2021 Department of Art and Design
Faculty Exhibition

NCCU Art Museum | Durham, North Carolina
January 14 – March 12, 2021
My work is narrowly focused on the emotional content of my characters. My goal is to allow the viewer to journey with my characters through the process of discovery.

Stories happen on many levels, but my central goal is to push the emotional content hidden beneath the surface for the purpose of discovery beyond the basic storyline. My images are direct and simplistic in composition to provide clarity for the viewer.
Troy Brown
*Branches of Knowledge*, 2019
Ink and color pencil on paper
30” x 24”
Courtesy of the Artist
Troy Brown

Favela Prince, 2009
Mixed media
5” x 7”
Courtesy of the Artist
Troy Brown
*Hip Hop Heartless*, 2000
Acrylic on canvas
16” x 20”
Courtesy of the Artist
Troy Brown

*Let it Rest*, 2000
Pastel on paper  12” x 18”
Courtesy of the Artist
Troy Brown
Old Merc #2, 2019
Mixed media, 34” x 25”
Courtesy of the Artist
Troy Brown
Favela Protector, 2009
Archival print, 12” x 16”
Courtesy of the Artist
My work in ceramics and sculpture for the past 35 years have centered on macro-level themes, progression, and patterns of human life. As time relentlessly moves forward, human society evolves, new and unfamiliar concepts emerge, and tradition are both revered and abandoned. These elements ebb and flow and enter and leave and through it all, human life remains a constant. My works hone in on the various aspects of human life and explores related themes, but also challenges them through presenting other contrasting ideas within the same work.

My current works lie in the larger concept of the circle of life, embodying the human psyche and exploring theme of healing. Using geometric shapes and variation of circular forms, my work represents the process and everlasting sequence of renewal. The physical forms I use also exemplify the constancy of the moon, sun, and nature’s consistent and sacred give and take in the universe. Each piece represents the individual at the core, each piece is vibrantly different; colors, decals, and details as well as form illustrate the individual’s uniqueness. Through incorporating these individual pieces into a single work, they become a collective contrasting individuality to unity. In creating these ceramic works, I find purpose in self-healing as well as understanding the countless perspectives of human life. I strive to uncover new ideas about the uncontrollable dynamic forces at play throughout human history.

Specifically, in using ceramics as my medium, I embrace the uncontrollability of clay. As I formulate an idea, it takes different forms as I continue on with the process. My process for these works begins with grappling with abstract concepts and sketching how they translate into my art form. The process takes a life of its own and themes, both hidden and apparent, are woven together or arranged to heavily clash with each other, provoking and challenging participants to tie reoccurring elements to the larger concept. The elements explored in my work are especially poignant in our current societal and political landscape as the world becomes smaller and truth becomes increasingly abstract and unclear.
Myongsin Choi

*When Thunder Wind Passes By Heart*, 2019

Stoneware and Glaze

32” x 18” x 13”

Courtesy of the Artist
Myongsin Choi
*The Circle of Life*, 2019
Stoneware and Glaze
14” x 16” x 7”
Courtesy of the Artist
Myongsin Choi

No More Pain, 1993  Mixed media
Life size
Courtesy of the Artist
Myongsin Choi
*The Memory*, 1995  Mixed media
Life size
Courtesy of the Artist
Myongsin Choi
*Faceless Society*, 2018
Stoneware and white terra Sigillata
20”x16”x8”
Courtesy of the Artist
Myongsin Choi
When I Need a Shoulder To Cry On, 2018
Stoneware and white terra Sigillata
16” x 19” x 8”
Courtesy of the Artist
With a background in traditional design media, my creative processes now involve digital imaging, typography, and photography, utilizing emerging digital tools, processes, peripherals, and substrates. My view of design is that it’s a purposeful, systematic, and creative activity. Design is purposeful in that designers give form to products and visual communications, and satisfies the functional, psychological, and aesthetic needs of end users. It’s systematic, in that it involves the analysis of problems in our physical environment, and the transformation of findings into appropriate and usable solutions. Design is also creative, in that designers must have the expertise to create compelling visual forms for products, spaces, and new media—and to advance the evolution of new technologies in creative careers.”

The two digital matte prints in the 2021 Faculty Exhibition are a part of a series of posters incorporating the Adinkra symbols, which originate from the Gyaman people of Ghana and the Ivory Coast. These posters were developed to place the symbols into context with their original names, and meaning using the elements of line, shape, color and typography. Adinkra are visual symbols with historical and philosophical significance originally printed on cloth, which royals wore to important ceremonies.

Today, we can choose from a variety of substrates onto which to output our images, from paper and fabric, to glass and metal, etc. The two photographs in the show are from a series on metal and were made on a 2015 trip to Italy. All images in this sequence were shot in Sorrento at night to exploit the ambient light. This allowed me to push the contrast, produce rich blacks, and create a mood which can only be created in this place during summer evening hours.
Brenda S. Faison
*Adinkrahene.* detail, 2018
Vector Graphics; matte print on paper
24” x 36”
Courtesy of the Artist
A reliance between two or more people is a form of interdependence that differs from the reliance on an association where some people are dependent and others are not.

Brenda S. Faison

*Ese Ne Techrema*, detail, 2018

Vector Graphics; Matte print on paper

24” x 36”
Brenda S. Faison

*Dinner in Sorrento*, detail, 2015

Photograph on metal

20” x 30”
Brenda S. Faison
*Sorrento Lounge*, detail, 2015
Photograph on metal
20” x 30”
My most recent work is African inspired and multi-dimensionally composed of “hair picks” or motifs. These motifs become an assemblage of repeated multi-patterned and multi-dimensional layers of painted wood. It is important that each motif finds a home in the composition that is not forced but naturally positioned.

The octagonal center draws in the spectator as he or she views the heavily, weighted, hair picks which are broken, whole, and seemingly trying to settle and find a place in this cycle.

Connie M. Floyd
Associate Professor
Connie Floyd
*T'was the Season*, 2019
Wood and paint
28” x 29”
 Courtesy of the artist
Connie Floyd
_Picks and Combs, 2018_
Wood and paint
31” x 25”
Courtesy of the Artist
Connie Floyd
*Rhythmic Genealogy #1*, 2020
Mixed media and collage
21” x 25”
Courtesy of the Artist
Connie Floyd

*Spirit Faces*, 1995
Silkscreen
26” x 31”

Courtesy of the Artist
Connie Floyd
*Rhythmic Genealogy#2*, 2020
Mixed media and collage
21” x 25”
Courtesy of the Artist
My art is generally an expression or a visualization of an idea, story or commentary on myself and/or society. At times I am in the process of “creating to create” or designing with an intended goal in mind for the final product and/or client.

At times I use art and design to express my innermost thoughts and demons to provide some type of chartist. I am by Jack Kirby, H.R. Giger and Ernie Barnes. At times, my art plays on the concepts of irony with everyday things, distorting the narrative or the notions of what it is to live in our society.
Kwame Hawkins
_Toy Robot_, 2020
Digital print
11” x 17”
Courtesy of the Artist
Kwame Hawkins
*Untitled*, 2020
Digital print
11” x 17”
Courtesy of the Artist
Kwame Hawkins

The Revolution Will Not Be Televised, 2020
Digital print
11” x 17”
Courtesy of the Artist
Kwame Hawkins

_Vote_, 2020
Digital print
11” x 14”

Courtesy of the Artist
Kwame Hawkins
*Untitled Landscape*, 2020
Digital print
11” x 17”
Courtesy of the Artist
Working with the figure, I am investigating composition and the application of paint while maintaining the drawing. My interest is in the construction of the painting. I am exploring the quality of the surface and light the abstraction and how the marks affect the painting. I am constantly intrigued with the components of a painting and its resolution.

Although the image is still quite representational, I am working on the quality of the marks and layers of paint. With the “Falling Man” series I have embarked upon exploring aspects of my personality as well as the painting process. The images have come from vintage wrestling photos. These men have a fetish quality. I am fascinated how this concept of uber machismo and manhood is covered in a thin veneer of homoerotic sadomasochism that is found acceptable by the general public.

The struggle became symbolic of my coming to terms with my queerness combined with being a painter. By rotating the image, much like G. Baselitz, I found that the aspect of the falling figure related to periods of uncertainty and depression, either personally or artistically. The use of color and lines of force create boxes that we imprison ourselves. There is also the possibility of emerging from the maelstrom with a sense of wholeness.

Chad Hughes
Adjunct Instructor
Chad Hughes
*Seated Male Figure*, 2019
Oil on paper
24” x 24”
Courtesy of the Artist
Chad Hughes
Falling Man #1, 2019
Oil on paper
19” x 24”
Courtesy of the Artist
Chad Hughes
Falling Entanglement, 2020
Oil on paper
19” x 24”
Courtesy of the Artist
Chad Hughes
*Falling Man #2, 2020*
Oil on paper
19” x 24”
Courtesy of the Artist