

The Other Half in Winston-Salem

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Hamburger offered to following statement: "I grew up a farm kid in western Oklahoma. We would take the plow shear to the blacksmith shop to be sharpened. I thought to myself, something is going on here."



Work by Maurice Hamburger

"Over the years, I collected a few tools, and was always interested, but never really did anything."

"In 1997, I moved to Arizona. I was at the Early American village, the blacksmith told me about the Blacksmith Club. I took some beginner classes, set up a small shop at my house."

"I worked for Honeywell, large computer system until 1990, when I was

laid off," adds Hamburger. "Jobs were few at the time, so I worked for several local blacksmiths for approximately a year. I rented some space from one of these smiths and started my own business. Some of the smiths I worked with had a very strong influence on how I do my work. It is very good, nice, maybe even a blessing to work around and with people who do very good, excellent work."

"I like clean simple designs, using the joinery as the decorative element in the piece. Mechanical fasteners, screws, bolts, rivets, tenons, staples are used whenever possible. I try not to weld any more than I have to. All the work has a water based wax as finish. The pieces are for interior use only."

"So, I have been a full time smith since 1991 to present. Being self employed can be tough, mentally, financially and sometimes just hard work. Hopefully my work has brought some enjoyment, pleasure to people who have seen it and purchased it."

For further information check our NC Commercial Gallery listings, call the gallery at 336/407-5494 or e-mail at (peeps321@earthlink.net).

North Carolina Museum of Natural Sciences in Raleigh, NC, Features Works by Micah Mullen

The North Carolina Museum of Natural Sciences in Raleigh, NC, will present the exhibit, *Carolina Mosaics: A Painter's View*, featuring works by Raleigh artist, Micah Mullen, on view in the Nature Art Gallery from Apr. 1 through May 1, 2011. A reception will be held on Apr. 1, from 6:30-8:30pm.

The term "mosaics" in the show title describes the appearance of Mullen's canvases, which reflect his perspective of the landscapes he paints. These detailed landscapes are achieved by creating a complicated background of hundreds of grids of varying colors that loosely establish the composition. He then adds details to different segments of the painting over a period of time.



Work by Micah Mullen

"For example, a typical landscape composition might have 20 different trees," Mullen says. "Painting all the trees during the same session will tend to create too many similarities and thus a boring composition. Patience and time allows my paintings to reflect my varying emotions and moods and in a strange way creates a sense of balance and harmony in what are sometimes very detailed and confusing compositions."

A relative newcomer to the local arts scene, Mullen quickly established himself by gaining entry to local juried exhibitions and winning awards. He started with a couple of group shows in 2008 and then rapidly increased his presence, participating in 14 shows in nine different venues in 2009. His work has been shown at the Durham Art Guild and Artspace, as well as annual shows sponsored by the Cary Fine Arts League and the Raleigh Fine Arts Society.

In 2010, he had solo shows at the Capital Bank Plaza and Visual Art Exchange in Raleigh; Horace Williams House in Chapel Hill, NC; and Page Walker Arts Center in Cary, NC, among others. He was awarded First Place in a show at the Rocky Mount Arts Center and the Visual Art Exchange's 3rd Annual SCOPE NC Landscape Show. Mullen also exhibited in the Mid-Atlantic Art Exhibition in Norfolk, VA, and the National Society of Painters in Casein and Acrylic in New York in 2010.

Mullen's art career began in his Dad's art studio where he had a daily immersion in art. His education continued with visits to art museums during summer vacations. Currently, Mullen is a Marketing Director for Jerry's Artarama and also does live painting demonstrations and creates instructional videos for them. This experience has vastly increased his knowledge of art techniques as they relate to tools and materials. "Applying this knowledge to my art gives me hundreds of ideas that would probably not be taught through traditional art courses."

The Nature Art Gallery is located on the top floor of the Museum Store. All exhibited art is for sale.

The North Carolina Museum of Natural Sciences, documents and interprets natural history of the state of North Carolina through exhibits, research, collections, publications and educational programming. The Museum is an agency of the NC Department of Environment and Natural Resources, Dee Freeman, Secretary.

For further information check our NC Institutional Gallery listings, contact the store at 919/733-7450, ext. 369 or visit (www.naturalsciences.org).

The deadline each month to submit articles, photos and copy-ready ads is the 24th of the month prior to the next issue. This would be Apr. 24th for the May 2011 issue and May 24 for the June 2011 issue. After that, it's too late unless your exhibit runs into the next month. But don't wait for the last minute - send your info now.

Be part of the May issue which could have even more pages of ads and articles.

Gallery C in Raleigh, NC, Offers Exhibit of Works by North Carolina Artists

Gallery C in Raleigh, NC, is presenting the exhibit, *The Best of North Carolina Art 2011*, on view through May 4, 2011. This exhibition features an important collection of historic fine art from North Carolina during the 20th century.



Thomas Hart Benton (1889-1975), *Night Firing*, stone lithograph, 9 x 13 inches

The exhibition features highly collectible paintings, prints, drawings, sculpture, photography, watercolors, and signature pieces by Thomas Hart Benton, George Bireline, Sarah Blakeslee, Warren Brandt, Robert Broderson, Harrison Cady, Eliot Clark, Howard Cook, Tucker Cooke, Joe Cox, Maud Gatewood, Robert Gwathmey,

Anne Hill, Emil Holzhauer, Rudolf Ingerle, Mary Anne K. Jenkins, Holger Jensen, Boyce Kendrick, Margaret Law, Robert Lawrence, Clare Leighton, Lawrence Mazzanovich, James Augustus McLean, Susan Moore, Philip Moose, Louis Orr, Henry Pearson, Hobson Pittman, Mabel Pugh, Charles Quest, Francis Speight, John Spelman, Eugene Thomason, Amelia Watson, Bayard Wooten, and others.

All artists are North Carolina natives or residents who worked in a variety of mediums. Art works in the show reflect the many creative influences from institutions such as Black Mountain, Tryon, the North Carolina State Fair, The North Carolina Professional Artist's League, WPA Art Centers, Penland, and the North Carolina Art Society. While some were self taught, numerous colleges and universities throughout the state also educated and inspired these artists. Curator for the exhibition is Charlene Ferrell Newsom.

For further information check our NC Commercial Gallery listings, call the gallery at 919/828-3165 or visit (www.galleryc.net).

Adam Cave Fine Art in Raleigh, NC, Features Works by Wayne Trapp

Adam Cave Fine Art in Raleigh, NC, will present the exhibit, *Wayne Trapp: Recent Paintings*, on view from Apr. 1 - 31, 2011. A reception will be held on Apr. 1, from 6-9pm.



Work by Wayne Trapp

Warm yellows and cool gray blues combine in thick, waxy strokes, conjuring a thousand interpretations in our minds for each of the oil paintings on view in a new exhibit by veteran painter/sculptor Wayne Trapp. Trapp returns to Raleigh, where he has a large following for his abstract canvases but has not shown in a number of years. Despite the seemingly endless possible stories in each painting, Trapp begins each one with a specific reference point pulled from his current interests; jazz music, Native American lore, literature, travel and his other artistic endeavor, sculpture.

In *Juggling Jazz* the artist translates a 50's jazz piano line by Dave Brubeck into a crescendo of color. A segmented shape crawls across the canvas, hinting at the

keys on a keyboard while dots and dashes create a staccato rhythm. In another work titled *Anasazi Marks*, Trapp has captured the essence of ancient cave paintings without the specifics of human or animal forms allowing the viewer to read a more emotional story of their own choosing. *Mexican Street Dance* reflects the artist's memory of a dusky evening full of fireworks and flags, all fluttering around a figural shape caught up in the excitement and volume of the scene.

Trapp lives in the North Carolina Mountains where he works as both a painter and sculptor. He has been so busy in recent years, with large-scale public sculpture commissions, that it took heavy snowstorms this winter to keep him inside and in front of the easel.



Work by Wayne Trapp

For further information check our NC Commercial Gallery listings, call the gallery at 919/838-6692 or visit (www.adamcavefineart.com).

NC Museum of History in Raleigh, NC, Features Photographs by Lewis Hine

The NC Museum of History in Raleigh, NC, is presenting the exhibit, *The Photography of Lewis Hine: Exposing Child Labor in North Carolina, 1908-1918*, on view through Mar. 25, 2012.

In the early 1900s, most child workers in North Carolina textile mills labored 10 to 12 hours, six days a week. They toiled in hot, humid, lint-filled air that triggered respiratory diseases. They endured the deafening roar of textile machinery. They risked serious injury from dangerous, exposed gears and belts. They forfeited a childhood.

In 1908, the National Child Labor Committee hired photographer Lewis

Hine to document the horrendous working conditions of young workers across the United States. That same year, he began visiting North Carolina's textile mills, where about a quarter of all workers were under age 16. Some were as young as 6.

Peering from across a century, many of the children look much older than their actual years. Hine captured the harsh realities of their mill village lives in Cabarrus, Gaston, Lincoln, Rowan and other Tar Heel counties. His compelling photographs range from girls running warping machines in Gastonia to boys covered in lint after long hours as doffers

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