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Raleigh Fine Arts Society

NC ARTISTS
EXHIBITION

2022



Raleigh Fine Arts Society
**NC ARTISTS
EXHIBITION**

October 9-20, 2022



THE MISSION OF RALEIGH FINE ARTS

Society is to cultivate, promote, and engage in the arts. Our vision is for a flourishing arts community.

We Believe the Arts:

- Offer a unique form of creative expression
- Unite people from different cultures and perspectives
- Foster a sense of pride in the community
- Have a measurable impact on our economy, our well-being and our quality of life

Beginning in 1964 with a small group of volunteers, Raleigh Fine Arts Society staged its first artists exhibition at the Olivia Raney Library in downtown Raleigh. Since then, the role of the Raleigh Fine Arts Society has expanded to encompass three very successful projects that reflect the goal of RFAS to encourage the pursuit of art, music, and the written word by identifying, supporting, and recognizing creative people and ensuring that their work is seen, heard, and appreciated.

The North Carolina Artists Exhibition has evolved from that first exhibition in 1964 and is now an annual statewide event that offers artists an opportunity to present their work and to be

juried by a renowned art professional. This year marks the Artists Exhibition's 42nd anniversary of our statewide juried show. The Woman's Club of Raleigh will be open for tours of the exhibit on the following dates October 11, 13, 18, and 20. For more details check our website.

The Literary Contest is conducted annually for short story writers from all high schools in Wake County. The Literary Contest employs writers and college professors to read and critique each manuscript. After the selection of writers is announced, the winners attend a writers' workshop and awards ceremony and are honored with a lecture by a reputable writer. With monetary awards presented to the winners, this experience is very exciting and encouraging for aspiring writers.

The Elementary Choral Celebration is a joyous occasion for Wake County elementary school choral groups in grades 4 and 5. Each choral group performs on the beautiful Meymandi Hall stage before a full house. Qualified adjudicators provide useful commentary to each choral director, enabling them to identify their strengths and areas for improvement. The children are thrilled with the opportunity to perform in Meymandi Hall, and, for many, this event significantly impacts their musical journey.

Raleigh Fine Arts Society nurtures the essential links among those who support these artistic pursuits, those who enjoy them, and especially those whose hands, hearts, and minds create them.



OPENING CEREMONY

October 9, 2022

2022 AWARDS

Betsy J. Sykes Award
\$5,000

Joyce Wilkins Pope Award
\$3,000

Juror's Honorable Mention
\$1,000

Juror's Honorable Mention
\$1,000

Sales and Inquiry

Representatives from Raleigh Fine Arts Society will be glad to answer questions regarding the artwork.

Exhibition Dates

Community Open House Dates and Times

October 11 10a-11:30a

October 13 5p-7p

October 18 5p-7p

October 20 10a-11:30a

Find Out More

Highlights from the show can be viewed on the Raleigh Fine Arts website: www.ralfinearts.org.

3pm - 4pm

Preview of Art

4pm - 5pm

Juror's Lecture and Awards Presentation

Welcome and Introduction

Melanie Rankin
President, Raleigh Fine Arts Society

Juror's Lecture

Dorothy Moss
Curator of Painting and Sculpture
Smithsonian
National Portrait Gallery

Awards Presentation

Anne Allen
Chair, 2022 North Carolina Artists Exhibition

5pm - 6:30pm

Opening Reception and Art Sale

MEET OUR JUROR



DOROTHY MOSS IS CURATOR OF PAINTING

and Sculpture at the National Portrait Gallery. Moss directed the 2013, 2016, and 2019 Outwin Boochever Portrait Competitions. Her current and upcoming exhibitions include *Hung Liu: Portraits of Promised Lands*, which includes a catalogue published by Yale University Press; *One Life: Maya Lin* (opening September 30, 2022); and *Kinship* (opening October 28, 2022), which she is co-curating with Leslie Ureña, Taína Caragol, and Robyn Asleson. Her past exhibitions include *Sweat of Their Face: Portraying American*

Workers, co-curated with David C. Ward (2017) with a catalogue published by Smithsonian Press; and *One Life: Sylvia Plath* (2017). In 2015, Moss initiated the Portrait Gallery's first performance art series IDENTIFY, an ongoing series which has included ten commissioned performances by internationally recognized artists. She is also an author of *The Obama Portraits* (2020), published by Princeton University Press.

JUROR'S STATEMENT

THE DYNAMIC AND VARIED WORKS OF

art selected for the 2022 Raleigh Fine Arts Society exhibition convey a range of perspectives and experiences that we have faced in recent years. During the period since the Raleigh Fine Arts Society has been able to host a competition and present an exhibition, the world has changed significantly. The isolation and overwhelming loss brought about by the COVID-19 pandemic shifted family relationships and altered daily routines. Further, racial unrest and wars displacing millions from their homes have transformed entire communities and amplified feelings of vulnerability. In moments of change,

In moments of change, artists often look for solutions and provide us with a path forward through introspective visions of hope.

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In the past two years, artists worldwide have taken to making works of art that address themes of kinship, identity, and place. In my work as a juror, I was keenly aware of how the context of making art in such a destabilizing time has impacted artists' practices. Many artists created work that incorporates found objects, such as newspaper or fabric, or that is time intensive given the newfound isolation that many were experiencing. I gravitated towards works of art

that revealed not only the skill of the artist and mastery of their chosen medium, but also work that spoke to the uncertainty of the historical moment and offered a representations that speak to reflection and resilience.

It has been an honor to be part of the selection process, and I am grateful to all the artists who entered and the organizers who worked behind the scenes to make this important program happen, particularly Anne Allen. I am grateful to the artists for their trust in me and for their service to humanity through their dedication to their craft. Above all, the work selected represents a thriving creative community of visionaries who, sometimes against all odds, make work that offers viewers an opportunity to contemplate the changing world, providing hope and even healing.



PANDY AUTRY

Rise 'n Shine

Acrylics, vintage playing cards, joint compound
40" x 30" x 1.5"

I enjoy taking something that has been discarded and transforming it in some way that gives it new life, a new perspective. In this way, my collections often find their way into my artwork. I am drawn to order and repetition, often inspired by tile and quilt patterns, so most of my work reflects this love of pattern, occasionally spiced with an element of fun or whimsy.

Pandy Autry is mostly self-taught and lives and works in Fayetteville, NC. She began as a faux finish artist in 1993 and expanded into various mediums, including fabric, mixed media, painting, and metalsmithing.



EDWARD BAXTER

Slavery after the Emancipation Proclamation

Oil

30" x 30" x 1"

My canvases are drenched with colors. I see colors everywhere I look in nature, our homes, on our clothes, in everything. This passion for color brings life to my art.

Raleigh native Edward L. Baxter has produced oil paintings covering a wide array of subject matter such as landscapes, still life, portraits, jazz themes, abstracts, religious, and African works. Edward's art has been exhibited at numerous venues including 2011, 2019, and the 2020 RFAS Artists Exhibitions, the NC Museum of History, Shaw University, St. Augustine's University, 311 Gallery, Page-Walker Arts and History Center, the Hayti Heritage Center in Durham, the Harvey Gantt Center in Charlotte, the Cameron Art Museum in Wilmington, the Triangle Cultural Art Gallery, the Clayton Art Center, and the Chicago African Arts Festival. His works can be seen in *WALTER* magazine and in the *International Contemporary Artists Vol XI*.



BRENDA BEHR

Jonas

Oil on linen

24" x 18" x .75"

Like a folk or country music singer, my paintings tell a story. If nothing else, they document where I live and/or who lives here – many of whom are overlooked individuals – as I pass through this place in time. I want someday for viewers of my works to know this place and people so familiar to me in the first quarter of the 21st century. You can see me, any day, capturing North Carolina.

Brenda Behr earned her MFA in communication arts from Virginia Commonwealth University and her MFA in advertising design from Syracuse University. She painted as a hobby that was supported by a successful career in advertising and graphics in Minneapolis. In 2003, Brenda came home to Goldsboro. She also returned to her love of painting, making fine art her full time profession. She had a solo show at The Arts Council of Wayne County and has shown at various museums and galleries throughout the state, including solo exhibitions at The Greenville Museum of Art and The Iredell Museum in Statesville. Her paintings are in permanent collections at Indiana's Fort Wayne Museum of Art, UNC-Chapel Hill, and various NC corporations. Brenda's brushwork brings North Carolina charm alive from Raleigh's beloved Krispy Kreme Donut shop to Kill Devil Hills' Jolly Roger Restaurant.



KRYSTAL BONEY
Girl

Archival print on inkjet paper
18" x 24" x 0"

My initial perceptions of race and beauty were shaped by interactions in white spaces, mainstream media, and family. This foundation influenced the way I viewed myself and other African Americans, which led me to investigate how my identity has been imagined and shaped by societal interpretations. Having one's identity discounted and regulated has placed my experience on the periphery of the larger conversation of Blackness. When reviewing my portraits, you must search for the stereotypes and myths confronted in my work. I create dialogue between the ideas of inclusion and subjectivity by addressing beauty in the form of America's expectations of the ideal woman. My aim is to be included in the definition of Black, dismantling the power and authority over the Black female.

Krystal Boney is an interdisciplinary artist whose work challenges the notion of ideal beauty. Her work has been exhibited at ARC Gallery in Chicago; SE Center for Photography in Greenville, SC and Artspace in Raleigh. She lives and works in Wake Forest.



SHERYL M BRODIE

DARE Man

Acrylic on canvas
48" x 36" x 1.5"

As a visual artist, I am drawn to everyday people living their everyday lives. Through my work, I seek to magnify and elevate these often-overlooked, everyday activities and people to a place of visibility and relevance. I see myself as an observer and chronicler of life. With each artwork, I am inviting the viewer to read the human story behind the mundane. The subjects in my artwork are usually solo figures, pairs, and groups involved in the ordinary rhythms of living. Sometimes the figures are posed and static – reminiscent of the traditional portrait. Sometimes they are interacting with each other or the environment in subtle or overt ways. I leave it up to the viewer to make the connections and notice the details layered within. Although I explore weaving as a means of self-expression/discovery, I feel that painting is the best medium for sharing my observations. It is accessible, challenging, and allows me to communicate through a widely accepted and recognized medium.

Sheryl Brodie is a Charlotte native who is largely a self-taught artist. Sheryl continues to learn, evolve, and grow her creative voice.

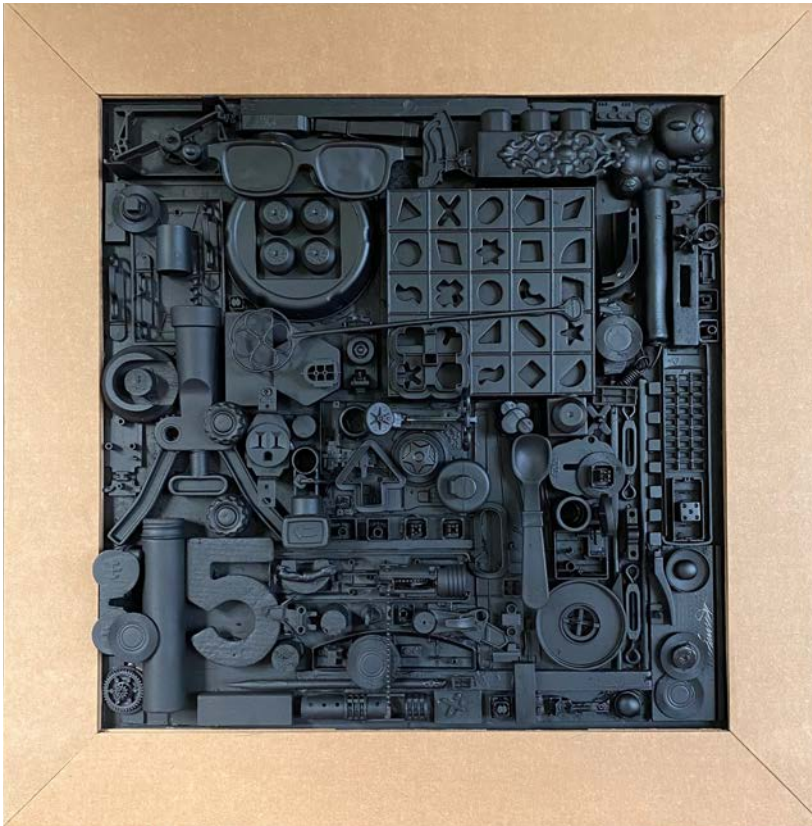


EUGENE BROWN
The Castle

Watercolor, pen, ink on paper
23.25" x 29.25" x 1.25"

This watercolor painting, The Castle, is one of a series of six watercolors of significant Hayes Barton landmarks that were commissioned for the Hayes Barton Centennial in celebration of this historic inner city Raleigh neighborhood.

Eugene Brown is a painter and photographer as well as an architect. He received his first professional degree from the School of Design at NC State University where he studied painting with Joe Cox, George Bireline, and Duncan Stuart; photography with Brian Shawcroft; and received the first Student Foreign Exchange Fellowship with the Architectural Association School of London, England. Eugene also earned a graduate degree in architecture and urban design from Washington University in St. Louis, Missouri. His first "serious" painting, done while still a student, was accepted for the 25th North Carolina Artists Exhibition at the NC Museum of Art and received the Special Scholarship Award. His later *Line Series* canvases from the 1970s were very successful in gaining acceptance in the North Carolina Artists Exhibition and his first painting in this series was a Purchase Award winner in the 33rd North Carolina Artists Exhibition.



ELIZABETH BURKETT

Louise #5

Recycled cardboard, graffiti paint, plastic, metal, wood
24" x 24" x 2.5"

My work is constructed as one would put a puzzle together. The items collected combine to create interesting patterns when placed together. Painting the surface black creates dimension. I find that the application of the single color accentuates the geometric height and shadow relationships, bringing attention to the combinations of recognizable items. I have long been influenced by artists Georgia O'Keeffe and Louise Nevelson. The works of these accomplished women have given me insight and challenged me to bring my own perspective forward. I'm hoping to engage the viewer into discovering how familiar items can be changed into something totally unexpected.

Elizabeth Burkett's work includes paper sculpture, collage, and drawing. She studied art at two Iowa universities and obtained her BFA with a teaching endorsement. After living in Kansas, Michigan, and Basel, Switzerland, she currently lives in Winston-Salem and works there and in Blowing Rock. Elizabeth has focused her time and energy in the last decade creating escape rooms, exploring new media, and spending time on new projects, such as urban sketching and watercolor studies. She has exhibited large scale works in public spaces with pieces on permanent display in Switzerland's Basel West Library, CenterPoint Basel, Northwest Guilford Community Schools, and Forsyth Community Schools.

TIM CHRISTENSEN

Acorn Weevil

Wet plate collodion

10" x 8" x 1"

My work highlights the nature of the insects that are vanishing from our world. They leave an ecological void that will reverberate forward diminishing our ability to thrive on this blue marble floating in space.

Tim Christensen grew up under the big skies of the West looking at the ground. A passionate interest in living things compelled him to get his PhD in genetics from Cornell and become a biology professor at East Carolina University. Tim's well-practiced attention to the small and unnoticed bits of nature fills his walks through North Carolina. As an MFA student at ECU, he has explored historical methods including: Cyanotype, Gum Bichromate, Van Dyke, and wet plate collodion. Tim has also pushed the boundaries of digital photography with his precision work in astrophotography and the creation of micro-panoramas.





TIM CHRISTENSEN

Long-Horned Beetle (Rosalia lameerei)

Wet plate collodion

10" x 8" x 1"

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ALLISON COLEMAN
Postcards from Florida

Oil on panel
30" x 40" x 2"

Inspired by southern storytelling and folklore, as well as social and political systems, my work calls on the viewer to reexamine the past. Through this problematic language of nostalgia, both alluring and dangerous, I highlight the often-erroneous assumption that the past is better. Through my oil paintings, I channel my memories, subconscious retrospection, and apprehension onto the canvas. Dreamlike worlds and faded memories are woven together to become chromatic representations of the human condition. Cherished memories and deep-seated fears exist side by side in disjointed harmony.

Allison Coleman is a narrative painter and photographer. Many themes found in her work center around memory and nostalgia, mid-century Idealism, Americana and the American South. Originally from the South Carolina Lowcountry, she currently resides in Raleigh. She received her BA from the College of Charleston and her MFA from UNC-Chapel Hill. She currently has a studio at Artspace in Raleigh.



KIM CRAIG
House of Saffron

Acrylics, graphite, crayons, monotypes, spices on canvas
40" x 30" x 1.5"

I create heavily textured mixed media paintings using charcoal, inks, crayons, acrylics, and oils. I organize my designs carefully to achieve spatial tranquility and build my surfaces by incorporating textured mediums, newsprint, cloth, monotype prints and sometimes even spices. House of Saffron is a tribute to my mother who may have been a Berber in a previous life. Her favorite saying was "I am not married to my belongings – they're just on loan." But she did have large collections of copper bowls, samovars and cooking spices. After she died, we found her stash of saffron and crushed Aleppo peppers worthy of a great restaurant. The time-worn labels say "House of Saffron" and while the crushed peppers are no longer edible, I washed them into this painting for extra flavor and added 3 strands of saffron for memory's sake...

Kim Craig is an American mixed media artist who has lived most of her life in Africa, Asia, and the Middle East. She currently resides in Raleigh. Her paintings are motivated by the places she has lived in and their history, especially the archeological sites she explored growing up and African villages and towns where she worked for over 30 years. Kim has been in a number of juried shows across the United States.

JOSE CRUZ

Afro DD 1

Acrylic and black enamel on canvas
40" x 60" x 2"



In my current work, I am painting portraits of friends and family members combined with graffiti designs and cultural symbols throughout the foreground and background surfaces. This approach allows me to mesh the techniques, brushwork, spray, and symbols to subjects that are identifiable by us and to make connections with the African-American and Caribbean urban experience. I want the viewer to feel as if they are within the painting. My work extends beyond my painting and sculptural practice to consider forms of narrative content, knowledge of self, personal expression, and beauty.

Jose Manuel Cruz is a Colombian/Puerto Rican artist, educator and father born in Newark, NJ along with five siblings. He remembers many times waiting until 10:00 or 11:00 at night when all his siblings were finally asleep to clear the dining room table and begin his artwork. Today, Jose finds himself re-living those times as he often waits for his daughters to go to sleep in order to devote his attention to artwork. Jose was honored in 2016 when his Racial Profiling Piece was acquired by the Smithsonian's Anacostia Community Museum and with his retrospective exhibition at NCCU's Art Museum. Jose continues to advocate for art in the communities to keep the arts alive.



JAMES DANIEL

Self Portrait

Oil

12" x 9" x 1"

Although I am an active meditator, yoga practitioner, family guy, sports enthusiast, amateur chef, and artist, I have devoted my life to preserving the techniques of 17th and 19th century masters. The art world changed dramatically since the evolution of the digital camera. In my lineage, using photos was heavily frowned upon. It has been difficult to see artists so willing to resort to photographic references, and I believe there is something lost in translation from not working with live subjects. Nevertheless, I strive to create the best work possible, with or without photos, and to make the world a more beautiful place.

James Daniel is a North Carolina based painter who is known for his versatility and skill. He works in a variety of media such as oil, pen & ink, charcoal, pencil, conte, and pastel. James' dynamic works are an exciting look at how realism and abstractionism can live in harmony.



LAURA DAVIS
The Luncheon

Acrylic on canvas
36" x 48" x 1.5"

My subject matter celebrates women that I paint in my own way, with unconventional compositions viewing my subjects from unusual angles. I want the viewer to gain awareness of the strong women in my paintings, the richness of color, and the energy in my art.

Based in North Carolina, Laura Davis grew up in the Bronx, New York. She studied art at The Art Students League of New York, Marymount of Fordham University, and holds a master's degree in social work from Fordham University. For fifteen years she was the owner of Laura D's Folk Art Furniture in New York, creating children's animal furniture for FAO Schwartz, Neiman Marcus, the Folk Art Museum, fine stores and galleries nationwide, and abroad. During that time, she also did paintings of animals in her colorful style. Laura has sold her paintings through Black Rock Gallery to customers in New York, Connecticut, Boston, and North Carolina. She is now focused on being a full-time artist and has her studio in Graham, NC. During her studies she won best in show from the Honor Society Art Exhibition where her painting was judged by Dominick Lombardi, art critic for *The New York Times*.



ARTEMIS DIXON

Shut

Digital images, dye sublimation on aluminum
8" x 25" x 0"

This piece explores the smaller, introspective, solitary world for me that emerged as COVID took hold. Shut references a familiar, sad, yet beautiful grid obscuring a once vibrant establishment. Its sagging, black plastic expresses the duration and weight of closure.

Artemis Dixon's education included instruction with Claude Howell in her native Wilmington, NC, Peter Agostini of New York, and Marvin Saltzman of Chapel Hill. She has taken numerous classes at The Penland School of Craft and has served on juries at the Durham Arts Council and the Horace Williams House where she chaired the Art Committee. Artemis' work has been shown at SECCA and the State Legislative Building of NC. Her photographic portraits are in many private collections. Artemis has exhibited themed shows of photographic portraits of conventional people with common threads. She graduated with a BFA in graphics from UNC-Chapel Hill where she currently resides. Her awards include: Best of Show in the 20th Juried NC Photographers Annual Exhibition, the Maude Gatewood Award, grants from Z Smith Reynolds Foundation, the Orange County Arts Commission, and a Durham Arts Council's Emerging Artist Grant.

MARK DIXON

54 Together

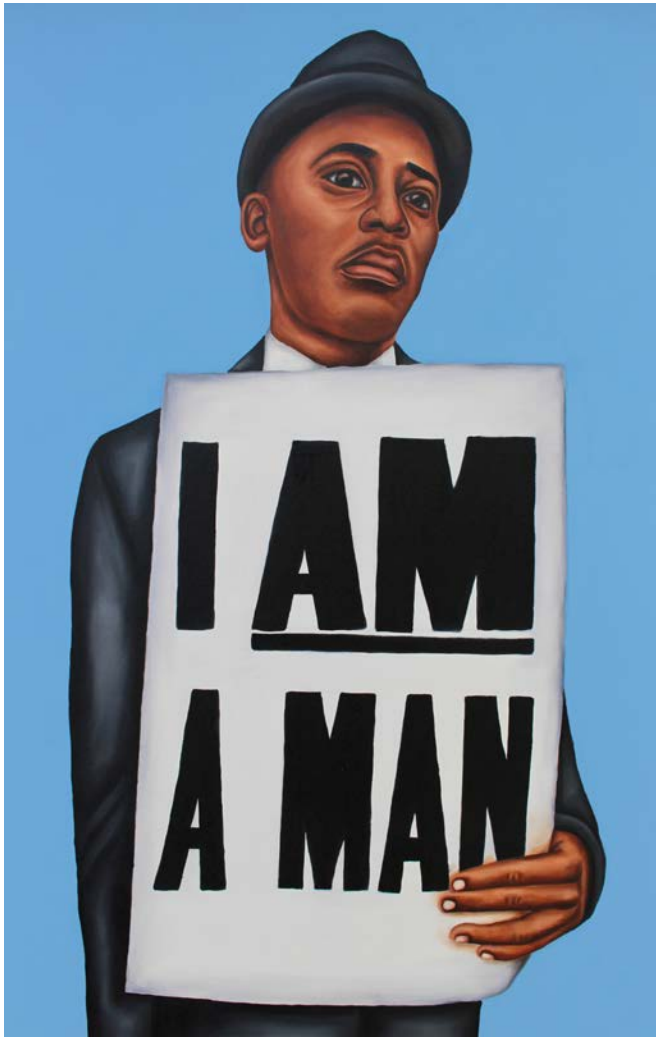
Wood, polyurethane, paint, MDF, epoxy, bamboo, fasteners

30" x 14" x 4"

This series focuses on time and attention. They respond to my struggles to develop a more present, clear, and compassionate relationship with the world. The work involves dipping pieces of wood to add layers of brightly colored paint. The process is repetitive and time-intensive to the extreme. As I do this, there is nothing to think about but precise movements and the glorious color and texture of wet paint. When the individual pieces are stacked, the thickness of paint causes them to curve. In this way, the pieces accumulate like crystals according to simple mathematical ideas. Transposing my attention into form has been a toehold into the deeper challenges of paying attention, which I think of as the basis of compassion.

Mark Dixon makes objects, performances, videos, and sounds. He co-founded the intermedia ensemble called Invisible in 2007, performing in contexts ranging from basements to the Telfair Museum to UNC Greensboro's New Music Festival and Moogfest. Mark has an MFA in studio art from Carnegie Mellon University. He is an associate professor and chair of the Art and Experience Design programs at Guilford College.





BRANDON DUDLEY

I AM A MAN

Oil on canvas
36" x 24" x .75"

Rooted within my passion for the Black American community, my work explores the dynamic culture and rich history of foundational Black Americans. My paintings depict black men with characteristics of nobility, strength, and heroism that reference historical sources and represent the strength and heroism Black American men portrayed throughout history in the fight for equality, dignity, and respect.

Brandon Dudley, a native of Kinston, cultivated his portrait skills at The Art Institute of Miami. He actively attempts to reshape perspectives and narratives faced by people in the black community through his work. Brandon hopes to inspire a new frame of mind, surrounding a culture and history that has been negatively archived. It has become his goal, mission, and passion to provide a source of education and empowerment to all that will listen. Brandon has received numerous awards in Spartanburg, SC; Greenville, NC; Texas, Louisiana, and a Purchase Award at LaGrange Art Museum in Georgia.

MICHAEL ERICSSON

Out Back

Oil and acrylic
40" x 30" x 1"

For the last five years my work has become more abstract. I enjoy that abstract requires more intuition than my traditional works. I think the painting, Out Back, is somewhat abstract, graphic and representational.

Michael Ericsson was born and raised in Wheeling, West Virginia. When he was eighteen, he went to art school in Cleveland, Ohio. Over many years he attended several different colleges and art schools mostly in the Cleveland area. Michael is a fourth-generation artist and painter: his great-grandfather had a portrait studio in downtown Cleveland, his daughter attended the Cleveland Institute of Art and worked as an illustrator in Cleveland, and her son was a commercial artist and painter. He spent most of his career as a graphic designer and illustrator at American Greetings while also painting. Michael has won several awards for his paintings and had been accepted into many prestigious juried shows.





AMY FRIEND

The only line that's true ...

Graphite, acrylic
40" x 30" x 2"

Life experiences and challenges are what drive my creativity, my questions, and self-exploration. My drawings, rooted in foundations and process, delve into the complexities of life, the world around me, and the way the two fit together. Through drawing, painting and printmaking, I create a context for this exploration. My current body of work focuses on heartbreak and seeking balance within the dichotomy of life: my desire for freedom versus the need for security, and my search for growth following loss. Illustrating these themes in thoughtful detail is my current obsession; through metaphors and abstracts, my work maintains realism in its depictions. Utilizing natural materials including wood, pencil, and acrylic, I create a unique perspective and experience for the viewer: pleasure in uncertain balance, a palpable need for the tension, and a graceful struggle.

Amy Friend received a BFA from the Art Academy of Cincinnati with a concentration in drawing. Following graduation, Amy relocated to the Raleigh area.

BR GOLDSTEIN

Current Conditions VIII

Burlap, canvas tarp, linen, canvas, deer, elk and bear parchment, thread, steel
54" x 54" x 2"

Current Conditions is a series about landscape as an idea: it is more than what you see – it's what you feel, what you know, and even what you don't know. All landscapes make forgotten and under-recognized histories known through specific aesthetics, like malignant neglect: when people have no choice but to use temporary materials as permanent structures. The repetition of form from plastic sheeting for windows and the ubiquitous blue tarp to patch up holes, walls, and roofs create flat geometric planes of colour that look like paintings.

BR Goldstein is a Canadian artist who makes her home in Durham. A graduate of the Ontario College of Art and Design University in Toronto, she received an MFA from Parsons the New School in New York City. Primarily a painter and textile artist, Goldstein has worked in film, video and performance installation. She has received prestigious awards from the Canada Council for the Arts and the Ontario Arts Council. Her work has been exhibited across Canada, the United States and Europe, including Kasseler Dok Fest film and video festival in Kassel, Germany; HarbourFront Center Museum in Toronto. Solo shows include *A Space Gallery* and *Mercer Union*, both in Toronto. Most recently, BR's *Current Conditions* series was exhibited in a group show at the Greenville Museum of Art in Greenville, NC. She will have a solo exhibition at Anchorlight in Raleigh this autumn.





KATHERINE GROSSFELD

Home

Oil on panel

30" x 30" x 2.5"

One of the things I most enjoy as a still life painter is that I am sometimes surprised at the way objects can touch forgotten memories. Just as I typically set up my paintings, these objects were plucked from their place in the world and arranged against a simple background. In Home, these objects suggested to me memories of family connection and play. With an emphasis on life at home during Covid, these everyday objects seemed especially poignant to me. They spoke of our shared, though separate, experiences – our shared humanity. When a painting is finished, I take pleasure in knowing that the narrative will be recreated and personalized by each viewer, as each of us sees the world through the lens of our own life experience and private associations. Hopefully, each viewer will find in my work a sense of peace, joy, and escape from chaos: a moment of transcendence and beauty.

Katherine Grossfeld received her MFA from the School of the Art Institute of Chicago and her BFA from The University of Denver. She also studied at Studio Art Centers International in Florence, Italy.



DAN HARDISON

Conversation

Pencil, watercolor and colored pencil on paper, handmade paper, illustration board, varnish
6.5" x 16" x 2.5"

My artwork is inspired by Japanese woodblocks and ink painting (sumi-e). As an artist and writer, I am drawn to the Japanese Haiga – a combination of image and poem. This has led to my recent work creating handmade artist books. It is my hope that through combining words and images, where one compliments the other, you will find something for contemplation and reflection.

A native of Tennessee, Dan Hardison now lives in Wilmington, NC. While he has worked in controls engineering and automation programming, Dan has also worked with art and photography for the past forty years and has been writing short-form poetry since 2009.



BARBARA HARDY

Late Snow

Paint on wood

24" x 36" x 2"

Painting is a compulsion. I love the physical act, the smell, the sound, and the challenge. When to start, when to stop, the space for play when intuitively these elements come together. I paint what I want to see.

Barbara Hardy attended Appalachian State University and East Carolina University. Her work is in private and corporate collections across the United States. Shows include: Turchin Center for Visual Arts in Boone, Two Person Show; Barton College in Wilson, Group Show; Imperial Art Center in Rocky Mount, One Person Show; *Through Women's Eyes*, Chapel Hill, Group Show; Emerge Gallery, Greenville, NC, Two Person Show; and Broad Street Gallery, Richmond, Two Person Show.

R. SCOTT HORNER

Terra Kyma

Acrylic on canvas
48" x 36" x 1.5"

My work is guided by chance and accidental discovery. By layering skins of paint, old events are covered up and sometimes rediscovered through transparency or scratch-throughs. The painting builds its own history, allowing viewers to read into it many stories. While I avoid direct representation, the landscape is sometimes apparent. The natural world affects much of what I do. I often grab colors, forms, and other influences from nature, but the marks I make are more reaction to that than representation.

R. Scott Horner is an abstract painter working in acrylics and mixed media. He received a BA in graphic design from the University of Central Florida in 1990. After a twenty-year visual journalist career in Florida, Scott moved to North Carolina and turned his creative focus to painting. He is a member artist at the FRANK Gallery in Chapel Hill and belongs to the Orange County Artists Guild. He has exhibited at juried shows at Eno Mill Gallery, Raleigh's 311 Gallery, the Cape Fear Studios Gallery, and New Bern's Bank of the Arts.





MITZIE JOKICH FELTCH

Proctor's Fire

Fabric, ribbons, shells, bark, wood, beads
23" x 19" x 1"

Mixed media and found objects create my visual stories. Using bits and pieces that were once important to someone else gives them a new purpose. It gives me new stories to tell and less goes to the landfill. This was a new direction for me, not of my choosing.

The day after Mitzie Jokich-Felтч's college graduation, her car was rear-ended by a truck. She had to endure multiple spine fusions and physical limitations which ended her dream of creating monumental sculptures. However, despite living with chronic pain for forty-five years, Mitzie has continued to create art which helps her find new ways to get through each day. Perhaps because of her physical limitations, movement is essential in Mitzie's work. With her art programs, *Disabilities are Disguised Abilities*, she works with students on the spectrum and uses all of the art disciplines to teach her son and others who live with developmental disabilities. Art teaches critical thinking, the foundation for all learning: creating art makes Mitzie's life possible and music gives her son his voice.

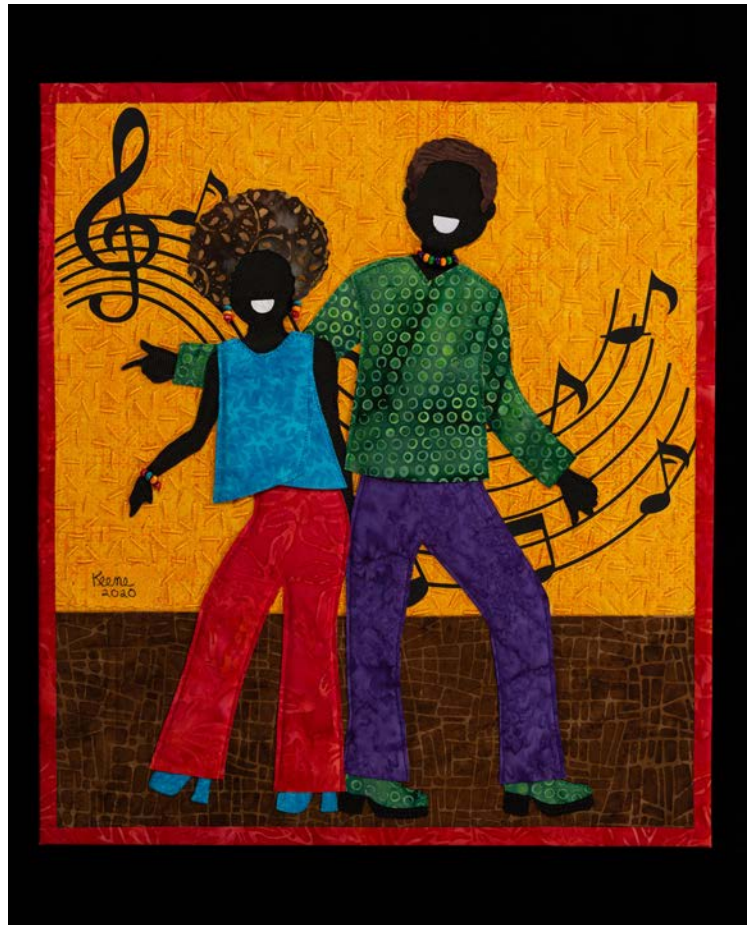
LINDA KEENE

Doing the Bump

Cotton Batik fabric, cotton thread, embroidery floss, cotton batting, wooden beads, jewelry wire
16.75" x 15" x .25"

My artwork reflects images of African-American life and culture using colorful fabrics as a medium. Each one-of-a-kind art quilt is created using a combination of quilting techniques, as well as embellishments that enhance the overall image. The hand-stitched backgrounds are a tribute to the generations of women quilters in my family who came before me. My primary goal as an artist is to create work that people will want to have in their homes because of the positive feelings it generates.

Although Linda Keene loved to draw and paint as a child, there was nothing in her life experience to nurture aspirations for an artistic career. So, she focused her energies on academic pursuits where she received lots of support and positive reinforcement. That path led to a twenty-five year career as a corporate marketing executive and then as CEO of a non-profit. Following her retirement in 2015, Linda decided to pursue creating despite having had no formal training. Her previous experience with sewing led her to choose fabrics as a medium. With practice, Linda began to find her artistic voice and produce work that she wanted to share with others.





MARCELLE KICK

Into the Woods

Paper on styrofoam board, acrylic, pastels, graphite
14.5" x 23.5" x 2"

Having a career as a designer for the last 30 years, my interest in creating art has always been there but was never a priority. During the pandemic, like many creatives, I had ample time to spend in my home studio. I pulled out my cache of saved "materials" and got busy experimenting. Today I am still enthralled with the process of creating with upcycled materials, especially polystyrene. The outcome has led me down a path of discovery, embracing the method by which an object with one use is transformed into an object with an alternative use and value. My visual imagery changes based on what is relevant to me on a particular day, often in a series, usually reflective of nature. Trees are a subject matter I return to often. My fondness for hiking and our National Parks has contributed to this focus.

Marcelle Kick recently showed this body of artwork at the ArtsCenter in Carrboro and Transfer Co. Food Hall in downtown Raleigh.



BYRON D KING

Untitled (Anna Julia Haywood Cooper)

Graphic art, digital photography

14" x 11" x 0"

I envision nubian x bibi as a way to produce narrative-driven work revolving around images of blackness through an unapologetic lens of freedom. People of African descent have so many narratives that live and thrive within their blackness. These imagery of blackness are more valuable than any Van Gogh, Picasso, or Warhol painting.



JOSIAH KING

Reach

Oil on panel

16" x 12" x 1.5"

My work is about noticing the unnoticed. I am inspired by subjects that are often deemed inconsequential to others. I see them as yielding much more than initially perceived. Profound moments are found throughout our daily rhythms. I was once told to pay attention to the things that stop me in my tracks. Those places of pause hold something of value for each of us. What would happen if we listened to that internal tug to take a moment of rest with what draws us? I have found that often the lowest and most overlooked elements of the world in which we live can be the most significant. My hope is that my paintings would help others to slow down and experience these resonant moments in their own lives.

Josiah King is an artist and teacher from North Carolina. His work has been shown in many public venues, including the NC Museum of Art, North Carolina Contemporary Art Museum, United States Capitol Building in Washington, and the Erie Art Museum. Josiah holds an MFA in painting from Edinboro University of Pennsylvania, and a graduate certificate in art history from Lindenwood University. His studio is located in Clinton, NC. Josiah teaches studio and lecture courses as the art instructor at Sampson Community College.

JOYCE WATKINS KING

Electric!

Ink, paper
36" x 24" x 1"

I explore the passage of time: seeing beauty and history in garments – whether created for special occasions or utility. I attempt to hold together my deep joy in well-made clothing with my despair over the global trend toward cheaply made fast fashion. In my youth, garments were passed down from family members, especially ones created for major events like christenings or weddings. Some of the garment's history stayed with it, imparting special meaning. Worn clothing was reused as rags or made into quilts. Honoring the cycle of reuse, I transform clothing into art by deconstructing and reassembling it into 2- or 3-D art. Repetitive actions like sewing or printing give me time to process the highs and lows in life and how they form the fabric of our lives lived together.

Joyce Watkins King holds bachelor's and master's degrees in design, art and textiles from NC State University and UNC Greensboro. She is a Fellow of Hambidge Center in Georgia and VCCA in Virginia. Joyce also has work in Fiberart International; the LA Print Society's 22nd national exhibition; and a two-person show at the McCain Gallery, Duke Energy Center for the Performing Arts, Raleigh. She is a featured artist in the fall issue of *Surface Design* magazine.





ALANA KNUFF

News Alert

Oil, linen, board
20" x 16" x .25"

My work focuses on 'the moment'. Life presents moments that catch my eye, an event, a personality revealed, an emotion/experience shared, a memory recalled. In that instant this thought stirs 'this should be painted'. As I look upon my artwork, this fusion is evident. Each painting conveys the story of a moment – even the portraits that I paint. As for my style of painting, best described as romantic realism, it falls between impressionism and realism.

At five, Alana Knuff won second place in a national art contest sponsored by Kellogg. Graduating with a degree in mathematics, she spent her professional career as a Capital Project Manager. In 2007, Alana joined a group of plein air artists in Italy. The trip was a turning point, and she retired to begin her second career as a professional artist. Alana completed several portrait workshops: the Florence Academy of Art in Italy; a scholarship with Romel de la Torre awarded by the Scottsdale Artist's School; and with Michael Shane Neal. Alana became a Signature Member of the American Society of Marine Artists. She received the title of ARC Associate Living Master, establishing her as a realist artist with significant skills. Alana has numerous awards, exhibits in galleries and museums, teaches portrait workshops, and individual instruction.



JIM LEE

Let Us Prey: Verses I and II, Feast and Famine

Eggshells, glass, gold leaf, bones, acrylic, fabric
36" x 54" x 6"

I collect the remains of natural processes and use them to create works that are either abstract or reflective of the human condition. Let Us Prey: Verses I (Feast) and II (Famine) are reflections on the dark side of abundance. Abundance doesn't just appear. It is extracted from resources that are limited by natural laws and systems of interdependence. We are, by nature, predators. Something, either plant or animal, must die for us to live. We farm, hunt, and fish to facilitate the regeneration of living resources so that we may kill again. The eggshells, symbolic of life taken with intention and precision, are arranged in a quasi-coded form of verses from a fictitious ancient Yaiovumic civilization. The ossuaries speak for themselves.

Jim Lee is a multi-dimensional, self-taught artist whose work is heavily influenced by his love of nature, science, psychology, and technology. Working with collections of found and fabricated objects, Jim creates photographic images and three-dimensional works that range from the mysterious and figurative to the simple and abstract. His work has been featured in numerous solo and group exhibits and can be found in collections at American Tobacco Campus, Andrew Young Enterprises, Cassilhaus, and Duke University Medical Center.



GAYLE STOTT LOWRY

Crossing Thresholds

Oil on canvas
32" x 40" x 2"

My deep concern over destructive, irreversible change in our world and environment informs my creative work. Though the imagery varies, the theme of adaption and resilience in the face of uncertainty and forces beyond our control weaves through my paintings.

Gayle Stott Lowry began her studies at East Carolina University, concentrating in visual art and education. She later narrowed her focus to painting and studied under the internationally known artists Wolf Kahn and Sidney Goodman. Her paintings depict explorations in vacant, sometimes vast, spaces, allowing natural light and form to give the compositions a voice. Gayle has traveled extensively in Northern Europe, the United Kingdom, the United States, Central America, Cuba, Iceland, and Morocco. These ventures into unfamiliar territories and cultures broaden her worldview and offer inspiration for her work. Lowry's work is in the NC Museum of Art's permanent collection and many corporate collections.

ISABEL LU

Ox

Oil on wood

24" x 24" x .25"

My interests include food sovereignty and Asian American (AA) health. I am interested in a career that incorporates art and activism into public health and AA justice. With my art I create space for AA faces and experiences to be seen, understood, and reflected within and outside of our communities. My work is informed by my experiences as an asexual and genderqueer Chinese American and my work in public health. I use color to express socially accepted representations of race, class, and gender. I work with oil paint, graphic design, and public art to depict realistic portraits that document my journey of accepting myself and others outside of cisgender, heteronormative, and traditional Chinese and American ideals.

Isabel Lu is a visual artist born and raised in North Carolina. Her education includes a BS in nutritional studies from Cornell University and a Master of Public Health from UNC-Chapel Hill. Isabel won first place at the 67th Durham Art Guild (DAG) Juried Art Exhibition, curated an art exhibit at the UNC Asian American Center, and completed a mural on BIPOC women in food systems at the UNC Health Promotion and Disease Prevention Center. She is interested in an interdisciplinary career that incorporates art and activism into public health and Asian American justice. This fall, Isabel will be the artist in residence with DAG and will have a solo exhibition at Golden Belt in Durham.





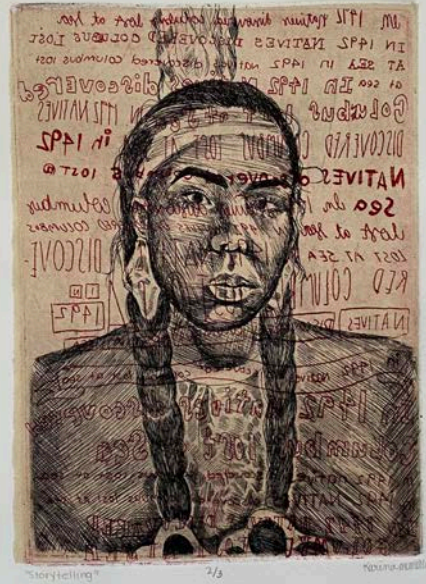
TOMMY MCLAURIN

Warehouse Window

Acrylic on maple panel
42" x 38" x 2"

My belief is that all ART expressions are self-portraiture and windows into thyself and to others as mirror. I also feel accepting creative drives is a step toward integrating and away from an isolationist-based fear of others. I explore and partner this Cosmic play through the human experiences of rhythm, spatial language, and personal associative reference, transposing these relations in personalized 2D works derived from an intuited externalizing design process with some allegory overlay utilizing primarily painting and drawing medium. I enjoy challenging myself from photorealistic style to other worlds scapes and design projects.

Tommy McLaurin is from the Sandhills region of North Carolina and has created in visual mediums for thirty years in the coping modes found in immersions and introversions therapeutically in pursuit of ever brightening and well-crafted one-of-a-kind works. He likes how personalities like faces. Visual styles and spatial languages are infinite. Life systemically exacts a toll and Tommy's primary nourishment comes from process and completion use of creativity in design schemes. He has been accepted and has enjoyed conventional successes in juried calls and awards. Tommy learned basics of design and principles of visual theory at community college and concentrated applied study at university. He says he is somewhat of an outsider.



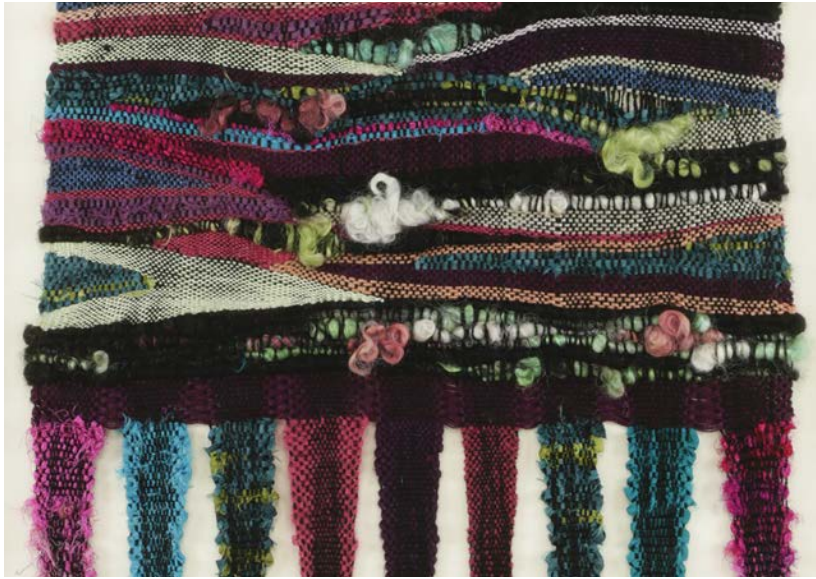
KARINA MCMILLAN

Storytelling

Copper plate carving, chine colle paper
11" x 9" x 0"

I am inspired greatly by my Native American Lumbee culture and tend to create art that will allow others to see glimpses of the past and future of my people all at once.

Karina McMillan is a Native American award-winning artist born in Fayetteville. She is a member of the Lumbee Tribe of North Carolina. Karina is a graduate of UNC Pembroke with a BA in studio arts, concentrating in printmaking.



BETSY MEYER
Sea World

Upcycled silk clothes overdyed, hand-spun art yarn from fleece
24.75" x 20" x 1"

Through intuitive manipulation and unusual techniques, I give new meaning to discarded clothes I deconstruct and over-dye before shredding them into strips. I combine them with my hand-spun art yarn and novelty yarns to create vibrant, abstract, tapestry art. Totally ignoring the traditional concept of working in an orderly, horizontal manner, I embrace the Japanese philosophy of weaving: one where there are no mistakes, only happy accidents. Beginning a new piece, I might not understand why my eyes are drawn to the colors and textures of the fibers I select but as soon as I start to weave, they meld together - never knowing what will emerge when a piece declares itself finished. It's a dance between my hands and these materials to achieve harmony and give each tapestry its own personality.

Betsy Meyer is based in Asheville. She received a BA in textiles and design from Queens College, NY. Betsy received a Randall Darwall Emerging Fiber Artist Award and is a juried member of the American Craft Council (ACC). She is a Southern Highland Craft Guild Exhibiting Artist, an ACC Atlanta 2019 Featured Artist, and an Artsy Shark. Betsy's work has been in juried exhibitions: New York, Georgia, North Carolina, California, Wisconsin, Illinois, New Jersey, Washington DC, Louisiana, and Colorado.



JOHN MILES
Family

Paper, acrylic paint
22" x 28" x .25"

Collage has become a lost art form over the years. Romare Bearden brought collage to light during the Harlem Renaissance, and I'm bringing it back to light today. I want the world to understand that collage is not just the cutting and pasting of pictures on a page. Instead, it's more like taking puzzle pieces that were never meant to fit together and manipulating them to not only fit, but also to make an aesthetically pleasing image during the culmination of a long, and tedious process.

John R. "Trey" Miles III is a collage/mixed media artist. Trey attended Western Carolina University just a few hundred miles west of his hometown of Charlotte. While attending Western Carolina, Trey gained a deeper love and understanding for the arts and graduated with a BFA in art with a concentration in graphic design. After graduating, he accepted a job with the Mecklenburg County school system as a high school art teacher. His earlier pieces focused on the aesthetic relationships between shape, form, and color. His current works are heavily influenced by the political struggles set forth by society towards blacks both past and present.



CLARKE MUNFORD
St. Agnes Hospital

Oil on linen
36" x 24" x 1.5"

Hospitals are oft-overlooked monuments of beauty, catalysts of social change, and institutions intimately tied to their communities. Subject, cropping, value, and massive retroactive appreciation sum up my decision-making approach.

Clarke Munford is a graduate of the George Washington University, where he discovered his passion for live charcoal figure drawing under the guidance of John "Frank" Wright. The next chapter of Clarke's artistic journey began when he assumed a management position at the Musée Gorsline in France. Upon his return to North Carolina in 2017, Clarke began experimenting with oil paint, drawing inspiration from both his travels abroad as well as regional scenery, while learning the fundamentals via YouTube. Cutting his teeth with a myriad of commissioned paintings while learning to trust his own instincts on original works, Clarke prioritizes subject, framing, and most importantly, value. When "Realism" is reduced to value, anything is possible. Clarke's self-portrait for the *Rembrandt Self, Observed* exhibition was selected by the NC Museum of Art in 2011; his UNC-Chapel Hill South Building commission was displayed; he received an honorable mention prize at the 2022 Artsposure; and, his painting *Rialto II* received the most bids at the live auction at the VAE Visionary Gala in 2022.



SARA NEVEDAL

Morning Light

Giclée fine art print

10" x 13" x 1"

These street photos were captured in downtown Greensboro during a series of early morning strolls – moments in which transformational learning has taken place for me. Those moments were captured as RAW images and processed as black and white.

Sara Nevedal is a higher education professional with a bachelor's degree in visual arts from NC A & T State University. She is currently studying adult learning at NC State University. Her focus is humanistic multimedia design.



SARAH NORRIS
The Last Storm Cloud

Acrylic, textured paint, acrylic inks
20" x 10" x 1"

The Last Storm Cloud is an abstract mixed media piece using textured mediums to give the illusion of a final storm cloud rolling out - that the storm has left its mark with the lighter drippings on the opposite side of the cloud. I had been struggling with making this canvas into something which felt like a storm itself. I knew it was finished when the last drip of the cloud streamed down the canvas and stopped. At that moment, it spoke to me that the storm was over.

Sarah F. Norris is a passionate, creative self-taught artist who enjoys working and experimenting with a number of mediums. Sarah works as an executive in the child welfare/mental health sector. She considers art a healing process and self-care routine. Recently, Sarah took a leap of faith and began to share her art with others and found it even more healing. She considers each piece a lesson learned to continue to improve. Sarah is represented by Crossnore Fine Arts Gallery and her work has been selected for some North Carolina exhibitions: *A Natural View Show* at Gaston County Art Guild in Belmont and *Art for All: I AM* at Waterworks Visual Arts Center in Salisbury.

ELIZABETH O'CONNOR

Apron Layers

Encaustic, lace, ribbon, ink jet transfer
8" x 8" x 1.5"

I have long been fascinated with the idea of photography as a medium of documentation or of truth and have generally used it to alter truths before me through a variety of methods: superimposing images, incorporating text, experimenting with alternative processes, combining alternative processes with traditional processes, using appropriated imagery, and incorporating personal mementos. I have long been drawn to the works of women who have used their artistic mediums to tell stories in intimate ways, notably: Nancy Rexroth, Clarissa Sligh, Nancy Mairs, and Maya Angelou. My recent work, Apron Layers, is my first exploration of these themes in the medium of encaustic. The layers of resin allow me to embed mementos and incorporate more texture into my work. I plan to develop a body of work around what it means to be a woman, both today and in the past.

Elizabeth O'Connor has an MFA (photography concentration) from Virginia Commonwealth University in Richmond, as well as a BFA (photography concentration) from the University of Arizona in Tucson. Elizabeth taught fine art classes at VCU for five years and Barton University in Wilson for seven years. She has now worked for University of Phoenix for twelve years and specializes in freshmen onboarding courses for the College of General Studies.



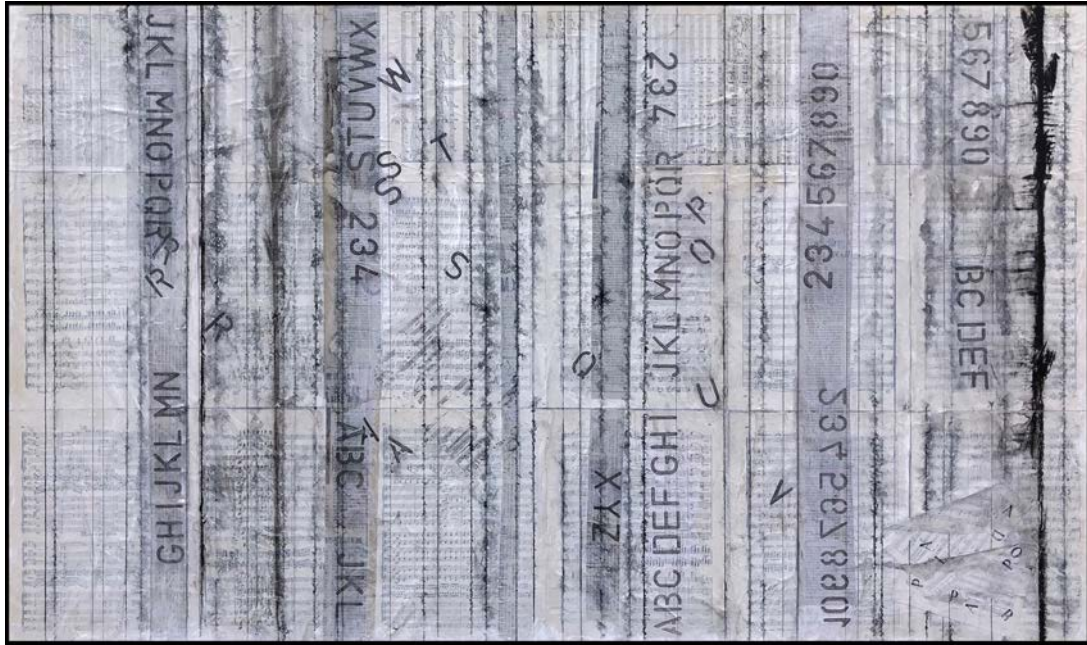


GERRY O'NEILL
November Afternoon

Oil on canvas
24" x 16" x 2"

As a kid my family made regular trips to West Virginia. The three-hour car ride transported us from the suburbs of Maryland through stretches of mountains and small county towns on rural roads. I passed the time mostly looking out the car window at passing countryside. I didn't know it at the time, but that scenery still informs my explorations into my surrounding landscape. It might be a glimpse of a line of trees, or the way light hits the side of a shed that compels me to engage with that place in paint. Painting on location requires a meditative focus, capturing the essence of a place before the light shifts or fades. Refinements are left for later in the studio. In the field, I often experience a profound sense of wonder. I hope the viewer can share in that same experience.

Gerry O'Neill began drawing as a child and never stopped. The youngest of six kids, he always had someone to outdraw, outwit or outrun. Armed with a degree in commercial art, Gerry worked in advertising in Washington, NC before moving to Durham and striking out on his own as a freelance illustrator and landscape painter. He seeks to capture the poetry and atmosphere – the soul – of a place.



CONSTANCE PAPPALARDO

Street Cuneiform

Music sheets on canvas, stencil, collage, ink, charcoal
36" x 60" x 1.5"

This recent body of work addresses language and communication. The mixed media pieces are layered with newsprint, maps, or old phone books. Then come letters or numbers, sometimes random, sometimes forming a sentence. The letters and numbers are drawn, or rubber stamped, or collaged. The viewer wants to read a message or decipher a message. Numbers are the latest addition to this series. I find that they too can hold much emotion and keep their own coded mystery. Right now, this series is addressing the change in our way of communicating in the 21st century. Even in the last ten years, so much has changed in our language and writing.

Born in Lima, Peru, and raised in New York City, Constance Pappalardo studied painting at the Art Students League and the School of Visual Arts. She has been in Raleigh since 1986 and is a member of Artspace and the Visual Art Exchange as well as the Durham Art Guild. She is best known for her richly pigmented watercolor on canvas paintings as well as her minimalistic black and white paintings. She has received many awards for her artwork, and her art is included in corporate and private collections here and abroad.



PAT PERRIN

Life Forms, Eventually to Wonder

Linen, cotton, handmade paper, branch, river stones
36" x 48" x 17"

Here on this fleck among the uncountable stars something takes form, eventually to wonder why and where we are to each other. My recent work in fibers is a direct expression of the enigma of organic life appearing – whether from the sea or space or the primordial muck – diversifying, and embarking upon unlikely paths to iterations unforeseen. These make use of the needlelace technique – some of the same stitches used by traditional lacemakers, but arranged freely and intuitively, developing relationships organically. They often include handmade paper and natural objects such as river stones, materials chosen for compositional values as well as for their reference to natural origins.

Pat Perrin lives a full-time creative life. Her artwork has recently appeared in several international virtual exhibits and in North Carolina galleries. Pat has also exhibited in the Mexican town of San Miguel de Allende, where she and her husband lived for fourteen years. She earned degrees from Duke, Hollins, and UGA and taught art in Virginia schools/programs for the talented and gifted. For some years, she lived on an old farm in Virginia's Shenandoah Valley where various artists held creative workshops. Pat has worked in many visual media, including fibers. She is the author of *The Secret World of Unicorns* and co-author of numerous other books written with her husband, Wim Coleman. Her essay *Reveyesed I's* was published in the anthology *Creativity*.



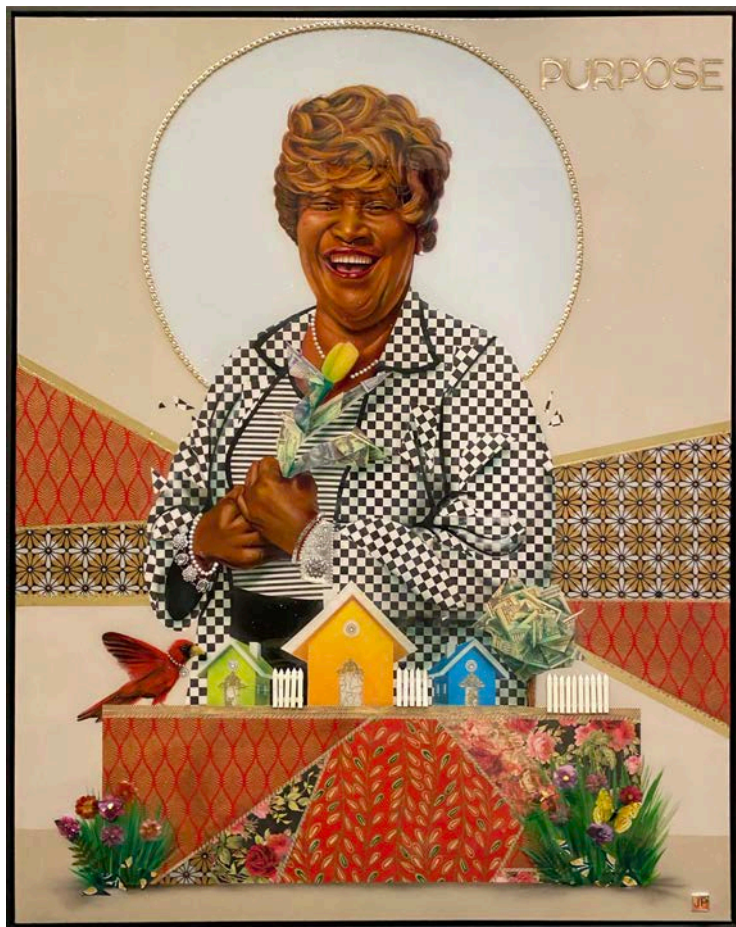
JERALD POPE

A History of Photography

Wood, glass, photographs, knife, nutcracker, acorn, rusted metal, rocks, marble, old battery, feather, dollar plant leaf, glass insulator
15" x 23" x 5.5"

The alchemy that happens when a scene, figure, or moment are filtered through a human brain onto paper, canvas, film or stone is infinitely fascinating to the human animal. Art dispenses with the illusion of objectivity, eliminates human time (chronos) and allows one to linger in the realm of the gods (kyros); not as a god, of course, but as an observer of their work. There are many paths to this mountain, but art is certainly one of the most enjoyable. Making art slows down our rush toward - what? The next Thing? The finish line? Oblivion? It allows us to savor our own physicality, beauty, and mortality. People who take the time to stand in front of a work of art enter into a dialogue with the artist, following their logic, their eye, their struggle. My life is dedicated to the idea that art strengthens community, celebrates the ineffable, and brings beauty and understanding to a troubled world.

An author, teacher, and visual artist, Jerald Pope has written and illustrated children's books, coloring books, a novel, and graphic novels. His illustrations have appeared throughout the South. Jerald's books sell around the world and his assemblages, prints, and paintings are on display in private homes and businesses across America.



JERMAINE POWELL

A Life of Purpose

Acrylic paint, fine art paper, floral, resin, jewels
60" x 48" x 2"

For Women's History Month I thought I would create a work of art that would highlight an important woman who has dedicated her life and work to her local community. Ms. Octavia Rainey has truly lived a life of purpose for her family and neighborhood in Raleigh for many years. She is a valued community leader and activist that continues to advocate for the remembrance of the rich history of her local neighborhood.

Jermaine "JP" Powell is a North Carolina based mixed media artist and muralist. Originally from Cleveland, JP holds a BFA from Pratt Institute, located in Brooklyn, New York. His large-scale paintings and public art projects explore the complexities of human relationships, nature, and materialism. As a world traveler, JP's travel experiences have inspired the use of various luxury objects and materials used in his work. In August 2022, JP was formally announced as the Artist in Residence in partnership with the NC Museum of Art. He was the illustrator for the children's book *The Museum Lives in Me* which was also a partnership with the NC Museum of Art.

CHRIS ELIZABETH RICHARDS

They

Resin in lavender

19" x 12" x 10"

This portrait represents neither, or perhaps both, male & female. The blending of gender is represented through the color, lavender. The portrait rises from an old, wooden block. New ways of thinking over old. My perspective as an artist is based on the totality of my experiences as a dancer, physician, and now, artist. Classical ballet taught my eye to "see the line" and my body to form living sculpture. In medicine, I gained an understanding of anatomy by examining the human form; this trained my hands. These experiences laid the foundation for figurative realism in sculpture.

Chris Elizabeth Richards has lived most of her life in North Carolina. In her youth, she pursued a dance career in New York and Europe but returned to North Carolina to earn a degree in chemistry from UNC-Chapel Hill and an MD from East Carolina University. After a hand injury forced retirement, Chris Elizabeth returned to ECU, earning her BFA and MFA in sculpture. She continues figurative studies at Florence Academy (Italy). Chris Elizabeth's work has been exhibited regionally, including the NC Museum of Art, and is in the permanent collections of Craven Community College, the Coastal Carolina Regional Airport, ECU, and the Community Council for the Arts. She casts, welds, and patinas her own sculptures.





TERRY SCHUPBACH-GORDON
Reverse their Gravity #4

Intaglio woodcut collage, letterpress
27" x 14" x 0"

My effort to live gracefully within a body defined by disability requires that I redefine traditional notions of beauty, strength, and fragility. Disability impacts all aspects of my life, and as such is the lens through which I see the world. It is my "view from here." I hope to reframe the language around disability and to address not the physicality that we do not have, but the beauty of who we are when we embrace the bodies we live in. I know that our bodies carry our experience and our voice. Making the body visible and beautiful in its dependence and fragility, its pieces, and its fragments, is about speaking for ourselves and not being described by others.

Terry Schupbach-Gordon was born in 1952 and grew up in Kentucky. Her BFA and MFA are both from Indiana University. Terry taught printmaking and book arts at Kenyon College from 1979 to 1983, and at the Minneapolis College of Art and Design from 1983 to 1988. In 1988, she opened Catbird (on the Yadkin) Press with Toby Gordon in NC where they live and work. Terry also works as a storyteller, puppeteer, co-director of Catbird Press, and as an advocate for disability issues.

ANN CORLEY SILVERMAN

Alarmed

Handmade paper, hand spun paper thread, cotton
30" x 16" x 0"

The accumulating consequences of climate change are beyond alarming. Wildfires in the American West initially inspired the red addition to my usually neutral palette. I am a papermaker. I grow, harvest, and process my own pulp. It is an organic process. To a discomfort matching my alarm, I added dye to my pulp. I wove thread made of spun paper, to form the remnant tree trunk. I kept the handmade paper edge on the left side of the piece as though flaming. As natural as some wildfires may be, Nature herself may be leaving our species in the ashes of our neglect.

Ann Corley Silverman's artistic medium is paper made by hand. Her recent work is primarily made with fiber that she has grown and harvested. Her work is thematic and clustered around issues that compel her emotional and social attention. These include family history, social justice, and nature. She has an MFA from The Ohio State University. Her training in paper making is from Carriage House Paper, Penland School of Craft, and the University of Iowa Center for the Book. She has mounted solo exhibits, has exhibited nationally and her work is in private collections.





JOEL SOBELSON

Spotted Owl

Soft pastels, brown craft paper
23" x 18" x 1"

Stop and look around. What you'll see, if you look hard enough, is the beauty in the world we live in. That is what I try to capture and share.

As an award-winning creative director in the advertising business, Joel Sobelson used his creativity to please his clients. As a retiree he decided to use his creativity to please himself. Joel's work strives to enable the viewer to discover the beauty in the every day. He has had great success in national shows in New York City, Colorado, Atlanta, and North Carolina, which is nice, but mostly he just loves to draw.



JAN SULLIVAN-VOLZ

Summer Storm

Acrylic

30" x 40" x 1.5"

I seek to understand the ever-changing light in our world. As a painter, I try to capture the nuances of light that affect colors, shapes, and the story. I seek to work with the essence, not details. In Summer Storm I wanted to show the muted weird colors and the fractured composition – to expose that moment when the lightning strikes and reveals the summer fields.

Jan Sullivan-Volz was born in NC and enjoys the fantastic inspiration the state has to offer. She works in painting, 3D, and mixed media. Jan was fortunate to place first in a previous Raleigh Fine Arts Artists Exhibition and has had many one woman shows.



SALLIE TAYLOR

Big Leaf Magnolia

Oil on panel
42" x 33" x 2"

I was born and raised in the South. My father was an avid outdoorsman. My maternal grandmother was a farmer, gardener, and conservationist. My childhood vacations revolved around Jacks River, TN; the Ogeechee River, GA ; and Highlands, NC. The experiences that I encountered in childhood created a deep love and respect for Nature. This connection to Nature is the wellspring of inspiration for my work. My paintings are based on the expression of the human condition in metaphysical, and often, surreal forms. The paintings make synchronistic connections, as Jung described it, from the subconscious to natural and man-made forms encountered in my conscious, daily experiences. This painting is part of a series, Spaces in Nature, that explores the solace found by entering the gates of the forest sanctuary. Walking the forest floor under the canopy of trees, is a primal event, long-ago embedded in our psyche, which releases stress and increases our exuberance for life.

Sallie Taylor received a BA degree with an emphasis in studio art and a MEd. She is a retired art educator and a former art administrator now living and working in Highlands. She has maintained an active exhibition record at national and regional levels. Her work has received recognition and numerous awards in juried exhibitions and is included in private and corporate collections.



ANGELA VIERA

On a walk with my daughter

Acrylics on canvas
30" x 30" x .75"

People and places fascinate me! So, I love to paint portraits and landscapes that convey unique perspectives. I have always had a passion for art, whether appreciating the work of others or making it myself. I am an acrylics painter, concentrating on portraits and landscapes—although sometimes I'm struck with a strong need to express myself abstractly.

While Angela Viera's educational background is in communications and business, she has always taken long-term classes with local, professional artists to further her skill. Angela has lived in North Carolina for more than 25 years, and most recently settled with her two children and two dogs near downtown Apex.



CARIN WALSH
Sweetie Takes The Shot

Colored pencil on cardboard
48" x 40" x 0"

With limited options during shutdown, Sweetie and I walked parking garages looking for inspiration. She found something to shoot, and I captured Sweetie taking the shot. Flowers float around her as she finds beauty where seemingly there was none.

Carin Walsh is a visual artist, exhibit organizer, and art museum educator. Her illustration, painting, animation, and video work have been exhibited throughout the Triangle in North Carolina. Carin splits her time between her studio practice and her work at the Nasher Museum of Art at Duke University where she regularly engages viewers in discussions about art. She also exhibits with Jenny Blazing as part of Walsh/Blazing, a collaborative multimedia art practice using visual art to reframe environmental issues.

WADE WILLIAMS

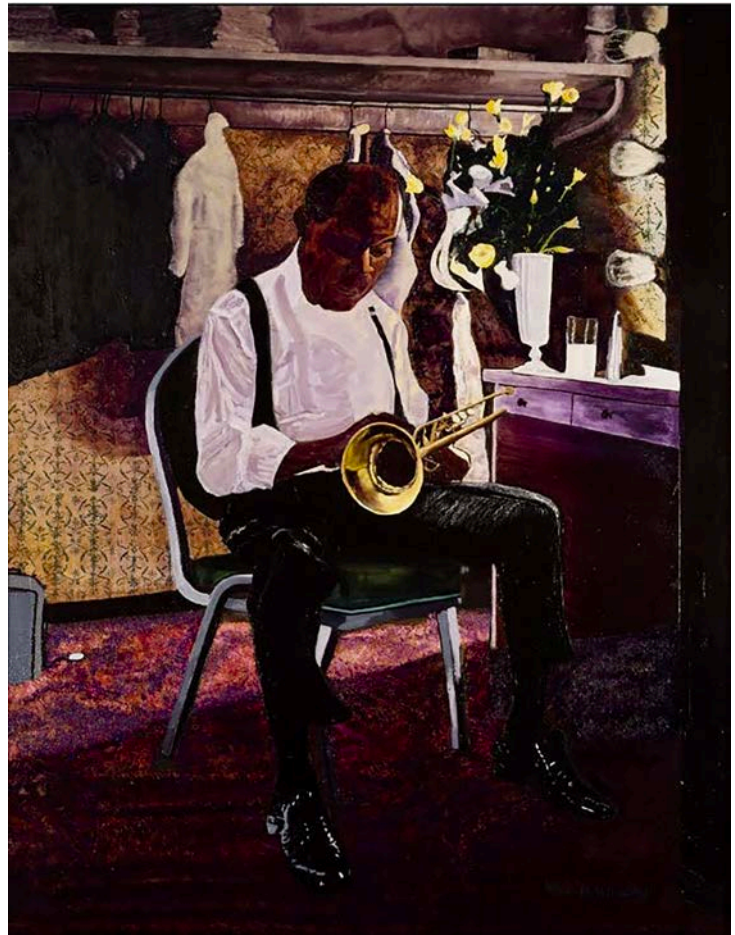
A Quiet Moment

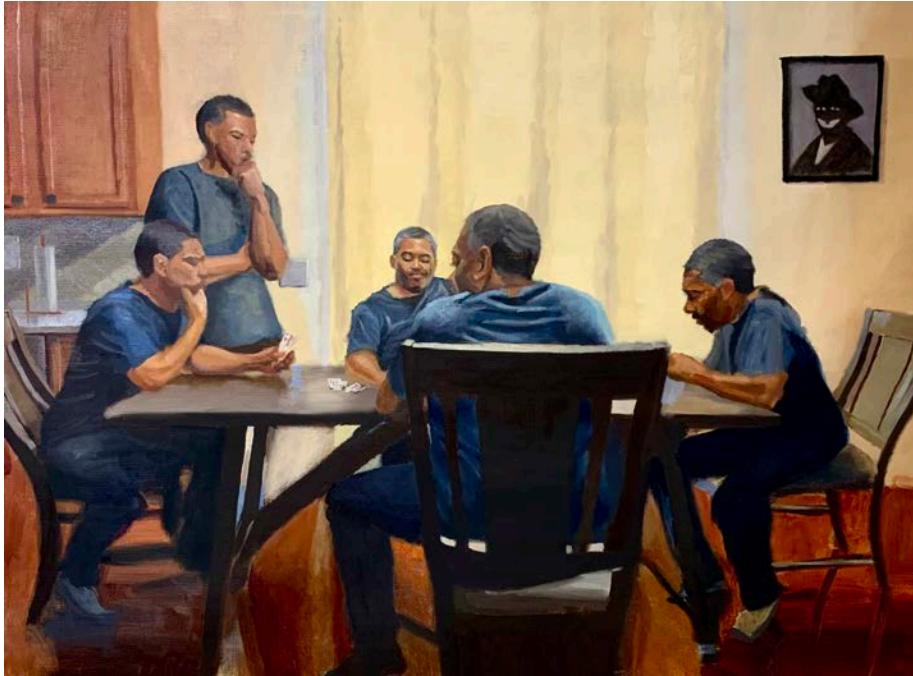
Oil on canvas

36" x 24" x 2.4"

My artwork projects offer a visual critique of the African Diaspora. The oil paintings depict people of color at work and leisure. Although many people of the African Diaspora have endured countless disadvantages and numerous, sometimes unsurmountable problems, they have nevertheless made worldwide contributions that have proven to be profound and monumental. They have also made a tremendous global impact in science, theater, music, art, and dance. The true nature of the African Diaspora fosters a strong desire for racial transparency and a deeper understanding of cultural identity. Thus, I continue on this creative journey with visual expressions of the African Diaspora's culture and spirituality.

Wade H. Williams is a Durham native who attended The Art Students' League of New York after graduating from St. Augustine's University with a BA in fine arts. He has worked as a freelance artist since 2006 and was a contributing artist in the Durham Civil Rights History Mural Project. He is a member of the Durham Art Guild (twice selected as a Merit Award winner), a lifetime member of the Art Students' League of NY, and a past member of the Durham Public Art Committee.





BRYAN WILSON

The Card Player Contemplating His Former Self

Oil

26" x 38" x 1"

I am a figurative narrative oil painter. My work focuses on various facets of Black American life. These can be portraits or figures in their respective environments. I draw upon my family, friends, colleagues, and even students for inspiration. Normally, the intention is to present the beauty and tenderness of Black culture and pepper in opportunities for dialogue with the viewer through symbolism wherever possible; perhaps color choice or some object in the background of the environment hints at something deeper. Many ideas for composition are sparked by conversations and situations. In my submission, I looked inward to reflect upon my place in art at present in search of where I wish to be and how I want to be regarded. I did this by juxtaposing references to two major painting influences: Kerry James Marshall and Paul Cezanne. Cezanne is representative of the Eurocentric approach to picture-making and Marshall as a conceptual influence.

Bryan Wilson has taught public school art for eighteen years. He completed his MFA in 2015. Various honors include a 2016 Golden Artist Color Artist Educator Residency and two prestigious Elizabeth Greenshields Foundation grants in 2017 and 2020. Bryan completed his master's degree in arts administration in 2020.



LILIYA ZALEVSKAYA

Katyusha

Silk screen inks, paper, plywood
19" x 23.77" x 1"

I was born in Kyiv, Ukraine. As a young teenager, my family immigrated to America, as the Soviet Union fell apart. This continues to inform my interest in how social structures are perceived versus how they are experienced by the individuals living within them. Russia's current unjustified war against Ukraine is what my current series of collages stem from using traditional Ukrainian embroidery patterns silkscreened on water-color monotypes and collaged with other hand printed elements. The collages are a material way of thinking through making about death, destruction, and human connection.

Liliya Zalevskaya received a BFA in printmaking from UNC Charlotte and an MFA in studio art from UNC Greensboro.

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54 Together
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Fuquay Varina

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Tobaccoville

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Alarmed
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Rocky Mount

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\$2700
Highlands

ANGELA VIERA
On a walk with my daughter
\$900
Apex

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Sweetie Takes The Shot
\$2000
Durham

WADE WILLIAMS
A Quiet Moment
\$6500
Durham

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*The Card Player
Contemplating His Former Self*
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Katyusha
\$450
Mount Holly



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