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Volume 2

East Carolina University MFA Program

2022
We would like to acknowledge the donors whose contributions helped make this publication possible. On behalf of ECU, the MFA artists showcased in this issue, and all the people who worked to put it together, thank you again for your support.

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We are thrilled to release Volume 2 of &, an annual publication to represent the collaborative, multidisciplinary community of artists we foster in the MFA program here at East Carolina University. Recently, we observed a heightened level of dissonance in our surroundings, and the understanding of habits and practices has not been often constant. The work presented here manifests the persistent tracking of the artists' inquiries, a collective effort to offset discrepancies and variables, recontextualizing the familiar.

We hope that our project can continue to provide a venue for the world to see the fantastic work they do at the School of Art and Design.

Thank you to everyone who made this possible; the graduate students, BFA Graphic Design Seniors and their faculty mentor, Dan Elliott, and our donors who provided generous sponsorship for this publication. We are grateful for your support for our students and their art.

Seo Eo
Graduate Program Director
MFA PROGRAM

The ECU School of Art and Design MFA Program is an inclusive space to discuss and share ideas for graduate research in Art and Design. Our curriculum provides opportunities to collaborate, demonstrate, and critique across disciplines. The School of Art and Design graduate program offers highly specialized media-based curricula as individual concentrations for the degree. Our MFA community creates an interdisciplinary stage for the program-wide cohort, emphasizing the community-based critical discourse and engagement relevant to the current thinking in visual culture.
# Table of Contents

Julienne Beblo ........................................ 3  
Sina Bennett ........................................... 9  
Adam Berman ............................................ 15  
Emily Booker ........................................... 21  
Crystal Bowers ........................................... 29  
Tim Christensen .......................................... 33  
Lauren DelBrocco ......................................... 39  
Briana Earl ............................................... 45  
Michael Gaines ............................................ 51  
Karena "Kidd" Graves .................................... 57  
Emily Marie Hall ........................................ 63  
Nicholas Hesson .......................................... 69  
Katya Lee Hutchinson .................................... 77  
Madi Johnson ............................................ 83  
Joogab Kim ............................................... 87  
Anthony Naimo .......................................... 91  
Thaddeus Prevette ....................................... 99  
John Rhodes-Pruitt ..................................... 105  
Loraine Scalamoni ....................................... 109  
Haleigh Stanley .......................................... 115  
Lindsay Swan ............................................ 121  
Morgan Zichettella .................................... 127  
Chris Zidek ............................................... 133  
Artist Contact Information ............................. 138
Calcification. Soda-fired porcelain.
Julienne Beblo is pursuing an MFA in Ceramics at East Carolina University and will be graduating in Spring 2022. She has received a BS in Marine Science and a BA in Studio Art from the University of North Carolina Wilmington and a Master of Professional Science degree in Marine Conservation from the Rosenstiel School of Marine and Atmospheric Science. She is interested in using art to communicate scientific concepts and the need for conservation. Her thesis focuses on capturing marine processes and interactions while also emphasizing the human connection to the ocean.
Geometric Encrustacean. Soda-fired stoneware.
My love of being in water, my interest in understanding natural connections, and my desire to improve human impacts on the environment have led me to study both marine science and art. While these two fields are not usually considered related, I have found major connection between the two disciplines, and in many ways feel that they are dependent upon one another. As a scientist, the numerous and dynamic interactions found in marine environments are fascinating. As an artist, the colors, forms, and textures intrigue me.

Art cannot exist without science, nor science without art. By going beyond understanding the science inspiring my art, I hope to use art to—in return—captivate the attention of others regarding environmental issues. My interest in marine conservation and ceramics provides an interdisciplinary approach to communicating science, addressing these environmental issues, and highlighting applicable and feasible solutions.
*Tidal Survival.* Soda-fired porcelain with underglaze.
Rose Crenulation. Glazed stoneware.
Holding on to the Chaos. 2021, Earthenware with Terra Sigillata and Combined Materials.
North Carolina based artist, Sina Bennett, started her journey in clay in 2012. She is a ceramic sculptor that uses the human form to express emotions. She graduated from Jacksonville University with a Bachelor of Fine Arts in Jacksonville, Florida. Sina is currently a second-year MFA candidate at East Carolina University.
My work is heavily informed by my emotions, as well as my fears and anxieties. I am interested in exploring the relationship the human body has to plants, along with the memories and ideas associated with that concept. I use symbolism to create a visual language that connects my work.
Rooted. 2021, Earthenware with Terra Sigillata.
Clover. 2021, Earthenware with Terra Sigillata.
Fleabane Daisy, 2021, Lithograph in Screen Print. 22 x 30 in.
Adam is an MFA Candidate in the printmaking program at East Carolina University. Originally from Florida, he received his BFA from the University of North Florida after gaining sobriety in his early 30s. A chef by trade and an artist by passion, Adam enjoys making prints that focus on botanical beauty as well as the culinary uses of plants we might often overlook. As he begins his third year at ECU, he plans to continue his research on the concepts of plant blindness, ethnobotany, and how ethnocentrism has played a role in the shaping of what modern society thinks of plants. Adam loves hanging out with his fiancé River, taking naps, eating sandwiches, and making things.
Butterfly Weed. 2021, Lithograph with Screen Print. 22 × 30 in.
My work delves into the wonders of nature rather than into the store house of iconography. This body of work is a visual notebook or an artistic field guide, reflecting the natural world as observed; a journey into the investigation and understanding of the world around us. My artistic research is educational, though the intent is not always blatantly obvious to the viewer. The exploration of Botany through art aids in the identification of individual plant species and exhibits the connection between individual species and their origins, cultivation, and historical context. Each print varies slightly in aesthetics but are all made from the same set of matrices, averaging forty hours of labor each. The development of these large scale prints will encourage the immersive education of the viewers, while simultaneously expanding my own research. I hope the work can serve as a starting point for recognizing the importance of common plants in a local and regional setting.

*Dandelion.* 2021, Etching with Chine-collé Lithograph, and Screen Print. 22 × 30 in.

*Rattlesnake Master.* 2021, Lithograph and Screen Print. 44 × 30 in.
Golden Rod. 2021, Lithograph with Screen Print and Gold Leafing. 22 x 30 in.
On The Wing: Honey Bee. 2020, Pendant; Dendritic Agate, Citrine, 14k Yellow Gold, Sterling Silver. 33 × 58 × 4 mm.
Emily Booker grew up in Durham, NC and attended the University of Vermont, where she graduated cum laude in 2014 with a BA in Studio Art and a minor in Philosophy. In the following years, she honed her technical skills while employed as a bench jeweler at Global Pathways in Burlington, VT.

During that time, she founded her own small jewelry business, Ursa Metals, which features intricately pierced designs and unusual stones such as dendritic agate and meteorite. Emily is a first-year MFA candidate in Metal Design at ECU and hopes to see her work evolve to encompass the concept of jewelry as art object, as well as adornment.
Seeking solace in the presence of nature has compelled me to acknowledge the duality of my own resilience and fragility. Much of my work is frequently inspired by the ephemeral moments of the natural world and the many dichotomies therein. I am drawn to the different ways materials can be combined to create a sense of cohesion and movement within a piece so that each element becomes an intentional part of the whole. Recently, my desire to capture fleeting moments has extended to an exploration of memory, embracing its limitations and the subjective nature of our perceptions. I am intrigued by the vulnerability of memories and how something so intangible is often all that we retain from an experience or interaction.

*Birdsong Ring.* 2020, Sterling Silver. 23 × 45 × 3.5 mm.
Corrosion. 2021, Brooch; Photo-transfer Enamel, Rose Cut Diamond, Steel, Sterling Silver. 30 × 51 × 11 mm.
To Touch a Memory. 2021, Brooch and Scatter Pins; Photo-transfer Enamel, Dyed Linen, Sterling Silver.
Brooch: 51 x 43 x 8 mm Scatter Pins: 17 x 10 x 4 mm, 19 x 11 x 4 mm, 21 x 15 x 4 mm.
Fishbone Spike Earrings. 2019, 14k Yellow Gold, Reticulated Sterling Silver. Each, 16 x 62 x 3 mm.
SAVE a planet, CANCEL a KAREN

Cancel a Karen. 2021, Letterpress.
Pikeville based printmaker, Crystal Bowers, has been utilizing her skills in mixed media to further open our minds about the destructive forces of mental illness. Originally a painter and graphic designer, Crystal expanded her artistic toolbox with the incorporation of sculpture and letterpress. Exploring the use of multiple tools in her art has pushed her to create immersive artistic experiences.

Crystal’s evolution into a mixed media artist has fostered her ability to create visual depictions of emotional states. Her use of varied textures, color, and a keen eye for graphic design adds narrative content to her work. Crystal hopes to create work that makes the viewer feel as if they can place themselves amid what is happening in the scene.
Extraterrestrial Highway. 2021, Letterpress.
The drastic impact of the last couple years on our mental health has been vast and tumultuous. Between lockdowns, catastrophic environmental events, and mind-numbing idiocrasy bouncing its way through our lives, it is no wonder our brain boxes have gone on strike or threatened to break completely.

Although mental health is a taboo topic, I feel it is one that has always necessitated further expression. We are supposed to be the most powerful and prosperous species in the world, but the last couple years have proven otherwise.

Being a mixed media artist has allowed me to express what has been happening around all of us through texture, color, and graphic drawings. My hope is that through multiple forms of media, with a focus on letterpress for texture and verbal expression, I will bring these—often too hard to grasp—emotional states to life.

*Eye Swapper.* 2021, Mixed Media.

*Hot Trash.* 2021, Letterpress.
Tragocephala Variegata. 2020, Archival Pigment Print. 23 × 27 in.
Tim is a trained scientist receiving his B.S. from the University of Utah in Molecular Biology and his Ph.D. in Genetics & Development from Cornell University. He moved to ECU in 2007 and became an Associate professor in the Biology Department. His initial passion for deep space photography led to him join the MFA program in photography as a part-time student. He has merged his training as a scientist with passion for a multitude of photographic techniques to create typologies that share his unique vision of the natural world.
Rosalia lameri. 2020, Archival Pigment Print. 32 x 40 in.
I see the world at multiple scales simultaneously. From the tiniest insect to the vast expanse of deep space. The world is full of collections: types of galaxies, the riot of insects in your backyard, the organic litter on the forest floor, or the beach rocks tumbled by the tides. In science, creating typologies is often the first approach to understanding a slice of our world. The early carefully curated and protected insect collections of wealthy naturalists were the genesis of our modern understanding of life. Examined in detail under microscopes, under controlled conditions away from the public there was no room for sharing wonder. I attempt to break these barriers using modern digital techniques to create typologies available for curiosity and wonder. These creatures are rapidly disappearing from our everyday lives along with lessons yet to be learned.

Tim Christensen
Sphingnotus Mirabilis. 2020, Archival Pigment Print. 32 x 40 in.
Get Shimming With It Whisk. 2021, Wood, Silver, Copper, Brass, Steel Ball Barring. 12 x 3 in.
Lauren DelBrocco is a metalsmith, food lover, devoted student, and instructor. Her work reflects how she learns about and experiences the world around her—exemplifying her desire to connect sensory experiences with memories created around the dining table. DelBrocco is currently a third-year MFA Metal Design candidate at East Carolina University. She hopes to pursue a career as a metalsmithing professor to educate on the traditional making techniques that she utilizes in her work. She enjoys fostering the creative minds of her students and observing the growth and development of their individual artistry.
Have A Cup of Tea Screwball. 2021, Copper, Brass, Silver, Cord, Steel, Enamel. 6 × 9 in.
My art series “You Will Always Have a Place at My Table” is a collection of sensory table objects inspired by my childhood memories of family dinner time. I use a combination of mixed metal, cord, wood, and enamel to create kinetic, interactive, puzzle-like pieces designed to make sitting around the table more enjoyable and inviting. By referencing traditional and familiar cooking and dining forms, such as a serving spoon and fork, I hope to invite my viewers to connect to my work by eliciting their own memories associated with these recognizable forms. Each object is inspired by the mechanisms and functional elements, with consideration for the visual, auditory, and kinesthetic experience of each piece. I intend for my dining objects to be the impetus that reminds my viewers to slow down, reconnect, and build new memories with those that gather around their dining table.
Don’t Be Puzzled, There Silly Servers. 2021, Cord, Copper, Silver, Brass. 9 × 3 in.
Wine Time Fun, Aerating For Flavor. 2021, Copper, Silver, Brass, Cord, Steel Ball. 7 1/2 × 3 1/16 in.
Trophy Hunter. 2021, Digital Photograph.
Briana Earl is a collector of lore and stories. As a photographer, Briana uses her methods of sharing stories to explore elaborate narratives in visual mediums. Her current work focuses on themes of nostalgia, homesickness, and autobiographical memories. Briana is inspired by studies in sociology, psychology, and gerontology and how personal experiences influence our perception of memory. She is also influenced by her own experiences of aging and transitions. Briana graduated from the University of South Dakota in 2018 with a BFA in Studio Art with a specialization in Photography and a minor in Art History. Currently, Briana is a Candidate for the Master of Fine Arts in Photography at East Carolina University, with prospective graduation in 2022.
My current visual research examines personal experiences surrounding homesickness and nostalgia. For most of history, nostalgia and homesickness have been linked together even though they differ. Nostalgia is a longing for a time, while homesickness is a longing for a place. Where we come from is an integral part of our being, but what we become nostalgic for also shapes what we become. My work explores the idea of photographs existing as a substitution for memory and how photographic manipulation can change how we remember events. Photography lets me explore and recontextualize my exalted memory surrounding my transition from South Dakota to North Carolina. This method allows me to reclaim control over what I want to remember. Centering imagery around home and routine allows viewers to connect openly to various physical and emotional landscapes. Viewers are encouraged to participate in the transfer and re-constructions of these personal memories. My work challenges us to focus on and appreciate small moments we are surrounded by and how they shape our outward attitudes and understandings of what we consider home.
This is Ponderous. 2019, Digital Photograph. 9 x 14 in.
Michael Gaines is a first-year MFA candidate in Photography at East Carolina University. He was born in Manassas, VA, and initially studied Historic Preservation, Interior Design, and English before moving to Philadelphia, where he discovered his passion for photography. In 2016, he moved to North Carolina to be closer to his family and decided to go back to school, earning two associates degrees from Central Piedmont Community College before transferring to Appalachian State University. Gaines graduated with honors in May 2021 with a BFA in studio art. In addition to traditional photography, Gaines has interests in alternative photographic processes, book arts, and ceramics, and has published two editions of a book he has been researching for nearly 30 years. His current bodies of work explore solitude and loneliness during the time of Covid, toxic masculinity and its effects on queer identity, and familial relationships with heirlooms.
Manassas Town Hall. 2021, Vandyke Gum, 11 x 14 in.
As a photographer, I often use emotion and the human experience to guide the narrative of my work. I began my artistic practice with the photography of architecture and landscapes, in part to document the world around me but also using the particular subject matter as a means to justify and resolve my own emotions. These studio practices have coincided with a deeper understanding of both myself and the world around me. More recently my work has shifted to an exploration of and experimentation with new methodologies and alternative photographic processes. As some of the earliest forms of photography ever created, there is a historicism in these processes, and I see them not only as a vehicle for resolution of my own emotions and experiences, but to honor the past and the origins of photography. All of this is emblematic of my own personal experience and is a fitting service to my work as a photographer.

Here by Myself. 2019, Paper, Binder Board, Thread. 9 × 14 in.
Summer Oasis. 2021, Cyanotype. 12 x 9 in.
Manassas Town Hall. 2021, Gold-Tone Vandyke. 10 × 8 in.
Guided Balance [Angel Numbers]. 2021, Iron, steel, Enamel. 35 x 15 x 12 in.
Karena “Kidd” Graves is a mixed media sculptor from Greensboro, NC. They love to cuddle up with their partner and 2 cats on a rainy day, fish out in Riverpark North, and socialize with friends after a hard day of work in the studio. At 23 they decided to continue their sculpture career at ECU to earn an MFA in sculpture. In their second year, their work has transitioned into a new theme based on fish symbolism. They are currently becoming more interested in working with softer materials and casting metal.
Fish Dream Edition 5, 2021, Carbon Fiber, Paint, Junk Metal, Spray Foam. 48 x 18 x 18 in.
My current work is based on my family’s belief in fish dreams. Having dreams of catching a fish or fishing usually means a woman we know in the family or closely, like friends, is pregnant or expecting a child. I have had dreams that have prophesied the pregnancies of family members and friends. Currently, I have found that the fish relates not only to the pregnancy and birth of children but that of ideas, life transitions, time periods, and more. My work is exploring and utilizing this symbolism of the fish with a variety of processes and materials.
"Fish Dream I. 2021, Paper Mache, Resin, Polymer Clay, Wood, Paint. 27 x 13 x 20 in."

Pork Has a Poop Problem. 2021, Design Campaign for a Cause Sticker. 3.75 in diameter.

Emily Marie Hall is a first-year MFA candidate in Graphic Design. Prior to her current endeavors at ECU, Emily studied art therapy at Eastern Virginia Medical School and subsequently founded an arts-based educational nonprofit that operated out of Harrisonburg, VA. Emily holds a BS in Studio Art from James Madison University, and she is a super nerd who loves learning. One of Emily’s core beliefs is in the power of art to affect change, and she is interested in exploring the intersection of graphic design, environmental conservation, and climate justice. When not focused on academics and creative research, Emily enjoys cooking from scratch, reading while basking in the sunshine, going for walks, trips to the beach, and strengthening her meditation practice.
I have long believed in the powerful nature of art. Not only is art powerful through its ability to transform us as individuals when we engage in the creative process, art is also a powerful agent of change for our communities and societies. Art can reach hearts and minds in ways that other methods of communication fall short.

I have also long believed that we can do far better in caring for our planet. I am currently exploring how graphic design can be used to affect positive change in the arena of environmental stewardship. I am interested in the impact design can have in encouraging responsible consumer behavior, challenging the corporate status quo, and advocating for policy change. The privilege of higher education humbles me, and I am immensely grateful to be able to (hopefully) carve out my place as a difference-maker.
Purple Pop—Bottles. 2020. 9.25 × 2.5 in.

Purple Pop—Label. 2020. 9.25 × 2.5 in.
Recycling Facility Signage Guidelines
Recycling containers to be labeled with signage to aid in efficiency of consumer disposal. Signs should be constructed from coated white aluminum with permanent vinyl adhesive graphics.

Type Specifications
- DIN 1451 Std Engschrift
- Track type at 99° on era
- Set type 2" high (1/4 point)
- Place type 5" above inside edge of bounding box
- Center type horizontally
  - COLOR ONE

Icon Specifications
- Place icon 2" above type
- Center icon horizontally
  - COLOR TWO

Bounding Box Specifications
- Place bounding box 0.5" from outer edge of sign on all sides
- Round corners of bounding box to 1.5"
- Apply 21-point stroke to bounding box at full scale
  - COLOR ONE

Still Beating. 2020, Vitreous Enamel, Copper, Steel, Acrylic, Cord. 6 x 8 in.
Nicholas took his first metals and jewelry class in his freshman year of high school, which set him on the trajectory towards studying metals in higher education. He received his Associate of Fine Arts with Honors from Bucks County Community College in 2017 and his Bachelor of Fine Arts in Metals/Jewelry/CAD-CAM from Tyler School of Art, Temple University in Spring 2020. Nicholas worked as a studio technician and teaching assistant for BCCC in their 3D-art department, helping to maintain their foundry, glassblowing, and sculpture studios. He serves on the board of the Enamel Guild Northeast and is a member of both the Society of North American Goldsmiths and the Enamelist Society. In Fall 2020, he started at East Carolina University as a Master of Fine Arts Candidate in Metal Design where he continues his studies of enameling, digital fabrication, and production jewelry.
Right Position. 2021, Sterling Silver, Steel, 3-D Printed Photopolymer Resin. 5.5 x 1 in.
One of the most encountered thoughts of consciousness is the inherent fear of our own mortality. I am focused on showing imagery found throughout our bodies in order to represent humanities’ attempt to prevent the inevitable. Through medicine and technology, we combat the facilitators of death and prolong our lives. Creating these wearable objects and interactable sculptures is a way of personifying our attempt to confront our fears and eventually cope with them. The therapeutic value of grounding in the aftermath of trauma has been recognized. Through bodily awareness, I believe a reconnection with ourselves and each other as human beings can be found where we ground ourselves and reconnect to overcome and cope with the hardships and challenges we all face.

Stand Up Straight. 2021, Bronze, Stainless Steel, Acrylic, Leather. 18 × 11 in.
Concealed Ailments. 2021, Vitreous Enamel, Copper, Nickel, Wood. 16 x 10 in.
Wunder Under. 2021, Intaglio Print. 16 × 20 in.
Katya Lee Hutchinson is a third-year MFA candidate and savory snack aficionado at ECU. Concentrating in Printmaking, Katya’s inspirations stem from literary and narrative influences. She considers Hawai‘i home, but has lived and worked across the United States. With an emphasis on traditional processes, her work navigates personal anxieties revolving around issues both monumental and trivial.
Flicker. 2021, Intaglio Print. 16 × 20 in.
The conceptual themes of my current work fall somewhere between fantasy and reality. Personal and symbolic, these works reflect an anxious response to the global and ecological crisis unfurling around me. Constant and alarming but maddeningly intangible, the data and statistics marking a global degradation are paralyzing in their proximity, and it seems impossible to acknowledge the whole of the dilemma without slipping into hopelessness. Neither a call to action nor proclamation of defeat, my current work addresses my own role in the apocalypse as I grapple with escapist tendencies towards complacency and consumption.
Seven Seeds. 2021, Intaglio Print with Gold Leaf. 16 × 20 in.
Seven Seeds. 2021, Intaglio Print with Gold Leaf. 16 × 20 in.
Smells Like Gunpowder. 2021, White Stoneware with Underglaze. 10 × 3 × 3 in.
Madi Johnson

Madi was raised in rural Western North Carolina in a town not many know of. She believes this is what led to her artwork today. She commuted every day from Burnsville to her community college, then to her two final years at Mars Hill University. While at Mars Hill University, she was captain of the cheerleading team, assistant varsity cheer coach of her alma mater high school, as well as maintaining a full-time bartending job while simultaneously creating her own work in the ceramic studio. She left her small town behind after twenty-two years to come to graduate school, opening her eyes to the importance of her small town’s culture. She is currently a third-year candidate at East Carolina University, looking forward to expanding her career past graduation in New Orleans, Louisiana.
Taking Aim. 2021, White Stoneware with Underglaze. 2 × 14 × 14 in.
Born and raised in a small, rural town in North Carolina, hunting is a cultural pillar in my community. Opening day of hunting season is met with the same notoriety of a National Holiday. Hunting is how my family and many others have been able to keep food on the table and provide for themselves. Hunting is a sport to some in the area but essential to many more. Many of my inspirations for my work come from the various experiences that come from a hunt. The idea that one thing can supply food for a family, while simultaneously bringing joy, humility, and lasting memories to those participating. My work is bringing a light to the values of hunt to table, knowing where your meat comes from, and the importance of local, sustainable, and ecologically conscious meat, to remind people why hunting is so important to our world.
A Big Onggi Jar with a Tree Pattern. Wood Fired Onggi Clay. 19 × 25.5 in.
As an electrical engineer, a church pastor, and a teacher, I have been working hard to fulfill each role well for the past 30 years. These previous careers have given me great opportunity not only to have various experiences as a human being, but also to be a good dad and husband for my family. However, I realized these roles were not what I truly wanted to be, but I just did my best with whatever I faced. Meanwhile, I happened to visit an exhibition of Korean ceramics five years ago where my eyes opened to the world of ceramics. This world is fundamental and traditional, and expresses who I am as an artist. Thus, I began practicing pottery and other necessary skills to be a potter as a final step in my life. Now, I am honored to learn ceramics in the MFA program at ECU, and I aspire to be a professional onggi potter.
A Small Onggi jar with a Leaf Pattern. Wood Fired Onggi Clay. 7.5 × 8 in.
My conceptual and research interests for ceramics as an MFA candidate are onggi and how it’s made, Tareumjil. Onggi is a Korean traditional pottery, and its forms are the oldest among other Korean forms like Celadon, Porcelain, and Buncheong. The Western world usually translates onggi into earthenware, but there are some fundamental unique features of onggi compared with earthenware. Furthermore, onggi has been used for all classes of Korean people as living wares for over 1300 years and onggi is specialized to store Korean food, especially fermented food for long periods of time. These characteristics of onggi make me interested in it now.

As an armature onggi artist, I pursue simplicity in my artwork, which may be influenced by Korean culture and its artistic phenomena. I think Korean pottery is simpler than others in terms of the shapes and colors. Some may say that Korean pottery is so simple that they feel bored. But I am sure that its simplicity gives me calmness and I never get sick of it, even if I gaze upon it for a long time. Thus, my visual influence is simplicity through my cultural experience.
Scenic Route. 2021, Digital Photography, Collage. 11.5 x 8 in.
Anthony Naimo is a queer artist working in collage and mixed-media sculpture. His art deals with the perceived value of found materials in an exploration of self-identity and community. A theme throughout his art is that of coalescence: the act of independent units unifying or coming together in one body or mass. Naimo received his bachelor’s degree in Studio Photography at Northwest Missouri State University and is studying as an MFA candidate in Metals Design at East Carolina University.
Dogfaced Rat. 2021, Digital Photography, Collage, Found Object, Makeup. 18.75 x 12.5 in.
I come from a family of collectors. My grandmother is a magpie, and my father is a packrat. I have inherited their affinity for the stewardship of found and discarded objects. The excitement of discovering preciousness in mundane materials is what compels me to utilize found material. I love to imagine my materials for what they could be, rather than what they are — junk.

I obsess over transforming found materials into depictions of salvage-future technologies: dinged-up spaceships, plasma rifles built from scrap, and I find exceptional joy in the rendering of robots. With this depiction of used-future technologies, I advocate for sustainable solutions in engineering and conservation to preserve the future of our planet. I invite you to consider solutions at home for repurposing waste products to give them a secondary or tertiary purpose. To build a new tomorrow, we must implement the wisdom of yesterday with the materials of today.
Portrait of Daedelus. 2021, Digital Photography, Collage, Found Object. 32 x 18 in.
The Guide. 2021, Mesh Wire, Plaster Gauze. 3 × 2 × 4 ft.
Thaddeus Prevette graduated from Western Carolina University with a BFA in Sculpture. Originally, he started in the Graphic Design program, but quickly became enamored with sculpture. Prevette is currently working towards an MFA in Sculpture at East Carolina University. Prevette has participated in a few public art exhibitions and is currently working to complete a memorial commission for the Student Government Association at ECU. While Prevette has experience in wood/metal working, mold making, and ceramics, he gravitates more toward the use of wire, fasteners, and post-consumer products.
Vessel 2. 2021, Steel Strapping. 1 1/2ft x 8 x 8 in.
The artwork I make has a focus on figurative sculptures that reflect my fascination with fantasies of varying origin. Using the elements of imagination and intrigue, my artwork tells stories of how I identify reality. To tell these narratives, I find inspiration from European and Eastern mythology. My artwork has become a therapeutic process of coming to terms with things in life. Identity, movement, form, and color are the common themes in my artwork.
Tension. 2021, Steel Strapping. 9in × 1 × 2 ft.
Tail of the Wym. 2021, Steel Strapping. 1 × 4 × 4 ft.
John Rhodes-Pruitt is an artist born and raised in eastern North Carolina. Since the day his grandparents first paid for afternoon watercolor lessons, John has been making art. He graduated from the University of North Carolina at Pembroke with a BA in Studio Art in 2018 and a BA in Sociology in 2020. His work has been exhibited in venues both nationally and internationally, and is he currently pursuing an MFA in Painting and Drawing at ECU.
Familiar Spells of Daydream. 2020, Intaglio.
I incorporate visual metaphors for the Other as an identity. This stems from my status in society as a fat, gay man and I use my experiences and body to create work that helps to both contextualize myself and offer a space of common understanding. I have begun to use my own body as a matrix, transferring the image of myself directly to paper as I feel there is an intensely personal relationship between my body and the image presented. I then incorporate reference to personal weight struggles and hands that grab at my body. LGBTQ and fat people experience an enormous amount of external scrutiny over our bodies and I want to create a visual link between that exposure.

*One-Forked Path.* 2020, Intaglio.
Creative Sustenance. 2021, Oil on Canvas. 40 x 30 in.
Loraine began her career as a Fashion and General Illustrator in New York City. After working as a freelance artist for several years, she was asked to teach at Parson’s School of Design and at The Fashion Institute of Technology, both in Manhattan, in their Fashion Design/Art departments. The figure was her focus in the Illustration field and has continued to be in her paintings. Loraine continued her education at the University of North Carolina Wilmington in the Studio Art program, receiving her BA in 2020. It was there she worked with oil paints for the first time, focusing on the human form, her main inspiration. As a first-year ECU MFA Candidate, Loraine is continuing to create works with the human form as her focus, while incorporating experimentation with different forms of mark making, paint, and mixed media.
Deprived, 2021, Oil on Canvas. 14 × 11 in.
I am using the human form as my source of inspiration while focusing on my palette, mark making, and texture. In my first year as an MFA Candidate at ECU, I am allowing myself the luxury of exploration. Inspired by various approaches and processes I have seen, I am also exploring new methods of putting paint on surfaces. My focus is to create a casual intimacy with the type of poses, expressions, and colors I use. Color, shape, and facial expressions help my creation of mood. Recording my observations of people and reflecting on real life through palette, mark making, and composition is my goal.
Game Day. 2019, Oil on Canvas. 40 × 30 in.
Untitled. 2021, Van Dyke Brown of Cow Bone Vertebræ. 22 x 30 in.
Haleigh Stanley is a North Carolina based photographer who works with analog and alternative processes. She received a BFA in Photography and minor in Global Cinema at the University of North Carolina at Chapel Hill in 2020 and is currently working towards a Master's degree in Photography at East Carolina University at the School of Art and Design. Haleigh's work focuses on the complexity of human and animal anatomy, twins, and thanatophobia: the fear of death. Combining alternative processes and science allows for these themes to be articulated in an idiosyncratic form that expresses the underlying beauty in anatomy and specifically in death. Haleigh's work invites us to view death and anatomy as fascinating and compelling, to accept and unfold our fear of the inevitable.
Teeth. 2021, Cyanotype and Van Dyke Brown of Teeth X-Ray. 11 × 14 in.
My work explores the anatomy of human and animal in relation to thanatophobia: the fear of death. I work with alternative processes to find the beauty in death and to help overcome my fear of the inevitable. My recent work explores death by using alternative processes on cow bones, that lived and died naturally on my family’s farm. While death is difficult for some to come to terms with, my work depicts how death is a beautiful process at the end of our lives that does not have to be feared.

Using the cyanotype process, I print flowers and leaves on the bones to illustrate this finality we all face. My work titled Hathor, represents the Egyptian Goddess in her additional form as a cow and guides others to transition into the afterlife without fear. My work embraces this darkness so others can delve deeply inward and connect with their utmost anxieties and fears. Like my work, death is a natural process.
Hathor. 2021, Cow Skull with Cyanotype.
Return To Homeostasis. Ceramic Sculpture. 13 x 29 in.
Lindsay Swan is an artist working in sculpture, painting, and printmaking. She received her BFA from the Lamar Dodd School of Art, University of Georgia in Athens, GA. Swan is presently working on her 2nd year MFA focusing on ceramics at East Carolina University in Greenville, NC. Steeped in the mystical, surrealistic, and animistic, she taps into subconscious dream-states to develop imagery.

Swan began working with a collective of Visionary artists in Los Angeles, California. In 2011, she trained in Ernst Fuchs’ Mischtechnik, an aggregate of 14th century painting techniques using egg tempera. Swan is affiliated with the Merry Pranksters known for their Happenings and originally led by Ken Kesey. In 2010, she painted a mural on the upper deck of the Further Bus, the first work to be incorporated on this symbol of counterculture in over a decade.
Jackalope Jar. Ceramic Sculpture. 11 x 15 x 18 in.
My artwork explores the major negative physical, cognitive, psychological, behavioral, and social consequences of child abuse and neglect that extend into adulthood. My research and artwork describe complex post-traumatic stress disorder, anxiety disorders, dissociative amnesia, and depersonalization-derealization disorder which can develop in survivors after experiencing long term sexual abuse in conjunction with familial environmental manipulations used to maintain control, submission, and silence. Understanding psychological patterns of behavior has assisted me in healing. My art making process excavates long dormant traumas and examines feelings of self-blame, shame, and stigmatization. I consider myself an explorer of my own cerebral landscape, visually documenting my experiences with dissociation, what I call the “dream world.” By finding the courage to share my story, it is my desire to shed the last remnants of my victimization and become a voice of hope for other survivors.
Metamorphosis. Ceramic Sculpture. 13 × 20 in.
Low Country Boil. 2021, Moon River Salt Print. 15 x 19 in.
Morgan grew up as a river rat with the marsh as her playground on the east coast of Savannah, Georgia. She is currently based in Greenville, North Carolina, as a second-year MFA photography candidate at East Carolina University. She attained her BFA in photography and a minor in graphic design from Georgia Southern University. Morgan builds connections across the past and present by marrying historical photographic processes with modern-day techniques. Her current series, River Rat, tells the story of the coastal environment she grew up in—the importance of the water, marshlands ecosystems, and how we all coexist.
Last Swim. 2021, Moon River Salt Print. 15 x 19 in.
The marsh. What attracts us to this brackish, swamp-like area? This environment emulates gnarly gases, is filled with death and erosion, yet has a thriving and resilient ecosystem. Its eerie beauty and mystery captivate you. There is an odd limbo, a memory of something that once was and yet, still is.

This bizarre swampy wetland was my playground as a child. I grew up chasing fiddler crabs, building palm frond forts, crabbing from the neighborhood dock, being a river rat. There’s mutual respect and understanding amongst all who share this ecosystem. Coastal wetlands, salt marshes, mangroves, and sawgrass, store a quarter of the carbon found in the earth’s soil despite only covering 5% of the planet’s land area. These barriers protect and provide for us while self-sustaining their ecosystem. Yet, this vital ecosystem is fading away due to sea-level rise and climate change.

River Rat tells the story of the coastal environment I grew up in—the importance of the water, marshlands ecosystems, and how we all coexist. Using the saltwater from the areas I photograph, I’m collaborating with the wetlands that were my “playground” as a child and now the place where I go to find peace.
Once Was and Still Is. 2021, Tybee Creek Salt Print. 15 × 19 in.
Catchin’ Dinner. 2021, Shipyard Creek Salt Print. 15 x 19 in.
Into the Nursery: Nativity. 2018, Acrylic on Cradled Birch Panel. 48 × 36 in.
Chris Zidek grew up in central North Carolina and started doing graffiti at 19 years of age in the North Carolina mountains. After completing his undergraduate degree from Appalachian State University in Graphic Arts and Imaging Technology, Chris moved to Nashville, Tennessee and focused on studio painting, art directing, and muralism.

Chris’s clients include Google, Nissan, Vuse, Keep a Breast Foundation, and the Ad Council. His mural work has been written about in Forbes magazine, Huffington Post, Surface magazine, Brooklyn Street Art, and other Street Art magazines. He is currently a first-year MFA candidate in painting at East Carolina University.
Sacred Geometry is a worldview of pattern recognition.

The geometry is constructed by combining simple geometric forms in a complex manner to form a simple shape or design. The utilization of Sacred Geometry by our ancestors has been dated to pre-recorded history and can be found in nearly, if not all of our “first” civilizations. While my work has veered from “true” sacred geometry, i.e., only building on pre-existing shapes, the underlying principles remain. The work I have been producing is more of a meditation on the inner workings of all things “natural” whether that be the geometry of organic growth, molecular bonds, the approximal omega of particle collisions, harmonics, cymatics, or segments of the potential grande structure of all.
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Colophon

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