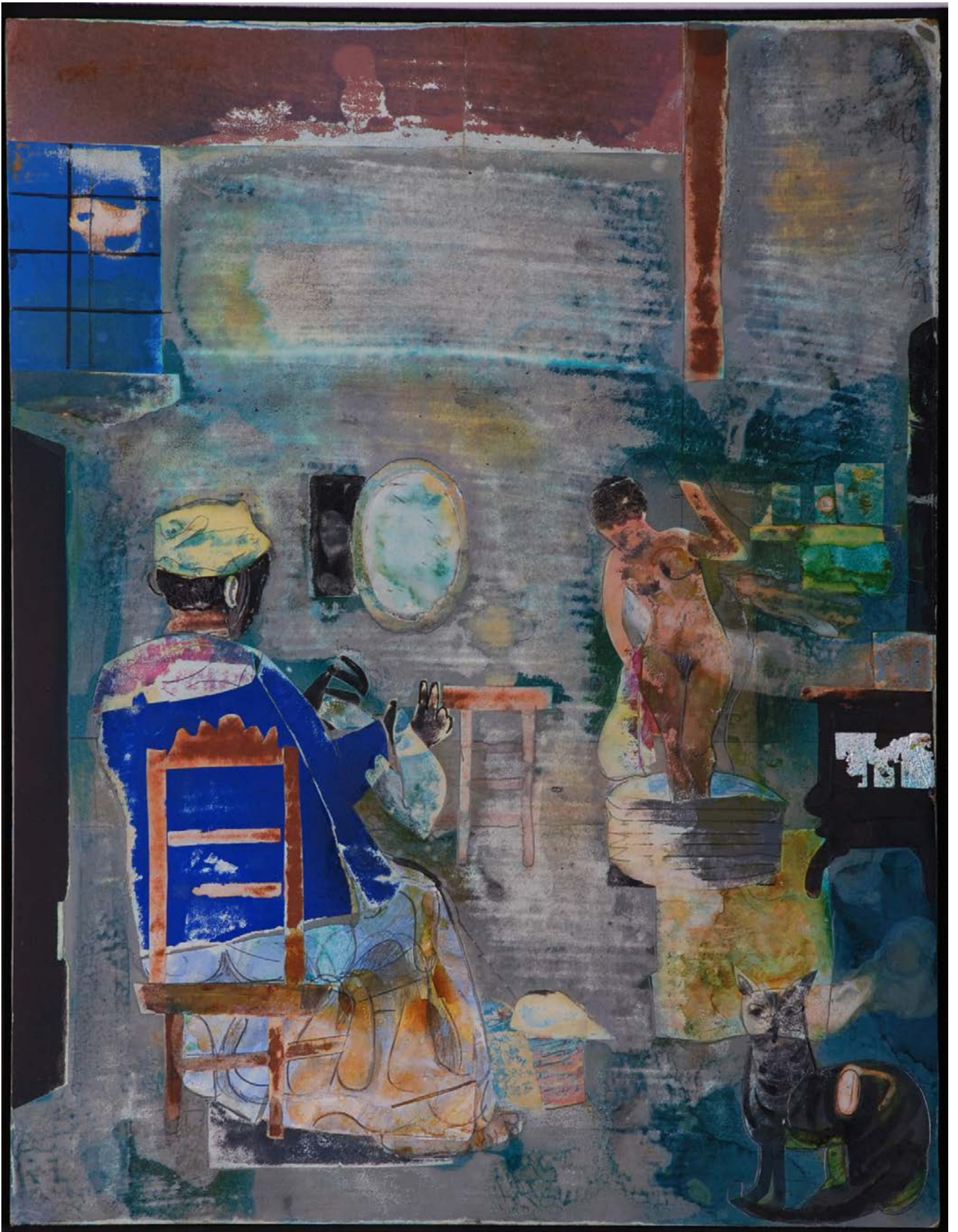




Featured Artwork From

# **CLOSE TO HOME**

November 19, 2024 - March 23, 2025



**Romare Bearden**

(American, 1911-1988)

***Evening: Off Shelby Road*, 1978**

Collage, including watercolor, ink, and graphite on board  
Collection of the Cameron Art Museum  
Purchased with funds from the Claude Howell Endowment  
for the Purchase of North Carolina Art

**“You should always respect what you are and your culture because if your art is going to mean anything, that is where it comes from.” ~ Romare Bearden**

**“My purpose is to paint the life of my people as I know it.” ~ Romare Bearden**



## **John Beerman**

(American, b. 1958)

### ***Autumn Memory, Toxaway***

Oil on linen

Collection of the Cameron Art Museum

Purchased with funds provided by Thomas Kenan III in Memory of Owen Hill Kenan and the Jessie N. Howell Memorial Fund for the Purchase of North Carolina Art.

**“In the early 1960s my family spent summers and autumns at my grandparent’s cottage on Lake Toxaway, NC. There was no TV, and, of course, no internet. Inspired by my amateur painter uncle, I occupied my time with crayon and pastels of the landscape. This painting - Autumn Memory, Toxaway - is a remembrance of this place and time from my childhood that still resonates with me. The symbolism of this painting could be seen as a Memento mori — a reflection on the impermanence of life.” ~ John Beerman, August, 2024**



**Bruce Bowman**

(American, b. 1961)

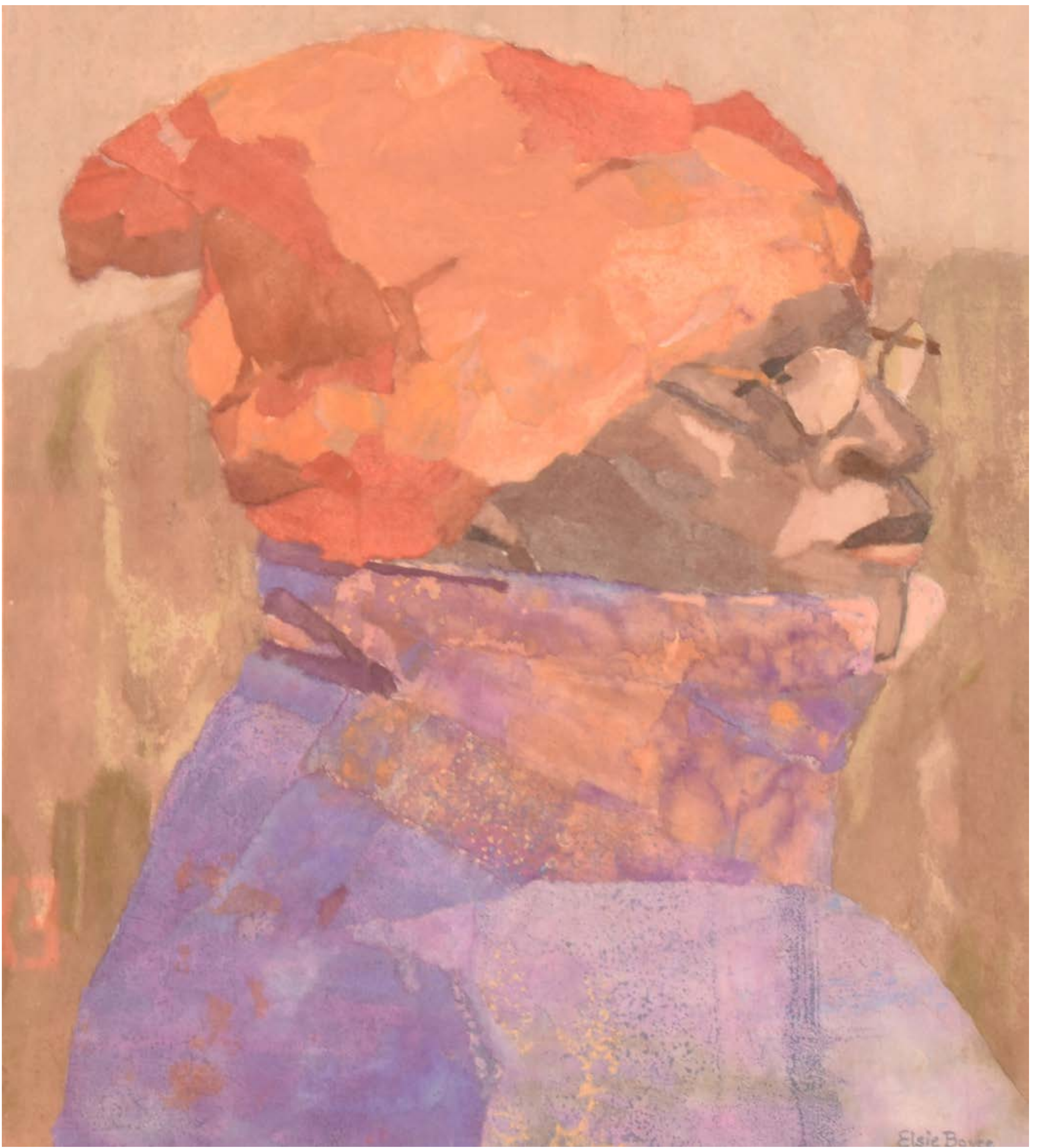
***Carolina Apartments***, 2012

Oil on Canvas

Collection of the Cameron Art Museum

Gift of Richard C. Boylan in loving memory of Mary S. Boylan.

**“The subject of the Carolina Apartment building entrance is close to home in that it is located down the street a half block from my architectural office. I have been walking and driving by it for decades. The painting dates back to the early 2000s after, just after I started to paint a couple years prior. Much of my early work was pictured in daylight and this was an attempt to explore painting a night view. It was also an early example of stylized elements such as: use of transparencies, illumination, multiple perspective point of views, and movement. The fractured masonry and bending view attempts to break through the static 2D canvas. The viewer is the subject in the painting and the painting is attempting to wrap around and engage the viewer.” ~ Bruce Bowman**



**Elsie Boyce**

(American, 1929-2013)

***Cold Day on Pier***

Casein on rice paper

Collection of Cameron Art Museum

**“Elsie began drawing at the age of 2 and continued to draw and paint throughout her life. In 1996 she and her husband Jim moved to Wilmington, where she became active in the art community. She was a regular fixture at the Cameron Art Museum’s life drawing class on Tuesdays.**

**Elsie focused on faces—-not portraits. She was drawn to people with interesting faces and wanted to create a “feeling” with her work. She often used Japanese rice paper painted with casein, a milk-based paint. She would tear it and then piece the paper together into complete images —a technique she called ‘painting with paper,’ which makes the work come alive and strikes a chord with people who see her work.”**

~ Elizabeth Boyce, Nancy Boyce, and Sarah Boyce Burger



**Elizabeth Bradford**

(American, b. 1950)

***Bone Trees, Pamlico Sound***

Acrylic on Canvas

Collection of Cameron Art Museum

Purchase made possible through The Wells Fargo Foundation Women Artists Fund.

**“This painting was inspired by a kayaking trip along the banks of the Pamlico Sound. It’s a favorite place for me to look for ideas, where dying trees and the plant life indigenous to that area create complex patterns, reflected and distorted in the water. For added magic, there is abundant Spanish moss. As the trees on the water’s edge die, they lose their bark and become stark white monuments. To my eye, it all appears otherworldly. In this painting I attempt to emphasize how outside the ordinary this place is, visually, by using “special effects,” like glass beads and broken glass to replicate the effects of light bouncing off water.” ~ Elizabeth Bradford**



**Diego Camposeco**

(American, 1992-2019)

***Quince***, from the series *Transterrestria*, 2018

Photograph

Collection of Cameron Art Museum

Purchased with funds from the Claude Howell Endowment for the Purchase of North Carolina Art.

**“From the perspective of a relative, Diego’s photography is a powerful exploration of Latinx identity and experience in the American South. Through his lens, he captured the complexity, beauty, and challenges faced by our community. His use of vibrant colors and unexpected juxtaposition, like his piece *Quince (Fifteen)*, which depicts a young woman in a custom made bright blue quinceañera dress standing in a Home Depot aisle with an orange background, speaking to the blending of cultures and traditions that migrant families navigate without being too obvious about it. Diego had a unique ability to infuse magical realism into his images, ultimately creating scenes that are familiar and surreal.**

**I remember how passionate Diego was about representing the full spectrum of Latinidad from cultural celebrations to the realities of labor. Though we lost Diego far too soon, his photographs continue to spark important conversations about identity, belonging, and the evolving cultural landscape of our region. Part of this exhibition is a beautiful tribute to his artistic vision and his enduring impact on how we see ourselves and our place in this world.”~ Day Camposeco**



**Billy Cone**

(American, b. 1960)

***Winter***, 2002

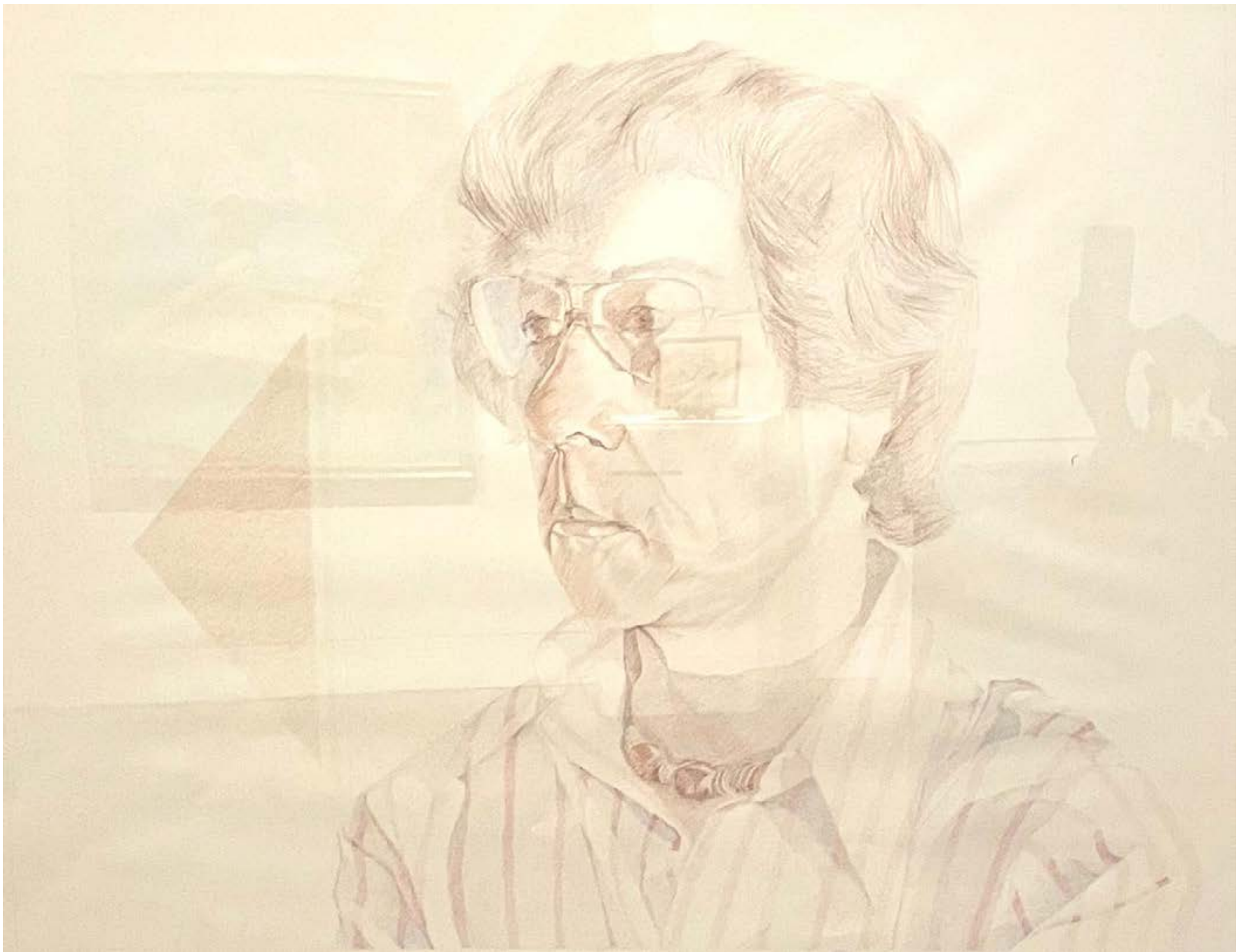
Silver gelatin print

Collection of Cameron Art Museum

Gift of Anthony F. Janson

**“This black and white photograph was taken in the dead of winter in Le Pere Lachaise Cemetery in Paris for the book *Living Statues—Photographies* by Billy Cone. She is called Touch due to the realness of the personage praying. She was printed lovingly in Paris by Francois Olivier Goulliart on Bergger Paper which no longer exists.” ~ Billy Cone**





**Ann Conner**

(American, b. 1948)

***Portrait of Claude Howell*, 1977**

Graphite on paper

Collection of Cameron Art Museum

**“Claude is a prisma-color drawing done in two sittings with Claude.” ~ Ann Conner**



**Elizabeth Darrow**

(American, b. 1945)

***Figures in an Interior*, 1987**

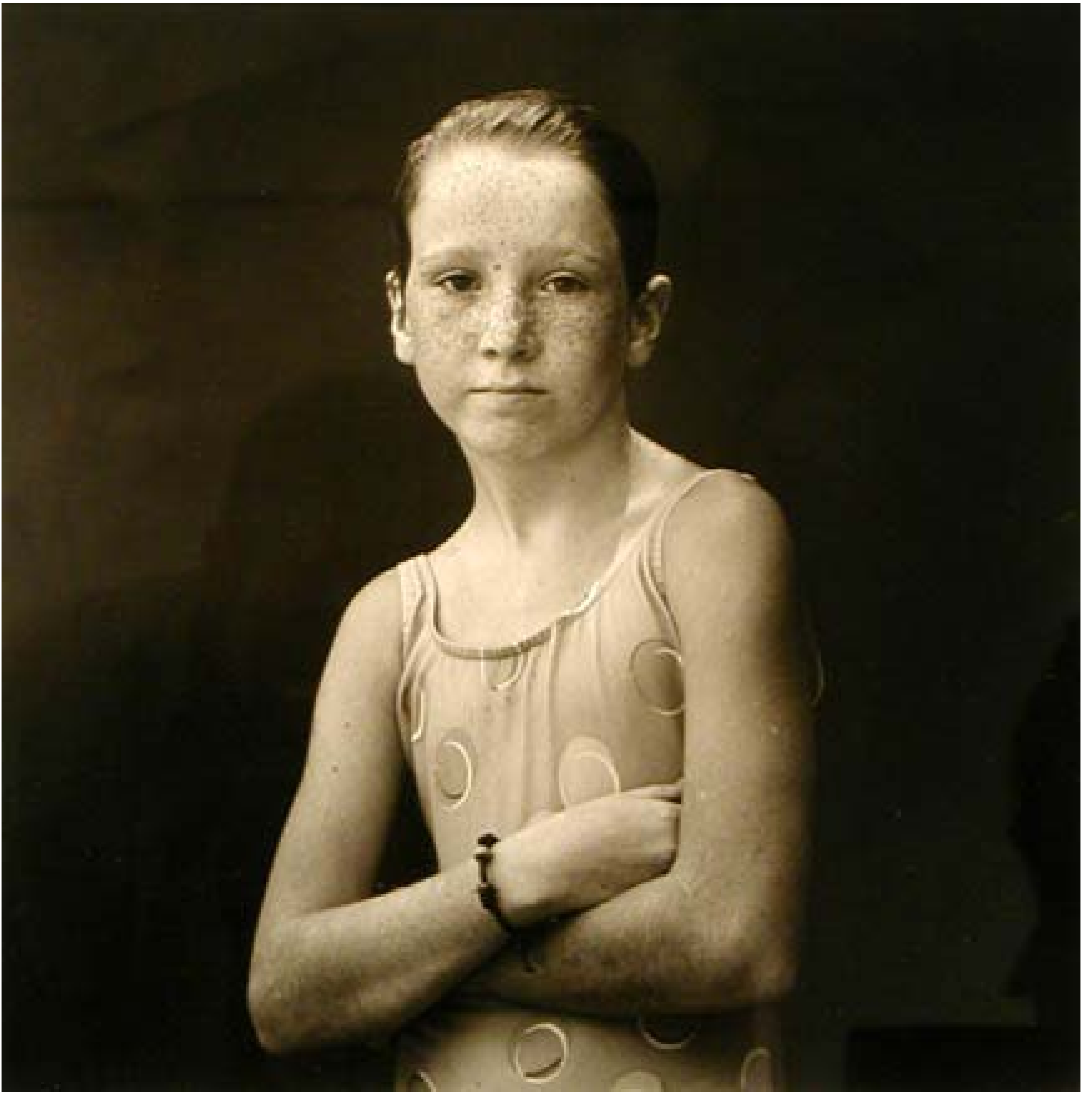
Collage

Collection of Cameron Art Museum

Gift of Samuel H. Hughes

**"This collage (and my collage work in general) stems from a time in 1979 and 1980 when I spent many months in a Zen Monastery in upstate New York. Having brought no paints with me, but feeling a need to make art, the groundskeeper obliged by bringing me magazines that I could cut up and work with, and thus began my early work in collage, as is evident here. I've continued to work with collage, along with oil, to this day."**

~ Elizabeth Darrow



**Carolyn DeMeritt**

(American, b. 1946)

***Tish***, 1986

Gelatin silver print photograph

Collection of Cameron Art Museum

Purchased with funds from the Claude Howell Endowment for the Purchase of North Carolina Art.

**“From 1986 through 1990, I photographed ten young girls—making images of each girl several times each year—as they grew from late childhood into adolescence. These portraits attempt to celebrate this growth and examine the physical and emotional changes that occur in young women during this period of life, a period that can only be described as exhilarating and bewildering in the same breath. I like to think these photos capture this awkward yet captivating juxtaposition, as well as each girl’s essential and distinctive beauty.” ~ Carolyn DeMeritt**



## **Dustin Farnsworth**

(American, b. 1983)

***The Bones Of***, 2012

Poplar, bendable plywood, veneer, basswood, various fabrics, and various polychrome

Collection of Cameron Art Museum

Claude Howell Endowment for the Purchase of North Carolina Art

**“The Bones Of features a subtle deviation from the standard museum hanging height, prompting viewers to bow slightly before the charred and derelict stage proscenium. This departure facilitates an immersive experience, allowing for comprehensive examination of the architectural intricacies within this cinematic still frame. Scale is utilized to construct a vast architectural expanse where information has been slowly erased by the flame of a jeweler’s torch. Inside, a figure is seen repeatedly dipping vibrant flowers into black paint, engaged in what seems to be a meditative act. The intention behind this ritual remains ambiguous, inviting diverse interpretations -is the figure extinguishing the life of the flowers or preserving them in pitch, and for what purpose? The Bones Of is part of a series of stage façades that delve into the psychological realms of the characters within.” ~ Dustin Farnsworth**



## **Donald Furst**

(American, b. 1953)

### ***421 Nights: Curve*, 1995**

Sand blast faux mezzotint on paper

Collection of Cameron Art Museum

Purchased with funds from the Claude Howell Endowment for the Purchase of North Carolina Art.

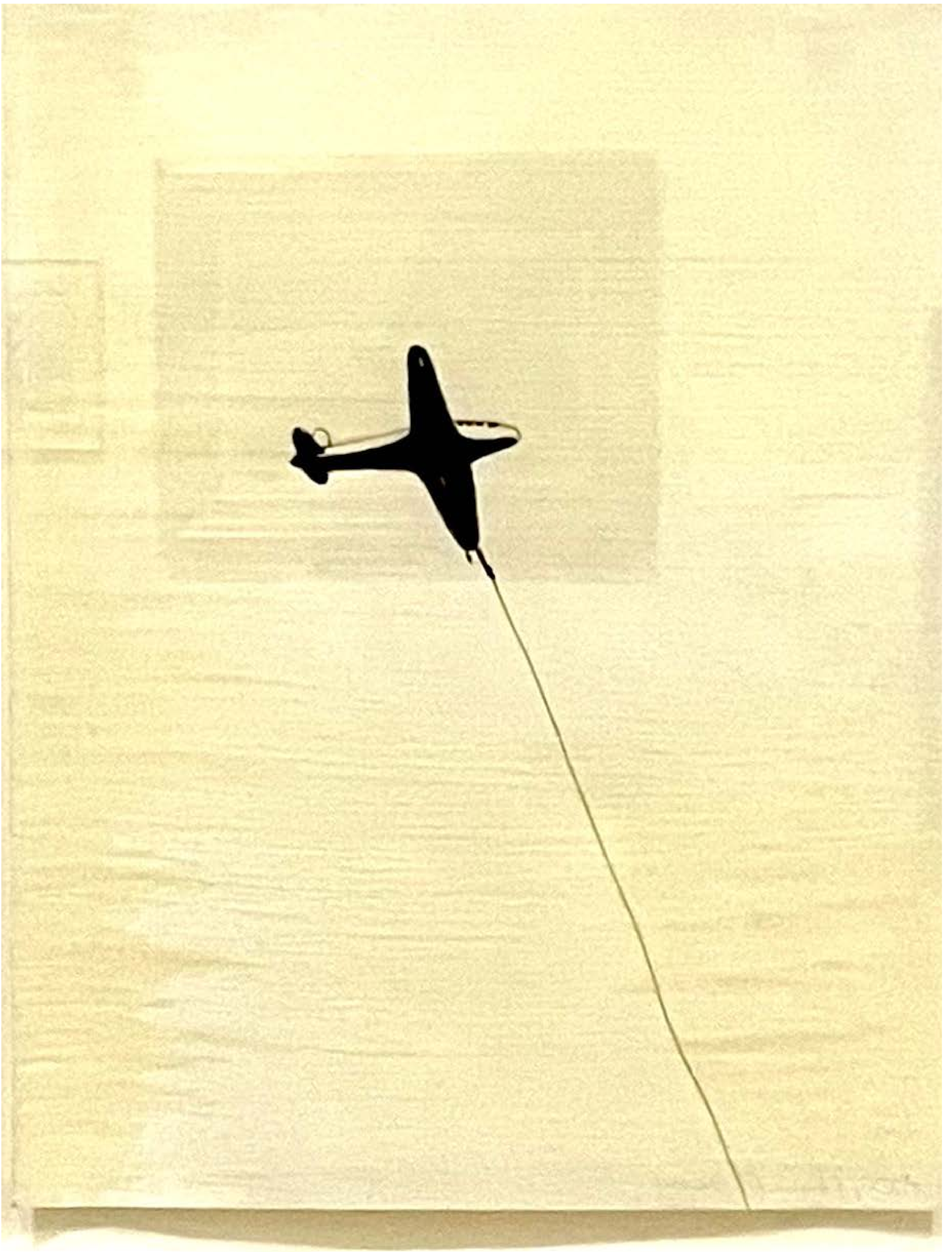
Supported by a generous Artist's Project Grant from the North Carolina Arts Council in 1995, the 421 Nights suite of ten color sandblast faux mezzotints features night-time imagery viewed along Highway 421, from the mountains in the northwest part of the state all along the way to the ocean in the southeast.

-Curve: Every driver at night wonders what lies around the bend.

-Reach: Agro-industrial imagery from near Clinton.

-Receive: Once a ubiquitous sight along the roadside: a small house with a huge satellite dish, glowing in the night like a giant mushroom or a second moon. The faint bluish cast of a TV-lit room glimpsed through the window.

-Twist: The end of the road, literally, as Highway 421 terminates at Fort Fisher with views of writhing, gnarled sea oaks.



**Tony Hernandez**

(American, b. 1965)

***Untitled (Airplane on a String)*, 2001**

Caustic and ink on paper

Collection of Cameron Art Museum

Gift of Glen and Florence Hardymon

**“The airplane has been a part of my visual vocabulary for over twenty years. It first was a part of my paintings that deal with children during WWII starting in late 1990s. And still continue to be images of escape or rescue as I have used many symbols of these concepts, boats and birds and line as the fishhook on a line in the airplane wing. Boats and fishhooks come also from fishing on my grandfather’s boat from the time I could walk. Many of my earliest memories are fishing and drawing. Although originally born in Atlanta, Georgia, I moved to North Carolina in 2018 and built a studio in the state my mother’s family (Tabor) came to from England in 1640. Many fought the British at Kings Mountain during the revolutionary war not that far from my studio.”**

~ Tony Hernandez



## Claude Howell

(American, 1917-1997)

***The Fish Market (Zora's)*, 1976**

Oil on Canvas

Collection of Cameron Art Museum

Gift of Elizabeth Labouisse Wright in memory of Thomas Henry Wright, Jr.

**“But what is a painting, anyway? I think it’s the result of everything that has ever happened to you, everything that you know, everybody that you know, waving behind me, the civilization in which you live...Miss Chant always taught us that you didn’t paint to win a prize, you didn’t paint to sell a picture. You painted to get better, and this is what I have always done.**

**I’m not trying to paint a beach scene. I’m not trying to paint just the sunlight on the coast of North Carolina. I’m not trying to paint the light behind the net, even though I do. I’m trying to paint the best picture I possibly can, and the reason I’m painting it is because I enjoy painting,.. You have to have roots. You have to paint what you know.” ~ Claude Howell (Recorded at St. John’s Museum of Art after his retirement)**



## **Gregory Ivy**

(American, 1904-1985)

***Haystacks***, 1938

Watercolor on paper

Collection of Cameron Art Museum

**“Gregory D. Ivy’s legacy in North Carolina can be traced through his deep connections to his communities: his students at the Woman’s College (now UNC Greensboro), the Greensboro community in which he lived from 1935–65, and the art world in which he worked. A modern artist trained in New York, Ivy established the art department at Woman’s College in 1935 and the school’s Weatherspoon Art Gallery (now the Weatherspoon Art Museum) in 1941. He mentored young artists at the all-women’s college, including Lee Hall, who wrote that Ivy encouraged his students “to seek and value freedom.” He believed his students should have access to the art of the time, organizing exhibitions and collecting artwork for the college through his professional relationships as an exhibiting artist in New York. Ivy’s influence can still be felt at the Weatherspoon today through our dedication to academic programming, the strengths of our community ties, and our commitment to creating accessible and collaborative entry points to modern and contemporary art.”** ~ Hannah Southern, Assistant Curator for Collections Research and Engagement at the Weatherspoon Art Museum, UNC Greensboro





**Brian Kever**

(American, b. 19--)

***Untitled***

Wood and mixed media

Collection of Cameron Art Museum

**“The inspiration for this work came from my observations of siphonophores, a type of marine organism. While living in Jamaica, I would spend about six hours of the day in the ocean, snorkeling for miles. One day, about a mile offshore, I came upon a beast which was about fifteen feet long. We swam for hours.” ~ Brian Kever**



**Darryl Lauster**

(American, b. 1969)

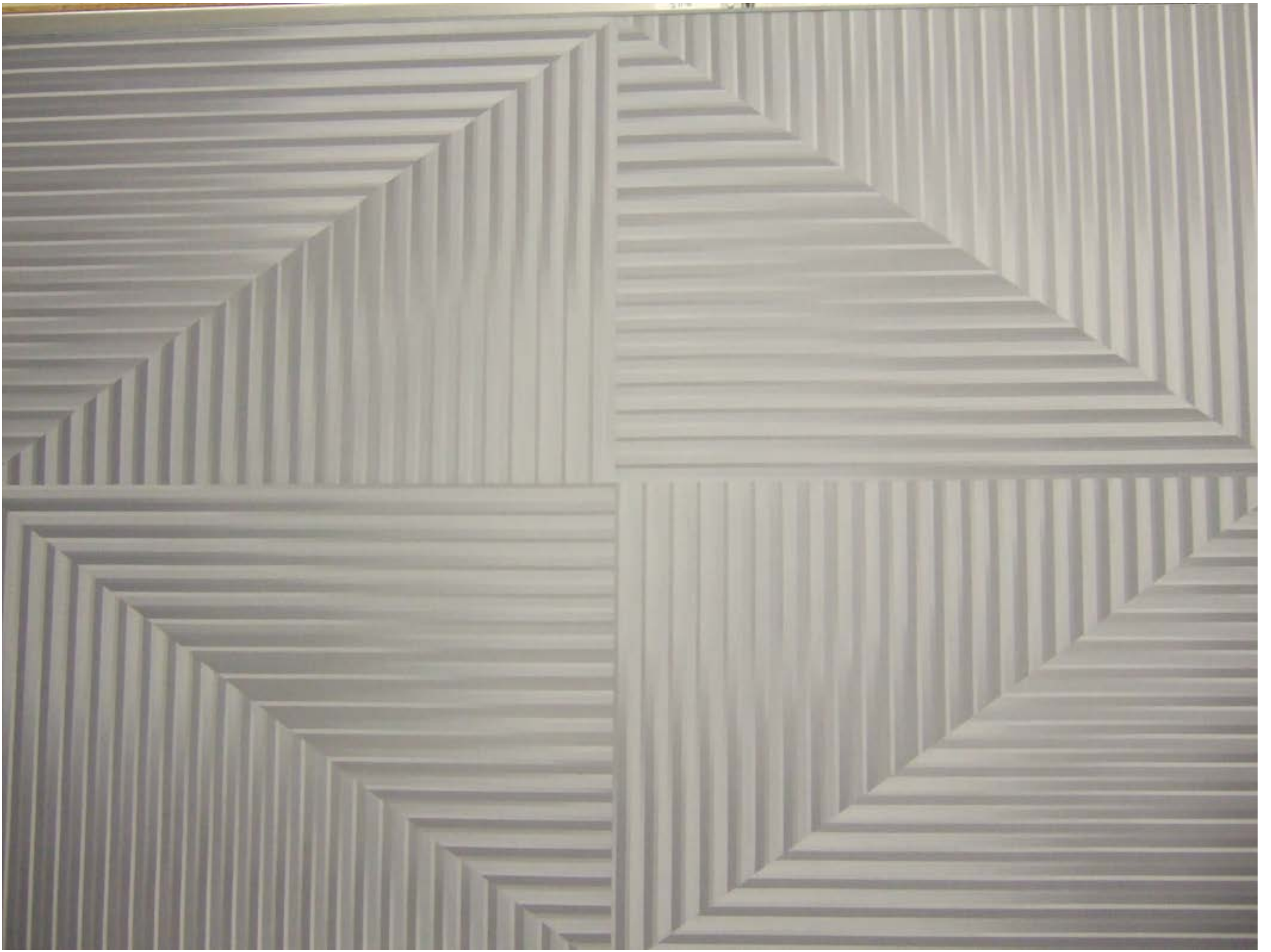
***Women Rivet Heater, Puget Sound Navy Yard 1919***, 2006

Hand-cast porcelain transferware

Collection of Cameron Art Museum

Purchased with Cameron Art Museum Acquisitions Fund

**“This photograph exists in the collection of the National Archives and dates to 1919. It represents women contributing to the national war effort during WW1. Their strength, dedication and patriotism humble me, and I wanted to honor their contributions, which seem to stand in contrast to the way in which self-interest now dominates our contemporary reality.” ~ Darryl Lauster**



## **John Maggio**

(American,  
***Cable***, 2005

Oil on Canvas

Collection of Cameron Art Museum

Gift of the Collection of Kelly Maness, Greensboro, N.C.

**“The painting *Cable* was one of six acrylic works executed in the early seventies named after streets in my neighborhood where I grew up in Pittsburgh Pennsylvania. The series explored modular progression through reciprocal reduction of space. Monochromatic color was used to form surface inflections that defined the spatial dimensions of each work.” ~ John Maggio**



**Beverly McIver**

(American, b. 1962)

***Taxi Driver*, 2018**

Oil on Canvas

Collection of Cameron Art Museum

The Claude Howell Endowment for the Purchase of NC Art  
as selected by the 2018 COMPASS Members.

Beverly McIver was first introduced to Cardrew Davis, the man she now knows to be her father, at the age of seventeen. Despite warnings from her mother that “he will disappoint you,” McIver clung to some hope that her mother was wrong about him. This hope fueled her desire to pursue a relationship with her father after her mother’s death in 2004.

She came to know her father intimately over the years, sharing meals, visits, and especially capturing moments of his life—resting, eating, or simply gazing back at her—in paint. McIver’s portraits of Cardrew Davis have become among her most iconic works.

In 2021, Beverly moved her father into her Chapel Hill home. She made the difficult decision to take him out of the rehab center he was admitted to after suffering a serious fall a few months prior. Caring for him was demanding, as he could not walk and needed to be fed. Despite the challenges, McIver says she is glad they were able to spend their final days loving each other. Cardrew died at Beverly’s home in 2022, at the age of 95.



## **Craig McPherson**

(American, b. 1948)

### ***Chop Shop*, 1985**

Mezzotint on paper, edition 20 of 75

Collection of Cameron Art Museum

Gift of Linda Lavin and Steve Bakunas in honor of Anne Brennan and all who love art.

**“In 1975 I was offered, rent free, a room in a 10th floor walk-up industrial loft in upper Manhattan where I lived for seven years. It was a rat infested, cold water, ‘penthouse’ with a view of three rivers, bridges, Yankee Stadium, Harlem and the skyline of Manhattan all the way down to the World Trade Center. I had to steal my electricity from the elevator machine room with a single extension cord and they turned the heat off on weekends - it was so cold my second winter the rat moved out. The two major money-making industries in this neighborhood were drugs and chop shops, that you see pictured here, and this neighborhood made it into a book, *The World’s Most Dangerous Places* written by a war correspondent. It was, but the spectacular view made it all worthwhile.” ~**

Craig McPherson



**Isamu Noguchi**

(American, 1904-1988)

***Portrait of Therese Thorne McLane*, 1929**

Bronze

Collection of Cameron Art Museum

Gift of Julia T. McLane Hall

The portrait bust of Therese Thorne McLane was first exhibited in *Fifteen Heads* by Isamu Noguchi; February 1, 1930 - February 14, 1930; Marie Sterner Gallery

While studying in New York, Henry Jay MacMillan (a student of Elisabeth Chant) met Samuel Hudson Hughes. MacMillan invited Hughes to Wilmington on holidays, and Hughes became friends with MacMillan's friends, including the Cameron family, Claude Howell, and Louis Belden. Hughes became an architect and an interior designer in New York. In 1967, he moved permanently to Wilmington and devoted himself to St. John's. An article from the time in the *Star News* calls St. John's Hughes's "pet project."

In 1984, Hughes encouraged his friend and former client Therese Thorne McLane of Millbrook, New York, and Southern Pines, NC., to donate *The Ten*, a series of Impressionist prints by American artist Mary Cassatt that he had encouraged her to purchase in the 1930s, to St. John's. At the time of donation, the prints were insured at a value of over \$2 million. Heather Wilson, *Wilmington Magazine*, 2022



**James R. Pace**

(American, b. 1958)

***Untitled***

Etching and drypoint on paper

Collection of Cameron Art Museum

Gift of Dr. and Mrs. E. Douglas Vaughn, Jr.

**“These prints are from a suite of a dozen or so intaglios that reference my ongoing interest in issues of the environment. More specifically these prints consider ideas of :**

- 1. The ever-increasing encroachment of industry on the landscape and on our homes.**
- 2. The consideration of direct and indirect action to resist. Whether it be a refusal to leave one’s home, or resort to some form of sabotage.**
- 3. The sadness of what may sometimes seem a hopeless struggle.” ~ James R. Pace**



**Susan Harbage Page**

(American, b. 1959)

***Peter with Batman Mask*, 1993**

Silverpoint photograph

Collection of Cameron Art Museum

Gift of Juan Logan

**“In this image, a solitary and somewhat pensive Peter is wearing a Batman mask I had sewn for my son’s Batman-themed birthday party that year. He is standing in the side yard of my parents’ home in Charlotte during an Easter family visit. Peter is my nephew. He is autistic and has always struggled with physical activities. As a small boy he created his own world and connected deeply with superheroes, fairytales and animals. My way of reaching out to him was through photography. I photographed him over an extended period (1986-2007) often in solitary portraits. During our collaborative efforts I frequently gave him my camera to use and provided him with a Polaroid camera and as much film as I could afford. Family holidays provided the backdrop for these images. Peter and his cousins would dress up and act out fairytales or plays. Seeing him at play with his cousins was always a pleasure.**

**This long collaborative photographic process taught me to understand what an important point of connection animals and imaginary worlds were in his life. He amazed me as well with his use of the camera. He seldom held it up to his eye to center and frame an image but placed the camera directly where he wanted it with an imaginary line of sight (from lens to subject) often at ground level. His photographs had a distinctly Peter point of view. This work taught me to understand the importance of multiple points of view and how much my photographs were tied to my particular point of view as his aunt and my perceived impartial perspective as a documentary photographer working in a family setting.”**

~ Susan Harbage Page





**Abby Spangel Perry**

(American, b. 1973)

***Frog Anatomy*, 2007**

Fabric painted with Setacolor fabric paint

Collection of Cameron Art Museum

Gift of Anonymous Donor

**“Having a direct relationship with the natural environment, children nonetheless are taught to rely on science for their understanding of nature. The classroom and natural history museum relay a view of nature as a static object for examination and dissection. At the same time books, cartoons, toys, and advertising offer a version of nature that is removed from the real world through abstraction and idealization. As adults, we are further conditioned by marketing, mass media, and art to see nature as a product for consumption.**

**For many of us, dissection was a ritualistic introduction into the world of biology and the first encounter with a frog. Rather than observing the frog perched by a puddle of water or creek bed, we were confronted with a chemically soaked, lifeless body to dissect and probe for anatomical learning requirements. “Frog Dissection” is the intermingling of the warm, cuddly frog toy of childhood with the reality of a cold, lifeless frog of adolescence.” ~ Abby Spangel Perry, *Second Nature*, 2007**



## **Ruth Pinnell**

(American, b. 1947)

***Untitled*, 1987**

Gelatin silver print photograph

Collection of Cameron Art Museum

Purchased with funds from the Jessie N Howell Memorial  
NC Acquisitions Fund.

Ruth Pinnell was the former Curator of the Green Hill Center in Greensboro, North Carolina. Pinnell taught at Duke University and the University of North Carolina.

**“The work was part of a series of photos taken on the Eno River near Durham, NC. The photos all featured a local ballet dancer that was a favorite subject of Ruth’s. As best we can recall, the work was taken around 1980.”**

~ Alden Pinnell



## **Dick Roberts**

(American, b. 1947)

***Passing Through***, 2004

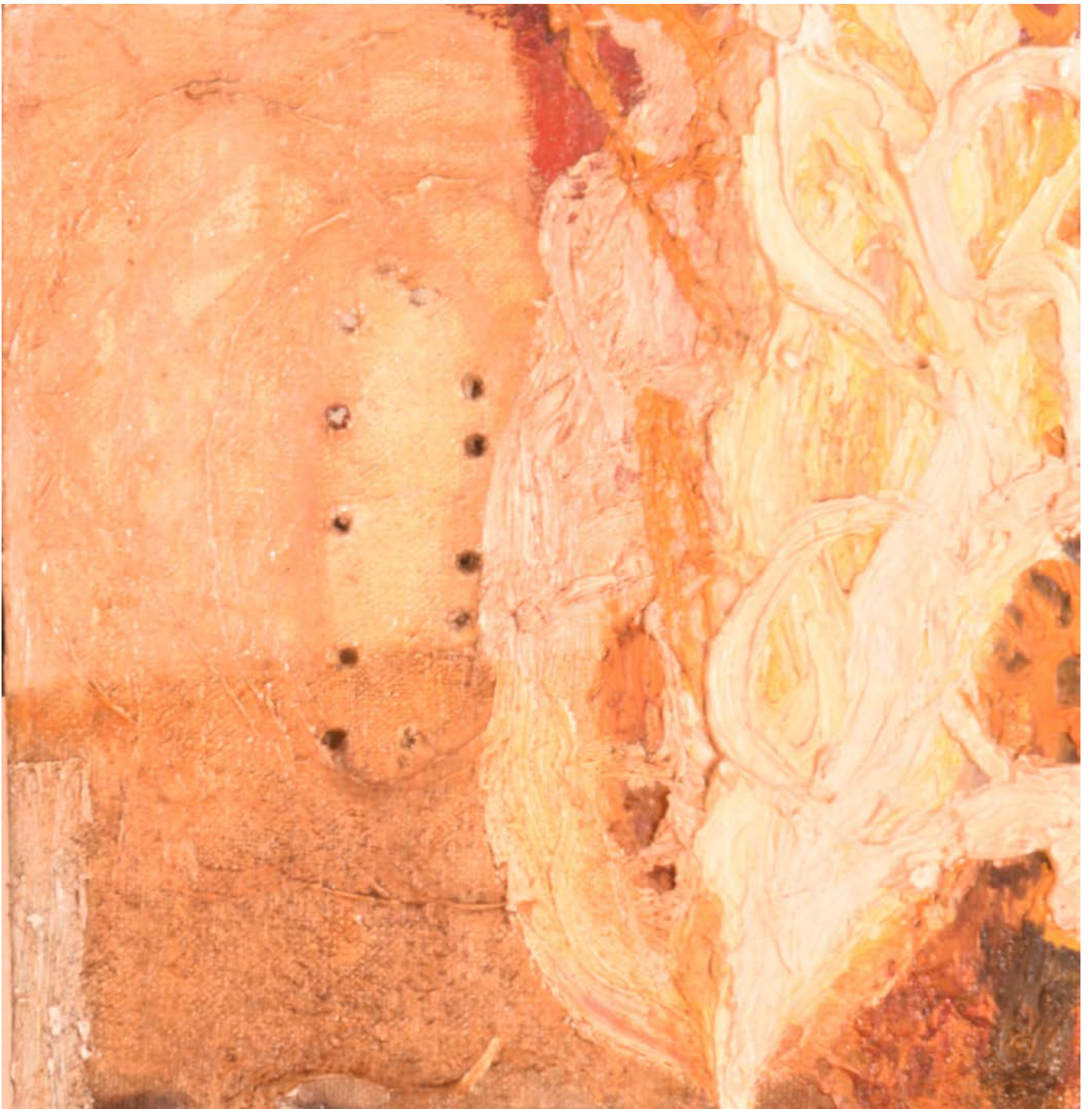
Oil on Canvas

Collection of Cameron Art Museum

Gift of the artist in memory of C. Reynolds Brown

**“Passing Through was painted in honor of a dear friend from Paris. I met Michel Raby at Sv. Joakim Osogovski, a monastery in Macedonia in 1996. We shared a small room in the monk’s quarters. His first words to me were ‘Shall we speak English, or shall we speak French?’ We were fast friends from that time on. Michel was a fine painter and led an artful life. We shared many experiences in Europe and in the United States. When Michel passed away unexpectedly, I felt his loss deeply. Passing Through remains of our times together. I am honored on his behalf that it lives in the Museum’s permanent collection.”**

~ Dick Roberts



**Brian Rutenberg**

(American, b. 1965)

***Pee Dee I***, 1991

Oil on linen

Collection of Cameron Art Museum

**“Long before I knew what an artist was, I’d scoop up fistfuls of pluff mud, splat them on the dock under the savage Carolina sun, and carefully arrange torn bits of colored paper across the muck, followed by another handful of mud. The frond-lipped tip of an oyster shell was an ideal tool for skimming the translucent slime to reveal jeweled flashes of color of varying intensity depending on how hard or lightly I pressed. I did it again and again. Everything I needed was under my feet. It took decades to recognize how much the directness and simplicity of those experiences taught me about the way a painting comes into being. Paintings aren’t created; they’re made.**

**My painting Pee Dee I is from the series, River Paintings, made after moving from South Carolina to New York City in 1987. My intention was to exaggerate the physicality of the painting as an object occupying space in a room just as the viewer occupies space in the room. The thick paint, gesture, punctured holes, and deep stretcher all work in tandem to underscore the painting’s “thingness” and are direct extensions of my experiences in the tidal creeks of the Carolina Lowcountry, forcing things that don’t go together, together.”**

~ Brian Rutenberg, August 2024, New York City



## **Charles Shannon**

(American, 1914-1996)

### ***Wood Chopper #2*, 1935**

Ink and gouache on paper

Collection of Cameron Art Museum

Gift of Henry J. MacMillian

This work is one of a series of sketches that Charles Eugene Shannon did in December 1939 of parishioners of Rev. Caldwell, father of Erskine Caldwell, author of the novel *Tobacco Road*, in poverty-stricken Wrens, Georgia.

Artist David Fredenthal received a Guggenheim grant to create illustrations for a new addition for the novel; *Tobacco Road*. The Guggenheim Foundation, which had judged Shannon's art for the Julius Rosenwald Fund Fellowship, asked Shannon to show Fredenthal around the Deep South. In Wrens, Georgia, Charles Shannon experienced the appalling conditions of white sharecroppers for the first time and was deeply affected, which is reflected in his art of that period.



## **Brad Thomas**

(American, b. 1969)

***Witness***, 2003

Collage and acrylic on board

Collection of Cameron Art Museum

Gift of the artist in memory of C. Reynolds Brown

**“As a visual artist, I remain a tireless experimenter. The foundation of my creative inquiry is my artist’s books, which have been referred to as ‘patchwork quilts of the subconscious.’ Intimate in scale and deeply autobiographical, my books remain a prism through which I freely explore the disparate aspects of our shared history and collective humanity. Initiated in 1990 and maintained over three decades, they have evolved into a graphic archive of my own internal monologue. To date, I have created 65 volumes that contain over 8,000 pages. Witness is from a series called spineless, as it is a stand-alone work not bound in a book. The trinity of characters here appear to be playing a game at the moment of some divine intervention or enlightenment. The chyron “blood remembering” running along the background is a reference to the belief that we carry the wisdom and experiences of our ancestors in our blood.”**

~ Brad Thomas



## **Pam Toll**

(American, b. 1955)

### ***Homage to Zora Neale Hurston***

Fabric, ink, and oil on canvas

Collection of Cameron Art Museum

Gift of Anthony F. Janson

**“I made this collage painting at No Boundaries International Art colony in November 2008. Homage to Zora was inspired by Hurston’s novel, *Their Eyes Were Watching God*. The book is a story written in the language of poetry and dialect. I drew words from the book on each panel of my work; on Panel 1, words from early pages, “This singing had nothing to do with her ears...she was stretched on her back beneath the pear tree soaking in the alto chant of the visiting bees, the gold of the sun and the panting breath of the breeze...”**

**After drawing the words in graphite, I worked in the collage elements, a found scrap of a kimono, lace, crochet and paper and began painting. The piece has some of the sound, warmth and color of Bald Head Island in it- a traveling seed, a stem of beauty berries and something intangible.” ~ Pam Toll**



## **Gayle Tustin**

(American, b. 1954)

### ***Mixed Feelings***

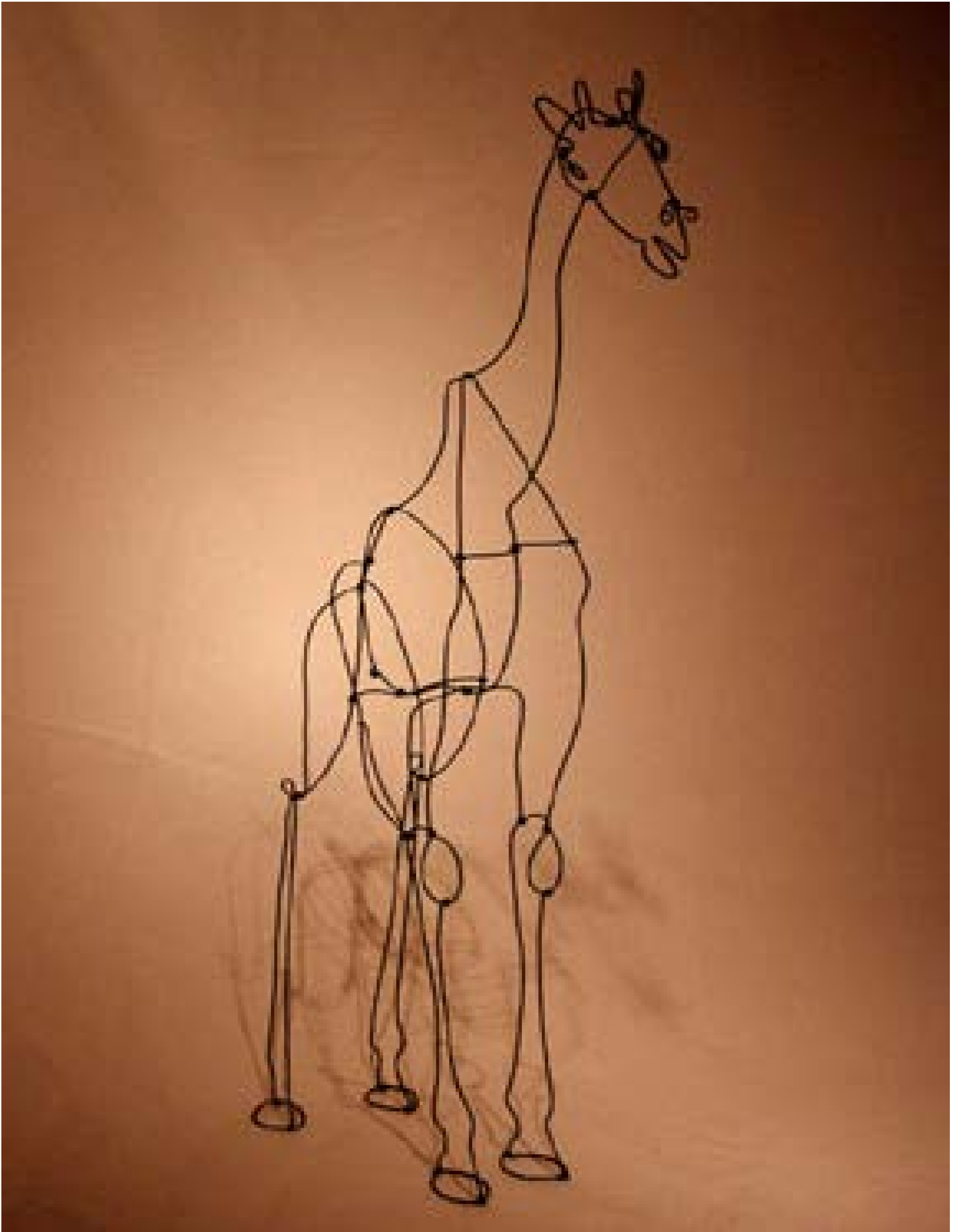
Red earthenware with terra sigillata and patinas

Collection of Cameron Art Museum

Gift of Anthony F. Janson

**“Mixed Feelings was made after returning from my first trip to Macedonia attending the St. Joakim Osogovski Artist Colony. This experience had a profound effect on my work. I was engaged with my honors project at UNCW, experimenting with new techniques using terra sigillata (earth seal developed by the Etruscans) and oxide patinas to create an ancient looking surface. Art historian, Anthony F. Janson, purchased the work and gifted it to the Cameron Art Museum. He also wrote an article for Ceramics Monthly about my work and experience in Macedonia, that included an image of Mixed Feelings.” ~ Gayle Tustin**





**Michael Van Hout**

(American, b. 1953)

***Giraffe***

Wire

Collection of Cameron Art Museum

Gift of David and Diane Kent

**“My earliest sculptural pieces were crude depictions of animals and figures fashioned from scrap wire with pliers. A medium that I would return to throughout my studio career. Picasso’s Cubist Guitar was a major influence on my early work. The Guitar is amazing in its improvisation and complexity for something fashioned from scrap metal and wire. A nod also to Picasso with his fascination with African art which inspired both paintings and sculpture.” ~ Michael Van Hout**



**Aaron Wilcox**

(American, b. 1970)

***Red Planetary Drawing*, 2017**

India ink on paper

Collection of Cameron Art Museum

Gift of the artist in honor of Neil Joseph Wilcox

Mr. Wilcox spends significant time considering the space between idea and product. In translation, something magical happens, something unexpected. And it is here that all studio practice begins anew.

**“I don’t know how many people would know this, but my parents used to run a writer’s program at Reynolda House until my dad died. It started with kids and then moved up to adults and they would travel to different museums to lead programs. One memorable one was in Utah; another was at St. Johns—incredible! My work and time in museums always makes me think of that part of my life and is another moment of many where I remember him lovingly.”**

Poem for the gala: *Given memory of my father, to a place connected by love*

~ Aaron Wilcox



## **Margaret Worthington**

(American, b. 1953)

***Requiem***, 1990

Collage of acrylic and chalk pastel on canvas and wood  
Collection of Cameron Art Museum  
Gift of Samuel Hudson Hughes

**“My work in collage has ranged from large collage constructions of canvas, wood, fabric, paper and metal, to small intricate works on paper. My efforts in these works were towards the creation of visual poetry -something that would evoke or suggest -rather than depict or describe. Copies of century old family photographs, letters, fragments of wallpaper, handmade paper, bits of fabric, and often found materials were drawn on, painted, printed, distressed -so as to make them less literal and to suggest they had a former life. I have long been fascinated with the way simple marks, fragments of textures, colors, and shapes could be arranged in rhythms and harmonies to evoke an echo, a resonance of a feeling, a memory, or a sense of place and time.” ~ Margaret Worthington**



## **Virginia Wright-Frierson**

(American, b. 1949)

***Market in Venice*, 2003**

Collection of Cameron Art Museum

Gift of the artist in memory of C. Reynolds Brown

**“I have been so fortunate to visit Cortona in Tuscany, Italy many times, first as a graduate student then as an artist-in-residence and then to teach watercolor. It feels like my second home. The markets are a favorite subject, the brightly colored beautifully arranged fruits and vegetables, the cheeses, breads, flowers, people and striped umbrellas. This is one of the largest watercolors I’ve painted, and I would love to do more on this scale.” ~**

Virginia Wright-Frierson