

Waterworks Visual Arts Center

continued from Page 21

of traditional media – sewing, embroidery, and crocheting.”

Barry Russell offered the following statement on his wood turnings: “I am a self-taught wood turner. I have not attended any formal school to learn the basics of woodturning, but I have met, worked with, hosted in my home, and discussed my work with many nationally recognized wood turners and have attended demonstrations and workshop. The artists that have influenced me the most have been mostly in approach and attitude rather than object specific. They have given me insights and encouragement to follow my own path. Woodturning on the lathe easily lends itself to the creation of vessels, but the vessel is only the beginning. I seek to use classic forms as a starting point. I am challenged by a beautiful and unique material that can be formed to create a work that honors the beauty of wood and the elegance of form, and at the same time, I am challenged to present a piece that transforms the vessel into a unique object. I employ carving, sculpting, texturing, burning, and coloring to create a work product that has a visual and tactile impact on those who come in contact with it.”

Jenny Lou Sherburne offered the following about her works: “I believe that life is a gift. Making pots is my way of celebrating and maintaining this belief. The creative process compels me to listen to an inner voice - my intuition - which, in turn, provides me clues about how to live my life. My inspirations range from garlic cloves to onion domes, from the Isle of Crete to the Land of Oz, and from Antonio Gaudi to Dr. Seuss. I see beauty, humor, and vigor everywhere, and I try to create pots that embody these values. The cross-pollination between my life and work nourishes both as I strive to communicate a world view of wonder, curiosity, and joy.”

First known for her landscape paintings of cedar trees, Cindy Taplin more recently has focused on paintings of buildings, especially those of landmarks in downtown Winston-Salem, NC. She tells how her ‘building series’ began in a somewhat accidental way. “I was walking around downtown and just seeing all these cool places, and I think part of it is the math thing in me, too. I love all the old factory buildings around here.”

“I think I’ve figured out that you try a little bit of everything, and then suddenly one day it’s like, oh, this is what I’m actually good at! I’m always looking for light and dark,” adds Taplin. “I’m always looking for, like, that one shadow there on that green building; that’s

what drew me to that. With the whole series, though, I was thinking more about getting people to look at things that they walk by every day. I’m not trying to make any huge statement; I just want people to see things the way that I see them. The shadows – they get me every time!”

And, finally Jane Woodward offers these words about her oil paintings: “From a grade school kid with the excitement of a new box of crayons to an adult with her first tiny set of oil paints, my passion has always been about color and the anticipation of creating! My background as an Interior Designer further focused my interest in architecture, composition, color, and texture. These elements become the foundation of my paintings. Uniting my love of architecture with photography, I often compose my paintings on camera. My frequent answer to ‘What do you paint?’ is ‘architectural elements’. The fluid movement of oils helps to achieve a distinctive architectural viewpoint with a unique design perspective.”

“My current body of work, entitled, *For the Love of Italy*, is taken from personal photographs from a recent expedition in plein air paintings in Tuscany,” added Woodward. “Combined with visits to Rome and Florence, the inspiration of Italy continues to inspire me.”

The Waterworks Visual Arts Center wants to thank its advocates: F & M Bank, The late Katharine W. Osborne, and James G. and the late Christine P. Whitton.

The Waterworks Visual Arts Center is accredited by the American Association of Museums. Its mission is to provide diverse opportunities in the arts for all people through exhibitions, education, and outreach. The Waterworks is funded by individual memberships, corporations and businesses, foundations, the City of Salisbury, Rowan County, and the Rowan Arts Council. The Institute of Museum and Library Sciences, a federal grant-making agency dedicated to creating and sustaining a nation of learners by helping libraries and museums serve their communities, supports the Center. Waterworks receives general support from the North Carolina Arts Council, an agency of the Department of Cultural Resources and the National Endowment for the Arts, which believes that a great nation deserves great art.

For further information check our NC Institutional Gallery listings, call the Center at 704/636-1882 or visit (www.waterworks.org).

Pickens County Museum of Art

continued from Page 13

Melissa Earley: 10+ (A Decade of Beadwork and Other Art) is an exhibition of beadwork and paintings spanning more than a decade and highlighting the most significant works from the career of Earley. Known for her beadwork which merges an ancient Native American bead weaving technique with original, contemporary imagery, Earley grew up in Charleston, SC, and has been living and working in Spartanburg, SC, since 2000. She studied drawing and printmaking at the College of Charleston, where she received a BA in Studio Art.

Earley began working with beads over 15 years ago as an independent jewelry designer and was soon studying traditional Native America loom weaving techniques. She incorporated her own paintings and drawings into small beaded pieces, and over the course of the following years, began learning off-loom stitches and expanding her works into much larger, three dimensional pieces.

About her work, Earley says, “The common theme is introspection. For me, making art is basically a form of therapy, a way of examining my own psyche, sometimes exorcising some demons, and communicating my thoughts, feelings and experiences to others.”

Despite the often bright colors and seemingly whimsical images in much of her work, much of the work does examine difficult themes, such as illness and death. Earley explains, “Grief is one of those experiences that we all share, and

yet there is still something of a taboo in talking about it publicly. Emotional pain makes others uncomfortable and keeps us somewhat relegated to the outside until we ‘get over it’. And yet it’s absolutely natural and very necessary to the healing process, so I wanted to bring it out into the light and share my experience with the viewer, with the hope that we will both feeling less alone.”

Earley’s work can be found in private and corporate collections across the country. She has participated in exhibitions in Dallas, Denver, and across the Southeast, receiving numerous awards and grants. She is proud to be an original member of CAFFEINE Contemporary Art Forum, based in upstate South Carolina.

The final featured exhibition is *Barbara St Denis: Mixed Media*. St. Denis, living in Easley, SC, is a signature member of the Georgia Watercolor Society and the Southern Watercolor Society. She is also a member in Excellence of the South Carolina Watermedia Society. In 1976, she established The Art Emporium, a retail art store & gallery that she owns in Easley, SC.

Over the years St. Denis has received numerous awards and has been included in a wide variety of invitational exhibitions. Her work has been covered several times in publications such as *Creative Watercolor*, *Best of Watercolor Volume III*, *Best of Watercolor Painting Color*, *Creative Watercolor* and in Mary Todd

continued above on next column to the right



Kaitlyn ♦ watercolor ♦ 16" x 20"

Annette Ragone Hall

Commissioned Portraits in Oil,
Watercolor, Pastel, and Charcoal

AnnetteRagoneHall.com

704-798-9400 ♦ annette@annettehall.com

Annette’s studio is located in the
Rail Walk Arts District in Salisbury, NC.

Beam’s *Celebrate Your Creative Self*. In 2008, St. Denis was invited to paint a Christmas ornament for one of the White House Christmas trees, which remains in its permanent Washington, DC, collection.

Speaking about her work, St. Denis says, “Color, design, the figure, buildings and inanimate objects are the primary elements of my paintings. Symbols and shapes which represent my personal artistic journey, i.e. my fascination with clocks and numbers, enable me to tell my story without portraying the final chapter. These elements are painted in watercolor, acrylic, and/or other water based materials in an abstract format.” She added, “Watermedia has been my medium of

choice since the early 1980’s. Prior to that time, starting in 1963, I worked in oil, pen and ink and pastels. Most recently I have included found collage elements in much of my work. I am an emotional painter and it is my desire to convey that idea to the viewer.”

The Pickens County Museum of Art & History is funded in part by Pickens County, members and friends of the museum and a grant from the South Carolina Arts Commission, which receives support from the National Endowment for the Arts.

For further information check our SC Institutional Gallery listings or call the Museum at 864/898-5963.

FRANK in Chapel Hill, NC, Features Figure Exhibition

FRANK, the Franklin Street Arts Collective in Chapel Hill, NC, will present, *Seeing the Figure*, an exhibition of contemporary work inspired by the human form, on view from Jan. 10 through Mar. 6, 2011. An opening reception will be held on Jan. 14, 2011, from 7-9pm.

Headlined by invited artists Dennis Farber and Connie Imboden from Baltimore, MD, as well as Triangle area artists Paris Alexander and Laura Farrow, the show will also contain juried work from our FRANK member artists. The show will be juried by celebrated artist Beverly McIver.

The exhibiting artists have varied approaches to the figure in style, medium, and content. Describing the work of our invited artist, Connie Imboden, Carl Little in *Art New England Magazine* said, “Imboden’s stature as a world-class photographer is based on her compelling images of bodies transformed by water. Over the years she has explored the intersection of physical form and liquid medium. In her photographs, torsos, limbs, and visages stretch and twist into new configurations that are often gorgeous and frequently disturbing.”

Speaking of Alexander Paris, Dr. Lawrence J. Wheeler, Director of the NC Museum of Art, said, “Paris uses the human form as his subject, frequently in carved stone, but also in clay and hard plaster. He expresses himself equally well in all these materials. In fact these varied elements contribute to the power of his art.”

Our invited artists have pieces in significant national and international collections ranging from the Museum of Modern Art in New York to the Metropolitan Museum of Photography in Tokyo, and many of our FRANK artists are collected regionally and nationally.

Seeing the Figure is sponsored by 140 West and Whitehall Antiques, and is coordinated by member artists Paul Hrusovsky, Marianita Stevans, and Barbara Tyroler.

Also on view at FRANK through Jan. 9, 2011, is the exhibit, *Small Wonders*, featuring small works by gallery member artists.

The mission of the Franklin Street Arts Collective is to support the arts community of Chapel Hill and the region, expand community appreciation of the

continued on Page 24