

Carlton Gallery Anniversary

continued from Page 17

fiber represent outstanding artistic ability and fine craftsmanship.

Prominent artist Andrew Braitman is nationally known with his work featured in galleries and exhibitions throughout the US and abroad. Born in Casper, Wyoming, Braitman earned a BA from the University of Maryland. He has exhibited his paintings at Carlton Gallery for over twenty years and his abstract landscapes with richness of color and depth of palette create a unique space for one's imagination.

The abstracted landscapes are rendered with conceptual shapes and subtle details that catch one's eye. As an accomplished artist, he can convey passion and emotion in his work by virtue of talent, imagination and experience. Braitman's practical knowledge and sensibilities afford the opportunity to merge the technical with the aesthetic to make his paintings powerful or dramatic. His developed skill and ability turns his art work into a conversation or discussion by the intuitive, open mind of the viewer.

Watauga Headwater, a 16 x 12 canvas and *Warmth in the Water*, a 48 x 60 canvas are two of Braitman's paintings on exhibit. His compositional ability to capture the mood and qualities of his subject either on a small or large canvas is quite extraordinary. Braitman says, "I've been in this career for 40 years and things have changed greatly along the way. I feel I've found a way to create the work that I love without alienating the viewer. The delicate balance to create within the bounds of my interests and the bounds of an ever-changing world is a strange thing, and I hope that I am doing it well."

Through her passion for working in mixed media combined with her expression of her spiritual journey, artist Toni Carlton's creative process begins in a consciousness of prayer and song – a focused intention to allow a centered prayer to become an artistic expression through movement on the canvas.

For this exhibit Carlton's mixed media paintings take a turn toward more abstraction with a strong emphasis on texture, movement, and flowing lines along with delicate designs she wove on three different ancestral looms to create a contemporary art form incorporating traditional patterns - Sweet Briar Beauty, Miniature Snowball, and Bronson Lace.



Work by Toni Carlton

Flowing Through the Threads of Our Lives - Spirit of Peace a triptych or three individual pieces 48x48 each begins with calligraphy and painted papers along with geometric forms juxtaposed to the flowing lines of organic shapes with an unseen song in the background that is written in graphite. The woven fabric offers the viewer to "see beyond" what appears to be to what can be experienced and transformed through the sacred voice of the heart as transcending from a world of Chaos to Peace.

Carlton earned a BS in Industrial Arts and Technical Education, as well as Art Marketing and Production from Appalachian State University. Her artworks have juried in the Invitational World Calligraphy Exhibitions held in Seoul, Korea; Beijing, China and Geneva, Switzerland. She was also one of two American women artists whose work was chosen to exhibit in the International Healing Arts Exhibition in Naples, Italy.

Artwork by other gallery artists represented in the Mid-Summer Exhibition include: Egi Antonaccio, Kevin Beck, Kate Worm, Warren Dennis, Amy Sullivan, Vae Hamilton, Connie Winters, John Littleton-Kate Vogel, Jayne Harris, Helen Farson, Lisa Boardwine, Dottie Leatherwood, Sharon Rusch Shaver, Debbie Arnold, Alan Gordon, Mary Dobbin, Eddie Tallent, Edie Maney, Jane Desonier, Kevin Aita, Holly Glasscock, Linda Apriletti, Lynn Shallis and many others in various media.

For further information check our NC Commercial Gallery listings, call the gallery at 828/963-4288 or visit (www.carltongallery.com).

Crimson Laurel Gallery in Bakersville, NC, Features Works by Frank James Fisher, Frank Boyden, and Kevin Crowe

Crimson Laurel Gallery in Bakersville, NC, is presenting several new exhibits including: *New Work by Featured Artist Frank James Fisher*, on view through Sept. 7; *Getting it Right, Passing it On*, featuring work by Kevin Crowe and 7 past and present apprentices, on view through Sept. 30; and *Ceramic Icon*, featuring works by Frank Boyden, on view through Sept. 30, 2015.

These three outstanding shows will feature significant collections of work both sculptural and functional with many of the pieces made especially for these exhibitions.

Frank James Fisher offers the following about his exhibit, "It became apparent to me that the clay surface imagery were so complete that the images could stand alone as two-dimensional intimate paintings. In 2010, I decided to explore ceramic paintings as a series. Since I was a landscape painter earlier in my career, I was again drawn to the world around me, specifically the urban world and its inhabitants."

"There is a geometric harmony of light and shadow in the streets and facades of the towns and cities in America. That is my catalyst. Although cityscapes are visually poetic, they also require people to bring life and purpose to their structures. I view my cityscapes as stage settings for my anonymous actors. Actors need both a stage and an audience so I've added silent voyeurs to my windows and doorways to watch the



Work by Frank Boyden

streets and buildings. And in the gallery, we become the audience and voyeurs to my ceramic moments."

Kevin Crowe offers the following about the exhibit, *Getting it Right, Passing it On*. "I work in the foothills of the Blue Ridge Mountains in Nelson County, VA, where I put my roots down in 1976. The pots in this exhibition were pulled from the last two firings of the third kiln I've built on the same footprint, soon to be replaced by a fourth - a long, tapered anagama."

"Over the years, the kilns have grown
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larger, the firings longer and the crews more experienced. For the decade, I've worked with an apprentice, which has lightened my workload and kept me in touch with the passion and perspective that drive young potters to this path. Each apprentice has bought a distinct set of skills, personality, challenges and goals to the studio. We have worked together toward a firing - stacking wood, throwing pots and talking over tea."

Crowe adds, "There is both method and mystery in this subtle giving and taking. Working with each apprentice has reassured me that the future is in good hands."

The seven apprentices being featured in this exhibit include: Ellen Sedgwick, Krista Loomans, Lisa York, Noah Hughey-Commers, Sherri Raffaele, Susannah Goodman, and Taylor Vactor.

Frank Boyden was academically trained as a painter, printmaker and art historian but in 1968 he was seduced by clay and the world of the ceramic arts. Be-

cause of his skills as a draftsman he began the journey of learning how to incorporate drawing techniques onto vessels and other ceramic objects and this journey continues to this day. In 1984 he built the sixth anagama kiln in America and has spent the time since then perfecting the discipline of wood firing at high temperatures. Since 1993 his primary clay body has been porcelain. What sets Boyden's work alone and makes it cohesive through the 40+ years is his energetic and fluid incised drawings on vases.

Boyden believes that his ceramics and the subject matter of the decorations should reflect his interests in his immediate environment in both visual and biological formats. Because of this, he has concentrated his imagery to correspond with the animals that populate his estuary environment.

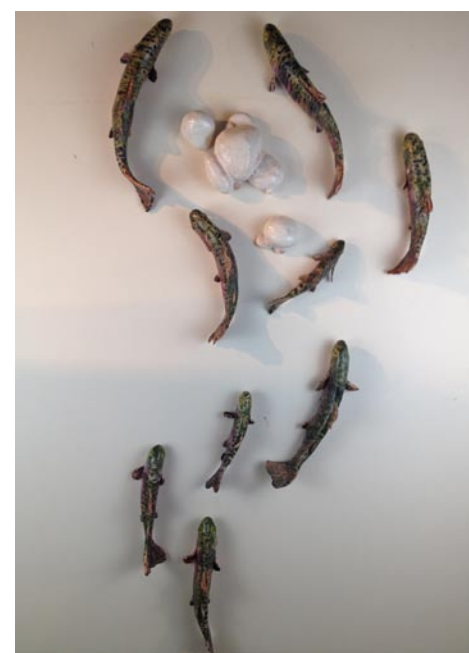
For further information check our NC Commercial Gallery listings, call the gallery at 828/688-3599 or visit (www.crimsonlaurelgallery.com).

Toe River Arts Council in Spruce Pine, NC, Offers Exhibit Focused on Use of Wax in Art Creation

The Toe River Arts Council in Spruce Pine, NC, will present *WAX*, an exhibit of works by local artists who use wax in the process of making their art, on view in the Spruce Pine TRAC Gallery, from Aug. 8 through Sept. 19, 2015. A reception will be held on Aug. 15, from 5-7pm.

From encaustics by Kerstin Davis to Stacey Lane's cast metals jewelry to the wax resists on the pottery of Ken Sedberry and Michael Kline, and John Littleton and Kate Vogel's cast glass to the figurative sculptures of Lisa Clague and Melisa Cadell, all these artists rely on the malleable properties of wax.

The history of wax in art is long. Adding pigment to wax to create a painting medium dates back as far as the 1st century BC on Fayum mummies. These were naturalistic painted portraits on wooden boards attached to mummies from the Coptic period, an era of religious shifting from Egyptian culture to Christianity. Modern adaptations are referred to as encaustic painting, which use some of the same basic principles developed 2000 years ago.



"Swimming Trout" by Kerstin Davis

where the mold is destroyed to remove the cast art work.

Over time artists have used wax in the process of casting and carving sculpted forms, painting objects and creating surface decoration. Wax is melted and brushed on as a resist for textiles (batik) and pottery. It can be molded in the warmth of a metalsmith's hands, carved away by a sculptor and yet it holds its form for casting. When mixed with pigment and resin, wax becomes a luminous medium for painters. And in casting, the wax is lost and the art work remains.

WAX will feature the work of artists who have embraced the versatile medium of wax in their own unique way. Visitors will be able to read about the processes as they admire the work.

TRAC is a non-profit organization founded in 1976 to promote the arts in Mitchell and Yancey Counties.

For further information check our NC Institutional Gallery listings, call the Council at 828/765-0520 or visit (www.toeriverarts.org).



"Rabbit in the Thicket" by Stacey Lane

However, some of the oldest known examples wax as art form are the lost wax objects discovered in the Cave of the Treasure hoard in southern Israel. Conservative Carbon 14 estimates date the items to c. 3700 BCE, making them more than 5700 years old. Lost wax casting is the process by which duplicate metal sculpture is cast from an original sculpture. Over the years, processes have changed to include a "waste wax process" or "waste mold casting",

Columbia College in Columbia, SC, Launches O'Keeffe Centennial with Installation by Judy Hubbard

The Goodall Gallery at Columbia College, in Columbia, SC, is excited to kick off the college's Georgia O'Keeffe Centennial with a site-specific installation-exhibition by Columbia based artist, Judy Hubbard entitled, *Envisioning O'Keeffe*. The exhibition will also feature upwards of fifty multi-generational females who were invited to "Envision O'Keeffe" by transforming a pair of O'Keeffe-like shoes in their own artistic interpretations. *Envisioning O'Keeffe* is the first of four individually themed exhibitions anchoring the college's Centennial Celebration, "Ideas of my Own," which honors

Georgia O'Keeffe's time at the college, and beyond.

An exhibition reception will take place on Tuesday, Sept. 8, from 5-7pm and a gallery talk will be held on Thursday, Sept. 10, at 12:30pm in the Goodall Gallery of the Spears Center for the Arts. The exhibit opens Aug. 14 with works on display through Sept. 27, 2015. The exhibition, reception and gallery talk are free and open to the public.

Georgia O'Keeffe arrived at Columbia College on Sept. 22, 1915, at the age of 27. Legend has it that when O'Keeffe

continued on Page 19