

# SC Maritime Museum

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ject of a book for publication titled “How to Build a Boat”. The book will include the students’ original drawings, documentary photographs from the visits to CFCC, interviews with the boat-building students and instructor, and work by the Collaborative founder and artist, Charles Edward Williams, of the oldest boat in America.

Charles Edward Williams holds a Master of Fine Arts degree from the University of North Carolina at Greensboro. As an educator, he is currently the Drawing and Painting Professor and an Endowed Associate Chair of the Fine Art Department at North Carolina Central University (NCCU). Williams has received the Riley Institute Diversity Leadership Award from the State of South Carolina for developing enriching art programs within the local communities. His artistic achievements are recognized across the North and Southeast and internationally exhibited. William’s work has been acquired in several private and public permanent museum collections. He is also the Founder of the CEW Collaborative, a program for students pursuing an art career based in Georgetown, SC. Williams also was selected for the artwork which will promote this years Annual Georgetown Wooden Boat Show.

Walter Atkins is the Program Director for the Wooden Boat Building Program at Cape Fear Community College in Wilmington, NC. Atkins is a career boatbuilder and holds a certificate in Wooden Boatbuilding. His roots in Boatbuilding began in Gloucester, VA, where he cut his teeth building boats on the Chesapeake Bay. Walter’s boatbuilding career has spanned over 30 years, which has allowed him to build many boats ranging from an 8ft sailing dinghy to a custom 80ft custom Carolina Sportfish.

## Francis Marion University in Florence, SC, Features Works by Angela Franks Wells and Bridget Conn

Francis Marion University in Florence, SC, is presenting *Seeing Light: 19th Century Photography Techniques* by Angela Franks Wells, on view in the Kassab Gallery, in the Hyman Fine Arts Center, through Oct. 24, 2024.

Angela Franks Wells is a photography-based artist specializing in 19th century photographic processes. As an educator, she is committed to facilitating creative thinking and skilled making with her students. Her recent creative endeavors are about playful investigation and finding levity. Wells is an Associate Professor of Photography at East Carolina University in Greenville, NC, where she enjoys the lush greenery of the south, proper weather storms, and the benefits of natural humidity in the studio.



Work by Bridget Conn

Wells offered, “I find myself mesmerized by the little gifts that show up on my porch or in my yard. Artifacts of life that are ever present but often overlooked. I began collecting these treasures and taking a much closer look at them. The evaluation process continued to delve deeper as I got closer and closer via a flatbed scanner as camera. The images reflect this inspection; the pause in the hustle of the daily grind to

The “How to Build a Boat” exhibit will then travel to the Coastal Discovery Museum, Hilton Head Island, SC, where it will be open until Jan. 12, 2025.

In 1996, the Harbor Historical Association launched a dream to create a museum that would celebrate the maritime history of South Carolina and Georgetown, the state’s second largest port. In 2011, with community support, the South Carolina Maritime Museum opened on the waterfront in historic downtown Georgetown.

Home to the prized Fresnel lens of the old North Island lighthouse, our mission is to create enjoyable experiences for both young people and adults by featuring exhibits, programs and events related to South Carolina’s rich and remarkable maritime history.

The Museum is located on Front Street in Georgetown, SC.

For further information check our SC Institutional Gallery listings, call the Museum at 843/520-0111 or e-mail to ([info@sc-mm.org](mailto:info@sc-mm.org)).

The 35th Annual Georgetown Wooden Boat Show takes place Oct. 19 - 20, 2024. The Georgetown Wooden Boat Show features one of the Southeast’s best wooden boat exhibits with more than 100 classic wooden boats displayed on land and water, boatbuilding, a corrugated boat race, children’s model boatbuilding, a youth sailing regatta, knot tying, maritime arts and crafts, and food. The Wooden Boat Show takes place on the waterfront and along Front Street in Historic Downtown Georgetown. The Show is produced by the Harbor Historical Association, a 501(c)(3) tax-exempt organization. All proceeds benefit the South Carolina Maritime Museum. For further info visit (<https://woodenboatshow.com/>).



Work by Angela Franks Wells

stop and discover. Chromokedasic is Greek for ‘color by light scattering.’ The Chromokedasic Sabatier printing method produces a full spectrum of colors through chemical and light reaction. The process is difficult to control or reproduce and I’ve found it to be liberating in that it encourages play and experimentation. By combining these two elements, I can craft a unique print that expresses the wonder and delight of seeing the little things, making art, and adding levity to my creative practice.”

*Chemigrams in 3D* by Bridget Conn is on view in the glass cases at the Kassab Gallery, at the Hyman Fine Arts Center, through Nov. 7, 2024.

Bridget Conn is a photographic artist who explores the potential of photography as a chemical and physical medium through the creation of chemigrams. Dealing with themes of societal struggles, awe and wonder, challenges in communication, digitized vs. physical encounters, and the importance of making and admitting mistakes, Conn investigates the boundaries of photography with prints, wall installations, and sculptural works. She received her BFA from Tulane University and MFA from the University of

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Georgia. She currently resides in Nashville, IN.

Conn offers the following, “Through the approach of experimental analog photography, my work concerns societal struggles, awe and wonder, challenges in communication, digitized vs. physical encounters, and the importance of making and admitting mistakes. My aesthetics span gesture, intuitive mark-making, written language, and non-traditional portraiture, forged by cameraless photographic processes. Formally I work in image-based prints, collages, sculptural wall pieces, and three-dimensional installation. Celebrating the object that is

silver gelatin paper, I construct many of my works with thread to emphasize its physical significance. I employ this materiality to spotlight the negative side-effects of my society’s increasingly-digitized experience of the world. Embracing their unpredictability and playfulness, I view cameraless processes as my method of combatting personal battles with anxiety, and of addressing my country’s wider epidemic of unease.”

For further information check our SC Institutional Gallery listings, call 843/661-1539 or visit (<https://www.fmarion.edu/finearts/artgalleryseriescurrent/>).

## Francis Marion University in Florence, SC, Features Works by Jamie Azevedo

Francis Marion University in Florence, SC, will present *Jamie Azevedo: Paper Dolls*, on view in the Steven F. Gately Gallery, from Oct. 22 through Dec. 15, 2024.

What if it were possible to gather with all the grandmothers and great-grandmothers in your family tree? Imagine the wisdom that could be shared, the stories exchanged, and the profound connection to the past brought into the present. In her latest fine art photography collection, Jamie Azevedo explores these very questions, offering a deeply evocative experience through imagery that celebrates the women who came before us.

*Paper Dolls* invites viewers to reflect on the imprints of their own foremothers. Through her lens, Azevedo captures the ethereal presence, wisdom, strength, and mystique our ancestors carry in our own lives. Each piece serves as a dedication to the “mystical tea party” Azevedo longs to have with the women of her own lineage, offering an intimate journey into family folklore and personal discovery.

“My hope,” says Azevedo, “is that the viewer will discover stories of the ladies that haunt their own bloodline, adding to their family folklore and carrying their gifts and wisdom onward to our future grand and great-granddaughters.”

As a published fine art photographer whose work has been exhibited throughout the United States and Europe, Azevedo brings her signature blend of mysticism and connection to nature into this new body of work. Her pieces speak to the universal desire to understand where we come from and how the attitudes, beliefs, and tempera-



Work by Jamie Azevedo

ments of our ancestors live on within us.

Azevedo’s work has been supported by grants from the Bush Foundation and various state arts organizations, which have enabled her to continue her artistic exploration. She is known for her ability to capture the quiet, reflective moments of life and nature, drawing viewers into a contemplative space where the past and present collide.

For further information check our SC Institutional Gallery listings, call the gallery at 843/661-4637, 843/661-4638 or visit (<https://www.fmarion.edu/universityplace/>).

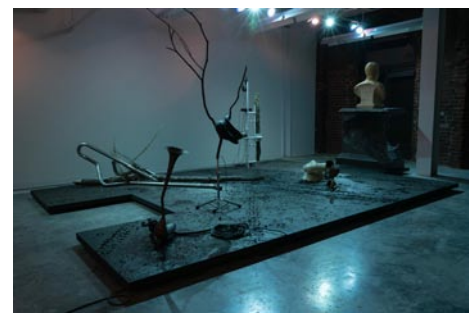
## Coker University in Hartsville, SC, Features Works by Michael Webster

Coker University in Hartsville, SC, is presenting *Michael Webster: Sonic Fictions*, on view in the Cecelia Coker Bell Gallery, through Oct. 18, 2024.

*Sonic Fictions* is an exhibition comprised of exhaust pipes, hunting paraphernalia, and fragments of imperialist monuments scattered across a fallow landscape. Sound emanates from the components - recordings of insect infestations, ATV excursions, and Foley from nature documentaries combine into a multi-channel audio installation. Resting on an elevated platform covered in mud and crisscrossed by tire tracks, each sculpture exists in limbo between life and death, culminating in a natural history display of living through the Plantationocene.

Webster offered the following artist statement, “Through projects that span sculpture, archives, and cartographic impulses, I respond to the becomings and undoings of space. My work begins with a social conception of space, where shifting territorial boundaries form strata between people. I seek moments where boundaries become permeable – a place where architecture dissolves into raw matter or the surveyor’s tools encode a digital artifact. By finding residues where systems are revealed, I question the processes of demarcation and displacement that inscribe sites of contention on the land.”

“My practice is responsive at its core,” adds Webster. “Rather than invent new images, I recontextualize things already in circulation or develop site-specific, participatory projects. Sometimes I will



Work by Michael Webster

live with an object for a decade before I can meet it on its own terms. This responsiveness acknowledges social and material agency outside of myself and ultimately makes my practice a symbiotic one. Other people and other things offer many insights about living in fractured geographies. Their faint echoes reverberate through every space, carrying layered histories to anyone willing to listen. I work in the amplification of echoes.”

Michael Webster responds to the social organization of space through site-specific projects, sculpture, and lens-based media. His work is context-driven and materially attuned, investigating the effects of power on social geography with a focus on long-term participatory projects rooted in the southern United States. He has attended residencies at McColl Center, ChaNorth, Hambidge Center, Elsewhere Living Museum, and Penland School of Craft. He was the runner-up for the 2023 SouthArts Southern Prize and was selected as the South Carolina State Fellow.

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