

&

Volume 3

East Carolina University

MFA Program

2023

DONOR ACKNOWLEDGEMENT

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

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John R. McIntyre
Amy McIntyre

FROM THE SOAD GRADUATE OFFICE

Congratulations on the release of Volume III of &! It is inspiring to see how this publication continues to grow and evolve, celebrating the diverse, inclusive, collaborative, and innovative culture at East Carolina University's School of Art and Design.

Every year, our communities band together and build this invaluable platform to tell the stories of our students and provide the opportunity for the world to see all the fantastic work being done at the School of Art and Design.

I want to extend my heartfelt thanks to Angela Wells, Brian Culbertson, the photography team, graduate students in our MFA programs, BFA Graphic Design Seniors, and their faculty mentor, Dan Elliott, for their tireless efforts in bringing this publication to life.

Also, a huge thank you goes to the generous sponsors who have supported this project and helped our students to thrive. Congratulations again on this incredible achievement!



Warmest regards,
Seo Eo
Graduate Program Director

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AMAL ABDALLA

Amal Abdalla is a graphic designer currently pursuing her MFA in Graphic Design in her second year at East Carolina University. She is interested in interactive applications, design, and gamification. The themes and designs of Abdalla's work come from the original meaning of graphic design, which is about creating visual communication for the public to send specific messages. She believes

involving technologies in her design practice enhances and strengthens the relationship between the designer, the design, and the target audience. Abdalla worked as a graphic design instructor at Art Education College Egypt. In 2018. She was awarded a tuition waiver scholarship to study for her second master's degree in creative technology at ILSTU to open the possibility of using technology in visual art.

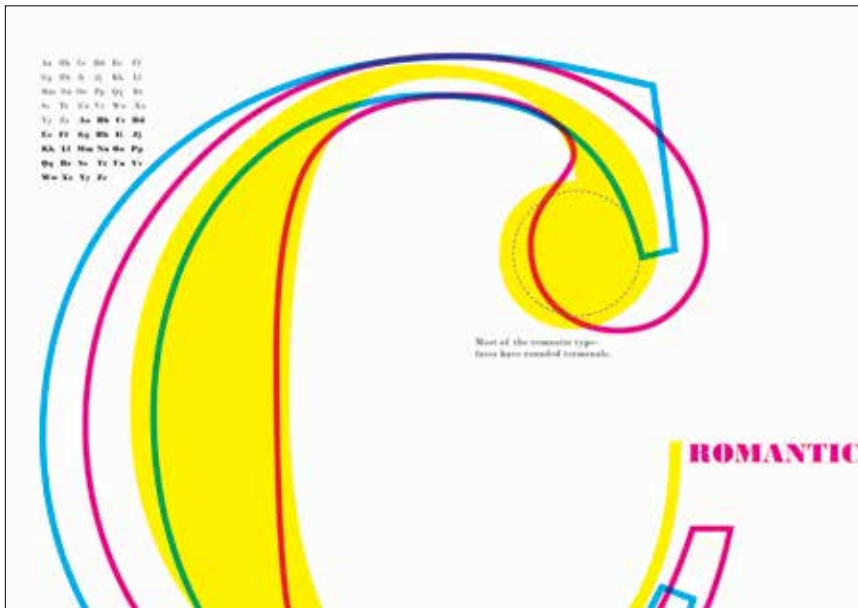
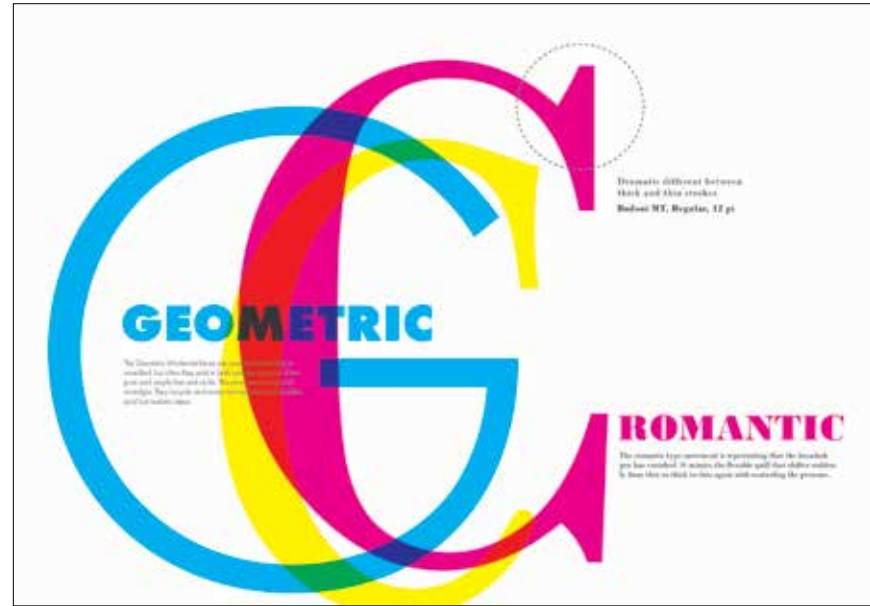
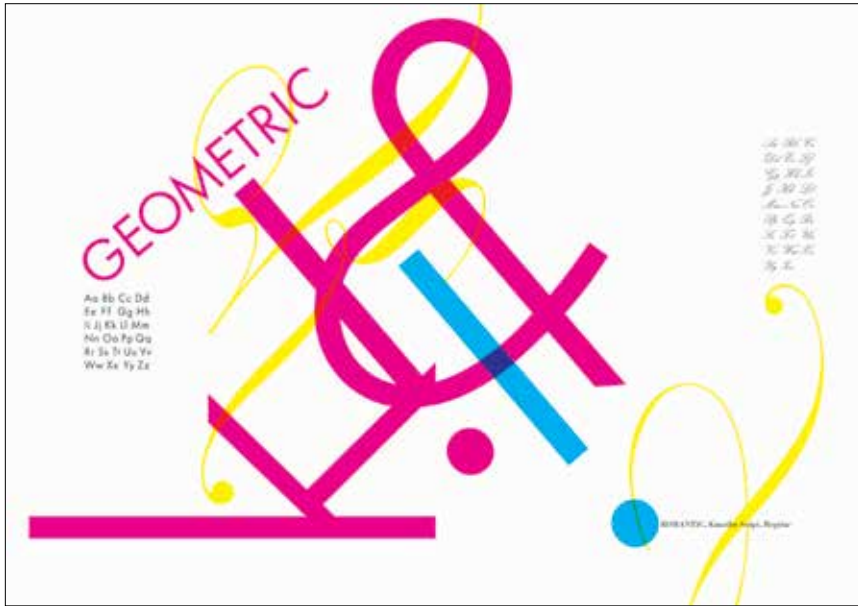


Type Classification

Book Design

7.5" x 10.5"

2022



Growing up in Egypt has given me a deep appreciation for the role art plays in understanding and engaging with ancient cultures that are no longer directly accessible. This, coupled with my upbringing in a family of visual artists, has greatly shaped and influenced my passion for creating visual art. My parents, both artists and educators themselves, instilled in me a love for art from a young age through

activities such as visiting galleries and exhibitions, and assisting them in setting up their own shows. As an artist and educator, I utilize an interdisciplinary approach that combines visual art and digital media to create educational experiences that are both engaging and meaningful. I am particularly interested in exploring the use of gamification to make learning more interactive and enjoyable. In my future work,

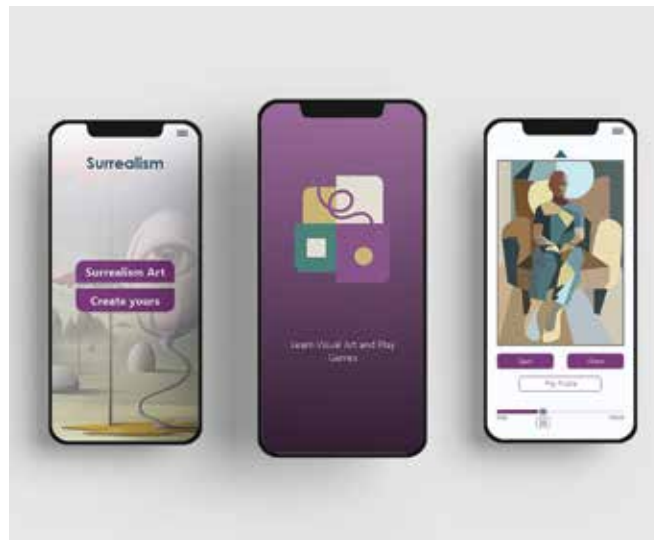
I aim to tap into the unique artistic potential of each individual user and to create interactive projects that allow them to express their interests and personalities in a creative and meaningful way.

Art Game

UX/UI Design
1170px x 2532px
2022

Art Game Poster (opposite)

Poster Design / Motion Graphics
26.5" x 15"
2022



ANTHONY NAIMO

12 & Volume 3

Anthony Naimo is a queer visual artist from St. Louis, MO, currently living and working in Greenville, NC. Their work combines collage, sculpture and found objects. Naimo's art practice imagines alternate, alien realities fabricated from familiar materials to explore fictional narratives

contending with themes of impermanence, community, and the act of play. Naimo is currently enrolled at East Carolina University as an MFA Candidate in Metals Design. They received their bachelor's degree in Studio Photography from Northwest Missouri State University.



h.14 Sandbox

Found Object, Digital Collage,
Digital Photography
24" x 30"
2022



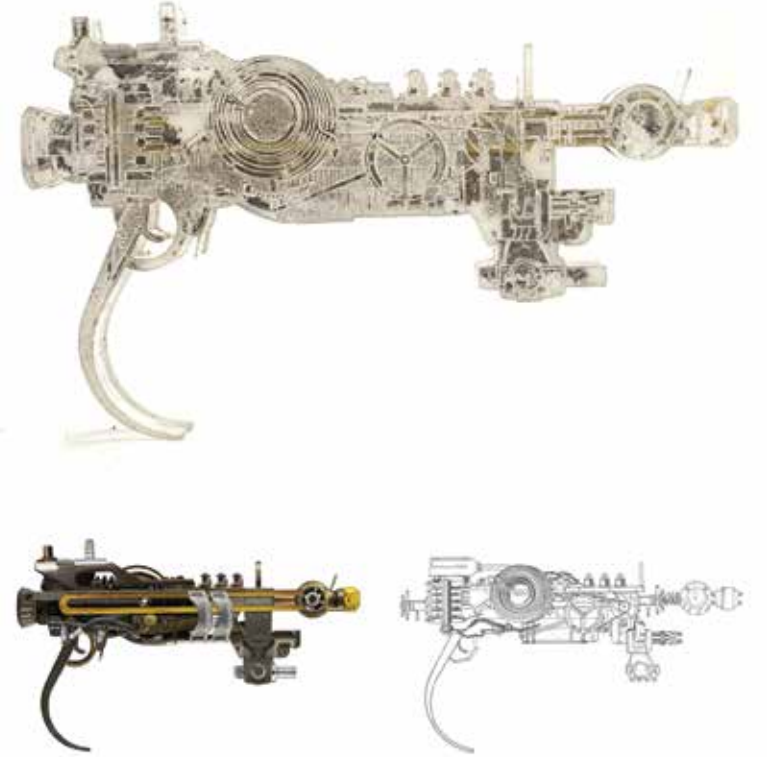
h.15 Dandelion

Found Object, Digital Collage,
Digital Photography
24" x 30"
2022



r.5 Woolly Apher

Found Object, Digital Collage,
Digital Photography
6" x 7.5"
2022



I come from a family of collectors. My grandmother is a magpie, and my father is a packrat. Contained in each artifact they steward, there is a story. I have inherited my family's affinity for the stewardship of found and discarded objects. I manipulate these materials through collage to tell stories of what the material could be, rather than what it is — junk. The inquisitive, playful

question of, "what else could this be," is paramount to my artistic interests. *Assembly Required* explores themes of imagination, community, impermanence and reinvention. This body of work is fabricated almost entirely using junked materials: rusted metallic oddities, mildewed comic books, and found images. An alternate future imagined using the materials of

yesterday. It is Sunday-morning schlock and escapism that's heavily influenced by the science-fiction/fantasy/horror movies I watched alongside my grandparents, the literary works of Jack Vance, the toys of my childhood, and the aesthetics of 80's heavy metal.

The Men Who Sold the World

Found Imagery, Digital Collage, Digital Photography
13" x 7"
2023



CHASE SHOTTON

18 & Volume 3

Chase Shotton is a first year graduate student in metal design at East Carolina University. Chase received his BA in anthropology from Indiana University of Pennsylvania in 2020 while studying jewelry and metals under ECU alum Sharon Massey. He makes work that explores the relationship of the math that defines shapes found in nature, and ornamental designs found across cultures throughout history.



Methane Caves on Titan

*Brooch, Copper
Enamel, Graphite,
Sterling Silver, Steel
2022*



I am an early career jeweler, metalsmith, and enamelist based in Greenville, North Carolina. My work combines traditional metalsmithing techniques with modern technology to create wearable artwork that explores the relationship between the mathematics that define shapes found in nature, and the principles of ornamental design that can be found across cultures throughout history.

In the past I have worked with sterling and fine silver wire to bring ornamental illustrations into the physical world as wearable objects; as my illustrated designs moved further away from traditional ornamental work, and toward amorphous shapes consisting of hundreds of tiny lines, it became necessary to incorporate the use of enameling techniques in order to make three dimensional, wearable objects that retain

the level of detail found in my sketches.

In Focus

Copper, sterling silver, fine silver, enamel, steel
2022



CHRIS ZIDEK

24 & Volume 3

Chris is currently enrolled as a second-year MFA candidate at East Carolina University in Greenville, North Carolina. He is exploring new material technologies in conjunction with machinery to create a new body of work bridging the gap between Art Nouveau and Post Graffitiism. Chris' clients include Google, Nissan, Microsoft, Vuse, Keep a Breast Foundation, Hutton Hotel, 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 second-year MFA candidate in painting at ECU.



Primum Rituale: Temperance

Collaboration with Lauren DelBrocco

Silver, Brass, Cubic Zirconia,

Polyester Rope, Spring, Acrylic Box,

Polyethylene Foam

12" w x 6" h x 1.5" l

2022



Nouveau'ish

Procreate and Illustrator

2023



My artwork is a physical manifestation of my creative-induced meditations, focused on the study of geometric symbolism. While traditional 2-dimensional geometry has been my means of creative output, I am moving my work into the 3rd dimension via low relief. Having previously worked solely with acrylic on wood panels, I am now

utilizing modern substrates and applications to create labyrinthine structures. This creates a physical depth in the artwork that plays against the implied depth, calling into question what is real and what is trompe l'œil.

Untitled work in progress

CNC cut HDPU (High-Density Polyurethane Foam) and laser-cut iridescent acrylic sheeting
30" w x 64" h
2023



EMILY BOOKER

Emily Booker is a 2nd year MFA candidate in Metal Design. She grew up in Durham and Chapel Hill, NC until escaping the heat by heading North. She 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 she still maintains. Emily is now working to build a career as a studio artist that balances production jewelry and conceptual bodies of work.



Was it a Memory

Copper, sterling silver, steel,
vitreous enamel, enamel
photo-transfer, flax paper pulp
97 w x 85 h x 35 d mm
2022



Echoes

Copper, sterling silver, plique-a-jour
enamel, birch, acrylic sheet, LED lights
12" w x 12" h x 7.5" d
2022



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. The layering and juxtaposition of materials—their textures, colors, imagery, and implied values—has always been influential in my work. My work has expanded

from wearable jewelry to encompass small scale art objects and installation art. This exploration of additional ways for the audience to view and relate to my work has created space for new materials. I am working with metal, enamel, paper, textiles, and light to represent the limitations and subjective nature of perception. I am intrigued by how that

translates to the vulnerability of memories and how something so intangible and subjective is often all that we retain from an experience. Especially how we carry, project, and interact with those memories.

Interconnected

Brass, flax paper pulp
7" w x 11" h x 5" d
2022





HALEIGH STANLEY

38 & Volume 3

Haleigh Stanley is a North Carolina-based photographer who is currently a second-year MFA candidate in Photography at East Carolina University, School of Art and Design. Haleigh received her BFA and minor in Global Cinema at the University of North Carolina at Chapel Hill in 2020. Haleigh currently uses digital photography to explore her individuality within her twin relationship.



Untitled

Digital
12" x 14"
2022



Severance

Digital
11" x 14"
2022



Convergence

Digital
11" x 14"
2022



My work explores my ongoing struggle with finding my identity within my twin identity. As an identical twin, I experience a negative identity status and struggle to find my individuality outside of my twinship. People often recognize my twin identity and neglect to view me as an individual. I depict my identity by photographing the small moments of what make-up my individuality while

acknowledging the duality of my twin relationship and how it has shaped my life. I explore these themes with reflections, portraiture, and objects that are sentiments of this relationship.

Untitled
Digital
11" x 14"
2022



HALEY MCELROY

Haley McElroy was born in Omaha, Nebraska and has lived in Okinawa, Japan, Illinois, and North Carolina. She has lived in eastern North Carolina for the majority of her life and received a BFA in Ceramics and a BS in Art Education from Appalachian State University. After graduating, Haley settled back into her hometown and taught 5 years of elementary visual arts. Now she is continuing to explore her love for ceramics by sculpting anthropomorphic figures to personify her emotions.



Bleh

Hand built porcelain, Amaco underglazes,
clear glaze, cone 5/6
11.375" x 7.75" x 3"
2021



Agape

Hand built porcelain, Amaco underglazes,
clear glaze, cone 5/6
13.625" x 8.5" x 4"
2021



Green Platter

Slab built porcelain, Amaco underglazes,
clear glaze, cone 5/6
10.5" x 9" x 2"
2022



Yellow Platter

Slab built porcelain, Amaco underglazes,
clear glaze, cone
5/6 11" x 10.5" x 2"
2022



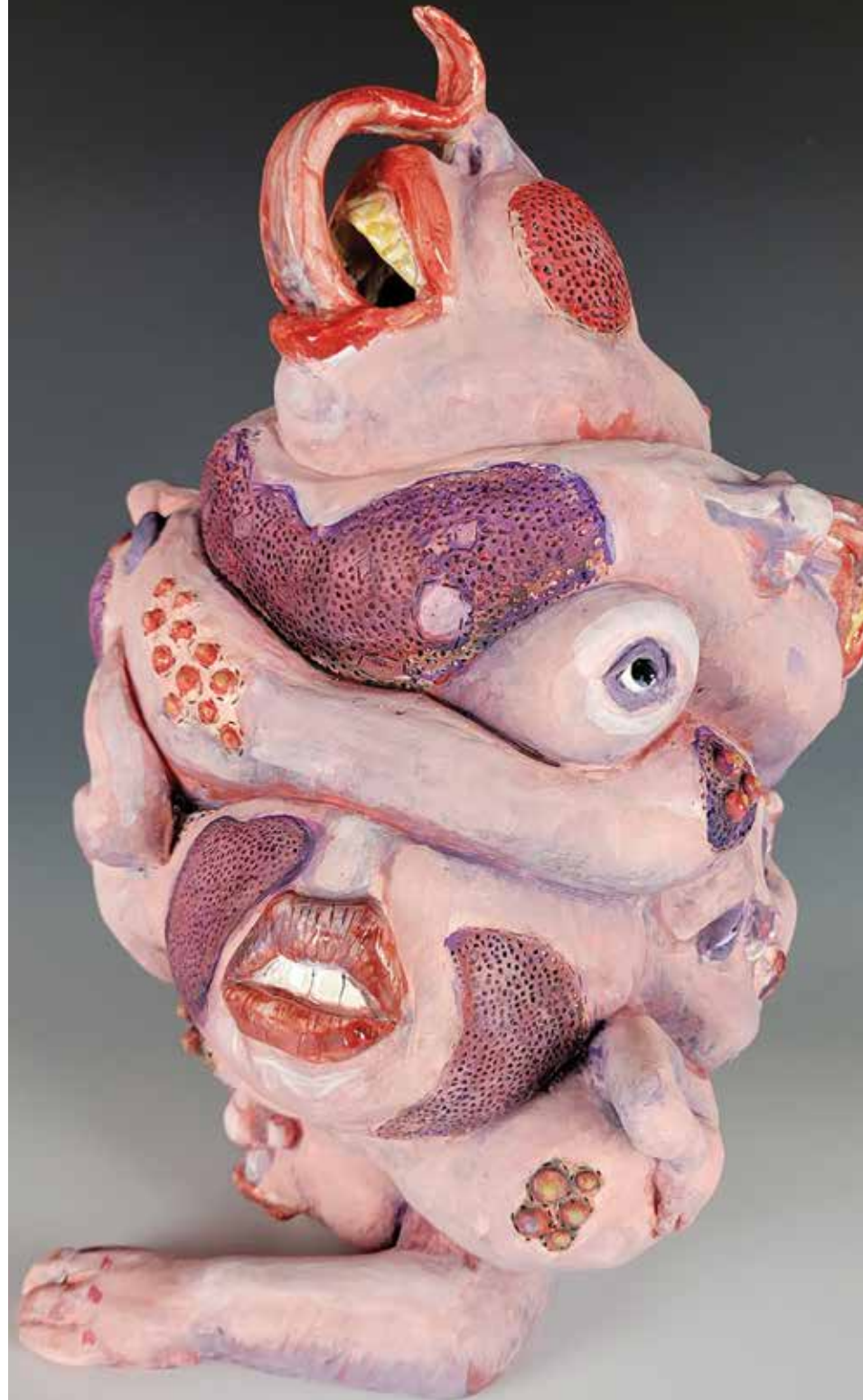
My work juxtaposes human anatomy and the grotesque. Each piece symbolizes a deformed thought that has festered and grown. My process helps me remove the negativity from my mind through reflection and analysis, while conveying that inner chaos and discomfort to the viewer. Facial features and other anatomy meld together into a strange elusive mass of deformed,

truncated, intertwined, and contorted figures. Stylizing my figures allows me to distance myself from the content, to evaluate and enjoy my work, and provides an opportunity to infuse the pieces with humor. I use "grotesque" visuals to question the boundaries set in place. Phillip Thompson explains that in trying to understand the grotesque you must view it as a fundamentally

ambivalent thing, as a violent clash of opposites, as an appropriate expression of the problematic nature of existence. My trauma and humor coexist in one piece, combining comically stylized figures in strange, physical configurations.

Pile it on

Handbuilt stoneware, cone 5/6,
acrylic paint markers
13" x 9" x 8"
2022



JOHN RHODES-PRUITT

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 he is currently pursuing an MFA in Painting and Drawing at East Carolina University.

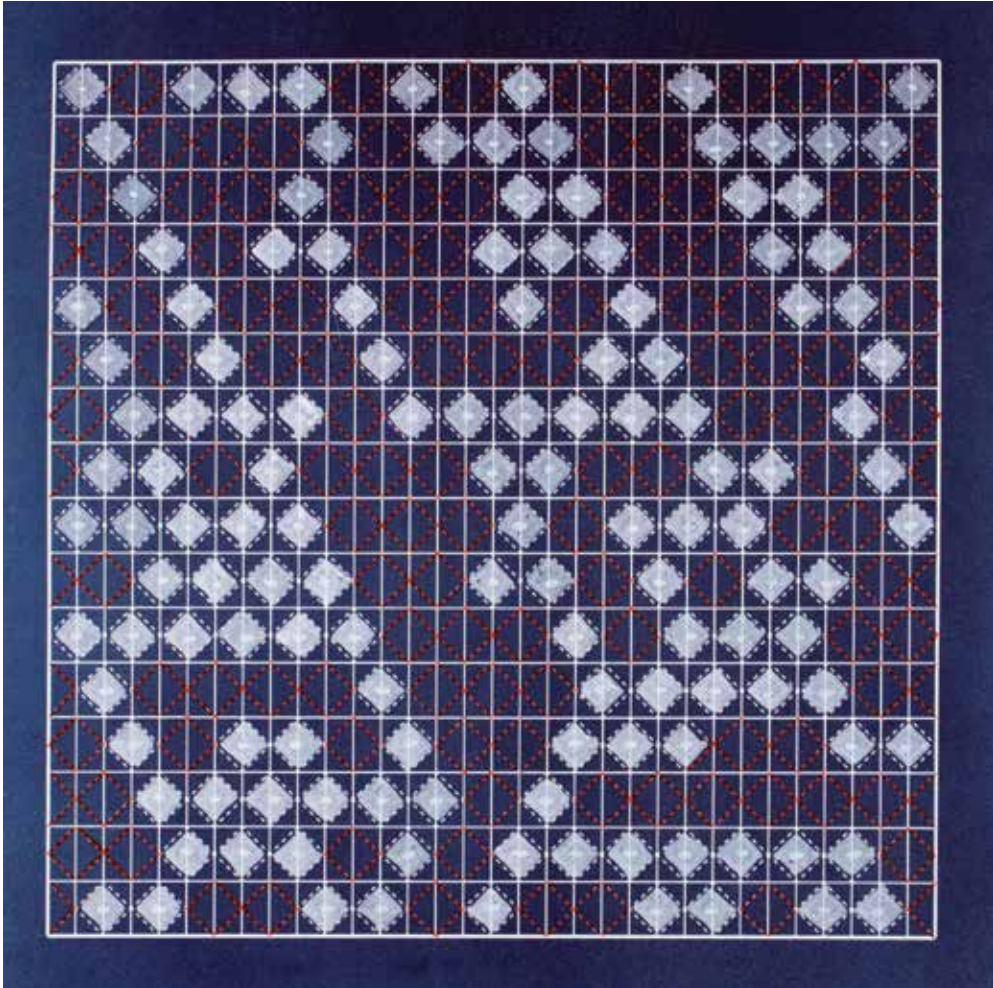


Movement 6

Multimedia Cyanotype

11" w x 15" h

2022

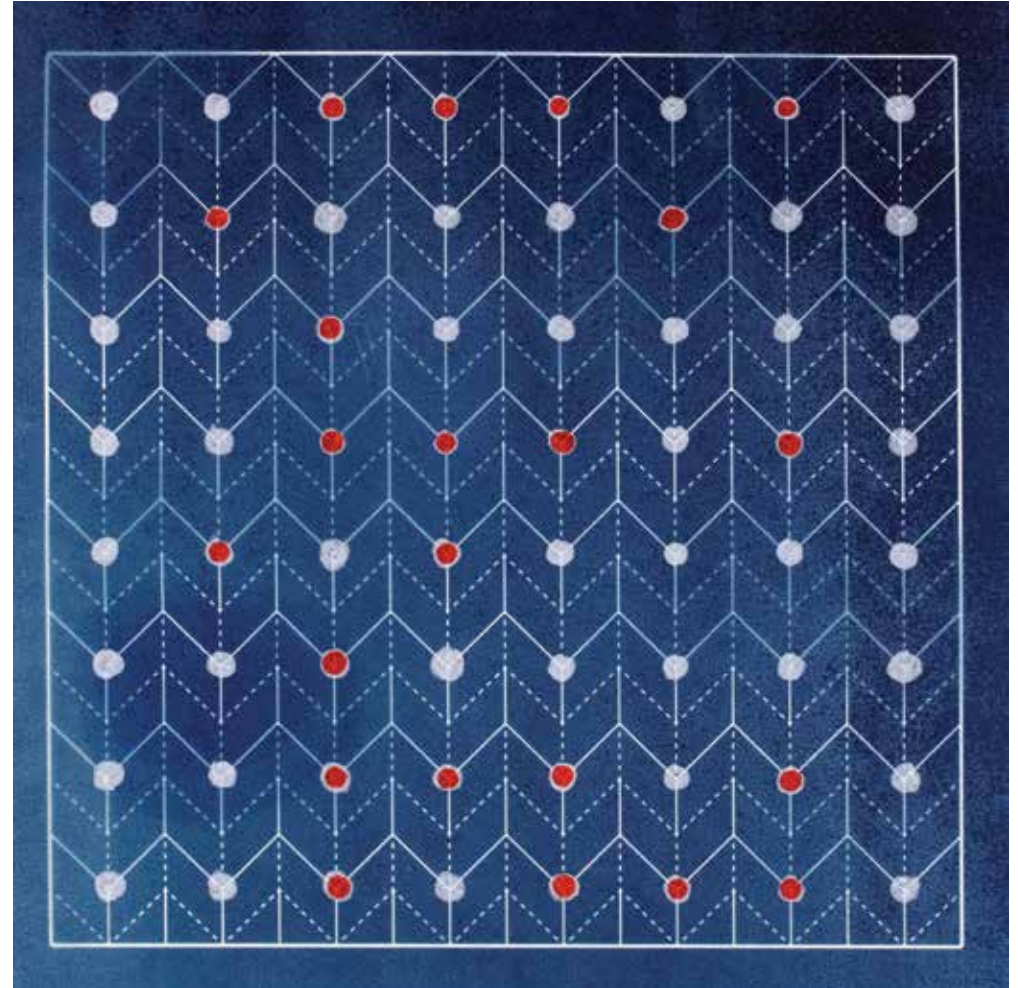


Movement 9

Multimedia Cyanotype

11" w x 15" h

2022



In my recent work, I explore the relationship between visual art, information science, and geometry to create a new visual language with which I record aspects of myself; not unlike writing in a journal. By using cyanotype, origami, drawing, and digital techniques I co-opt the language of computers (binary) to represent aspects of myself in paper form—blending the analog and digital into a new way of

communicating. The work is informed by my understanding of Constructor Theory, Information Theory, and Quantum Mechanics by which I draw thematic comparisons between the fundamental nature of who I am and the fundamental nature of the universe.

Herringbone Pattern

Origami

6" w x 10" h

2022



JOOGAB KIM

56 & Volume 3

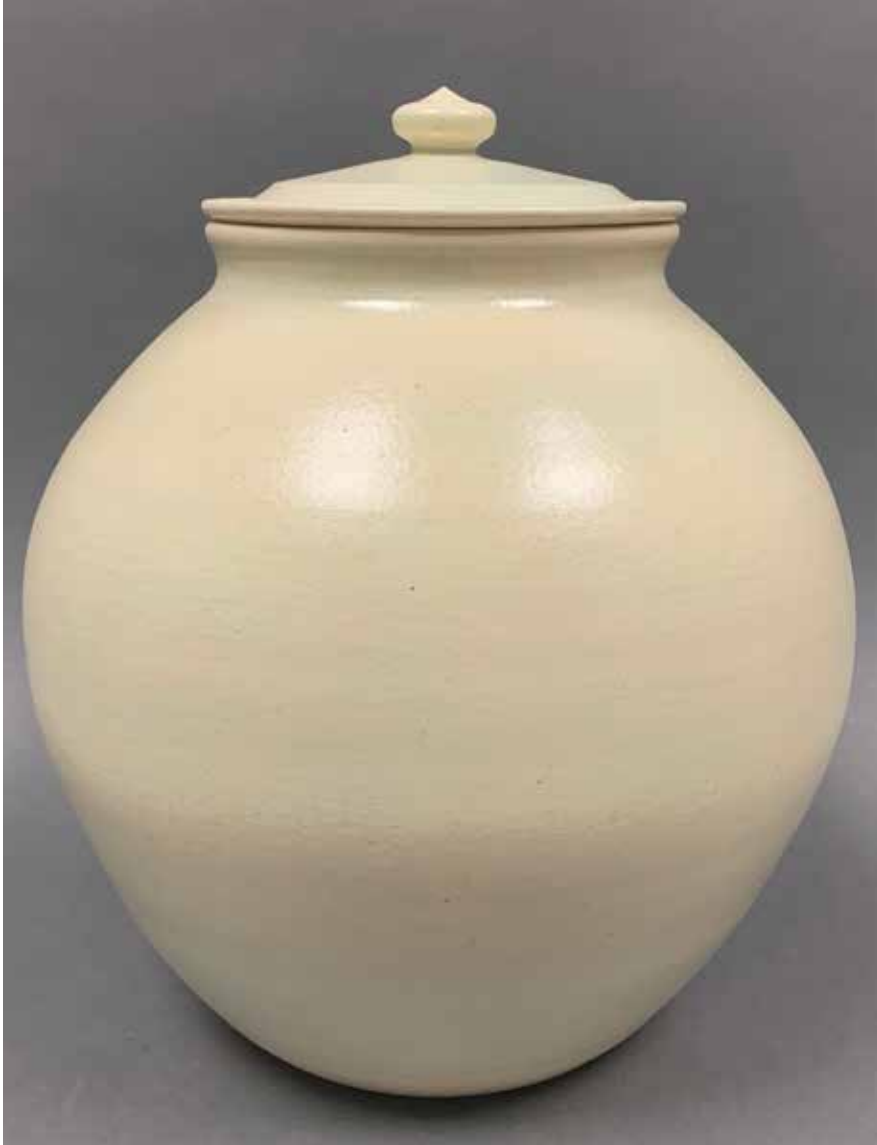
As an electrical engineer, a church pastor, and a teacher, I have worked hard to fulfill each role well for the past 30 years. These previous careers have given me a great opportunity not only to have various experiences as a human being but also to be a good dad and husband for my family. However, I realized these roles were not what I truly wanted to be, but I did my best with whatever I faced. Six years ago, I visited an

exhibition of Korean ceramics 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 the necessary skills to become a potter as a final step in my life. I am honored to learn ceramics in the MFA program at East Carolina University, and I aspire to be a professional Onggi potter.



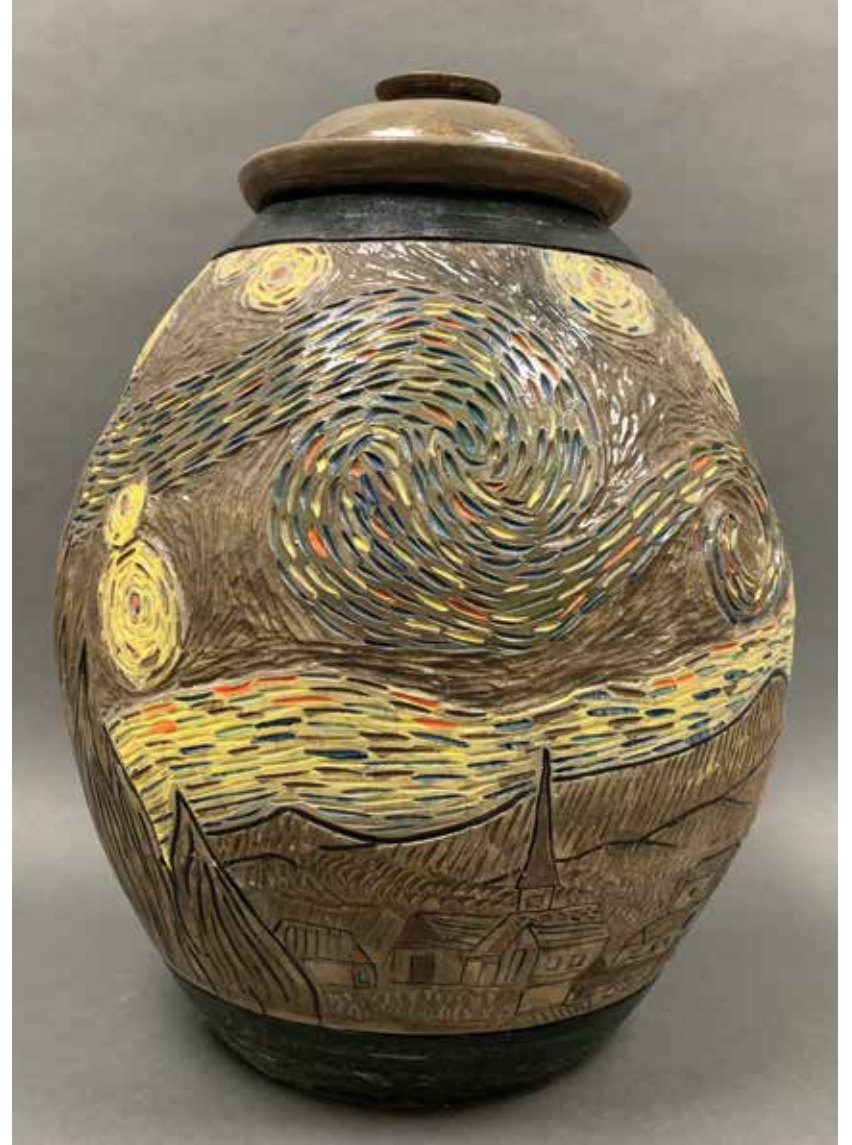
Peace

White Porcelain
10" w x 12" h
Fall 2022



A Starry Night

Red Clay Color Stains
15" w x 23" h
Spring 2023



Onggi, the oldest form of Korean pottery, is not only a functional vessel to store Korean fermented food, but is representative of Korean pottery and its uniqueness. As a student of Onggi pottery and a ceramic artist, I have tried to transform Onggi jars from simply functional objects to an aesthetic form that appeals to audiences. I have challenged myself to make them more beautiful through various mediums, techniques,

and different perspectives while maintaining their traditional identity. I hope this approach will be an opportunity to introduce Onggi pottery to American audiences so that an Onggi jar becomes both art and a storage vessel.

Coexistence

Red Clay & Mother-of-pearl

12" w x 13" h

Fall 2022



JUSTIN TYLER KING

62 & Volume 3

Born in Rome, GA, Justin Tyler King received an undergraduate degree in Graphic Design at Mercer University and has pursued the graphic arts for six years designing for the likes of health clinics, non-profit organizations, and local apparel stores. King currently is a graduate student at ECU and is striving to break from typical design conventions found in corporate branding. King believes that brands do

not need to be limited by a sterile corporate dogma of design, but rather can find freedom in expressive type that can better convey their message.



#breakingthegrind

Digital

8" w x 8" h

2022

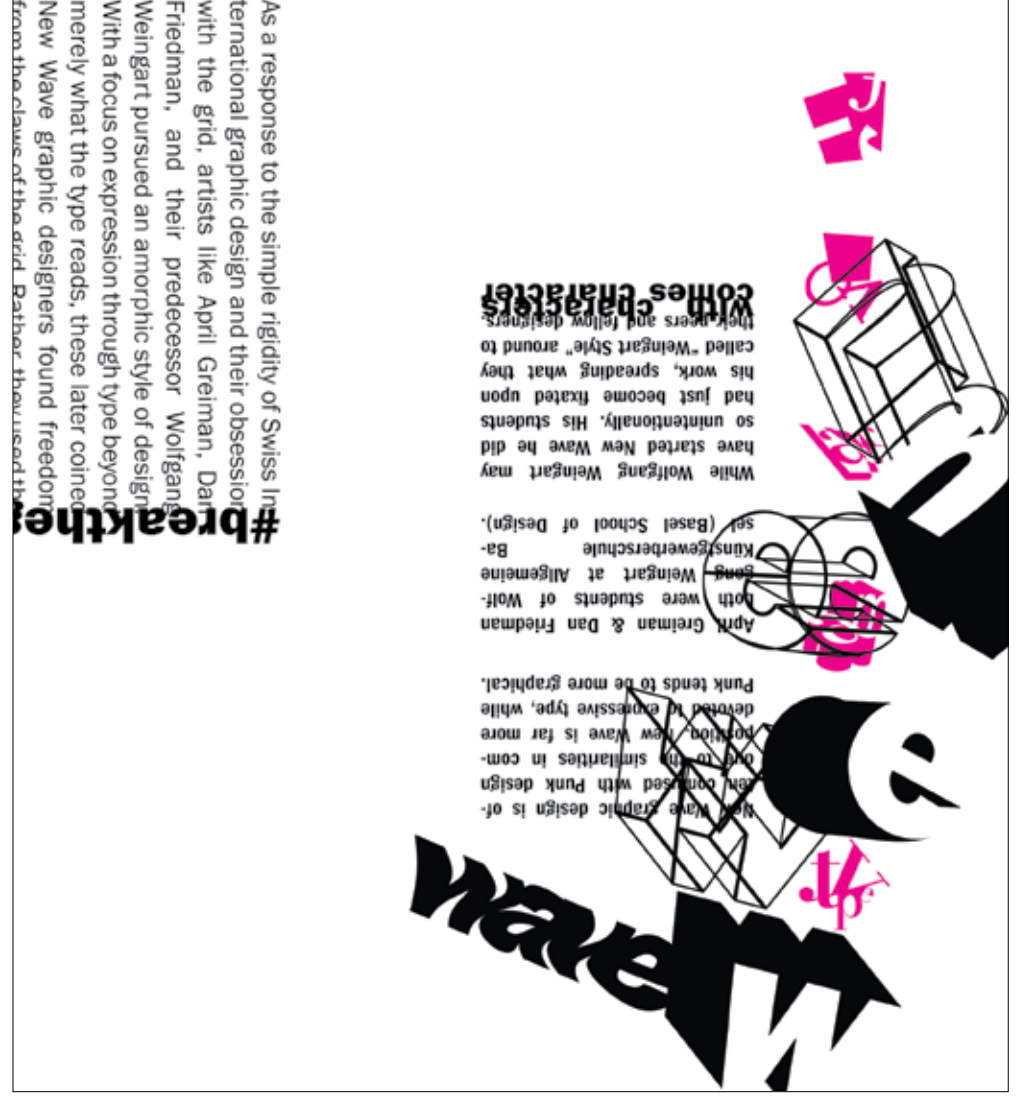


Characters with character

Digital

8" w x 8" h

2022



In these designs, I endeavor to capture the essence of the New Wave Graphic Design movement, which was prominent in the northeastern United States from the 1970s into the late 90s. This movement sought to move away from conventional and restrictive grids that the Swiss International design movement was fixated on. New Wave designers utilized grids, only to break them and with a variety of different

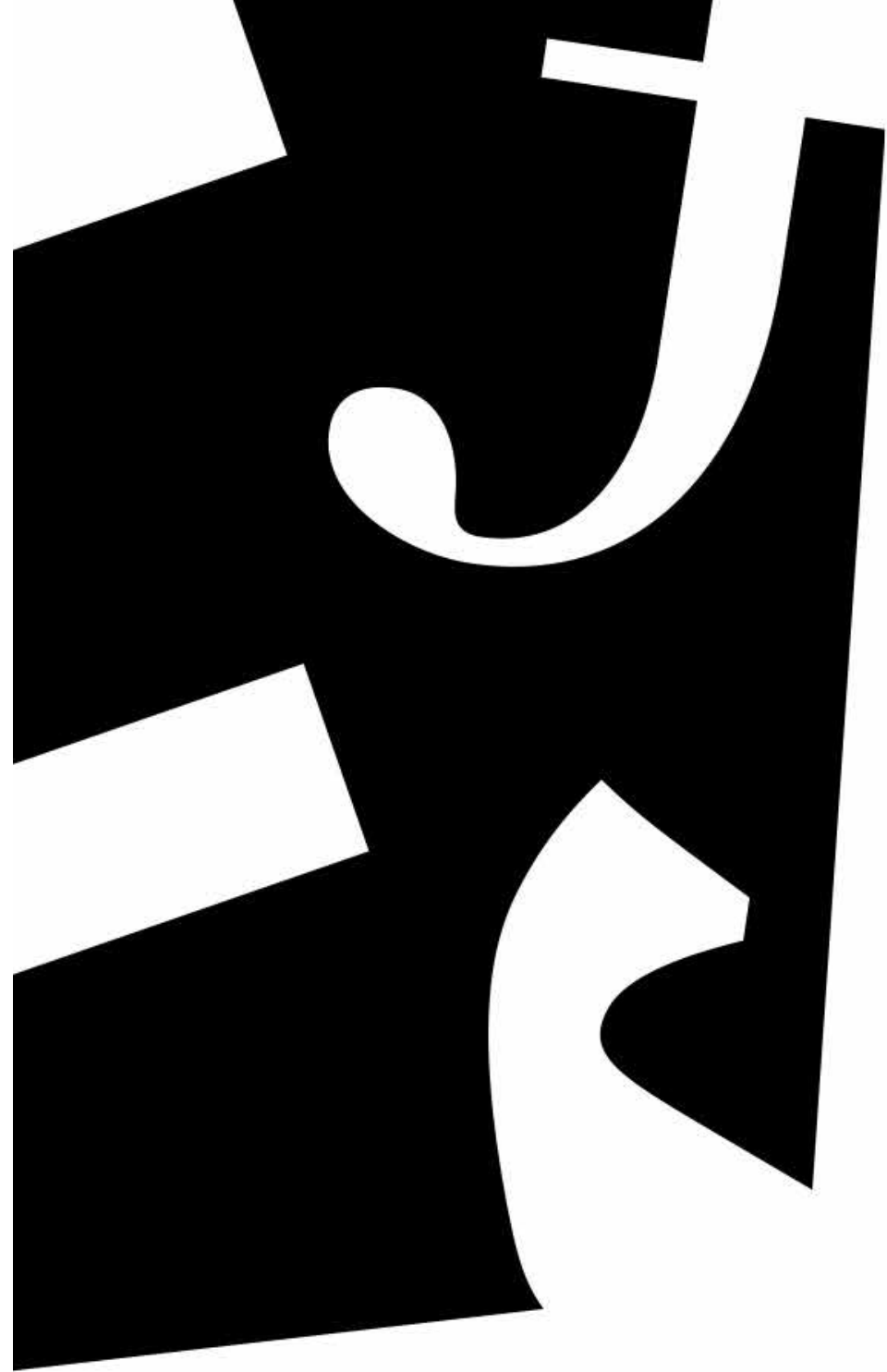
fonts and techniques. They believed that type could be far more expressive than a simple phrase typed on a page. Type can exist in many different shapes, sizes, and fonts within the same design, all of which convey a concept to its greatest potential.

Freeform Icon

Digital

5" w x 5" h

2022





KATELYN STANLEY

70 & Volume 3

Katelyn Stanley is a North Carolina-based photographer who works with digital and alternative processes. She received a BFA and minor in Global Cinema at the University of North Carolina at Chapel Hill in 2020 and is currently a second-year MFA

candidate in Photography at East Carolina University at the School of Art and Design. Katelyn's current work explores her experience with Tourette's syndrome.



Strained

Print with sutures

8.5" x 11"

2023



Constriction

Print with sutures

8.5" x 11"

2023



Release

Print with sutures

8.5" x 11"

2023



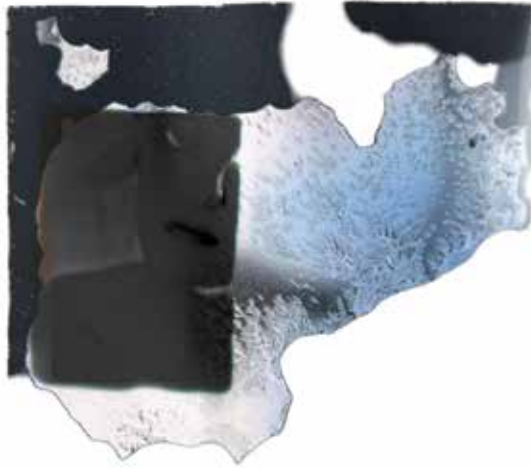
My work represents the fragility and the physicality of Tourette's syndrome through self-portraiture to explore its repetitive involuntary movements. Tourette syndrome is a nervous system disorder involving repetitive movements and/or sounds caused by dysfunctional neural circuits between the

basal ganglia and other areas of the brain. I draw upon my experience with the disorder to document my tics and to show how difficult it is to control them. I use different materials such as staples or sutures in my work to display the variations of symptoms. The repetition of materials represents the reoccurring tics and the overwhelming

feeling I experience as these movements consume my mental and physical spaces. The goal of this work is to dismantle the harmful stereotypes surrounding Tourette syndrome and to show that those diagnosed with the syndrome are no different from anyone else.

Burning

Polaroid Emulsion
11" x 14"
2022



KIDD GRAVES

76 & Volume 3

Karena “Kidd” Graves is a third year MFA candidate in Sculpture. Kidd is interested in what we dream and what our dreams mean. They enjoy writing down their dreams in the morning with a cup of coffee and listening to their friends and family share their dreams or stories. Outside of the realm of dreams, Kidd enjoys traveling, being outdoors, socializing with friends, binging a good show, and spending time with family.



Fish Table: Who's Pregnant?

Repurposed steel, spray foam castings,
plexiglass, fishing bobbers
42.5" x 44.5" x 53"
2022



My Grandmother's Dream Catch II

Plexiglass, spray foam castings, tufted
yarn, fish stringer
40" x 25" x 29.5"
2022



Dream Fish II

Repurposed carbon fiber, repurposed
metal, paint, plaster
35" x 15" x 66"
2022



In my family, when women dream of fish, it symbolizes that a family member or close friend is pregnant. Based on our cultural background as African Americans, our interpretations of our dreams are how we share and pass down stories within our traditions. I have experienced many fish dreams that have predicted pregnancies in my family. Because of this, I wanted to better understand my family's connection to this

dream and the similarities and differences between our dreams. By interviewing my mother, grandmother, and aunt, I was able to gather information about the significance of the fish dreams we have experienced and shared. My current work is a series of sculptural assemblages and woven textiles that express different imagery of the fish dream.

Dreaming of Fish

Handwoven on TC2

32" x 40"

2023



LEE TURNER

Lee Turner is a second-year MFA candidate in Graphic Design. Prior to her studies at ECU, Lee founded an arts-based educational nonprofit that operated out of Harrisonburg, VA & she studied Art Therapy at Eastern Virginia Medical School. Lee holds a BS in Studio Art from James Madison University. Currently, Lee is focusing her academic efforts on exploring the intersection of graphic design, environmental

conservation, and climate justice. Lee is a staunchly opinionated leftist who hopes to establish herself as a changemaker—she desires to work for good through graphic design. Outside of her creative research, Lee enjoys cooking from scratch, reading in the sun, going for walks, watching baseball, and strengthening her meditation practice.



Bouq

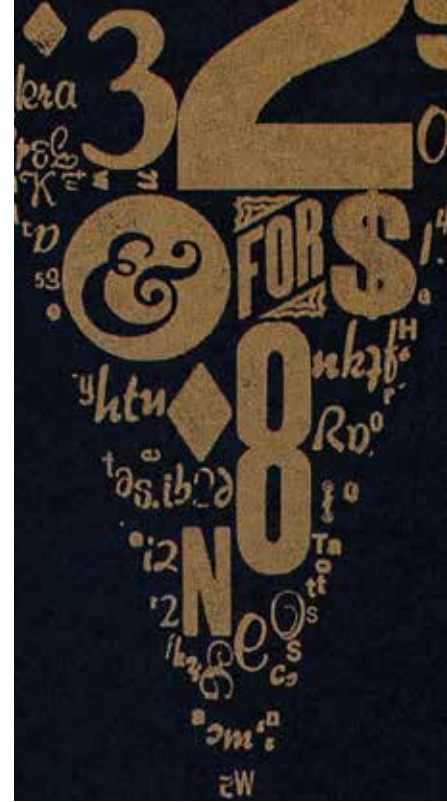
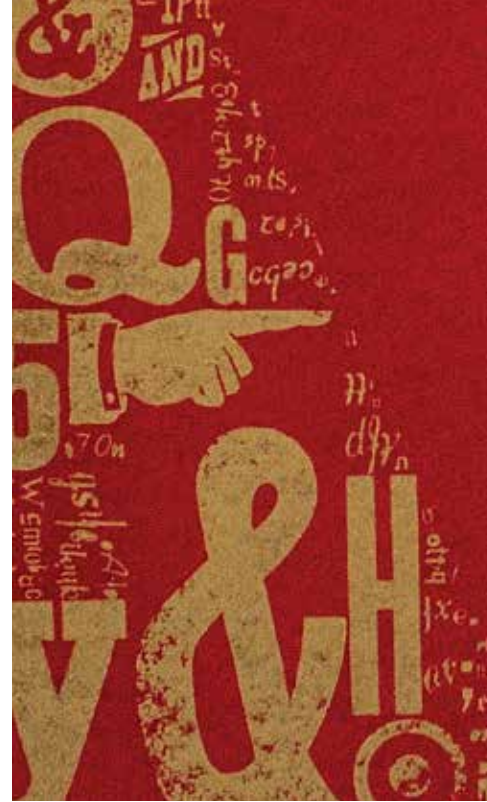
Zero Waste Packaging & Branding

2022



My creative research explores how graphic design can function as an agent of change. Specifically, my work focuses on environmental stewardship and climate justice. I am interested in the impact design can have in encouraging responsible consumer behavior, challenging the corporate status quo, and advocating for policy change. Alongside those interests, I seek to use design as a tool in working

toward a more equitable, just, and peaceful future. I have discovered delight and joy in the process of letterpress printing and am exploring ways to integrate this method of making into my design practice. 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.



Y
Letterpress Print
18" x 12"
2022



LINDSAY SWAN

Lindsay Swan is a ceramic sculptor, painter, and printmaker. Swan is attending East Carolina University, studying for an MFA in Ceramics. She received her BFA from the Lamar Dodd School of Art, University of Georgia in Athens, GA (2019). The underlying meaning behind her work is an exploration of traumatic memory. Swan taps into the

subconscious dream-states to develop her imagery. In 2009, Swan began working with a collective of visionary artists in Los Angeles, CA. In 2010, she painted a mural on the upper deck of the Further Bus, the first work to be added to the symbol of the counterculture in over a decade. 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.



Guardian - #1

Ceramic sculpture

H 23" W 8" D 20"

2022



My work narrates my journey through the dream world, searching for pieces of my fragmented soul with the intention of reintegration. The artwork documents my path towards healing as a survivor from early childhood abuse, utilizing both Western therapy techniques and Shamanic spiritual practices. While Western psychology considers a dissociative disorder as an illness, traditional

shamanic perspectives view dissociation as a call from the soul to reclaim the lost soul parts that have remained trapped in a traumatic event. Through a combination of journaling and shamanic soul retrieval, I was able to access and process unconscious implicit memory. Once those memories were released, they became clear, conscious, and explicit recollections, making Western healing strategies

more effective. Combining methodologies from these two distinct worldviews allowed me to process and reintegrate traumatic memories, assisting in my healing process.

Guardian - #2

Ceramic sculpture
H 22" W 11" D 26"
2022



LORI SCALAMONI

Lorraine Scalamoni is a contemporary figurative artist and an MFA Candidate in Painting and Drawing. She focuses on portraiture, creating narratives of either people she knows or new acquaintances that pique her interest through their personality or some other physical trait. She photographs her subject while also observing and conversing with them, and then sketches and paints their likeness on

canvas. Lorraine uses mixed media techniques, along with drawing and painting to create these portraits. Her interest in the human figure began while obtaining her degree from the Fashion Institute of Technology (F.I.T) in NYC as a Fashion Illustration Major. After working as a Fashion and General Illustrator in NYC, she taught at F.I.T and Parsons School of Design. Since moving to Wilmington, North Carolina, Lorraine has

taught at non-profits, the Cameron Art Museum, and privately. Some of her recent work focuses on themes of pain and the power of love in relationships, and on works that encompass the strength and passion embodied in her models.



Just a Little Prick

Oil on Canvas

40" x 30"

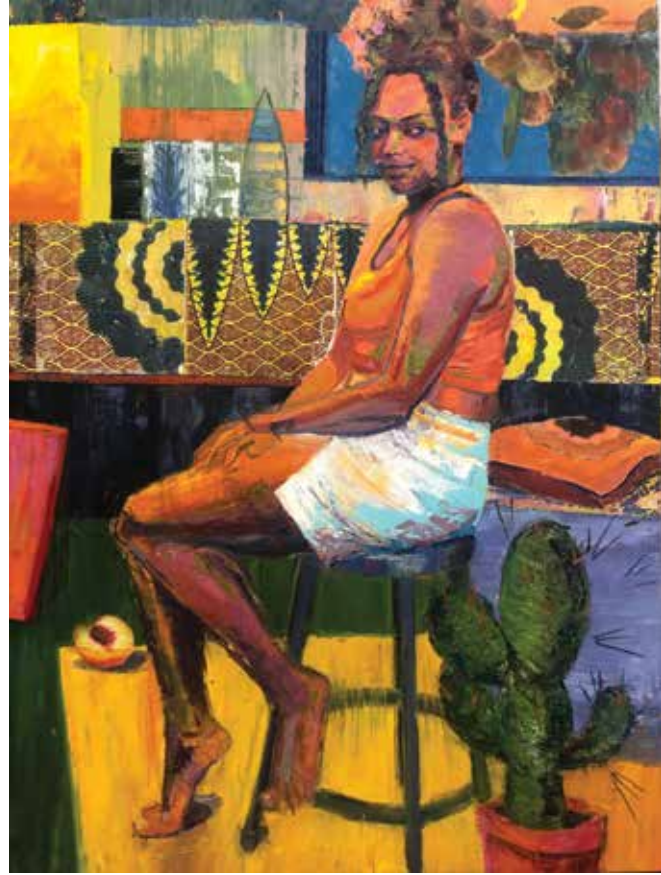


A Georgia Peach

Oil on Canvas with Image transfers

48" x 38"

2023



In my most recent work I am exploring portraiture through drawing, painting, and a mixing of other media to capture a piece of each model. Within each work I aim to show the passions and interests of the subject through symbology, both unique to the model and intimate to the viewer. This allows the audience to see the unique through the familiar, exposing the many sides of the individual on a visual level.

Using such symbols, be it words, objects, or animals, I am visually conveying who the person is. There are clues which may be very clear to the model and myself but, at the same time, are left for the viewer to interpret. I use bright and saturated color, especially in skin tones, to further emphasize my unique vision of each person.

Etoile-Healer

Oil on Canvas with Image transfers

48" x 38"

2023





MICHAEL GAINES

Michael Gaines is a 2nd year MFA student concentrating in Photography. Originally born in Virginia, he moved to Philadelphia in 2004 where he spent twelve years bartending and nurturing his interest in photography. He moved to North Carolina in 2016 and decided to go back to school, earning two Associates degrees and a BFA in Photography before coming to East Carolina for his MFA. In addition to analog

and digital photography, Gaines has interests in Alternative Photographic Processes and Book Arts. For the past year he has worked in the Joyner Library's Preservation/Conservation lab, learning how to conserve and repair books and photographs. Gaines' work centers around the archive of emotion, specifically fears of loneliness and abandonment, and how we reconcile them.



Stories

Digital Photograph
9½" w x 14¼" h
2022



Muscle Memory

Mordantage Silver Gelatin Print
8" w x 10" h
2022



Ribbons

Digital Photograph
9½" w x 14¼" h
2022



Over the past year, I have continued to explore emotion and self-reflection in my work using alternative photographic processes and digital photography. This has provided me with a deeper understanding of the human experience outside of myself and how I relate to others while I continue to find my own place in the world. I have begun to understand why I gravitate towards photographing architecture as I see myself in these

buildings—sites that are often considered plain, overlooked, and under appreciated. Having felt this way for a significant portion of my life, exploring the geometry of these buildings and their interaction with light and shadow permits me to give a voice to these moments. The camera allows me to tell their stories and to show their beauty from perspectives viewers may never have contemplated or otherwise ignored.

Spools

Digital Photograph

9½" w x 14¼" h

2022



MOLLIE RENFROW

Mollie Renfrow (b. 1960, Wilson NC, United States) is a mixed-media artist. They work in this medium because of their love for textile and fiber arts. They are inspired by visual artists such as Bisa Butler and Faith Ringgold who have combined traditional quilting techniques and activism to express current life dialog. That makes them motivated to actively seek avenues to make African American fiber art inclusive

in the current-day textile world. Sharing textile arts in exhibitions, workshops, classes, and demonstrations with the young and old has become a way of life. They have been able to display their works from New York, North Carolina, and South Carolina to Atlanta, GA, and as far west as Indiana. This inspires them to perfect and expand their crafts of textiles. Renfrow is a “forever” student in learning the arts of textiles.



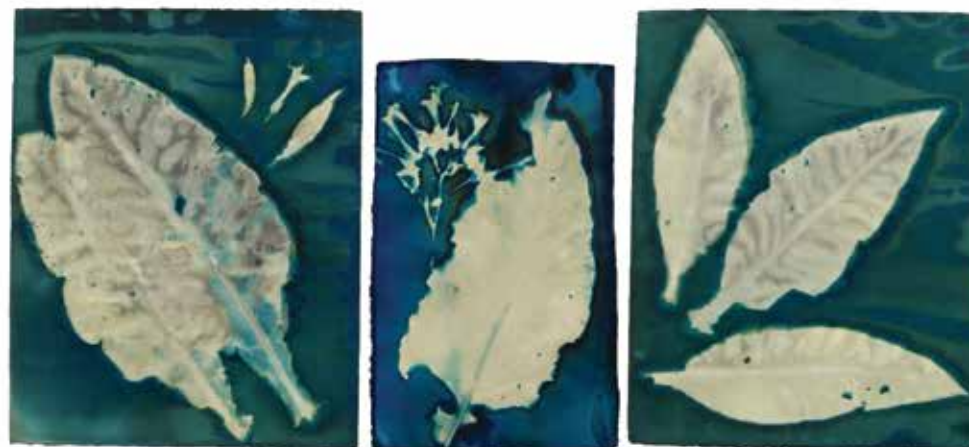
Peace and War

Screen and stencils
printing on cotton fabric
46" w x 36" h
2021



Tobacco Leaves

Cyanotype on, Water Color Paper
22" w x 17" h
2022



The main subject of my work is quilting. Quilting is important to me because it was my starting point in the art world. As my skill level grows, the quilts develop into artistic mixed media textiles. My art-making process consists of personification of the textile work to my heritage and current-day life. This is important to understanding my work because each piece is an expression of life, past or present. My work connects

to the contemporary critical dialog of my medium through the ideas of the theorist, Bisa Butler. The ideal exhibition space for my work is a website because it connects persons of all ages to engage in admiring and participating in creating their own dialog into a textile formula.

Weaving Draft Pattern

Cotton with hand dyed yarn

12" w x 24" h

2022



MORGAN ZICHETTELLA

114 & Volume 3

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 third 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 thesis series, *River Rat*, tells the story of the coastal environment she grew up in and explores the complexities of adolescence, relationships, time, and the tensions between nature, history, and memory.



Blue Crabs

River water salt print
Shipyard Creek
15.5" x 19"
2022



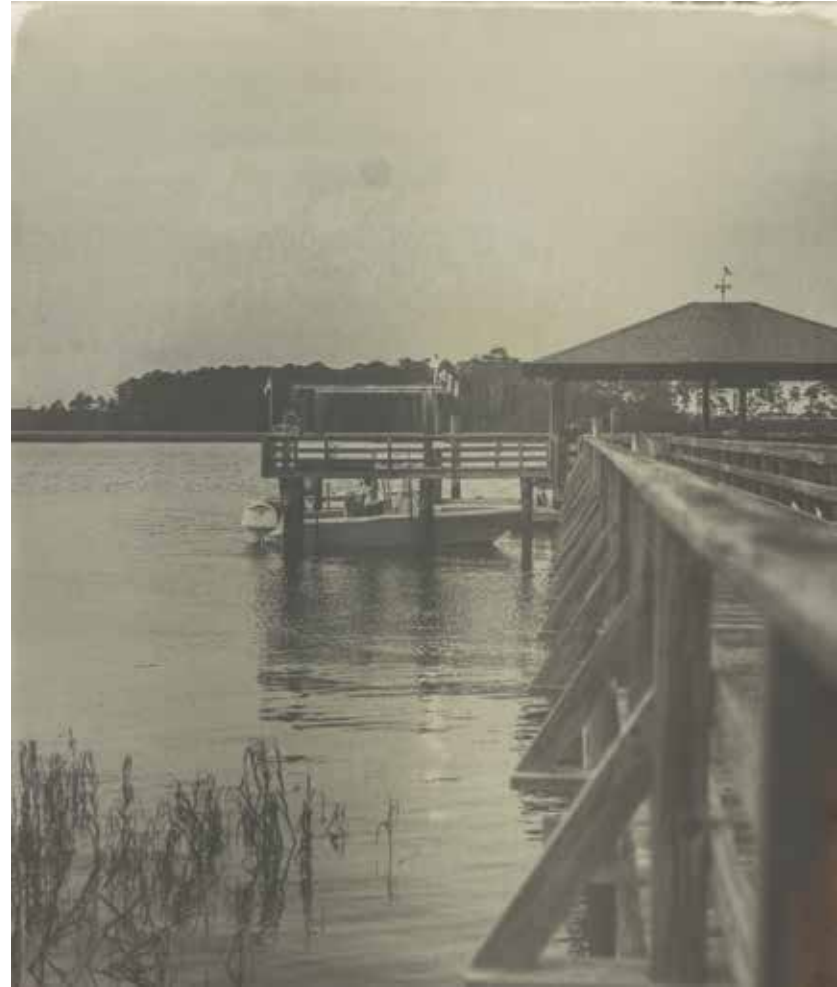
When I Carried You

River water salt print
Cock Spur Island Channel
15.5" x 19"
2022



End of a Good Day

River water salt print
Moon River
15.5" x 19"
2022



The marsh holds an entire world within its borders—a life of its own, with its own citizens, visitors, and rules. The sounds of the wildlife, the rhythm of the water, and the bend of the tree branches when a breeze passes through are its voice. When I pause to listen closely, I can feel its calming whisper and drift into a moment of Selah. Amidst the sawgrass, breathing in the salt air, the sun beaming against my face,

I can feel this ecosystem's embrace. Time stands still as I am utterly captured in this moment.

River Rat, a series of river water salt print photographs, depicts a glimpse of life in this lively yet peaceful ecosystem. It is my desire to share this wild serenity with those who have yet to immerse themselves in this environment that means so much to me.

Golden Hour Cast Fishing

River water salt print
Cock Spur Island Channel
15.5" x 19"
2022



NICHOLAS BISBEE

Raised in Laurinburg, North Carolina, Nicholas Bisbee creates art that addresses aspects of childhood and medical practice. Raised alongside his brothers by his pharmacist father and art teacher mother, Nick learned to appreciate both science and art from a young age. Originally a student of mechanical engineering, Nick eventually switched majors to art, earning a bachelor's of art with a concentration in

sculpture from The University of North Carolina at Pembroke in 2020. After working as a hardware store employee, cameraman, and middle school art teacher, Nick is now a first-year ceramics graduate student at East Carolina University, creating multimedia art in clay and glass.



Babies 1

Ceramic
6" x 6" x 5"
2022

Babies 2

Ceramic
6" x 6" x 5"
2022

Babies 3

Ceramic
6" x 6" x 5"
2022



The art I've presented here is a collection of works that I have been using to explore the processes of ceramics: mold-making, slab-building, slip-casting, and glaze application. Mold-making in particular has become a large part of my art journey. I enjoy making multiples on multiples of my work in order to create a larger world for the figures and creatures that I make. One little creature is just a guy, but twenty is a

species, and presenting them all together is a story. If I am going to be making three extra frogs for testing a glaze, why not ten? Why not thirty? Why not an army?

Frogs, babies, and middle fingers

Ceramic

1" x 1.5" x 1"

1" x 2" x 2"

1" x 1" x 1.5"

2022



NICHOLAS HESSON

Nicholas is a 3rd year MFA candidate in Metal Design at East Carolina University. Currently, he practices traditional metalsmithing and enameling techniques alongside modern digital fabrication and production methods. He took his first metals and jewelry class in his freshman year of high school, which set him on the trajectory toward 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 the Spring of 2020. Nicholas has worked as a studio technician, a teaching assistant, and an instructor of record in the 3D-arts for the past 5 years. He serves on the board of the Enamel Guild Northeast and is a member of both the Society of North American Goldsmiths and the Enamellist Society.



Transcendence Urn

Vitreous Enamel, Fine Silver, Sterling Silver, Stainless Steel, Copper.
6" w x 6" h x 6" d
2022



Whom You Lost

Vitreous Enamel, Fine Silver, Sterling Silver.
2" w x 3" h
2020



My work examines how we choose to represent, remember, and memorialize those who have died. I investigate this idea through enameled vessels, jewelry, and objects that explore the sentimental attachment to the physical form of someone and how we heal from that absence. I utilize iconography drawn from anatomical structures, memento mori, and cultural and religious traditions as I create urns,

shrines, and vessels to hold the memories of people. Rituals around death play an important role in the mourning process. It is through these societal rituals that we celebrate the life and death of loved ones. Death only ends a life, not the relationship with that life. I embrace the taboo dialogue that often surrounds this subject by manifesting the symbolic representation of the sacred connection that remains in the physicality of

these objects. I investigate how human beings interact with what we hold sacred, what legacies we leave behind, and how we create and carry those connections.

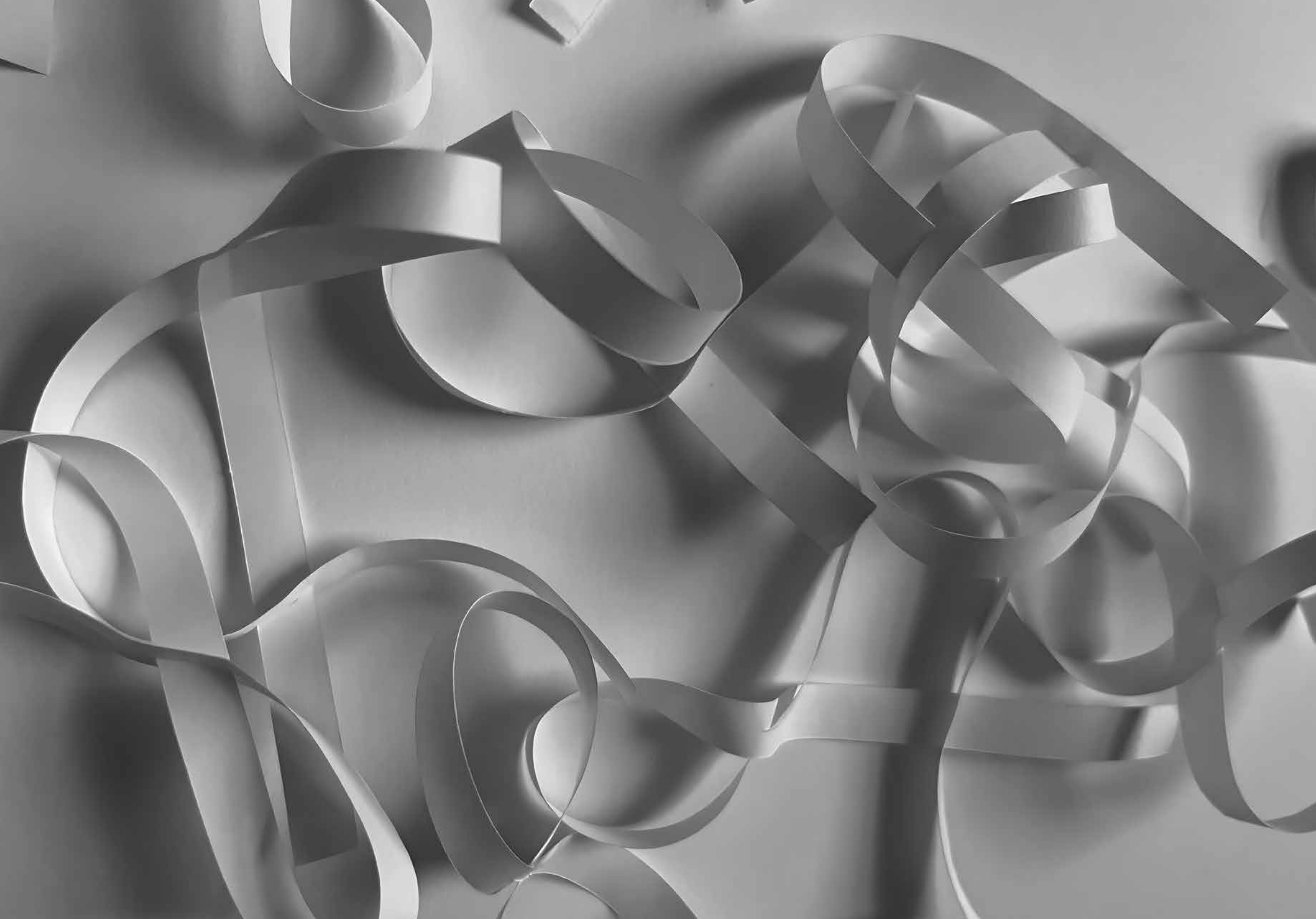
Concrete Sentiments

Vitreous Enamel, Fine Silver, Sterling Silver, Copper.

3" w x 6" h x 3" d

2022





PARKER ESTES

Parker Estes is a Graphic Designer and first-year MFA candidate based in Greenville, North Carolina. Originally from Hattiesburg, Mississippi, he worked for several years as an instructor and visual program designer in marching arts education before receiving his BFA in Graphic Design from the University of Southern Mississippi. As a young person,

he developed a deep affinity for the visual storytelling of movies, television, and video games. This fascination with visual media and a penchant for technology eventually led him to become a graphic design practitioner.

In the wake of widespread isolation and historic inequality brought about by the Covid-19

pandemic, Parker began to take an interest in how graphic design tools can be used to help facilitate social change through civic engagement. During his time at ECU, he hopes to continue to broaden his understanding of the historical narratives that drive graphic design's role within the sociocultural landscape.



Bringhurst Says

Riso booklet
7.5" x 10.5"
2022



I Welcome Their Hatred

Motion graphic
1920 x 1080p
2022



Much of my current work is centered around historic political narratives and the visual language through which we view them. We view graphic design as a purifying and neutral tool that takes information and communicates it objectively. The truth is however that graphic design has always been political. There is just as rich a history of graphic design being used to empower social movements

as to sell Coca-Cola. My aim in the future is to continue to explore how these cultural and political values have been cemented in our collective visual languages, and how I and other designers can co-opt or subvert those values to enable a more equitable and sustainable future.

Housing First Works
Digital print
11" x 17"
2022



HOUSING FIRST WORKS



HOUSING READINES DOESN'T

SINA BENNETT

140 & Volume 3

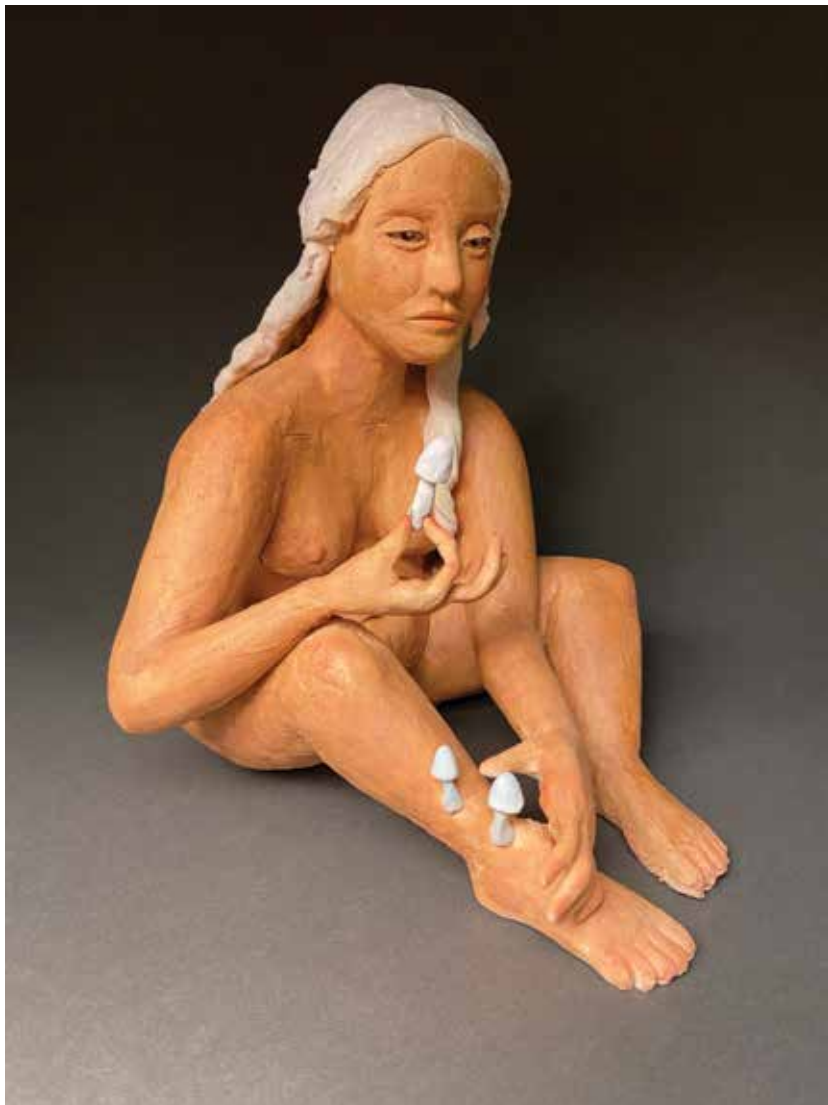
North Carolina based artist Sina Bennett started her journey in clay in 2012. She is a ceramic sculptor that uses the human form to express emotions. She graduated from Jacksonville University in Jacksonville, Florida with a bachelor's in fine art. Sina is currently in her third year at East Carolina University.



Picking Back Up

Earthenware with terra sigillata

2022



Untitled

Earthenware with terra sigillata

2022



My work is heavily informed by my emotions, fears, and anxieties. I am interested in exploring the human body's relationship to plants and the memories and ideas that come with that. I use symbolism to create a visual language that connects my work together.

Unsteady

Earthenware with terra sigillata
2022



THADDEUS PREVETTE

146 & Volume 3

Thaddeus Prevette is a North Carolina-based sculpture artist who began working with three-dimensional objects in 2016. He graduated from Western Carolina University in 2020 with a BFA in studio art before moving to East Carolina University for an MFA in sculpture. He participates in public art exhibitions and was commissioned for the design of the ECU 911 Memorial sculpture. He works with recycled and repurposed

material to create narrative artwork that is influenced by ancient and modern mythologies.



Sword of the Iron Root Tree

Iron, steel, and citrine

2' x 8" x 7"

2023



The Nightmare

Steel, mesh wire, and foam

4' x 5' x 16'

2022



I have always been fascinated by the creatures of mythology. Whether I discovered them in a book or saw them in a cinematic setting, I wanted to create my own narratives inspired by them. My work explores various themes that revolve around finding oneself in the world while facing the inner demons that plague our minds. Identity, movement, form, and color are a few of the major elements in my artwork. My research follows

the monomythic structure of Joseph Campbell's "The Hero's Journey". The Story of Ayon is a sculptural representation of a hero journeying into a world of the unknown, then returning victorious after overcoming trials and tribulation. This tale combines inspirations from both Western and Eastern mythologies. Ayon is a warrior pursuing a monster. He overcomes the trials of the wilderness and is guided

toward a realization of change from aggression to tranquility. These sculptural vessels, dragons, and objects have become a therapeutic process by using thin strips of steel, I am able to weave a consistent pattern that invokes a sense of permanence, structural integrity, and repose.

Dragon*Steel*

8' x 5' x 15'

2022



TIM CHRISTENSEN

152 & Volume 3

Tim is a trained scientist who received his B.S. from the University of Utah in Molecular Biology and his Ph.D. in Genetics & Development from Cornell University. He moved to Greenville in 2007 and became an Associate professor in the Biology Department at East Carolina University. His initial passion for deep-space photography led him to join the MFA program in Photography as a part-time student.

He has merged his training as a scientist with a passion for a multitude of photographic techniques to create typologies that share his unique vision of the natural world.



Blue Jay

Archival Pigment
4' x 10'
2022



Cardinal

Archival Pigment
4' x 10'
2022



Downy Woodpecker

Archival Pigment
4' x 10'
2022



Flicker

Archival Pigment
4' x 10'
2022



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 feathers left behind. These tokens

are discovered singly or as remnants on my quiet walks through the woods. I peer closely with my microscope to discover the hidden wonder of this evolved architecture. Compositing thousands of images to create a single image of that which is lost.

Screech Owl
Archival Pigment
4' x 10'
2022



ARTIST CONTACT INFORMATION

Amal Abdalla

abdallaa21@students.ecu.edu
behance.net/amalabdalla



Sina Bennett

sinabennett4@gmail.com
@sinabennett



Emily Booker

ebooker1992@gmail.com
ursametals.com
📷 @emilybookerjewelry



Parker Estes

design@parkerestes.com
parkerestes.com
📷 @parkerestesdesign



Tim Christensen Ph.D.

tim@twchristensen.com
twchristensen.com
📷 @photography_twc



Nicholas Bisbee

nickfowler98@gmail.com
nickfowler98.wixsite.com/nicholasbisbeeart
📷 @caveslemons



Michael Gaines

gainesm21@students.ecu.edu
studiogaines.com
@studiogaines



Nicholas Hesson

nicholashesson.com
@hessonart



Kidd Graves

gravesk20@students.ecu.edu
@kiddcreates



Joogab Kim

kimjo21@students.ecu.edu
@onggi_jang



Justin Tyler King


hexa.jay.mail@gmail.com

 @hexa.jay



Anthony Naimo

namelynaimo@gmail.com


namelynaimo.com
 @namelynaimo



Haley McElroy

mcelroyhl@gmail.com


haleymcelroyceramics.com

 @hlmcelroy_ceramics



Thaddeus Prevet

thaddsauce@gmail.com

 @thaddeusprevetteart



Mollie Renfrow

renfrowmo22@students.ecu.edu

📷 @mollie.renfrow



Loraine Scalamoni

loradoodle@gmail.com

📷 @LorraineScalamoni



John Rhodes-Pruitt

johnrhodesprints@gmail.com



Chase Shotton

shottonc20@students.ecu.edu

📷 @chase_the_wrapper



Haleigh Stanley

haleighstanley96@icloud.com
haleighstanleyphotography.com



Lindsay Swan

lindsayswanart@gmail.com
lindsayswan.net
@fancypants_swan



Katelyn Stanley

katelynstanley96@icloud.com
katelynstanleyphotography.com



Lee Turner

leeturnerdesign@gmail.com
leeturnerdesign.com
@leeturnerdesign



Morgan Zichettella
mozichettella@gmail.com
artbymozi.com
@mozi.photo



Chris Zidek
chriszidekcc@gmail.com
chriszidek.com
@zidekahedron



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.

COLOPHON

The artwork in this book belongs to the *ECU MFA* students (2022–2023).

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Andrea Cheek
Anna Query
Annika Chhabra
Chandra Leviner
Danielle Jackson
Devin Poillucci
Frank Liu
Hannah Lee
Jacob Gantt
Jacob Jones
Jalen Blanks
Jordan Shelfo
Kenadie Norman
Kiarah Venisee
Kineke Jordan
Lane Sweaney
Leah Smith
Madeline Backes
Maryjoe Cortes Rosas
Michael Davis
Olivia Magistro
Randi Baines
Savannah Harris
Tra Mi Do
Vivian Maynard
Will Treadaway
Zack Hall

Artist portraits photographed by the ART 4250 Professional Practices in Photography class led by Angela Franks Wells.

Logan Adkins
Ashr Burgess
Logan Davis
Chloe DeHart
Courtney Eads
Liz Goldberg
Destin Hendrix
Robert Lukhard
Jingyuan Shi
Imari Smith

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