

Sunset River Marketplace

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Fiber Fair), Tryon arts and Craft center, Northwood Farms, and the John C. Campbell Folk school. She is also a member of Local Cloth, a nonprofit organization in Asheville that brings awareness to the world of plant and animal fiber.

According to Susan Sharpe, she chooses to work with fiber and fabric media because it forms the common thread in diverse human cultures across time and around the world. She says, "Using traditional hand-forming processes such as paper-making, spinning, dyeing, weaving, and sewing, I imbue my visual images with the spirit of nature. Adding found objects and textile artifacts into my work engages me in the narrative process, and a story forms slowly. I want the viewer to find their own story within my work, and perhaps to find many stories there."

To that end, Sharpe dyes and creates her own fabrics. With wool, alpaca mohair and silk fiber, she creates non-woven tapestries with wet felting processes. She uses natural indigo to dye fleece and yarn for woven tapestries. She also creates her own papers using milkweed, hops, yucca and iris fiber that she harvests from her garden. For Sharpe fiber art is her own creative journey. Her work ranges from realistic to abstract and includes weaving handmade paper, quilting and surface design.

Sharpe has lived in western North Carolina since 1970. With graduate degrees from Appalachian State University and East Tennessee State University as well as study at Penland School, the artist has exhibited in regional and national competitions,

UNC-Pembroke in Pembroke, NC, Offers Exhibition of Handmade Paper Works

The University of North Carolina at Pembroke in Pembroke, NC, is presenting *Pulped Under Pressure*, on view in the A.D. Gallery in Locklear Hall, through Feb. 20, 2019.

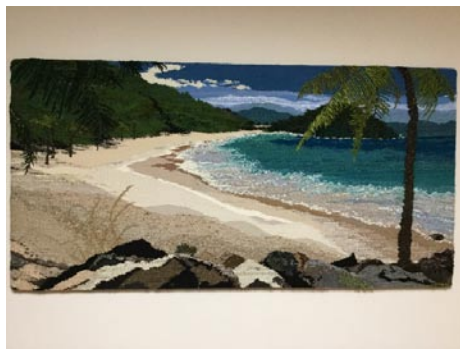
With traditional hand papermaking at its core, *Pulped Under Pressure* underscores important contemporary issues steeped in history and craft. Enticed through touch, these works encourage a contemplative slowing down even as they urge acknowledgement of some of the most pressing issues (environmental crisis to global marginalization) facing civilization today.

Each of the artists, Jillian Bruschera, Julia Goodman, Reni Gower, Trisha Martin, Melissa Potter, Marilyn Propp, and Maggie Puckett, starts simply with a foundation of pulp made from natural fibers. Their multifaceted results incorporate a rich range of printmaking, letterpress, papercutting, and installation.

Handmade paper is at the core of Jillian Bruschera's interdisciplinary practice. It has become a primary material for installation, performance, collage, painting, writing, spoken-word, book-making, and letterpress printing. As such, the artist often recycles disposable materials by pulping and casting abandoned waste materials (junk mail, egg cartons, old cotton t-shirts, and ripped denim jeans) into new forms. By so doing, she conscientiously repurposes discarded resources. Poignantly, her paper bricks serve multiple functions that range from on-the-spot pulp material for pop-up paper-making workshops, kindling for campsite fires when she is on the road, or as a site specific art installation.

Through Bruschera's mobile papermaking mill, The Mobile Mill, the artist gives her audience an opportunity to use creativity as a source of empowerment that challenges authorship, ownership, and the preciousness of the art object made for market. For her, it is a way to communicate, collaborate, and celebrate the making of something by hand.

Gathering her own materials, Julia Goodman's work reflects a resource-driven tradition. At a young age, she became acutely aware of mortality and the reality of scarcity. For her, that experience resonated with the history of papermaking and fueled her interest in working with imperfect materials that are simultaneously fragile and strong. In some of her recent work, she



Work by Sandy Adair

earning numerous awards. Workshops in drawing, design, paper making, dyeing and screen printing are available at her Redwing Studio.

Sunset River Marketplace showcases work by approximately 150 North and South Carolina artists, and houses some 10,000 square feet of oils, acrylics, water-colors, pastels, mixed media, art glass, fabric art, pottery, sculpture, turned and carved wood and artisan-created jewelry. There are two onsite kilns and four wheels used by students in the ongoing pottery classes offered by the gallery. There are realistic and abstract art classes as well as workshops by nationally and regionally known artists. During select months, the gallery hosts Coffee With the Authors, a series of presentations by local and regional authors.

For further information check our NC Commercial Gallery listings, visit (www.sunsetrivermarketplace.com) or call the gallery at 910/575-5999. Daily updates are available on the gallery's Facebook page.

recycles old bedsheets into handmade paper and laminates beads into papyrus.

By making paper, Goodman crafts a material that carries an intimate history while also considering absorption, density, and mark-making. Many of her pieces invite an upward glance with references to wind or phases of the moon. Conversely working with the beetroot, she encourages the viewer to look down. Using the bold colors and diverse symmetries that exist underground, the artist creates intensely colored abstractions that transform this dense and humble material into exquisite uplifting works.

By incorporating sacred geometry, Reni Gower's works reveal cross-cultural connections. Since ancient times, geometric perfection (circle, square, and triangle) has been thought to convey sacred and universal truths by reflecting the fractal interconnections of the natural world. One finds these similarities across cultures embedded in many diverse ethnic patterns. Incorporating these patterns into works of art promotes access through recognition. This commonality creates connections that encourage understanding. In these works, the patterns are based upon Celtic knotwork designs and Islamic tile motifs. For the papercuts, the patterns are traced and hand cut into interlocking motifs and the paper is painted on the back to reflect color back through the pristine white surface of the front. In the pulp paintings, the same stencils are used to block the sprayed pulp on the hand pulled paper ground. Using only a snap blade or a spray bottle, the artist celebrates the redemptive nuance of slow work made by hand and creates pristine works that counter visual skimming.

Keeping in mind that the world is quickly deteriorating place, Trisha Oralie Martin challenges her audience to look outside of themselves and to act as a community that can learn from one another. This holistic world view stems from her Filipino heritage and the philosophy that all human kind, in tandem with the visible and invisible world, are one. The artist envisions her art as a creative catalyst that can convey important social issues across diverse communities. Inspired by her cultural heritage, her highly patterned works are pulped and printed with native Filipino designs.

As a collaborative initiative, Seeds

InService (SIS) explores the fertile intersection of the art of hand papermaking with gardening, social practice, community engagement, and creative pedagogy as well as individual artistic practice. The artists, Melissa Potter and Maggie Puckett combine hand papermaking projects with heirloom plants sourced from the Hull House Heirloom Seed Library and grown in The Papermaker's Garden at Columbia College Chicago. These homegrown papermaking plant fibers are pulped, pulled, and pressed into new seed packets, which are printed with fragments of feminist literature. Ultimately the packets are dispersed with new heirloom seeds and care instructions through an ad-hoc distribution center. In essence, the Seeds InService (SIS) garden cultivates future generations of eco-gardeners and artist activists. Their collaborative pieces combine hand papermaking with letterpress printing.

Craft Power: Tusheti Rugs is a series of flax handmade paper laminated el wires that illuminate when plugged in. Through a collaborative research project called Handmade Media, Melissa Potter and Paul Catanese explored the intersection of hand crafted media with handmade paper. Potter's pieces were inspired by the crafts symbol system in the Republic of Georgia, where it is understood some of the images may be derived from ancient Amazonian cults celebrating female power.

Maggie Puckett also makes hybrid works by combining handmade paper, artist's books, and printmaking techniques with social and environmental activism. In her piece, *Psyche-Anthropocene Projection*, Puckett uses the seductive tactility of handmade paper in concert with rich organic color to project the dire effects of climate change that she and others pessimistically predict in our future. Likewise, in the *Big Here* series, the audience is invited to participate by drawing and writing their responses to questions posed by the artist about the local environment. Puckett later transforms these handmade paper sheets into the pages of sculptural books. Through these types of informed interactions, Puckett hopes to trigger greater awareness about environmental issues that will in turn prompt socially engaged actions that start at the local, but impact the global.

In *Notes from the Sea*, industrial debris, machine parts, and marine life are entangled or morph into one another. This work is fueled by Marilyn Propp's concerns about destructive environmental practices that destroy coral reefs, create floating islands of plastic, or spawn oil spills. She combines the materiality of handmade paper and

Cape Fear Community College in Wilmington, NC, Features Works by Kelly Sheppard Murray

Cape Fear Community College in Wilmington, NC, along with LOCAL: art + ideas, will present *Kelly Sheppard Murray's Curiosities Series (2016-2019)*, the biggest showing to date of over 400 sculptures from the series, along with recent larger works, on view in the Wilma W. Daniels Gallery, from Feb. 18 through Mar. 22, 2019. Receptions will be held on Feb. 22, from 6-9pm and Mar. 22, from 6-9pm.

This is the Raleigh-based artist's first solo exhibit in Wilmington and is organized in collaboration with the Wilma W. Daniels Gallery, LOCAL: art + ideas, and Cape Fear Community College.

Murray's *Curiosities Series* is the cumulative output of the artist's plan to produce one sculpture a day for a year (Dec. 2016-2017), in order to recast the temporal, practical, and material limitations of her daily life into conditions of creative resolution and production. As the total number of sculptures increased, the artist named each a Curiosity (with a sequential number), underlining the act of collecting idiosyncratic and unusual objects. After completing 365 pieces (the artist tags each with its number), Murray continued with the sculptures and, without the constraints of time, also expanded them to a larger scale.

The array of colors, shapes, forms, and patterns present in the *Curiosities* echoes the daily theme and variation of the actual making of each piece. Human interaction

printmaking with a luminous color palette to offer images of beauty that address this destruction.

As an ancient symbol of creativity, longevity, endurance, and persistence, the sea turtle is a sublime emblem. Given their ability to travel great distances and adapt to obstacles generated by climate change, exploitation, and habitat loss they are an ideal contemporary metaphor as well. In this series, the medium of handmade paper reflects both the undersea world and the way paper itself is made. As a watery material, the wet pulp is stirred, formed, drained and pressed. To create simplified marks that suggest the movement of sea forms, the artists drags her gloved stained fingers through the water. Likewise, pigmented pulp is pushed through a grid to fashion a textured surface similar to fish scales or cellular plant forms.

When the paper is dry, the artist prints fragmented images of sea life and industrial debris. Using linoleum and wood blocks, she combines the texture and color of the paper with the crispness and layering of relief printing. To enhance the impression of an underwater glimpse, the prints are installed floating 3" off the wall. With their irregular deckles, the works evoke the movement of sea life and suggest filtered sunlight as though looking up through the water from below.

In very unique ways, these artists consider paper beyond its most common function as a passive surface of record. Instead, the material is transformed and imbedded with content that turns communication into a public practice. By challenging assumptions, the artists of *Pulped Under Pressure* create artworks that are both beautiful and brave.

Later in the month, the A.D. Gallery will present the *38th Annual Juried High School Exhibition*, on view from Feb. 26 through Mar. 16, 2019. A reception will be held on Mar. 16, from 12:30-2pm.

The A.D. Gallery is sponsored by the Art Department of the University of North Carolina at Pembroke. Serving the university and local community, the gallery provides a venue for student and faculty work, as well as that of local, regional, national and international artists. The gallery helps fulfill the department's goal of providing outstanding educational opportunities for its students by bringing quality visual arts to the university and the community at large.

This article was written by Reni Gower and Melissa Potter.

For further information check our NC Institutional Gallery listings, e-mail to (joseph.begnaud@unpc.edu) or visit (www.unpc.edu/departments/art/ad-gallery).



Works by Kelly Sheppard Murray

with nature remains an important element in Murray's work, and the sculptures balance biomorphic forms with industrial colors and materials. At the start of the series, the artist used materials at hand: pieces of wood, bark, string, wire, metal mesh, and encaustic. She eventually relied mostly on the wire and mesh, sometimes adding small pedestals. The modest scale is consistent throughout the series, as Murray made each Curiosity by hand and within a daily time period. Colors are nothing short of pronounced: bright, bold, booming. Even when rendered in black or white, the sculptures have a resounding presence or, when they appear monochromatic, layers of other colors peek through.

The *Curiosities Series* sustains no installation rules, and this fluidity is a nuanced counterpart to the creative guidelines of the project. One may encounter the sculptures

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