

MARCH 24 - MAY 8, 2010

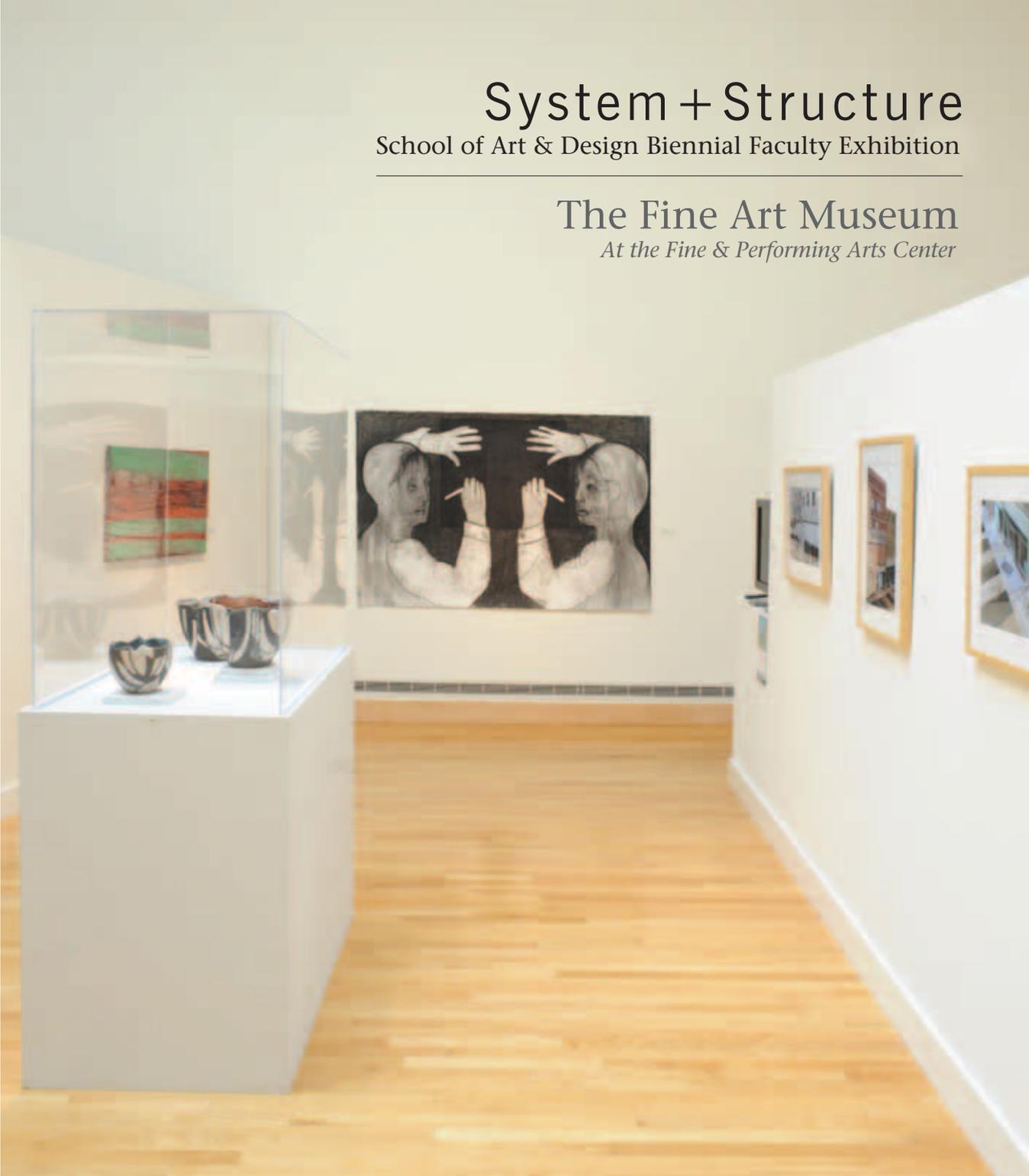
WESTERN CAROLINA UNIVERSITY

System + Structure

School of Art & Design Biennial Faculty Exhibition

The Fine Art Museum

At the Fine & Performing Arts Center



System + Structure

School of Art & Design Biennial Faculty Exhibition

The Fine Art Museum

At the Fine & Performing Arts Center

CREDITS

THE UNIVERSITY OF NORTH CAROLINA UNIVERSITY ADMINISTRATION

Erskine Bowles, *President*

WESTERN CAROLINA UNIVERSITY ADMINISTRATION

John W. Bardo, *Chancellor*

Linda Seestedt-Stanford, *Interim Provost*

George W. Wooten, *Vice Chancellor Administration & Finance*

Clifton B. Metcalf, *Vice Chancellor Advancement & External Affairs*

Samuel Miller, *Vice Chancellor Student Affairs*

Robert Kehrberg, *Dean, College of Fine & Performing Arts*

Richard Tichich, *Director, School of Art & Design*

Paul Lormand, *Director, Fine & Performing Arts Center*

FINE ART MUSEUM STAFF

Dawn Behling, *Museum Security*

Martin DeWitt, *Founding Director and Curator*

Denise Drury, *Curator*

Kevin Kirkpatrick, *Studio Technician*

Laura Sellers, *Secretary*

Gretchen Nivers Kapity, *Museum Intern*

DESIGN AND PHOTOGRAPHY

Office of Advancement & External Affairs, WCU

Rubae Schoen, *Director, Creative Services*

Katie Martin, *Senior Graphic Designer, Creative Services*

Ashley Evans, *University Photographer*

SCHOOL OF ART & DESIGN, BIENNIAL FACULTY EXHIBITION

March 24 - May 8, 2010

No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording or any other information storage and retrieval system, without prior permission in writing from the Fine Art Museum, Western Carolina University.

WCU is a University of North Carolina campus and an Equal Opportunity Institution. 1,800 copies of this public document were printed at a cost of \$3,000.00 or \$1.66 each. Creative Services | June 2010 | 10-265

The School of Art & Design mission is to serve as an academic program and public resource dedicated to creativity and excellence in the visual arts. By providing opportunities to learn about, experience and create art and design, the School affirms that visual art and design are an essential part of the human experience, having the power to communicate, to improve the quality of life, to challenge, to educate and to delight.

Through teaching, professional activities and service, the School of Art & Design is committed to providing academic and cultural programs of distinction that will improve the intellectual and cultural life of the campus and engage the surrounding community. The School of Art & Design places the activities of its faculty and students in the contest of a larger world, and strives for both currency within the discipline and the highest standards of excellence.

Richard Tichich, *Director*

School of Art & Design

The Fine Art Museum is pleased to present the School of Art & Design Biennial Faculty Exhibition which is featured every two years to reveal the creative research and exploration of faculty teaching artists. This year we recognize the creative excellence of seventeen art and design faculty members who are currently creating works in a wide range of media including ceramics, sculpture, painting, drawing, printmaking, installation, book arts, photography, graphic design, and digital media. The exhibit is intended to demonstrate not only the diversity of the School of Art & Design, but also the creative innovation and conviction of its faculty members, who teach and exhibit their work nationally and internationally.

The “System + Structure” exhibit is intended to reveal each art and design faculty member’s dynamic mode of expression, art making process and creative conviction. Much of the work is conceptually based and offers a myriad manifestation of unique images, objects, and ideas. Consistently, the work is highly personal. Whereas motivations are not always clear, enigmatic meaning can be intentionally ambiguous, while others offer direct referential cues to form and content, an interface of challenges amidst social, psychological, political, sexual, religious, spiritual considerations. The very nature of the job itself, of being artist and teacher concurrently demands a hierarchal process of the personal and the professional. For one, I am amazed what we see here, this current creative research reveals personal identities amidst the highly structured academic environment.

Thanks to a bounty of co-workers, the exhibition is exceptionally realized. Our sincere gratitude goes to new staff member Denise Drury, Curator, who expertly handled all aspects of exhibition logistics. Appreciation is extended to Kevin Kirkpatrick, Museum Technician, who served as lead installation specialist. Art Exhibition Practicum class members, talented BFA and MFA students, worked as a crew in the form of course instruction with tutelage from museum staff to gain direct experience in all facets of exhibition management, the art museum serving as a learning laboratory. We are grateful to Laura Sellers who again offered valuable administrative support and to Dawn Behling, Museum Security, who provides keen watch and front-line public information. We of course extend our thanks to School of Art & Design faculty members included in the exhibition, who amidst their dramatically challenging schedules, cooperation and enthusiasm, helped make the exhibition possible. Our deep thanks to Rubae Schoen, Director, Creative Services and to Katie Martin, Designer, who have designed this exquisite exhibition catalog. From the onset, colleagues Richard Tichich, Director, School of Art & Design, and Paul Lormand, Director, Fine & Performing Arts Center, offered important exhibition support. Crucial interest came from Dr. Robert Kehrberg, Dean, College of Fine & Performing Arts, who also helped fund the exhibition catalog. We hope you enjoy this fine exhibition and catalog publication.

Martin DeWitt, *Founding Director*

Fine Art Museum



ARTIST STATEMENTS

Patricia Bailey, MFA

Associate Professor of Art | Area Head, Painting and Drawing

It was the wish of John Heliker and Robert LaHotan that their home and studios on Cranberry Island in Maine – where they spent many of their most productive years as painters – continue to be used by artists. To this end they left their estates to the Heliker-LaHotan Foundation, with a mandate to operate the complex of buildings on Cranberry Island as a place for artists to live and work.

The Heliker-LaHotan Foundation and its Residency Program have been my primary creative involvements in recent years. Established as a not-for-profit charity, the Foundation was formed in New York City by two painters, life-partners Heliker and LaHotan, who were my friends. Their properties in New York and in Maine and all their artworks became the responsibility of the Foundation in 2002 upon the death of Mr. LaHotan.

In 2007 the support of a Scholarly Development Assignment Award from Western Carolina University made it possible for me to devote a full year to developing and expanding this program and its facilities where three-to four-week residencies are designed for mid-career artists of established ability. We have sponsored 24 resident fellows in our first four years. This coming year will be the fifth for the HLH Residency Program. This presentation documents some of these recent activities.

And I have met inspiring and wonderful artists and scholars, made a few real friends, learned history, and been inspired by living part of the year in community in a magical place called Great Cranberry Island. I am grateful to Western Carolina University and the Provost's Scholarly Development Program for making this opportunity possible.

Joan Byrd, MFA

Professor of Art | Area Head, Ceramics | MFA Coordinator

The process of raku is direct and succinct. I love it for its spontaneity and for the myriad imperfections which are its mark. To me raku is a form of exultation, an expression of joy in the processes of ceramics that have become second nature over the years. Overlaid on this involvement with process is a passion for the anatomy of things I encounter all around me, whether the bold pattern of winter branches against the sky or the intricate structure of butterfly wings. I hope I have captured some of this excitement in my current work.

William Clements, MFA

Instructor | 2-D Design and Foundations

I find most artist statements tedious. The artist statement has become the golem of the artist's conscience, a requisite explaining of oneself. Just look at the damn thing in front of you. Is it beautiful? That's all I can think about after trying to digest the conceptual gymnastics in a typical art magazine, or art school. Leaves my poor head spinning. Guess there's no getting around it, though.

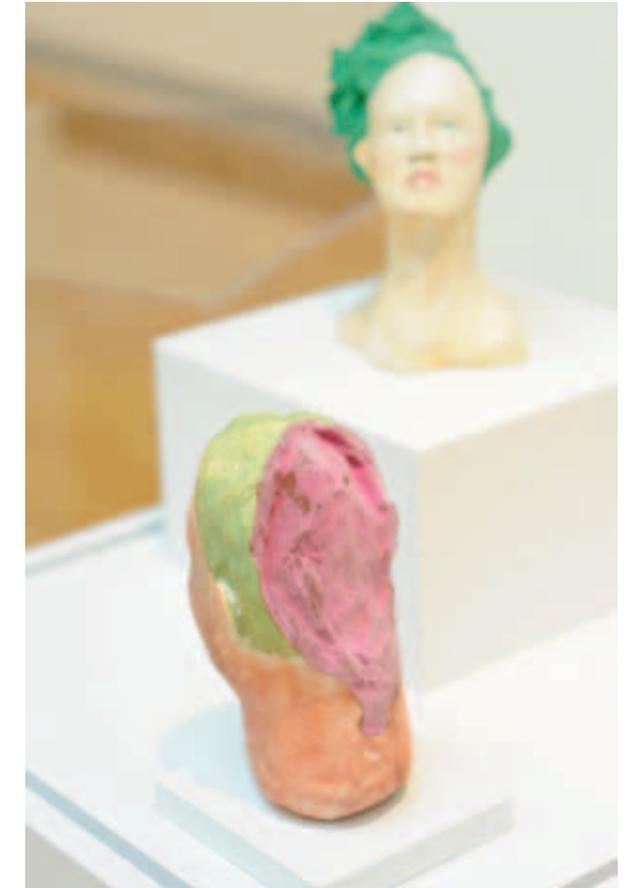
I really don't remember what I was thinking about when I made these heads. I remember it took a long time, and I completely enjoyed every minute. I held them in my hands when I made them, in direct contact all the time. Then I adorned them and let them go. I'm not sure who they are, but I think I've got a pretty good idea.



Patricia Bailey | detail from the presentation: "2009 resident fellow Joseph Norman and Heliker-LaHotan Foundation President Patricia Bailey in Norman's studio"



Joan Falconer Byrd | Avian Series II - 4
raku | 8" x 10" x 10" | 2008-2009



William Clements | *Untitled Couple (After the Row)*
Terracotta, pigment, and flocking | 2009
male figure 7 ½" x 5" x 4 ½" | female figure 8" x 6" x 6"



Fitzallen Eldridge | *Amanda's Cats*
Fused Glass | 12 ½" x 12 ½" x 3" | 2009



Martin DeWitt | *Cusco- Interior Wall* - '...the shoulder bones, the loneliness, the rain, and the roads...'
Homage to Cesar Vallejo and Alejandro Romualdo
Latex enamel, mixed media on canvas | 16" x 36" | 2009



Cathryn Griffin | *Undeveloped Gated Community, Brunswick County, North Carolina, June 2008*
ink jet print | 22" x 32" digital | 2008

Martin DeWitt, MFA

Founding Director and Associate Professor | Fine Art Museum

My recent paintings have evolved over fifteen years of experimenting with the nature of abstraction. In attempting to create a visual expression that offers a developed "referential space" cued to abstraction, I try to establish a formidable experiential presence. The arc configuration, whether a visual component of the painting or utilized to structure the painting hierarchy offers opportunity to engage the viewer physically and emotionally. The "redwhiteblu" series of paintings came at a complex, confusing time - the Iraq war, now Afghanistan, many questions, few answers...occupation, perceptions of good and evil, just cause, 'pre-emptive strikes' - banners, flags, patriotism, death, extremists, terrorism, and torture...the abstraction has substantially more metaphor, content...more meaning for me...recently...space, time and place...cultural memory...layers, surface, color interaction especially inspired from the recent experience in Mexico and Peru.

Fitzallen Eldridge, M.A.

Instructor | Art Education

I have been reluctant to consider myself an artist because when I teach I tend to expend more creative energy to insure students' success and I forget that I, too, have a drive to express my personal interests in a tangible fashion. Since I retired from public schools, I have explored different avenues and have discovered that the challenges of cold and warm glass really stimulate my imagination. I use drawing as a way to learn about formal imagery and transfer that information to the more abstract format of fused glass to make my products. My subject matter comes from the abundant love of flora and fauna. My fascination with and devotion to gardening and animals reflects itself in the work I create. It brings me peace.

Cathryn Griffin, MFA

Professor of Art | Area Head, Photography

In June of 2008 I was vacationing at a motel on Ocean Isle, a typical North Carolina beach vacation spot. The area consists of mostly modest vacation rental homes and little commercial intrusion, mainly a few restaurants and shops to buy ice cream or suntan lotion. A densely populated area by all standards, pre 2006. But it worked in it's own way, except for one thing:

Speculative development took hold in the past three years. Massive five story condominium complexes were constructed to cash in on the seemingly abundant mortgage money. The scale of the project in every way was ambitious; visually startling to see such urban density in what was once marshland. Greed may also explain the height of the structures in a place historically known for hurricanes.

My photographs attempt to describe the enormity of this endeavor. And hope to suggest the abject alienation that is sure to follow. There were no people there and almost every unit was empty. It was very quiet, as if a disaster had just happened. The financial disaster was well under way. I went to other developments in coastal towns and mountain resorts and found the same empty houses and streets with an occasional occupant. The places were all quiet. A weird quiet. No ambient sound of an air conditioner or neighborhood chatter. Just the sound of the wind blowing the plastic nursery tags on the newly planted palmettos.



Jon Jicha, MFA

Professor of Art | Area Head, Graphic Design

My ideas are based upon the intersection of conditions that take up temporary cohabitation. These conditions are counterintuitive – intending to engage in visual surprises which evoke unexpectedly strong fluctuations. Each of my paintings offer a space where images set off visual references with one another, producing poetic “bounces” based upon color and shape. Here, eclectic elements loosely based upon experiences are set in motion to compare and contrast.

Kevin Kirkpatrick, MFA

Instructor & Studio Tech | Painting/Sculpture

Inspired by the flotsam and jetsam that washes upon my shores. I choose a few of these things with which to communicate and explore visual language. Mostly concerned with form, my artwork seems to inhabit cast off or reusable material. To me, the found object holds a particular energy in which I like to think, I can reshape into something meaningful. I tend to use these found materials, instead of new products, because of my innate desire to be resourceful. After thinking about and keeping this raw material around me, I create something that I believe is challenging my sense of beauty. These rescued materials have been assembled into quazi-minimalist works that are about the destruction and reparation of landscape.

Mary Anna LaFratta, MFA

Associate Professor | Graphic Design

Research, discovery and the process of giving form to concepts interest me in all of my work. A current work, Southern Cross, has occupied my thoughts for several years. It was triggered and shaped by living and studying in Chile. That experience led me to the National Security Archives to examine US government documents related to the military takeover of Chile and the rule of General Pinochet. My intention is to create a small expression of respectful regard for those that died, endured torture, and went missing in Chile during Pinochet’s rule. My purpose is to also recognize through suggestion and implication the United States government’s involvement in deposing Allende as the democratically elected President of Chile.



Jon Jicha | *Ruckus Rumba*
Oil on linen | 46" x 60" | 2008



Kevin Kirkpatrick | *Styrofacts*
manipulated trash fire artifacts | site specific installation | 2009



Mary Anna LaFratta | *Southern Cross* (installation with visitor interacting)
Flash, interactive, computer-based installation | 2010



Greg McPherson | *Birch*
Oil and ink on canvas | 24 ½" x 24 ½" | 2010



Susan Alta Martin | *Mainstreets 3*
archival ink jet print | 13" x 19" (unframed) | 2009



Matthew Liddle | *Series of Interrelated Events / edition of 4*
Screenprint | 34 ¼" x 25 ¼" | 2010

Matt Liddle, MFA

Professor of Art | Printmaking and Book Arts

I am a printmaker and all my work reflects that sensibility. I think about images and visual concepts graphically, and as things to be constructed through process. I have a broad interest in the book arts, and the variety of conceptual approaches to the book as an art form, including illustrated books, artist's books, and sculptural bookworks. I am interested in the book as a material object and my work employs the crafts of printmaking, papermaking, and bookbinding. I like the cleverness of book structures and the manual/visual experience of looking at books. I am also a writer and picture maker and aspire to create work that integrates the multiple elements of image, word and material.

Greg McPherson, MFA

Instructor | Art Foundations

I am looking toward the landscape for visual impact in my work. Paint begins and ends in the deep recesses of pictorial space. I revere both the hard and soft edge. The poetry of process weighs heavy in the evolution and construction of my paintings. They are snapshots of experience, variation and endless sanctuary. I am pushing material systems and illusionist space in each piece. I strive to capture the rhythmic energy of reinvention in contemporary abstraction.

Susan Martin, MFA (*candidate*)

Instructor | Photography

Much of my work concerns the socioeconomic and environmental conditions of Western North Carolina. I am particularly interested in the ramifications of the ideological structure that leads to continuous cycles of economic boom and bust in this region. For this project I took pictures of four local "Mainstreets" in Sylva, Canton, Waynesville and Murphy, concentrating on buildings that show the evidence of repeated use and reuse that is typical of fluctuating economies. I combined these images creating a model "Mainstreet" (this piece exists as a three dimensional sculpture as well) and then took photographs of the model.

I think of the individual images that make up the model as analogous to ideas, the compilation of them is, by extension, a fuller thought. The photographs of the model intensify the illusion of the coherence of the scene but I leave many of the seams and alterations visible so that the internal logic is constantly being interrupted (the illusion exposed) to reveal that, like the model, the ideology, seems real, but is ultimately a construction, and thus changeable.



Kelly Popoff, MFA

Instructor | Painting and Drawing

The drawings presented here come from a series of large-scale charcoal drawings executed in late summer/early fall of 2009. A string of events in my life led to a preoccupation with loving & losing, living & dying, and time as a concept. I have questions that have no answers.

We have to negotiate with the flowers,
We have to talk to our dogs.
Everything is growing up so fast,
Our puny bodies are nothing to the stakes of the sky
And a clock ticks in the mountain.
We have to think about this or grow dumb.

George Rector, MFA

Instructor | Ceramics

My pots are thrown on a treadle-style kick wheel and fired in a wood kiln. Producing work by hand, one piece at a time, establishes a work rhythm that may seem archaic, especially when viewed from a cultural perspective which values information and services largely for the speed of their delivery. Honest craftsmanship, by contrast, moves at a more measured pace and demands time and attention. I hope that anyone who uses one of my pots will pause and reflect, if only briefly, on the humanizing aspects of good craftsmanship and regard it as an enduring value which enhances our experience of life.

Marya Roland, MFA

Professor of Art | Area Head, Sculpture

Since Jan 1, 2008 when all my power tools were taken from my studio, I have been reconsidering the role of object/installation-maker. Rather than immediately replacing tools, I began to wonder what it would be like to make art only using the implements I had left: screw drivers, hammers, scissors, etc.

While in the process of slowly and occasionally buying new tools, I realized creativity has infinite modes of expression – from virtual exhibitions to human interactions. I am open and curious to explore new paths of inspiration without (too much) concern for destination.

In my work-in-progress, “Residuum,” I am experimenting with form and non-form. It is inspired by memory and its distortions.



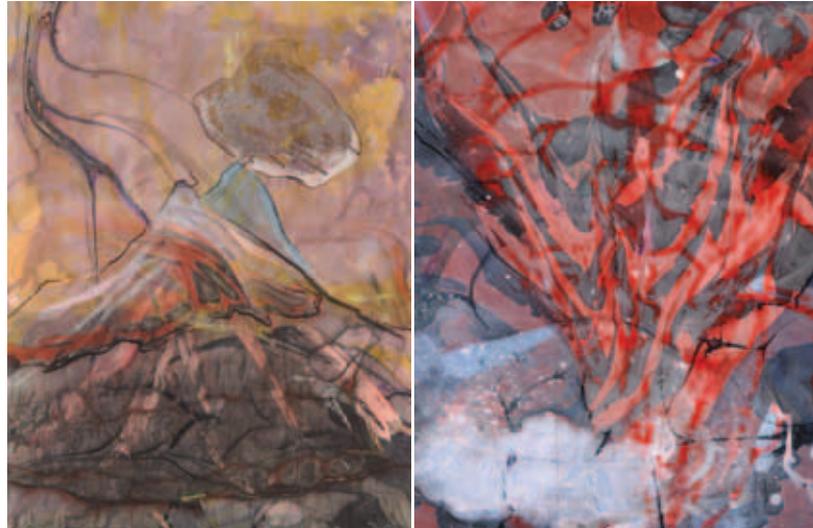
Marya Roland | *RESIDUUM*
Mixed-media installation: sensors, tv monitor, drop cloth, items that were not stolen from my studio, and 3 re-creations of stolen items | 2010



Kelly Popoff | *Paradise Was Lost*
charcoal on watercolor paper sealed with acrylic polymer | 52" x 79" | 2009



George Rector | *Bottle with brushwork & Pitcher with prints*
wood-fired, soda-glazed stoneware | 2008-09
8" x 6" x 6" bottle | 10" x 4" x 6" pitcher



Erin Tapley | *Gloom and Doom*
Media-layered marbling (hydroprinting), diptych | 17" x 44" | 2009



Claire van der Plas | *888 Friends: Katie, Erica, Realm, Colleen*
Oil on panel (group of 4 panels) | 44" x 28" | 2010



Richard Tichich | *Word*
Ink jet print, triptych | 16 1/4" x 67" | 2009

Erin Tapley, PhD

Associate Professor | Art Education

As a life-long printmaker, my work has recently turned to hydro-printing, better known as paper marbling. I am fascinated with marbling paper because of the combination of chance and learned manipulation. The watery, organic results are also of interest to me.

Marbling design is done on a slippery surface (usually thickened water) and involves some understanding of chemistry and physics since its materials (hand-held tools, starch, alkaline-based pigment, oily mediums, and human movement) may all be manipulated toward different effects. While paper marblers have long understood basic cause and effect relationships within the medium, it has traditionally been a commercial activity in which pattern consistency is sought because marbled papers are used for subsequent purposes such as bookmaking.

I view marbling as a form of drawing and printmaking. I have honed many historical and cultural methods of paper marbling and these allow me a broad range of possibilities. I've developed certain techniques that allow a serigraphic-looking replication of basic forms. The enclosed images demonstrate the range of experimentation and results I've made with the marbling process.

Richard Tichich, MFA

Professor | Director, School of Art and Design

I just love working with a lens.

Claire van der Plas, MFA

Instructor | Fine Arts

My current project, *888 Friends*, examines the relationships between portraiture and self-portraiture and between us and our cameras. For this project I use photographs that people have chosen and uploaded to represent themselves on the social networking website Facebook as my subject matter. In these photographs the subjects often appear very conscious of role-playing or posing. People swap their profile photo from time to time, alternating their public identity according to mood. Some of the images seem startlingly frank and open while others give nothing away. The possibility of the image being a misleading representation or a fiction is always present with portraiture as with the internet.

These are fragmentary and temporary tokens in a social exchange. By painting and juxtaposing them I hope to expand the time the viewer would normally spend looking at these snapshot type images and raise questions about our conventions, habits and codes of self-representation.





ARTIST BIOGRAPHIES

Patricia Bailey

Patricia Bailey is an artist with more than 35 years experience in arts education and administration. She received her B.F.A. from the University of Texas at Austin and studied with Leland Bell, Peter Agostini and Mercedes Matter at the New York Studio School before receiving her Master of Fine Arts degree from Pratt Institute. A founding member of the Prince Street Gallery, she has exhibited in New York over the past 30 years at the First Street Gallery, the Bowery Gallery and other venues. Her most recent solo show was at the Painting Center in New York City in 2001.

Prior to coming to Western Carolina, Patricia worked at the Metropolitan Museum of Art, served as Director of the M.F.A. Program in Painting at Parsons School of Design and was founding faculty for the Associate of Fine Arts Degree Program at Sussex County Community College in New Jersey. She joined the faculty of Western Carolina University's School of Art & Design in 2000 and is currently Associate Professor of Fine Arts at WCU. Patricia has received a Scholarly Assignment Grant for 2007-08.

She has written for various publications including criticism for Art/World in the 1980's. She was Associate Producer of a documentary film on the life of artist John Heliker. She currently serves on the Advisory Board of the Black Mountain Museum + Art Center in Asheville, and is President and Director of the Heliker-LaHotan Foundation, where in addition to various projects, she has developed an artist residency program on Great Cranberry Island in Maine.

Joan Byrd

Joan Byrd heads the WCU ceramics program. She received her MFA degree in glass and ceramics from the University of Wisconsin, Madison and has studied pottery at the Banff Center in Alberta, Canada. Her work has been shown in North Carolina at the Southeastern Center for Contemporary Art, and the North Carolina, Greenville and Fayetteville Museums of Art as well as in the Northeast and Midwest.

Byrd has written exhibition catalogues for the High Museum of Art, Atlanta; the Asheville Art Museum; and the Glasmuseum, Ebeltoft, Denmark. Her magazine articles have appeared in American Craft, New Work, Glass and Neues Glas, and the Archives of American Art Journal, of the Smithsonian Institution, among others. She is currently completing a biography of glass artist Harvey K. Littleton.

William Clements

Clements received his MFA from Western in 2006. He studied at the New York School from 1996-2001. In addition to teaching at Western, he has exhibited his work in prints and sculpture throughout the region to include a recent exhibition at the Green Hill Center for the Arts in Green Hill, NC and the Turchin Center for the Arts in Boone, NC. He is Founder of the Asheville Standard Press and served as master printer and program coordinator for Semi-Public Gallery and Print Workshop in Asheville.





Martin DeWitt

Martin DeWitt has worked in the museum profession as director and curator for 25 years. Before assuming the position as founding director and curator of the Fine Art Museum at the new Fine and Performing Art Center, he was director of the Tweed Museum of Art, University of Minnesota Duluth. In addition to arts administration, he continues to be a practicing artist exhibiting his work in painting and mixed media constructions throughout the region, nation, and internationally. DeWitt's art work is collected worldwide by public, private and corporate patrons and institutions. He received an MFA degree from Illinois State University in 1978 and was a Max Beckmann Fellow in painting at the Brooklyn Museum School. DeWitt has been curator and served as project director for over 200 contemporary and historical art exhibitions and cross cultural collaborations.

Fitzallen Eldridge

Originally from Augusta, Georgia, she has been living in Sylva, North Carolina since 1969. She is retired from the Jackson County Public Schools, and is an Adjunct Professor at Western Carolina University in Cullowhee, where she teaches Materials and Methods classes for Art Education. In addition, she sometimes teaches Life Drawing. She received a BFA from in Art Education from the University of Georgia in 1964, and an MA from Western Carolina University in 1992. She taught in Savannah, Georgia and was employed by Fort Gordon, Georgia as an Arts and Crafts Specialist where she provided instructions for military personnel and their families before her move to the Jackson County Public Schools in 1974. She has been active in the North Carolina Art Education Association, and has presented papers for that institute and for the National Art Education Association during her tenure as a public school art teacher.

Cathryn Griffin

Cathryn Griffin is a Professor at Western Carolina University where she teaches photography. She received her M.F.A. from the Yale School of Art. Her photographs are part of the collections of several museums. The most recent acquisitions, in 2010, are by two California institutions, The San Francisco Museum of Modern Art and the Santa Barbara Museum of Art. Other collections include Museum of Fine Arts, Boston, MA and the Decordova Museum in Lincoln, MA. She has exhibited nationally at several venues including Pace/Magill Gallery, New York City, the High Museum, Atlanta, GA, and Kendall Art and Design, Hudson, NY. Her work has been published in DoubleTake Magazine and AfterImage, among others.

Jon Jicha

Jon Jicha received his MFA at Kent State University. His prints and paintings have been included in exhibitions throughout the region and nation to include the Brno Biennial, Moravian Gallery, Brno, Czech Republic; the American Institute of Graphic Arts, New York, and numerous others. His art work is included in several public and private collections to include the Library of Congress, Washington, DC, the Coburg Museum, Bavaria, Germany, and the South Carolina Arts Commission, Columbia, SC. In addition to his teaching, Professor Jicha has been curator for several exhibitions to include, Cleveland Rocks: the Photographs of George Shuba; Tibor Kalman: Process; Chew on It: New Genre Hybrid Language; and Drawing: Points of View, among others. His published articles are included in Metroplis Magazine, Print Magazine and Art Direction.

Kevin Kirkpatrick

A native of western North Carolina, Kevin Kirkpatrick is currently the Studio Technician/Instructor for the School of Art and Design at Western Carolina University. He has been teaching in the school since spring 1997. Kevin received his MFA from The Milton Avery Graduate School of the Arts at Bard College in Annandale N.Y. While in graduate school he lived in NYC and maintained a studio. He also worked in various design studios and for galleries such as Ronald Feldman Fine Arts and museums such as the National Academy of Design.

Mary Anna LaFratta

Mary Anna LaFratta attended the School of Arts at Virginia Commonwealth University in Richmond, Virginia, receiving her Master of Fine Arts in Design. She has been involved with digital media in her creative and scholarly works for nearly thirty years. LaFratta has exhibited nationally and has extensive experiences working collaboratively on multidisciplinary projects such as, Sensing the Radio Sky funded by the National Science Foundation, and Partners in the Arts funded by the National Endowment for the Arts. She was a recipient of a Fulbright-Hayes grant to study and live abroad in Chile. LaFratta has taught in the School of the Arts at Virginia Commonwealth University, and worked as the director of the Multimedia Arts and Sciences program at UNC Asheville, prior to her appointment at Western Carolina University where she teaches graphic design, web design, and motion graphics.

Matt Liddle

Originally from Albany, New York, he has been living in North Carolina since 1995. He currently teaches printmaking and book arts in the School of Art and Design at Western Carolina University in Cullowhee. He received a BA from Dartmouth College (1983) and an MFA in Printmaking/Book Arts (1991) from The University of the Arts. In addition to teaching, he has held a variety of jobs related to art, design and printing, and has pursued an interest in book arts since the 1970s when he studied letterpress printing, calligraphy and illustration. Liddle's work includes prints, artist's books and book works that incorporate a variety of media and materials, and explore a range of subjects from the personal to the cosmic.

Susan Martin

Susan Martin received her BA in anthropology from the University of Arizona in Tucson, Arizona. After working for many years as a scientific illustrator and photographer, she returned to school in the fine arts. She is currently a MFA candidate at the San Francisco Art Institute. In 2009 she was awarded the Murphy & Cadogan Fellowship in the Fine Arts in San Francisco. She and has been in group shows at the Diego Rivera Gallery, Queens Nails Annex, and the San Francisco Arts Commission Gallery in San Francisco as well as the Fairfield Center for Creative Arts in Fairfield, California. At Western Carolina University she teaches Introduction to Photography and History of Photography.



Kelly Popoff

Kelly Popoff was born and raised in Akron, Ohio. She currently lives with her family in Sylva, NC where she makes art and teaches Painting and Drawing part-time for Western Carolina University. She works in a variety of mediums including oil, ink and other water media, encaustic, collage, clay, and textiles. She received her M.F.A. in Painting from The University of North Carolina – Chapel Hill in 2001. She holds a B.F.A. in both Painting and Ceramics from Miami University, Oxford, Ohio. Notable awards include Individual Artist Fellowship from The Greater Columbus Arts Council (2004) and Individual Artist Fellowship from The Durham Arts Council (2002). Kelly has been a Visiting Artist/Lecturer at Peace College, Raleigh, NC (2002) and Elon University, Elon, NC (2001). Selected solo and two-person shows include Sleepyhead, Rebus Works Gallery Raleigh, NC (2006); Paint and Ink, Roy G Biv Gallery, Columbus, OH (2003); Durham Art Guild, CCB Gallery, Durham Art Guild, Durham, NC (2002); Time is a Blackbird, Canon Foundation Gallery, Peace College, Raleigh, NC (2002); A Dog's Dream, Leggett Theatre Gallery, Peace College, Raleigh, NC (2002). She has been in groups shows such as Private Dialogue, Vanderbilt University – Curated by Zeitgeist Gallery, Nashville, TN (2007); Open Gallery Series: Works on Paper, Zeitgeist Gallery, Nashville, TN (2005); Fifth Anniversary Show, Fugitive Art Center, Nashville, TN (2004); Painting on an Incline, Fugitive Art Center, Nashville, TN (2003); Ohio Arts Council Collects, The Jefferson Center for Learning and the Arts, Vorys Gallery, Columbus, OH (2002)

George Rector

A member of the Southern Highland Crafts Guild, George Rector is known for his soda-glazed, wood-fired pottery in a folk idiom. Much of his work shows the influence of medieval English pottery, which he has researched at museums in the UK. Rector fires a catenary arch wood kiln which he built at his studio, Caledonia Pottery in Cullowhee. His work has been shown in galleries throughout North Carolina and in Chicago, Iowa City and Washington, DC.

In addition to earning his Masters degree in ceramics from Western Carolina University, Rector has studied at Penland and Arrowmont Schools of Crafts and at Parsons School of Design. He has taught at the John C. Campbell Folk School and at the North Carolina Center for the Advancement of Teaching and has been a member of the WCU adjunct faculty since 1993.

Marya Roland

Marya Roland lives in Waynesville, NC with Chuck and three cats. She studied in Japan for one year and lived in Kathmandu, Nepal for two. She runs regularly, enjoys yoga, travel, hiking, and in 2009 traveled to Mysore, India to study Ashtanga yoga.

Roland is the recipient of numerous art-related grants. She has exhibited at Eyedrum in Atlanta, Grounds for Sculpture in Hamilton, New Jersey, Tough in Chicago, and Nexus in Philadelphia. Part of her project “Ephyrian Circle” incorporated written contributions that are also featured in her web site <http://www.sisyphusproject.net/>. Collaborating with Kelly Popoff and Mary Anna LaFratta in 2008-2009, she curated and launched the web site Catholicity.

Erin Tapley

Dr. Erin Tapley received her BS in Art from Skidmore College, her MFA in printmaking from the University of Alabama, and her Ph.D. in Art Education from the University of Iowa. She has penned fifteen peer reviewed articles and book chapters and has had 22 solo installation or print-based shows in the last fifteen years. Erin began teaching at Western in 2005 and tries to encourage her art education students to be great art teachers by remaining engaged in the art making process.

Richard Tichich

Richard Tichich currently serves as the founding Director of the School of Art and Design at Western Carolina University. He has held similar academic positions at both East Carolina University and Georgia Southern University. As an accomplished artist his photographic portrait series of Pacific Island Chiefs and Mexican Commandantes have been widely exhibited, including exhibiting at the OK Harris Gallery in New York. In 1995 he was awarded the American Council on Education Fellowship. He was awarded the Master of Fine Arts Degree from the University of Texas, San Antonio. His work in higher education has included a Fulbright award, and numerous acknowledgements for community service. He is currently on both the College Art Association's Education committee and also served on the nominations committee. He also serves as a site evaluator for the National Association of Schools of Art and Design. He is a long-standing member of the National Council of Arts Administrators and has served as their President in 2007.

Greg McPherson

Greg McPherson received an MFA degree from Western Carolina University in 2006. His work in painting has been exhibited regionally to include the Wedge, Blue Spiral, and Bobo Galleries in Asheville, among others. McPherson's paintings are included in the Fine Art Museum collection at Western and in public and private collections regionally. In addition to teaching at Western, he works as an independent art exhibit designer and fabricator, working for clients such as the Fine Art Museum at Western, the Asheville Art Museum, and the Southern Highland Craft Guild, Asheville. McPherson and his wife Jenny have recently purchased a building in downtown Sylva, which they are converting into a mixed-use living and working studio space for artists and commercial business.

Claire van der Plas

Claire van der Plas came to western North Carolina from New Zealand in 2008 after winning the State Department's Green Card Lottery. Claire spent most of her childhood in the Netherlands and England, moving to New Zealand with her family as a young teen.

She graduated MFA from University of Auckland, New Zealand in 2004. She also has a BFA from Auckland and a BA in political science from Canterbury University, NZ.

While primarily a painter Claire thinks pigeon-holes are for mail and also works in other media including installation, performance and collaborative art when the opportunity arises.

Claire currently teaches foundations 2D and 3D design at Western Carolina University and has previously taught at The University of Auckland, NZ and LaSalle-SIA College of the Arts, Singapore.

She has exhibited in New Zealand, Australia, Singapore, Malaysia and the United States.



EXHIBITION CHECKLIST

All works collection of the artist unless otherwise noted.

PATRICIA BAILEY

1. *The Heliker-LaHotan Foundation*
Digital media presentation | 2010
-

JOAN FALCONER BYRD

2. *Avian Series II - 4*
raku | 8" x 10" x 10" | 2008-2009
 3. *Avian Series II - 5*
raku | 8" x 10" x 10" | 2008-2009
 4. *Avian Series III - Jay*
raku | 5 ½" x 6 ½" x 6 ½" | 2010
-

WILLIAM CLEMENTS

5. *Untitled Couple (After the Row)* | 2009
Terracotta, pigment, and flocking
male figure 7 ½" x 5" x 4 ½"
female figure 8" x 6" x 6"
-

MARTIN DEWITT

6. *Cusco- green horizontal energy bands*
Latex enamel, mixed media on canvas | 24" x 36" | 2009
 7. *Cusco- Interior Wall - '...the shoulder bones, the loneliness, the rain, and the roads...'*
Homage to Cesar Vallejo and Alejandro Romualdo
Latex enamel, mixed media on canvas | 16" x 36" | 2009
-

FITZALLEN ELDRIDGE

8. *Study for Amanda's Cats*
Graphite | 19 ¼" x 25 ¼" | 2009
 9. *Amanda's Cats*
Fused Glass | 12 ½" x 12 ½" x 3" | 2009
-

CATHRYN GRIFFIN

10. *Undeveloped Gated Community, Brunswick County, North Carolina, June 2008*
ink jet print | 22" x 32" digital | 2008
 11. *New Development, Brunswick County, North Carolina, June 2008*
ink jet print | 22" x 32" digital | 2008
 12. *Empty Condos, Ocean Isle North Carolina, June 2008*
ink jet print | 22" x 32" digital | 2008
 13. *Foundations for Halted Luxury Housing Development, Cashiers, North Carolina, November, 2009*
ink jet print | 22" x 32" digital | 2009
-

JON JICHA

14. *Blues Cloud*
Oil on linen | 40" x 72" | 2007
 15. *Ruckus Rumba*
Oil on linen | 46" x 60" | 2008
-

KEVIN KIRKPATRICK

16. *Untitled (bridge)*
holly and found nylon string | 15" x 102" x 10" | 2009
 17. *Styrofacts*
manipulated trash fire artifacts
site specific installation | 2009
-

MARY ANNA LAFRATTA

18. *Southern Cross*
Flash, interactive, computer-based installation | 2010
-

MATTHEW LIDDLE

19. *Series of Interrelated Events / edition of 4*
Screenprint | 34 ¼" x 25 ¼" | 2010
 20. *Further Adventures of the Beagle / edition of 20*
polymer intaglio | 15 ½" x 20 ½" | 2009
-

SUSAN ALTA MARTIN

21. *Mainstreets 1*
archival ink jet print | 19" x 13" (unframed) | 2009
 22. *Mainstreets 2*
archival ink jet print | 13" x 19" (unframed) | 2009
 23. *Mainstreets 3*
archival ink jet print | 13" x 19" (unframed) | 2009
-

GREG MCPHERSON

24. *Birch*
Oil and ink on canvas | 24 ½" x 24 ½" | 2010
 25. *Tinder*
oil and pigment on canvas | 50" x 66" | 2009
-

KELLY POPOFF

26. *Paradise Was Lost*
charcoal on watercolor paper sealed with acrylic polymer
52" x 79" | 2009
 27. *The Hardest Test*
charcoal on watercolor paper sealed with acrylic polymer
52" x 78" | 2009
-

GEORGE RECTOR

28. *Bottle with brushwork*
wood-fired, soda-glazed stoneware | 8" x 6" x 6" | 2008-09
 29. *Faceted covered jar*
wood-fired, soda-glazed stoneware | 9 ¾" x 8" x 8"
2008-09
 30. *Pitcher with prunts*
wood-fired, soda-glazed stoneware | 10" x 4" x 6"
2008-09
-

MARYA ROLAND

31. *RESIDUUM*
Mixed-media installation: sensors, tv monitor, drop cloth, items that were not stolen from my studio, and 3 re-creations of stolen items | 2010
-

ERIN TAPLEY

32. *Gloom and Doom*
Media-layered marbling (hydroprinting), diptych
17" x 44" | 2009
-

RICHARD TICHICH

33. *Word*
Ink jet print, triptych | 16 ¼ x 67" | 2009
-

CLAIRE VAN DER PLAS

34. *888 Friends: Katie, Erica, Realm, Colleen*
Oil on panel (group of 4 panels) | 44" x 28" | 2010
-



COLLEGE OF FINE &
PERFORMING ARTS

School of Art & Design
www.wcu.edu/3313.asp | 828.227.7210

The Fine Art Museum

At the Fine & Performing Arts Center

199 Centennial Drive | Cullowhee, NC 28723
fineartmuseum.wcu.edu | 828.227.3591

Museum Hours

10am-4pm, Tues-Fri | 1pm-4pm, Sat
Closed: Sun, Mon & University Holidays