( )SCAPE
memory
 COSMIC
street
quiet
land
still
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in
( SCAPE )

Brian Holcombe
Caroline Ennis
Patrick Shevlin
Erwin Skip Brea
Toni Ardizzone
Channing Gray
Michelle Wilcox
Camden Goddard
Brian Holcombe

Brian Holcombe works between sculpture, photography, painting, printmaking, and books examining the potential of the archive to materialize the fluidity of history, memory, and time. His work utilizes repetition of analog and digital processes to break down image, form, and material in order to reconstruct an expanded meaning from their fragments. These processes lead to mutations that suggest new connections and ask the viewer to reconsider the forms of historical representation. Born in Atlanta, Georgia, Holcombe holds a Bachelor of Fine Arts from the School of the Art Institute of Chicago and a Master of Industrial Design from the Georgia Institute of Technology. He was the Founder and Director of Saltworks, 2002 - 2014, a contemporary art gallery in Atlanta. His artwork has been reviewed by the Creative Loafing, Atlanta, Connect Savannah, and the Atlanta Journal and Constitution and included in the permanent collection of the High Museum of Art.

brianholcombe.com
Brian Holcombe, Allegory (Day for Night, Stone Mountain), 2020, acrylic on canvas, 60 x 120 inches; Reflecting pool, 2020, casted wax, screen printed wood tiles, 48 x 96 x 23 inches
Brian Holcombe, *Reflecting pool*, 2020, casted wax, screen printed wood tiles, 48 x 96 x 23 inches

Brian Holcombe, *Untitled (concrete book)*, 2020, concrete, canvas, casted wax, screen printed wood tiles, 64 x 80 x 23 inches, detail view
Brian Holcombe, *Untitled (concrete book)*, 2020, concrete, canvas, casted wax, screen printed wood tiles, 64 x 80 x 23 inches, detail view
Brian Holcombe, *Untitled (stone mountain, andersonville)*, 2020, ink and acrylic on canvas, 30 x 40 inches
Caroline Ennis

Caroline Ennis is a visual artist whose work stems from her life-long relationship to the Gulf of Mexico and the coastline of the northwest Florida Panhandle. She creates installations and sculptures that include ceramic, fiber, drawing, and unfired clay. Ennis’s thematic influences are honed from her knowledge of the Gulf that was taught to her by generations of her family and expanded through her experiences on the water. Ennis creates ceramic forms that abstractly depict the topography of the Gulf of Mexico’s seafloor and fiber installations that are influenced from her family’s tradition of cast net fishing along the shallow coastline. Ennis completed her BA in studio art from University of Mobile in 2016. While at FSU, Ennis was awarded the 2019 MFA Award, the 2020 Ceramics Award, and the 2020 MFA Award, and a scholarship for an artist residency at Watershed Center for the Ceramic Arts.

carolineennis.com

Previous: Caroline Ennis, Passing 1, 2019, dyed fishing net, dyed cord, steel wire, 18’ x 4’ x 9.6’
Caroline Ennis, *Entrance Ladder*, 2019, clay, PVC, 4.5’ x 5’ x 3’
Left:  Caroline Ennis, *Obstruction Drawings (Body of Water) #8-19*, 2019, acrylic on paper maps, dimensions variable, installation view

Next:  Caroline Ennis, *Deep Sonar*, 2019, ceramic, video projection, 24’x14’x1’, installation view
Patrick Shevlin is a studio artist from Florida's Suncoast. He creates assemblage sculptures using consumer artifacts. Scavenging both personal and public experience to dig at the ways commodities mediate our lives and relationships. Patrick earned his Bachelor of Arts in history from Florida State University in 2016.

патrickshevlin.com
Patrick Shevlin, *Plastic*, 2019, credit cards, dimensions variable
Patrick Shevlin, *Mobile*, 2019, iPhone and casters, dimensions variable
Patrick Shevlin, *Plastic*, 2019, credit cards, dimensions variable
Erwin Skip Brea

Erwin Skip Brea (b. Bronx, New York) is a New Media Artist who holds a BA in Studio Art and Literature from DePauw University. His paintings, animations, and installations examine the history of representation by transforming narratives and mediums through the use of contemporary media and software. Using a combination of digital illustration and painting tools his works recontextualize the sadistic entanglements that make up our visual culture, language, and world history. Brea is a distinguished recipient of numerous prizes and awards, his engagement and love for art history has led to several solo exhibitions across the United States. In 2018 Brea won the Dean Collection Start Up Grant funded by Swizz Beatz & Alicia Keys which led to international opportunities. During his time at Florida State he was awarded Digital Media Awards from 2017-9, and the 2019 Honors and Scholars Excellence Award in the Visual Arts.

skipbreastudio.com
Erwin Skip Brea, *The Bronze Legacy*, 2020, video animation still
Previous: Erwin Skip Brea, *Manifest Your Destiny*, 2020, still from video animation, dimensions variable
Left: Erwin Skip Brea, *All Grown Up*, 2020, digital collage print on canvas, 41 x 33 inches
Toni Ardizzone

Toni Ardizzone is a painter combining refined methods with a blue-collar skill set to create large-scale assemblages and tactile paintings. She received her BFA from Indiana University at Herron School of Art and Design in 2006. The driving idea behind her work is death within life, channeled by her reverence for science, personal connection to chronic disease, and recent nearly fatal medical event. Her prolific body of work has led to several solo exhibitions across the United States as well as international recognition. In 2019, Ms. Ardizzone was selected for two artist residencies including Ayatana in Quebec, Canada and the Palimpsest Project in Buenos Aires, Argentina.

toniardizzone.com
Toni Ardizzone, *Emergency Room*, 2020, acrylic, house paint, graffiti markers, caulk, fabric and duralar on window curtains, 85 x 97 inches
Above:  Toni Ardizzone, *Combat Zone*, 2018, Acrylic, house paint, and graffiti markers on camouflage printed fabric, 24 x 36 inches

Right:  Toni Ardizzone, *Everything Under the Sun*, 2019, acrylic, crayon, color photograph on wood panel, 19 x 29 inches
Toni Ardizzone, *The Body Remembers*, 2019, acrylic on window curtains, 40 x 40 inches

Toni Ardizzone, *Survivalist*, 2019, acrylic and crayon on window curtains, 40 x 40 inches
STRIPES

The original form of the between state of mind, a boundary clearly laid out in a way of certainty and indecision, as solid opacity to create form and as a transparent to show what can be and already has been within.
Channing Gray

Channing Gray is a multimedia artist born in Beale AFB, CA. She earned an MFA in studio art from Florida State University in 2020, and a BA in Fine Arts from the University of Central Florida in 2017. She has exhibited in multiple exhibitions in the southeastern region of the states since 2011 including the ArtFields in Lake City, SC Competition in 2019. Channing is a recipient of numerous awards including the Excellence in Visual Arts Award in 2018. She is interested in nostalgia, dreams and the never-ending cosmos.

channinggray4815.wixsite.com/mysite
Channing Gray, *Wake*, 2017, acrylic paint, vine and compressed charcoal on canvas, 55 x 55 inches
Channing Gray, *Lone Games and Necklace*, 2019, acrylic, house paint, vine and compressed charcoal on canvas, 49 x 49 inches
Channing Gray, *Scarf and Charcoal Dust*, 2019, acrylic, house paint, vine and compressed charcoal on canvas, 49 x 49 inches

Channing Gray, *Little Notes and Nest*, 2019, acrylic, house paint, vine and compressed charcoal on canvas, 49 x 49 inches
Michelle Wilcox

Michelle Wilcox is a painter from southwest Florida. Her quiet natured paintings present domestic subjects through intimate viewpoints, building upon the history of still life painting, femininity, and domesticity. She is represented by Venvi Art Gallery in Tallahassee, Florida and has shown her work nationally in North Carolina, Maryland, Louisiana, and Florida. While at FSU, Michelle received the Andy McLachlin Scholarship Award in 2019 and the MFA Award in 2020.

michellewilcox.net
Michelle Wilcox, (clockwise) Korean Pear at 2pm, Papaya at 11 am, Grapefruit at 11 am, Papaya at 4pm, 2020, oil on panel, each 10 x 10 inches
Michelle Wilcox, *Still Life with Crystal Bowl*, 2020, oil on canvas, each 24 x 24 inches
Michelle Wilcox, *Breakfast Still Life 1915 by Kathleen McEnery*, 2019, oil on panel, 12 x 12 inches

Michelle Wilcox, *Slippers in the Afternoon Sun*, 2019, oil on panel, 12 x 12 inches
Michelle Wilcox, *Bonnard’s Open Window*, 2019, oil on panel, 12 x 12 inches

Michelle Wilcox, *Gwen John with Mary Cassett*, 2019, oil on panel, 12 x 12 inches
Camden Goddard

Camden Goddard is a multi-media artist from North Georgia working to obtain his MFA at Florida State University in Tallahassee. Goddard characterizes his work as painting in the expanded field, with a focus on contemporary landscape. His methods of working include oil painting, sculpture, and an anthropological approach to collecting.

Survey

I am interested in the ways in which the man-made and the natural both reject and inform each other. Natural textures, colors, and phenomena, stand out against the geometric and ordered urban space. As urban areas constantly develop, boundaries form where natural and human-made spaces come together. I am interested in this ever-changing delineation and the subtle moments of interaction between the two. Employing painting and collected natural objects as materials for making, I bring viewers into a contemporary conversation that explores painting in the expanded field. Underlying themes within the work explore concepts of time, perspective, and a personal sense of belonging.

camdengoddard.com
Camden Goddard, *Survey*, 2020, acrylic and leaves on canvas, 19 x 30 inches, detail view
Camden Goddard, *Abstract Landscape*, 2020, oil on panel, 48 x 48 inches

Camden Goddard, *Abstract Landscape*, 2020, acrylic and leaves on canvas, 48 x 48 inches
Camden Goddard, *Abstract Landscapes*, 2019, oil on panel, detail view