

Earthworks Gallery in Greensboro, NC

continued from Page 37

in Greensboro, where I have a permanent display of my work at the collective gallery and where I teach and create pieces inspired in my proud Mexican roots.”

Rodríguez-Pardy offers the following artist's statement, “My style reflects a combination of naïve designs with techniques of a contemporary potter. I get most of my inspiration from pre Columbian functional pottery and folk art from my country. I have learned to express myself through clay. My style is Naïve and I have no formal background in design but I have a connection with the element and a passion for what I do.”

“My work has many influences; from my Mexican roots I gather the unique style of the pre-Hispanic folk art and from contemporary ceramics simplicity and functionality. My spiritual journey has played an important role on my quest as

an artist and I incorporate a healing intention in each piece that I create. I use red earthenware with pieces that I throw and/or handbuild, then I burnish them with quartz and partially glaze with lead free products.”

Located in historic downtown Greensboro, Earthworks Gallery represents artists from across the state, offering pottery, jewelry, handmade books, and other fine gift items. The Gallery features one of the largest, diverse and eclectic selections of North Carolina Pottery under one roof. Our goal is to provide you with the opportunity to purchase a fine craft item made by an artist with a passion for their craft.

For further information check our NC Commercial Gallery listings, call the gallery at 336/275-1202 or visit (www.earthworkspotterygallery.com).

Artworks Gallery in Winston-Salem, NC, Features Works by Nancy Hayes and Kim Varnadoe

Artworks Gallery in Winston-Salem, NC, will present *Angels and Earthly Creatures*, featuring works by Nancy Hayes and Kim Varnadoe, on view from Sept. 3 - 28, 2013. A reception will be held on Sept. 13, from 6-8pm.

Nancy Hayes returns to a lifelong love affair with the animal kingdom in the current work exploring a personal relationship with both domesticated and wild species through acrylic and paper maché. Connecting the savage to the domestic each piece is paired with a woven wall hanging of yarn, string, and sticks. Originally from Atlanta, GA, transplanted to Winston-Salem nearly 40 years ago, Hayes has a BA in English from the University of Georgia and a BFA from UNC Greensboro.

Kimberly Varnadoe has been photographing angel statues for over 15 years. The angels in this exhibition represent statues photographed in Lviv, Ukraine, Savannah, GA, Biloxi, MS and Winston-Salem.

Varnadoe received her BFA in Painting from the University of South Alabama and her MFA in Printmaking from the University of Memphis. She has worked with experimental photography techniques



Work by Kim Varnadoe

for more than 30 years, often combining the various mediums. This exhibit has samples of several experimental techniques including CitraSolv transfers, acrylic gel medium transfers and polaroid emulsion lifts. Some pieces combine these techniques.

Varnadoe has been teaching in the college system since 1986 and is currently Associate Professor of Art and Chair of the Art Department at Salem College in Winston-Salem.

For further information check our NC Institutional Gallery listings, call the gallery at 336/723-5890 or visit (www.Artworks-Gallery.org).

Francis Marion University in Florence, SC, Features Works by Hayley Douglas and Julie Mixon

Francis Marion University in Florence, SC, is presenting two new exhibits including: *World Without Walls*, featuring ceramics by Hayley Douglas, and *Empirical*, featuring photography by Julie Mixon, both on view in the Hyman Fine Arts Center Gallery, through Oct. 3, 2013.

Hayley Douglas is primarily a ceramic artist, but she also experiments in other mediums. As of May 2013, she received her Master's Degree in Ceramics at the University of South Carolina in Columbia, SC. She completed her Bachelors of Arts degree in 2009 at Francis Marion University in Florence. She is currently continuing to explore her ocean-inspired concepts and pushing her experimentation to more cosmic levels.

“Outer space is a vast frontier full of mystery and beauty. I have always been drawn to the vibrant images of outer space, with its bursts of color and clustered stars, spiraled galaxies and deep darkness. I have always created connections between the ocean and the cosmos, as I have found the two quite similar. The ocean is an expansive world without walls that has barely been explored. Such incredible creatures and marvels await beneath its cerulean surface. I would like to reach out and capture the beauty and



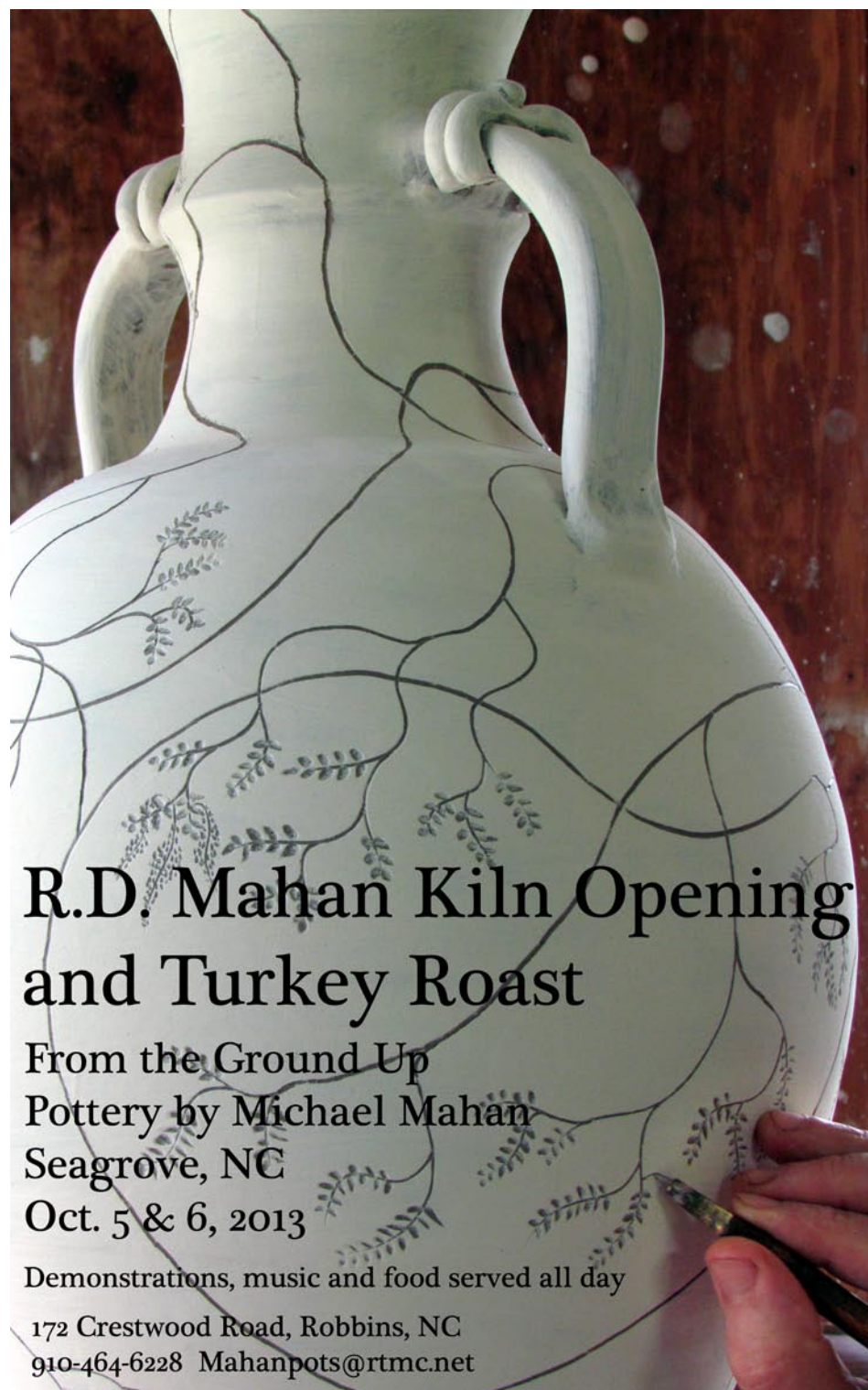
Work by Hayley Douglas

wonder, securing it through my work.”

“I work primarily in porcelain and glass,” continues Douglas. The surface of the glass provides a luminosity that is incomparable to other surfaces I have experimented with, and captures glints of light as it shines across the surface. I seek to provide a visual tie between space and the ocean.”

“My art is comprised of recollections from time spent at the coast as a child, as well as elements from the imagery I have researched and I wish to capture for the viewer. The play of light on the cracked surfaces of the glass shimmers, while abundant patterns and shapes harmonize,

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representing the elements I find similar between the aquatic and cosmic environments that have influenced my art. Piece by piece I recollect the vivid memories of my experiences and my journey to discovery,” says Douglas.

Julie Mixon is an image-based media artist who focuses on processes that merge analog and digital photography. Currently, she is an Assistant Professor of Photography at Francis Marion University.

Mixon began her studies in photography as an undergraduate at Barton College, in Wilson, NC, where she received a Bachelor's Degree in Fine Arts. In 2004, she received her Master of Fine Arts Degree with a concentration in photography from East Carolina University in Greenville, NC. Mixon's career in photo education began at Lenoir Community College, in Lenoir, NC, in 2004 where she taught as an Art Instructor for over seven years. Her photography courses emphasize traditional and digital darkroom techniques with an emphasis on the fusion of the two mediums.

“By definition empirical evidence is evidence based on observation and experience,” says Mixon. “These evidences come from sources such as the senses, memory and testimony. This body of image based media compares the image making process to gathering empirical evidence. In this case, the images are evidence of how I experience my nearby environment, particularly the home, family and the objects connected to them that are both man made and organic.”

“My process of image making is often the result of joining symbolic objects together with images made of places and people of my day to day experience. These elements come together to form a personal narrative based on a memory or mere appreciation for formal (line, shape, color, texture, light) aspects.”

“Many images from this series are placed in groups of two or three,” adds Mixon. “Placing images together, whether



Work by Julie Mixon

related or random, allows the viewer to make their own narrative connections between the images. Even though the images represent personal memories of places and people, the viewer can still be connected to them by filling in the gaps. When we see something non-distinct, whether it be an abstract work of art or a patch of clouds, it is our natural desire to want to see something concrete. The process of layering beeswax over the surface of the already apparently fading image lends itself to how memories exist, sometimes futile, sometimes clear, and more often than not, incomplete.”

“Collectively, my work centers around symbolic objects, the spaces these objects inhabit and the people connected to them. Most often these spaces and objects are re-contextualized by taking them out of their original environment and rebuilding a new space for them to inhabit. I have always been drawn to natural objects but have never really been drawn to photographing them in their original environment. The act of collecting things from nature and joining them with other elements such as papers or found objects has been a fascination and a practice since childhood. My childhood practice of this process included finding leaves and flowers and gluing them to a piece of paper to make a formal design. This practice resurfaced, but has grown to utilize a flatbed scanner, various cameras and Photoshop,” says Mixon.

For further information check our SC Institutional Gallery listings, call 843/661-1385 or visit (<http://departments.fmarion.edu/finearts/gallery.htm>).