

## Red Rose Holiday Tour in Lancaster, SC

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decorative items, and unique handmade objects perfect for holiday gift-giving. Highlighted will be work by potters from the Catawba Nation of York County.

Catawba Indian pottery, while less familiar than its Southwestern counterparts and many other traditional American Indian art forms, is recognized by scholars as the oldest continuous ceramics tradition in North America. These artists will be joined by other local Native American traditional artists and craftspeople selling and showing their work. Also featured will be performances by a Native American drum group.

Visitors will also have the opportunity to tour the exhibits in the Native American Studies Center and to see demonstrations of Catawba pottery by artist in resident Caroleen Sanders. The USCL Native American Studies Center is located at 119 S. Main Street in downtown Lancaster.

The Piedmont Folk Artist Show & Sale, featuring folk artists hailing from all over the southeast, also takes place on Dec. 7, 2013, from 8am-4pm, at the St. Luke United Methodist Church, located at 128 Providence Road in Lancaster.

Just remember, the Red Rose Holiday



Works by Rosemary McLeod

Tour includes carriage history tours, home tours, 5-K Reindeer Run, Santa Train & Workshop, food & beverage pairings, jewelry trunk show, Historic Courthouse storytelling, free Carolina Brass Christmas Concert, all-day Lancaster Performing Arts downtown stage entertainment, and the opportunity to gift everyone on your list with original works by talented artisans!

For more information on the Red Rose Holiday Tour e-mail ([cdoster@lancastercitysc.com](mailto:cdoster@lancastercitysc.com)), visit ([www.lancastercitysc.com](http://www.lancastercitysc.com)) or call 803-289-1492. Handouts that will be available at many locations in and around Lancaster. Also, see the Tour's ad on Page 25.

## Waterworks Visual Arts Center in Salisbury, NC, Features Works by Brett Baker, Chris Nitsche, and Leslie Pontz

The Waterworks Visual Arts Center in Salisbury, NC, is presenting *Restructure – Contrast and Balance*, featuring works by Brett Baker, Chris Nitsche, and Leslie Pontz, on view through Feb. 1, 2014.

Three regional artists' diverging styles, along with a group show, meet in a challenging exhibition that highlights the juxtaposition of contrasting elements, challenging the viewer to explore the concept of co-existing contrasts that present an array of conflicts. This exhibition explores how artists arrange elements in their work to depict the complex dynamic relationships between distinctly different elements and ideas.

Brett Baker (Durham, NC) paints in oils on canvas. To begin each piece, he puts paint down until the background is covered. Each stroke moves him to the next and an interesting relationship, usually color, will happen. His paintings are dense, thick abstract matrixes of interlocking marks, rows of vertical and diagonal dashes. He looks at the thickness of the paint and the color relationships to achieve his finished artwork. In his small paintings, Baker uses little to no medium so that the viewer is presented with full-bodied layers of oil color.

Baker states, "My work slowly approaches a place where observation and the physical



Work by Brett Baker

manifestation of ideas can intersect. The application of paint is universal in that it could be left by any hand. Yet, subject to repetition and scrutiny, mark and color are gradually calibrated to achieve a unity and visual complexity. My work slowly approaches a place where observation and the physical manifestation of ideas can intersect. More specifically, I'm interested in applying the kind of slow looking that occurs naturally in observational painting to abstraction. I investigate the abstract image as equivalent to an observed object."

"This idea has opened my work up to subjects, such as the raised hand, the table, and the self portrait," continues Baker. "These

subjects lend their individual influences to an intuitive painting process, informing the space in a given painting. Portraits have a shallow, frontal depth. A table is a surface that can alternate between flatness and perspective.

The raised hand, which can be seen in many Byzantine and Russian icon paintings, mirrors the picture plane and is also an invitation to touch. Ultimately, each painting must feel resolved to me in relation to metaphorical subjects like these while remaining a resolutely autonomous object."

Baker earned his BFA from the College of William and Mary and his MFA in Painting from Boston University. His work has received numerous awards, including a Guggenheim Fellowship in Painting, and he has exhibited throughout the US. He is a nationally recognized blogger, art writer, and editor of *Painters' Table*, a painting magazine blog with international readership. His current body of *Recent Work* is exhibited in the Stanback Gallery Hall.

Chris Nitsche (Savannah, GA) builds sculptures that evoke the visual and metaphorical attributes of ships; a pursuit he started in 1995. Nitsche's methods in building sculptures fall into two distinct processes; found object constructions and welded steel works. The first are sculptures built from cast-aside toys, household items and game parts, which he obsessively collects. His process is meticulous; he chooses and assembles objects in molds fashioned as ship hulls, using bonding agents that adhere these divergent materials. Paradoxical forces are at work in these intimately scaled pieces. The juxtaposed materials and design reveal clarity. The sculptures unleash narrative expressions of irony, satire, and personal contexts from deceptively modest forms into intricate constructions.

Nitsche's second approach in welded steel involves a mix of found metal and new stock. He gravitates to utilitarian objects and metal implements for their unique aesthetic significance and transformative properties. The new steel he prefers becomes derelict planking for some works, and formalist contour for others. In planning the steel works, Nitsche uses a David Smith technique by chalk drawing the idea on the studio floor. This way he gestures the movement and scale of the work, determining linear lightness or textural density.

Nitsche conceives and realizes the artwork in series. It is his means to explore different perspectives of a focused inspiration, in form and content. The found object assemblages offer tremendous flexibility associated with narrative intent and materials. These works include an amalgam of personal experiences, and being sensitized to the grand and intimate

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## Cabarrus Arts Council in Concord, NC, Features Two New Exhibitions

The Cabarrus Arts Council in Concord, NC, is presenting two new exhibits including: *Shop Seagrove and Piedmont Pottery* and *Soft Focus*, on display in The Galleries, located in the Cabarrus County Historic Courthouse, through Dec. 19, 2013.

*Shop Seagrove and Piedmont Pottery* is The Galleries' annual holiday sale and show of clay works by acclaimed North Carolina potters. The show includes works by 10 potteries/potters from the Seagrove and Piedmont areas of the state including: Bulldog Pottery, Chris Luther Pottery, Crystal King Pottery, Dirtworks, Jared Zehmer Pottery, Jeff Pender, Joseph Sand Pottery, King's Pottery, Luck's Ware and Pottery by Frank Neef.

*Shop Seagrove and Piedmont Pottery* includes a variety of decorative and utilitarian pieces with prices starting under \$10.

*Soft Focus* comprises artwork embracing impressionistic techniques and the moderating effects of time and memory by 15 artists. Included are paintings, drawings, photographs, quilts, ceramics, woodturning and mixed media by Katherine Armacost, Tamie Beldue, Nancy G. Cook, Bre Barnett Crowell, Alan Dehmer, Charles Farrar, Carolyn Glazener, Chris Luther, David McRary, Terri Otten, Terance Painter, Stuart Roper, Jeremy Sams, Deborah Squier



Work by Tamie Beldue and Charlie Tefft.

The Galleries will be closed Thanksgiving week, Nov. 23-Dec. 1, 2013.

For more info check our NC Institutional Gallery listings, call 704/920-2787 or visit ([www.CabarrusArtsCouncil.org](http://www.CabarrusArtsCouncil.org)).

visual realities of his surroundings. Some of these works evoke satiric humor, though the obsessive, closed off qualities have disquieting, mysterious connotations. With the steel sculptures, Nitsche imagines the components forming together by precarious coincidence, where each object finds its correct place in articulating the desired ship form. They evoke buoyant gestures of steel with a synergistic energy.

Nitsche received his BFA in Painting and Drawing from Northern Illinois University and his MFA from the University of New Mexico. He is a professor of Foundation Studies at the Savannah College of Art and Design. His work has been exhibited throughout the United States. His work, *The Ships Sail On: Christopher Nitsche – A Mid-Career Survey*, is presented in the Osborne and Woodson Galleries.

Leslie Pontz (Philadelphia, PA) creates unique sculpture by crocheting wire and monofilament forms and combining them with iron and fiber elements. The result is non-traditional fiber sculptures that challenge the senses and the mind. She works without pre-set boundaries and rules, which gives her an energy that transfers to the "canvas" as she pushes the materials around until the finished piece emerges.

Pontz states, "I remember thinking on my first visit to the desert how glorious it was with its grayed colors and hard shapes and soft sand and prickly textures. There were so many contrasts in this quiet world of sand and lizards. Yet from the very first moment that I experienced this environment, it seemed so peaceful, full of shapes and textures that did not seem to go together but definitely wanted to live together. Since that time I have continued to be intrigued with exploring the juxtaposition of contrasting elements that are far more exciting existing together than independently. By combining materials like crocheted metal, silk organza, thread, and rusted industrial elements, I am able to explore this concept of co-existing contrasts that constantly reminds me that life itself presents an array of conflicts that always need balancing."

Light is important to Pontz's work. There is an external form that is quite easy to see and touch, but there are also inner forms and textures that are created by the glazing of the materials and forms. As the unexpected combinations of materials are layered one over another, the light allows the viewer to discover the new textures that are created and see through to the inner fabric/vitality of the piece. Without the inner play of the light, so much in these multi-dimensional pieces could be lost.

"The rawness of my finished work is an integral part of the artistic statement, adds Pontz. "It is a statement that stretches the boundaries of 'shoulds' and 'should nots,' of perfection and imperfection. I find it very invigorating to work without pre-set boundaries and rules, because that gives me an energy that I believe

transfers to the 'canvas' as I push the materials around until the finished piece emerges. Working with this kind of an open mindset also provides me with a sense of freedom. There is no such thing as a mistake, and that is a wonderful freedom."

Pontz has shown her work both nationally and internationally and is the recipient of several awards. She holds an MFA in printmaking from Syracuse University Her current body of work, *Leslie Pontz: Shaping Space* is on view in the Norvell Gallery.

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

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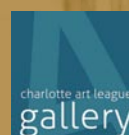
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