

ArtSource in Raleigh, NC

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wet street at night. The movement and depth of his paintings shine a light on the city, being Raleigh or another.

Differing greatly from the style of Dean and Harris, Gina Strumpf brings her own characteristic elements to the idea of a cityscape. Strumpf has a passion for fashion and likes to paint figures doing their "catwalk" down the street. However, she is most recognized by her distinctive style in her popular "Umbrella" European and New York Cityscapes.

Please come by ArtSource during the month of February to view these artists' unique presentations of cityscapes.

For further information check our NC Commercial Gallery listings, call the gallery at 919/787-9533 or visit (www.artsource-raleigh.com).



Work by Scott Harris

Vista Studios - Eileen Blyth

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satisfied to produce within the confines of that success. "When you do something that basically is guaranteed to succeed, you're closing the possibility for discovery," Glaser said. The arts provide a "sense of enlargement and the sense that you haven't come to the end of your understanding."

An established painter, sculptor, and installation artist, Blyth is pushing herself to shift and mutate boundaries, to ensure that she is growing creatively. For many years, Blyth has alternated between two-dimensional paintings and three-dimensional sculptures, all falling under the "abstract" umbrella. Recently, she noticed that some 3D effects were showing up in her 2D work.

"It was surprising to recognize the 3D lines and shadows within the confines of the 2D line and composition. There was an internal shift, a moment of playfulness that intrigued me," Blyth says. "It is not meant to be the purpose of the work; it is just the bonus. The viewer is invited to discover what he is actually seeing, a suggestion that transcends the natural world."

With this in mind, Blyth decided to take stock, to look back at her purest origins. Last fall, she enrolled in a life drawing class. "I realized I hadn't picked up a piece of charcoal since college," she explained. "I wondered whether I could still draw the human figure. I didn't forget how to draw, but I had to reconnect my eye and hand, my memory and reality. After a long while, an artist can forget how to actually 'see'."

"I was exploring the foundation and inspiration, the origin of my marks, the



Work by Eileen Blyth

penetrating lines that punctuate so many of my paintings," says Blyth. "Was I saying anything relevant with the lines and shadows, or was I just repeating myself?"

Blyth's new work reflects on the unspoken dialogue that takes place between artist and viewer. It seeks to reshape perspectives and connect with the viewer in new ways. "I want to convey something personal in every piece," Blyth said. "I want to make authentic connections that are meditative and mindful of perpetuating circles we all naturally experience."

There is a playfulness in many of these paintings. They invite viewers to join visual puzzle pieces, to make their own discoveries within the lines.

For further information check our SC Commercial Gallery listings or visit (www.vistastudios80808.com).

701 Center for Contemporary Art in Columbia Offers Work by Frank Poor

For its first exhibition of 2015, 701 Center for Contemporary Art in Columbia, SC, is presenting a solo exhibition by Rhode Island artist Frank Poor, on view through Feb. 22, 2015.

The exhibition's title, *Displaced*, refers to Georgia native Poor's exploration of the vernacular architecture of the South from the vantage point of someone who left region some 25 years ago.

Poor is presenting new work created during his three-month residency at 701 CCA from Oct. - Dec. 2014. The artist traveled the back roads of South Carolina, camera in hand, to find and photograph buildings in the state to use as models for his new architectural sculptures. He subsequently "rebuilds" the structures as part-skeletal renditions made from wood and partly covered with photographic images of the buildings printed on aluminum or veneer.

The exhibition will include buildings in the South Carolina towns of Eastover, Hopkins, Cayce, Swansea, Bishopville, Eureka, Ward, Pageland, Johnston, Woodford, Riley and Ward. Some of them will be wall-mounted, others will be free-standing.

In his work, Poor gives vernacular Southern architecture a contemporary twist. His sculptures of the buildings are sleek and cool, belying their often-weathered condi-



Work by Frank Poor, Lutheran Church, Johnston, SC, 2014

tion. While both the structural forms and photos are precise, they don't necessarily fit precisely in each individual work.

"The resulting tension," Poor says, "is a metaphor for the relationship between the experienced world and our memories of it." What Poor sees in the South 25 years after he left might be structurally intact, but his memory of it is not.

Woodstock, GA, native Frank Poor (b. 1962) lives in Cranston, RI. Among his solo exhibitions are those at Davidson College in Davidson, NC; Artspace in Raleigh, NC;

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