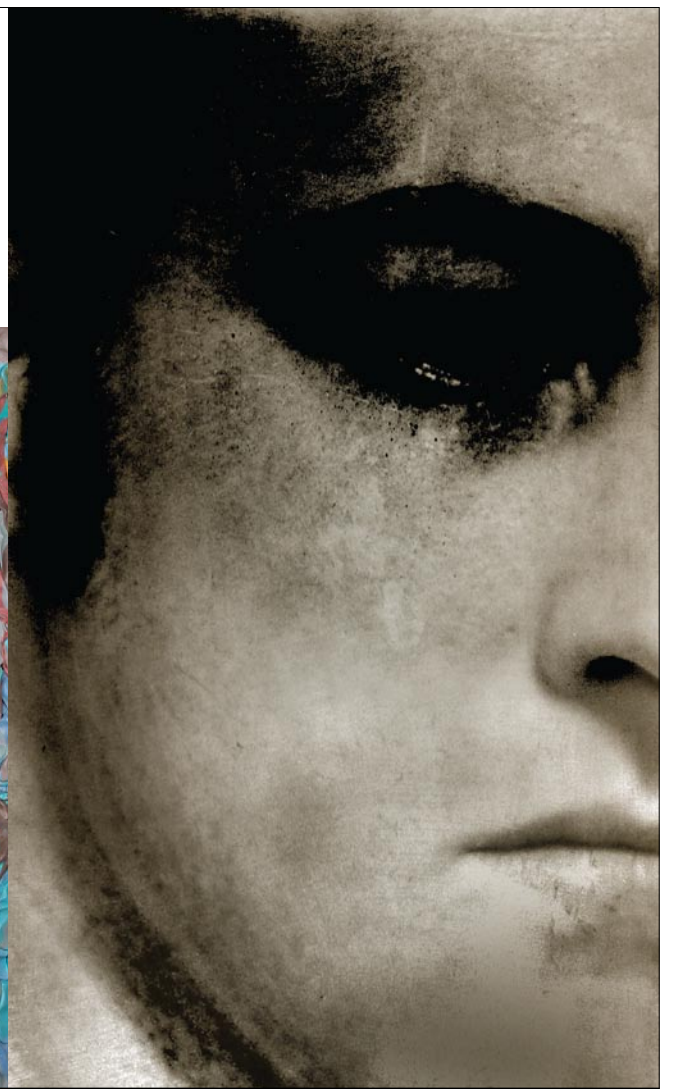


LINES AND LIVES OF THE FACE

Kevin Clinton Mathew Curran James Esber Paul Flint Alli Good Ursula Gullow
 Dawn Hunter Taiyo La Paix Francesco Lombardo Brian Mashburn Phillip McGuire
 David Slone Tim Speaker Bob Trotman + THIS IS NOT A PORTRAIT: A Community Project



OCTOBER 7 THROUGH NOVEMBER 19, 2011

49 S. Trade Street, Tryon, NC 28782 828.859.2828
www.upstairsartspace.org
 Hours: Tuesday - Saturday, 11 a.m. to 4 p.m. and by appointment

upstairs [artspace]

(LEFT TO RIGHT): "Jason," Ursula Gullow, oil on board; "Sully Sullenberger," James Esber, plasticine on PVC board; "I Come Together in The Middle of The Night," Tim Speaker, mixed media.

McDunn Gallery in Greenville, SC

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embedded in our families, our communities and even our work. When the phonograph was introduced in 1877, we began the steady path from musical participants to musical consumers. Now, over 100 years later, individuals and families are discovering anew the joys and healing benefits of self-made music. The easy-to-learn ukulele has definitely had a role in this. Elegant in its simplicity, the uke is as comfortable playing a campfire ditty as it

is rocking a Hendrix tune.

One of the best parts about playing the ukulele is encouraging others to jump on board and start making their own music. *Mighty Uke* has left a trail of new players and uke clubs as it has screened across the world.

For further information check our SC Commercial Gallery listings, call the gallery at 864/242-0311 or visit (www.mcdunnstudio.com).



Works by Nancy Williamson

the use of expressive lines (created by oil bars), bold colors, and implied light. Variations of light reinforce the mood, causing the "light" to be the focus. The use of light, as subject matter, symbolizes a spiritual connection to a place or space. This connection, termed "Spirit of Place", speaks of the spiritual connection

to specific spaces referring to the unique, distinctive and cherished aspects. It also can reference the intangible energy and/or Spirit of place (or soul). The series of oil paintings uses landscape imagery, both traditionally in a "contemporary vein", to speak of connections and landscape memory.

O'Dell-Keim lives in Spartanburg; her work can be seen at WMAC and at Carolina Gallery, also located in Spartanburg.

This exhibition shows a dynamic connection between pottery and painting, and between artists that are both part of the West Main Artists Co-op.

For further information check our SC Commercial Gallery listings, call the Co-op at 864/804-6501 or visit (www.westmainartists.org).

West Main Artists Co-op in Spartanburg, SC, Offers Works by Nancy Williamson & Nancy O'Dell-Keim

The West Main Artists Co-op in Spartanburg, SC, will present the exhibit, *Spirit & Earth*, featuring recent works by Nancy Williamson and Nancy O'Dell-Keim, on view from Oct. 20 through Nov. 12, 2011. A reception will be held on Oct. 20, from 5-9pm.

Nancy Williamson's robust stone-ware ceramic pieces are created with an emphasis on both form and function. An integral part of her work includes surface decoration to enhance the forms using additive methods, such as slip trailing and subtractive methods such as carving. The imagery on Williamson's pots illustrates her connection with the earth and nature.

A Master Gardener, some of her imagery is inspired by plant forms while other imagery is inspired by the forms of the near-by Blue Ridge Mountains.

Williamson exhibits and sells her work at West Main Artists Co-op and through an annual pottery show/sale with a group of pottery friends. She is a founding member and current chairman of Carolina Clay Artists.

Nancy O'Dell-Keim's paintings are



Work by Nancy O'Dell-Keim

a series of expressive, abstracted landscapes. A majority of the works focus on tree imagery conveying moods through

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RIVERWORKS Gallery in Greenville, SC, Features Works by Jessica Drenk

The RIVERWORKS Gallery in Greenville, SC, is presenting the exhibit, *Aggregate*, featuring works by Jessica Drenk, on view through Nov. 6, 2011. A reception will be held on Oct. 7, from 6-9pm.

An aggregate is a collection, a sum. Jessica Drenk collects humble individual ingredients and through the process of heat combined with wax or porcelain creates wall installations. Her collections give insignificant particulars density and substance without individual hierarchy. Her "manys" become one without losing their identities.

The particulars and the installations appear as troves of mysterious natural science or archeological information. In *Procession* Drenk takes hundreds of bits of natural wood and builds a wall structure that suggests a very large computer chip or the cylinder of a music box. We sense "information" but without any means for retrieving it.

In Drenk's wall pieces, *Bibliophylum* and *Membra Varius* she does not build but gathers. She titles and presents her collections as if they were ancient species again suggest-

ing some mysterious, irretrievable information within her museum-like presentations. Drenk invites us to discover the sources of her collections. Her manufactured sources may have become our natural world.



Wor by Jessica Drenk

Drenk was raised in Montana. She has an MFA from the University of Arizona, graduated Cum Laude from Pomona College, and is a member of the Phi Beta Kappa. Her work has been pictured in *Sculpture Magazine* and seen in shows at the International Grounds for Sculpture in New Jersey, the Albuquerque Museum, the Tucson Museum of Art, the International Book Fair of Contemporary Creative Books

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