Thomas, email message to author, July 27, 2015.

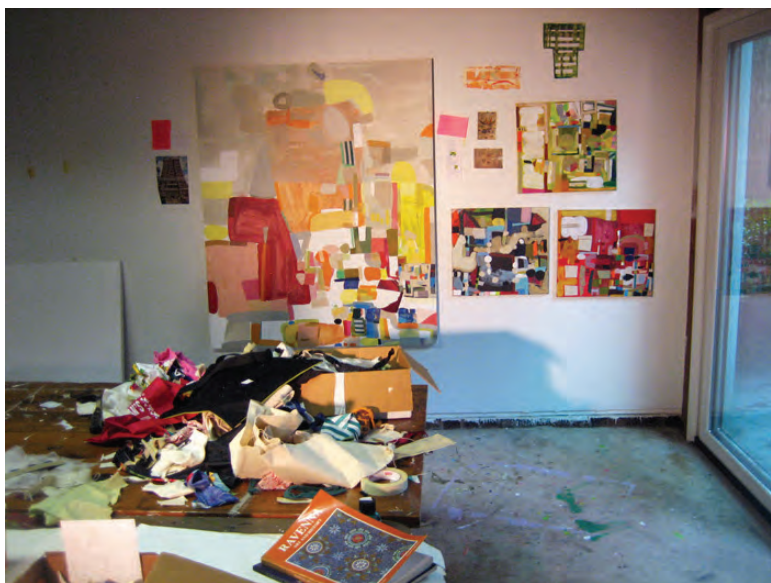
3. Ibid.

4. Ibid.

5. Thomas, Barbara Campbell, June 16, 2013 (4:08pm) “Right Now in the Studio,” Studio Index. <http://www.bctstudioindex.blogspot.com/search?updated-max=2013-06-13T13:36:00-04:00&max-results=10>



▲ Thomas, Barbara Campbell, *Geopoetry (detail)*, 2015, acrylic and fabric on gessoed canvas, 9" x 9". Photo taken by the author.



▲ Barbara Campbell Thomas' studio. Photo provided by "Studio index," BCT studio, Blogspot, accessed Oct 18, 2015, <http://www.bctstudioindex.blogspot.com>.

Artwork at CAM:
Chapter 4: LOCALS ONLY,
June

(Left Wall)

Civet Sonia Romano

2014

acrylic and fabric on gessoed canvas

50 in. x 60 in.

(Left Wall Grouping)

The Cutout Operation

2015

acrylic and fabric on gessoed canvas

12 in. x 11 in.

Hilma

2015

acrylic and fabric on gessoed canvas

12 in. x 13 in.

Lucid Geometrical Space #3

2015

acrylic and fabric on gessoed canvas

12 in. x 13 in.

The Unified Field

2015

acrylic and fabric on gessoed canvas

8 in. x 9 in.

Geopoetry

2015

acrylic and fabric on gessoed canvas

9 in. x 9 in.

Log Cabin

2015

acrylic and fabric on gessoed canvas

9 in. x 9 in.

(Right Wall)

The Part Object

2015

acrylic and fabric on gessoed canvas

7 ft. x 6 ft.

“ Drawing is a means of thinking physically. For me, the tension between mechanized or pattern-based images and the humanizing aspect of ‘imperfect methods’ such as drawing by hand is what it’s all about. I find that when something that is seemingly perfect has a glitch in it, your powers of attention are heightened and you look more closely at what is right in front of you. ”

--Christopher Thomas



◀ Christopher Thomas portrait. 2015. Photo provided by the artist.



▲ Thomas, Christopher, *Guillotine (detail)*, 2013, ink on paper, 57" x 42.25".
CAM Raleigh, 2015. Photo taken by the author.

Christopher Thomas

Studio Location: Climax, NC

Website: www.cmthomasstudio.com

Compost piles consist of decaying produce that are used as fertilizer to feed the rest of a garden. For this reason compost is seen as the foundation power source of a garden, just as artist Christopher Thomas sees drawing as the foundation of art making.

Beginning with photographs of his garden and compost pile, Thomas reduces the images "...in resolution to elemental, bitmapped

images using basic software."¹

This means that he put the image into a program on the computer that simplifies it into a grid formation of black and white squares. While you may still be able to see the resemblance between this simplified block image and the original photograph, it is much more abstracted and its resemblance to the original scene may be difficult to identify. As Thomas elaborates,

1. Christopher Thomas, email message to author, July 21, 2015.



◀ Thomas, Christopher, *Guillotine*, 2013, ink on paper, 57" x 42.25", CAM Raleigh, 2015. Photo taken by the author.

"These pixelated, black and white images are then projected onto the studio wall and serve as templates for the application of paint or other materials."²

Focusing on the theme of traditional drawing for *Guillotine* and *Generational*, Thomas uses a reduced monochromatic palette for these works even though many of Thomas's other works incorporate color using the same image reduction style.³ Merging technology and tradition to create abstract paintings driven by the deconstruction and reconstruction of images.⁴ Thomas ultimately emphasizes

that artist's touch rather than the technology used to create it during the process.

Christopher Thomas lives in Climax, NC. He earned a BFA from Arcadia University in 1994 and a MA and MFA from the University of Iowa in 2000. For more information about Thomas and his work, visit www.cmthomasstudio.com.

Artwork at CAM:

Chapter 1:

DDDRRRAAAWWWIIINNNGGG

Generational

2015

ink and charcoal on paper

86 in. x 50 in.

Guillotine

2013

ink on paper

57 in. x 42.25 in.

2. Christopher Thomas, email message to author, July 21, 2015.

3. Ibid.

4. Ibid.

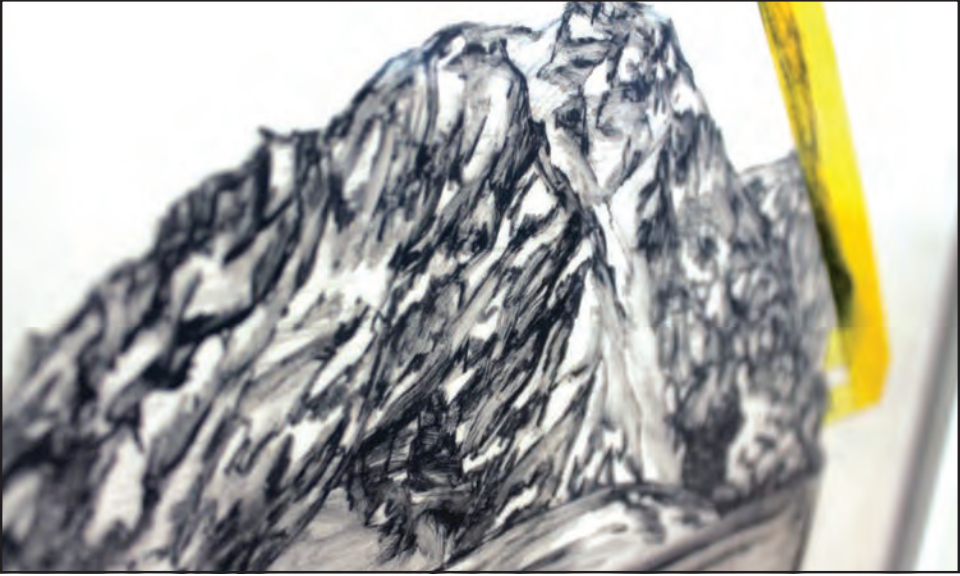
“ I find that when something that is seemingly perfect has a glitch in it, your powers of attention are heightened and you look more closely at what is right in front of you.” ”



▲ Christopher Thomas' artist studio, 2015. Photo provided by the artist.

“ Now that my work is expanding into the making of physical objects (kinetic sculpture) as well as existing within actual space (the use of projections, videos, etc.), the practice of drawing has expanded to become a method for realizing different types of forms in ways that are not exclusively about the use of the flat picture plane. I have always thought of drawing as important in relation to mark, and how a mark might be communicated in different ways. This was true in the past when I was working on very large flat surfaces, such as the urban spaces of walls and buildings. A mark has to be conceived of that will translate in a particular way from a distance and it has to be achieved by my hand at very close range. I still think in the same way about drawing as an exploration of the power of mark: but it might exist in a physical way as part of a space or object, rather than only on a surface. ”

--Derek Toomes



▲ Toomes, Derek, *Catarsis* (detail), 2015, acrylic and graphite on mylar, 24" x 18"
Photo taken by the author.

Derek Toomes

Studio Location: Raleigh, NC

Website: www.derektoomes.com

Pulling from “graffiti, skateboard culture, and urban landscapes,”¹ as well as Latino art influences, artist Derek Toomes, and co-founder of Parail artists collective, “examines the ambiguity, disjointedness, and separation that can characterize interactions between cultures

and generations.”² As part of the series “Perdido en la traducción” (“Lost in translation”)³, the 3 works on display at CAM use the compositional layering of geometric forms, hand-drawn lettering, rich

1. “BIO/CV” Derek Toomes, accessed October 1, 2015. <http://www.derektoomes.com/about/>

2. “Perdido en la Traducción: Derek Toomes,” Derek Toomes, accessed October 1, 2015. <http://www.derektoomes.com/news/exhibitions/perdido-en-la-traduccion-derek-toomes/>

3. “Perdido en la Traducción: Derek Toomes,” Derek Toomes, accessed October 1, 2015. <http://www.derektoomes.com/news/exhibitions/perdido-en-la-traduccion-derek-toomes/>



▲ Toomes, Derek, *Para Reunir*, 2013, graphite, charcoal, acrylic, and silver foil on paper, 30" x 40". Derek Toomes, accessed October 19, 2015. derektoomes.com .

colors and re-appropriated images to “communicate a sense of culture while, at the same time, commenting on that culture.”⁴

Showcasing the inevitable process of images and pop culture references losing meaning and relevance from generation to generation, the artwork of Derek Toomes explores his generation’s

perception of his parents’ culture.⁵ “It was an era that was really pushing boundaries, and I’m especially interested in its development of socialism and technology. As a result ... I’ve most recently been creating works from found imagery to explore how we visualize and distort an idea or

4. “BIO/CV” Derek Toomes, accessed October 1, 2015. <http://www.derektoomes.com/about/>

5. Kernick, Sean, “Artists You Should Know: Derek Toomes.” *Oak City Hustle*, accessed October 1, 2015. <http://www.oakcityhustle.com/artist-know-derek-toomes/> Aug 4.



▲ *The Nothing that Is* installation photo of Derek Toomes' work, CAM Raleigh, NC. 2015. Photo taken by the author.

recollection of the past.”⁶

Using source images that he has collected, Toomes re-appropriates images in his work. The concept of re-appropriating images in art grew in popularity in the mid-20th century with the rise of consumerism. During this time, pop artists, such as Robert

Rauschenberger, Andy Warhol, and Roy Lichtenstein, began to use pop culture and mass media images in their artwork to make statements about the culture around them.⁷ This practice challenges the traditional idea of originality. By reproducing everyday images from popular culture and placing them into a new set of relationships in one's artwork,

6. Kernick, Sean, "Artists You Should Know: Derek Toomes," Oak City Hustle, accessed October 1, 2015. <http://www.oakcityhustle.com/artist-know-derek-toomes/> Aug 4.

7. "Pop Art," MoMA Learning, accessed October 1, 2015, http://www.moma.org/learn/moma_learning/themes/pop-art/appropriation

artists are able to create a rich dialogue celebrating the culture of daily life while often tearing down the hierarchy between “high” and “low” class art.

Toomes takes the re-appropriating process a step further by hand-rendering and re-working the re-appropriated images, rather than simply copying them or using the original printed image in his work. During this process the images are ingested, filtered, altered, and reproduced through Toomes just as ideas of the world are interpreted and reiterated by individual minds everyday.⁸ The image is then further obscured through the layering process of other images, colors, shapes and texts.

For the “Lost in Translation” series, Toomes used a wide range images from 1958 to 1978. While he did not experience this time period himself, he remains fascinated by the rich culture developed, and since lost, from that time. “Many years have passed since some of these iconic personages and historical snapshots have been offered to the popular eye, that the viewer is left to consider if one must view them for what they were, or what their legacy has been.”⁹

In addition to the images, “Toomes pairs them with phrases and thus loads them with relationships whose significance is uncertain.”¹⁰ By pairing these images with Spanish phrases, Toomes targets unilingual English-speaking viewers, challenging them to identify the relationship between the image and the text even though they can not immediately translate the phrase.

As a result, both the text and the image references are unclear and therefore their relationship is obscure and difficult for the viewer to interpret. Ultimately, “one realizes that the thing lost in translation is not always just comprehension; it can be significance, relevance, and even identity.”¹¹

Derek Toomes lives in Raleigh, NC. He earned a BFA in 2004 from UNC Greensboro. For more information about Derek Toomes and his work, visit www.derektoomes.com.

8. Turner, Lauren. “Derek Toomes : Perdido en la Traducción.” Flanders Gallery, October 2013. <http://www.flandersartgallery.com/exhibition/derek-toomes-perdido-en-la-traducci-n>

9. Ibid.

10. Ibid.

11. Ibid.



▲ Toomes, Derek, *Map Series*, 2012, mixed media drawing, 22" x 22". Derek Toomes. accessed October 19, 2015. derektoomes.com.

Artwork at CAM:

Chapter 1: DDDRRRAAAWWWIINNNGGG

Anadar

2015

acrylic and graphite on mylar

24in. x 18 in.

Catarsis

2015

acrylic and graphite on mylar

24 in. x 18 in.

Consentidos

2014

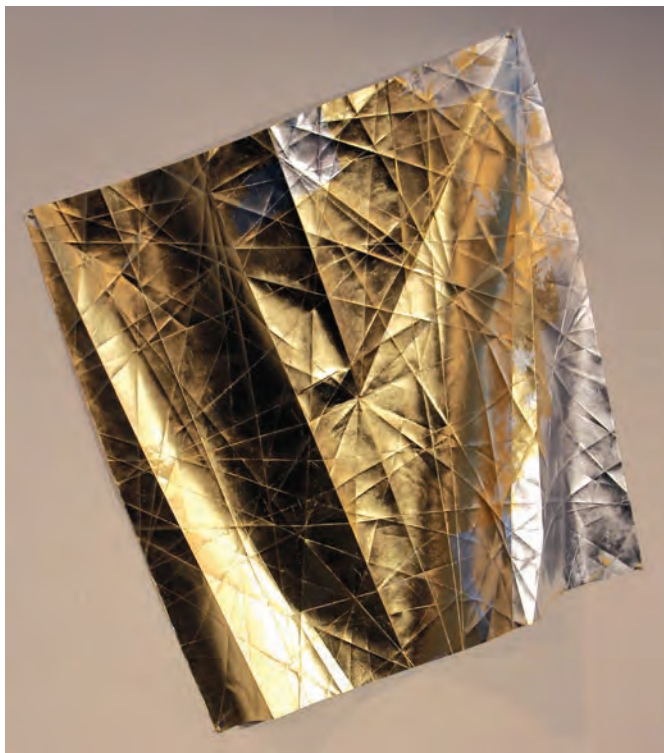
acrylic and graphite on mylar

24 in. x 18 in.

“ Drawing is THE foundational language for artists, so it’s difficult to avoid its importance. Although I use the term “mixed media” to describe my work, it’s actually more closely akin to drawing through the various methods that I employ to make marks. I’m also interested in how drawing and writing resemble each other as ways to inscribe a message. ”

--Stacy Lynn Waddell

▼ Waddell, Stacy Lynn, *Damaged Emergency Blanket (for A.W.)*, 2015, gold and silver leaf on distressed paper, 50" x 50". CAM Raleigh. Photo taken by the author.



Stacy Lynn Waddell

Studio Location: Durham, NC

Website: www.stacylynnwaddell.com

Using gold leaf to explore the depth of mark making, Durham artist Stacy Lynn Waddell seduces the eye of the viewer in her piece *Damaged Emergency Blanket (for A.W.)*. Reflecting upon society's value of beauty in today's digital age Waddell explains, "I am looking at images all day long and take pictures that benefit from that kind of... backlight. That is our new coloration now. Its the digital pixilation of images and its seductive and it's beautiful."¹ But this beauty is simply on the surface- its attractive nature can be so powerful that it can be a trap. However for Waddell beauty is not that simple, "it can be complicated, and complex, and something that is rich."²

Re-exploring and investigating the core principles used by pop artist Andy Warhol, Waddell questions how color, structure and beauty are treated in the contemporary art world today.

Warhol used the laws of advertising and the ideas of making something beautiful through arranged elements, composition, and color to attract the eye. As Waddell explains, "Warhol knew the importance of a particular order or arrangement of colors having an emotional impact. And that impact is what drew people to buy or purchase things."³ It was his colorist mentality and actions that made his work beautiful in the eyes of the public.

Creating beauty, in the traditional sense of making something that is attractive to the eye, is a topic often overlooked in society today. "It is not something that is given real conceptual weight or considered a rigorous topic of conversation,"⁴ Waddell reflects. However, as discussed in *SHINY*⁵, an essay quoted in Waddell's artist statement at CAM⁶, the real issue is that, "we

1. Stacy Lynn Waddell, telephone interview with author, August 12, 2015.

2. Ibid.

3. Ibid.

4. Ibid.

5. Coupland, Douglas, "Shiny," e-flux journal 56th Venice Biennale, posted May 22, 2015, accessed October 21, 2015. <http://www.supercommunity.e-flux.com/authors/douglas-coupland/>

6. Wall text, Stacy Lynn Waddell, Independent Weekly Gallery, *The Nothing That Is: a drawing show in 5 parts*, CAM Raleigh, Raleigh, North Carolina.

have a complicated relationship with beauty as it relates to culture. We are afraid that if we enjoy something that is beautiful then, what does that say about us?”⁷

For this reason, Waddell explores the concept of beauty deeper in her work *Damaged Emergency Blanket (for A.W.)*. Diving beneath the topical surface, this work takes a new direction compared to Waddell’s previous work encompasses a range of mediums including branding irons, watercolors, glitter, gold fabric and a limited amount of gold leaf to create intricate patterns.⁸

While these mediums and various marks are layered on top of one another the end product is typically flat and perceived by the viewer as such. *Damaged Emergency Blanket (for A.W.)*, however, uses a distressed piece of paper with multiple layers of strictly gold leaf on the surface. Seen at various stages of application some gold leaf is smooth and flat, some crinkled and rigid, and others barely hanging onto the surface. Intriguing the viewer as to what lies deeper in the work, it is as if you could peel back a layer and discover something beneath the surface, like the layering of blankets.⁹

Emergency thermal blankets soak in the sun’s heat and are



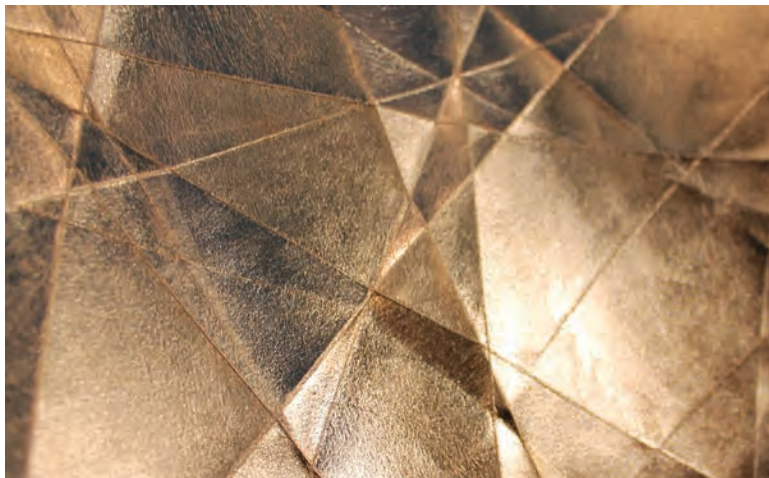
▲ Stacy Lynn Waddell portrait, 2011.

Image from Weatherspoon Art Museum, UNC Greensboro, accessed October 19, 2015. <http://weatherspoon.uncg.edu/eventcalendar/show/?title=79-workshop-with-artist-stacy-lynn-waddell>

7. Stacy Lynn Waddell, telephone interview with author, August 12, 2015.

8. Vitiello, Chris, “Durham artist Stacy Lynn Waddell’s sparkling studio is a ‘fantasy-making machine’” *IndyWeek*, posted May 7, 2014, accessed August 12, 2015. <http://www.indyweek.com/indyweek/durham-artist-stacy-lynn-waddells-sparkling-studio-is-a-fantasy-making-machine/Content?oid=4159701>

9. Stacy Lynn Waddell, telephone interview with author, August 12, 2015.



▲ Waddell, Stacy Lynn, *Damaged Emergency Blanket (for A.W.)* (detail), 2015, gold and silver leaf on distressed paper, 50" x 50". CAM Raleigh. Photo taken by the author.

used to protect people during times of extreme crisis. *Damaged Emergency Blanket (for A.W.)* is also created to protect however, in homage to Andy Warhol and his artistic legacy, the thing being protected is not physical. For Waddell, what needs protecting is also a thing that is at risk of being damaged: contemporary art concepts- such as those laid down by Andy Warhol and the estranged concept of beauty.¹⁰

The blanket of gold leaf is protecting these ideas, however, with the emergency blanket being damaged, these ideas are still at risk. Drawing parallels between a damaged blankets and society's damaged relationship with beauty Waddell reflects, "The very thing that is suppose to save you is damaged. So how good of a job is that going to do? I don't know"¹¹

Like beauty, Waddell sees the respect for drawing as another key concept that has not been protected in recent decades:

10. Stacy Lynn Waddell, telephone interview with author, August 12, 2015.

11. Ibid.

“There was a time when drawing was revered and drawing was considered important- when drawing, meaning stylus to surface drawing, was seen as thought provoking for artists. And that has shifted. That hasn’t been upheld or protected in any way, shape or form.”¹²

But how can we keep these ideas and concepts safe? And for that matter, in the digital age of color filtering and the common practice of re-appropriating images, how can we keep images and ideas safe, pure and untouched?

These questions and concepts posed by Waddell’s *Damaged Emergency Blanket (for A.W.)* bring to light years of artistic discussion, reflection, theory and questions that shape the societal and cultural views of art and beauty today. By reengaging these questions, themes and conversations, which is often half the battle, creative conversations and reflection can be made on if and why these questions are important and relevant.

While the answers are not laid out for us, recognizing the presence of these questions is just as important as finding the answers. And no matter how one answers these questions for themselves one thing is for sure: for Waddell beauty is more than surface deep.

Stacy Lynn Waddell lives in Chapel Hill, NC. She earned a MFA from the University of North Carolina at Chapel Hill in 2007. For more information on Waddell and her work, visit www.stacylynnwaddell.com .

Artwork at CAM:

Chapter 2: Conceptual

Damaged Emergency Blanket (for A.W.)

2015

gold and silver leaf on distressed paper

50 in x 50in

12. Stacy Lynn Waddell, telephone interview with author, August 12, 2015.

Waddell, Stacy Lynn, *Damaged Emergency Blanket (for A.W.)* (detail), 2015, ►
Gold and silver leaf on distressed paper, 50 in x 50in. CAM Raleigh.
Photo taken by the author.



Arche (ἀρχή) is a Greek word with primary senses 'beginning', 'origin' or 'first cause'. Later, 'power', 'sovereignty', 'domination' as extended meanings were accepted by some. This list is extended to 'ultimate underlying substance' and 'ultimate undemonstrable principle'. In the language of the archaic period (8th-6th century BC) arche (or archai) designates the source, origin or root of things that exist. In ancient Greek Philosophy, Aristotle foregrounded the meaning of arche as the element or principle of a thing, which although undemonstrable and intangible in itself, provides the conditions of the possibility of that thing. If a thing is to be well established or founded, its arche or starting point must be secure. The most secure foundations are those provided by the gods—the indestructible, immutable and eternal ordering of things.

- ▲ CAM Raleigh installation photo of White, Amy, *Further Adventures in The Realm of The Static and The Vital (Arche detail)*, 2014, glazed ceramic. Photo taken by the author.

“ Drawing matters to me in large part because it provides direct access to the person who performed the action of mark making. ”

--Amy White

Amy White

Studio Location: Carboro, NC

Website: www.parallelarts.net/home

www.parallel-awhite.tumblr.com

Through the Wikipedia definition of “arche”, conceptual artist Amy White explores and questions the materiality and nature of clay and ceramics. This is what White refers to as, “a phenomenology of clay.”¹ In an attempt to discover the relationship between life and material existence (between life and non-life), White actively explores a simple yet complex idea: the origins of life on earth.

Acting upon her lifelong love and connection for clay and ceramics, White’s fascination later developed into an intellectual inquiry. As she explains:

“...it was an odd quirk that I would sometimes refer to as ‘dish lust.’ However, at one point I learned about a theory of the origins of life on earth that connected the crystalline structures in clay with the crystalline structure of DNA, which is present in all living things. I began to wonder if my salivating at the sight of dishware was some kind of hard-wired recognition of clay as a kind of kindred material, a distant familial/ material ‘relative.’”²

For White, what is physically produced and displayed in an exhibition is only part of the work she is creating. As she explains, her work involves “...reading, writing and thinking about what clay ‘means,’”³ and therefor the work she puts on display for the public is, “the outcome of a thinking process combined with a practice of being in the studio and working directly and intuitively with the material, which is its own kind of research.”⁴

1. Amy White, email message to author, July 24, 2015.

2. Amy White, Artist Statement, Terms of Practice, 2015.

3. Ibid.

4. Ibid.



▲ CAM Raleigh installation photo of White, Amy, *Further Adventures in The Realm of The Static and The Vital*, 2014, glazed ceramic. Photo taken by the author.

The marks seen on the surface of these hand-molded ceramic pieces range from text to gestural marks and are displayed as a record of the clay's interaction with the living world. White describes this documentation as a 'signature'.

While very little of the displayed pieces give the viewer a direct connection to White's findings, the act of exploration says enough. Forcing the viewer to look at the world around them in a new way, the act of exhibiting art as the documentation of a larger practice changes the traditional definition of what many in the mainstream public consider 'art'. This shift in perception, toward seeing art as a process rather than an end product, reflects the changes White observed in her studio at the beginning of this exploration:

"After many years of straight painting, there was a point when I began to think about what happens outside of the painting's surface. I was looking at the way splatters of paint flew away from the painting, onto the wall and the floor. I began to wonder if that was part of the painting too. Where did the mark begin and end?"⁵

5. Amy White, Artist Statement, Terms of Practice, 2015.



▲ CAM Raleigh installation photo of White, Amy, *Further Adventures in The Realm of The Static and The Vital*, 2014, glazed ceramic. Photo taken by the author.



▲ CAM Raleigh installation photo of White, Amy, *Further Adventures in The Realm of The Static and The Vital*, 2014, glazed ceramic. Photo taken by the author.



▲ CAM Raleigh installation photo of White, Amy, *Further Adventures in The Realm of The Static and The Vital*, 2014, glazed ceramic. Photo taken by the author.

Acknowledging the continuation of the art object and its role within the larger artistic process, conceptual parallels can be made between White's artistic discoveries and our fundamental ideas on society, reality, and life.

Opening up one's eyes and mind to the possibilities of the world around us, recognizing the blurred edges between life and non life as well as the interconnectivity between the two, the work of Amy White explores the fundamental questions of humanity and our very existence.

Amy White lives in Carboro, NC. She earned a BA in Aesthetic Studies from the University of California in 1980 and a MA Masters of Art and Art History (Cultural Studies) from UNC Chapel Hill in 2012. For more information about Amy White and her work visit www.parallelarts.net or www.parallel-awhite.tumblr.com.

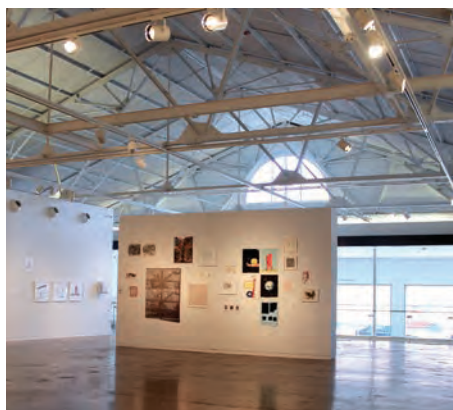
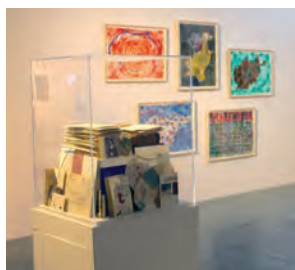
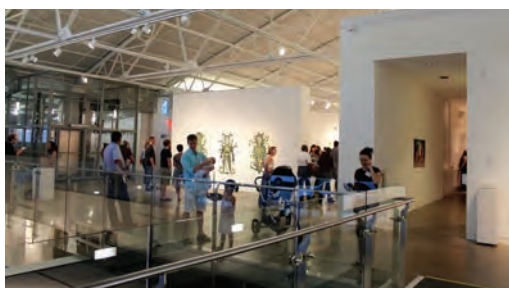
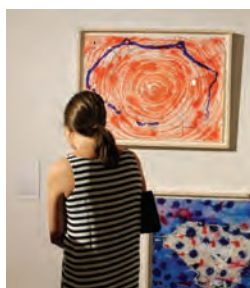
Artwork at CAM:

Chapter 2: Conceptual

Further Adventures in The Realm of The Static and The Vital

2014

glazed ceramic



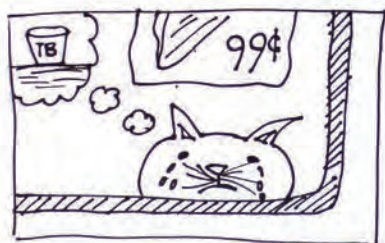
CAM
RALEIGH



CAM Raleigh's First Friday event August 2015

The first Friday of every month, as part of a city wide event, CAM Raleigh waives its admissions fee for the public and includes additional programming such as live music performances, food trucks, Middle School docents, make-and-take activities and a cash bar.

Photos taken by the author.



▲ Continue the comic created at the Taco Bell Drawing Club, July 24, 2015, Raleigh, NC. Photo taken by the author.



▲ Taco Bell Drawing Club, July 24, 2015, Raleigh, NC. Photo taken by the author.

Taco Bell Drawing Club

Raleigh, NC

As part of Chapter 5: Open Source in *The Nothing That Is: a drawing show in 5 parts*, co-curator Jason Polan brought his well established Taco Bell Drawing Club (TBDC) to the triangle. Polan, now treasurer, archives and founder of TBDC, began the club when he moved to New York City and was seeking an art outlet.

The News & Observer discovered that Polan used to draw in public places and invite people to join him¹. Eventually Taco Bell became the home for this community drawing club, meeting on a regular basis as a way for people to sit down, relax, draw, and eat Taco Bell!

To date there are over 300 official club members who all have laminated membership cards that read "OFFICIAL MEMBER TACO BELL DRAWING CLUB." So one may ask, what do you have to do to become a Taco Bell Drawing Club (TBDC) member one? "All you have to do is draw at Taco Bell." Polan says.

When discussing the original New York Drawing Club Polan explained, "It's a fun, loose way to interact. We have a wide range

1. Menconi, David, "The Nothing That Is' brings art drawn on just about everything to Raleigh's CAM" News Observer, posted June 13, 2015. <http://www.newsobserver.com/entertainment/arts-culture/article23853412.html#storylink=cpy>



▲ Taco Bell Drawing Club members hard at work on their drawings using a variety of mediums, July 24, 2015, Raleigh, NC. Photo taken by the author.

– Emmy-winning artists, mothers, 3-year-olds – and it’s very non-hierarchical. It seems silly and easy to chuckle at, but I take it very seriously and it’s important to me. A lot of people have produced a lot of artwork there.” And the Raleigh TBDC is no different.

Students, professional artists, and young professionals alike have produced a wide range of beautiful work at Club meetings including the products made through group activities such as frame by frame comic strips and group constructions of ‘Exquisite Corpses’, an activity first created by the Dadaist movement in the early 20th Century.

Promoting creative conversations and altering the way club members conceive of ‘the public’, the TBDC has become an outlet for community members in the triangle during their hectic weekly schedules, meeting at the same time as the New York City chapter.

Community building projects, like the TBDC, have the power to unite the public and promote conversations between uncommon individuals who are brought together in their search for a creative outlet. Altering the way participants view the public spaces around them, the possibilities for this project and those like it are endless with unforeseen benefits.

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