

ART Works Brevard NC

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Kidwell took classes at DeCordova Museum School and travelled to Europe as an art student, then completed her BFA in painting at University of New Hampshire in 1977. A pivotal experience after college was as a yearlong Artist in Residence at a geriatric mental health facility; her pencil drawings of patients each day fostered an expressive use of line. She was captivated by pastels through classes and workshops with Aline Ordman and Margaret Dyer. Kidwell says, "For me pastel is the perfect dance between painting and drawing... color and line" Kidwell began teaching pastels in 2007. Since coming to Brevard, she volunteered teaching introductory pastel classes at Silvermont Senior Opportunity Center, where she met a new friend, artist Lee Abell.

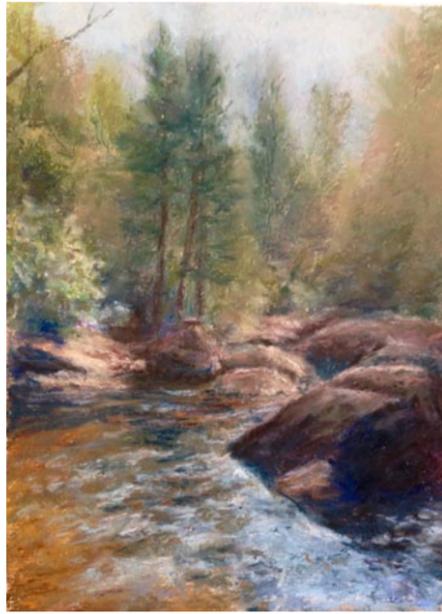
Co-Owner M. Lee Abell, a Florida native, pursued a successful career as a residential real estate appraiser for the firm she co-owned there. When her career no longer challenged her, she and her husband, David, left Florida in an antique Airstream to discover the back roads and park lands of America. During her travels, Abell studied watercolor with a resident artist in Yosemite National Park, and studio and plein air pastel at the Whidbey Island Fine Art Studio in Washington State, where she learned to capture natural beauty on canvas.



Work by Deborah Kidwell

After this inspiring trip, the Abells chose Brevard, NC, to call home. Abell has continued her art education with nationally awarded artists, added oil painting to her repertoire, and has shown her art in regional galleries and exhibitions. She still travels and is inspired by the outdoors. Most recently, she backpacked 500 miles from the south of France to northwest Spain through varied landscapes. She looks forward to sharing with other talented and enthusiastic artists in ART Works.

Virginia Pendergrass, a Brevard resident for 14 years, shares their vision for this



Work by Lee Abell

space in downtown Brevard, where her art will also be featured. Pendergrass is a contemporary oil painter whose works have been exhibited in the American Impressionist Society, Oil Painters of America, *Women Painters of the Southeast* and *Paint the Parks* national shows, as well as regional shows; her paintings have been recognized by many awards.

As well as offering gallery sales, Kidwell and Abell look forward to ART Works being a working studio. Kidwell, Abell or Pendergrass will be making art in the studio/gallery on a regular basis. Part of the decor of the studio/gallery is all the paraphernalia needed by the working artist. They welcome residents and visitors in our local community who are curious about how an artist goes about creating a work of art. Brew-your-own coffee will be available, so grab a tasty pastry from the Bracken Bakery across the street and enjoy both completed gallery art and works in progress.

Kidwell and Abell also plan to support other regional artists by offering them month-long guest exhibits and demonstration opportunities. Both aspiring and working artists are invited to participate in classes in various mediums offered throughout the year.

ART Works hours are 11am to 4pm, Tuesdays through Saturdays. Beginning Apr. 22, they will extend to 6pm on Fridays and Saturdays.

For further information check our NC Commercial Gallery listings, call the gallery at 828/553-1063 or visit (<http://artworksbrevardnc.com>).

GreenHill in Greensboro, NC, Offers Work by Daniel Essig & Robert Johnson

GreenHill in Greensboro, NC, announces its spring 2016 exhibition, *Last Remaining Cathedral: Illuminations of Nature*, on view from Apr. 8 through June 12, 2016, presenting a mid-career retrospective of paintings and works on paper inspired by man's essential relationship to the natural world by Robert Johnson alongside sculptural book forms in wood, fiber, and mica by master book artist Daniel Essig. A reception will be held on Apr. 8, from 6-7:30pm.

Daniel Essig and Robert Johnson glean materials and find subjects in what Johnson has called the "last remaining cathedral" – places where wild nature still exists. A modern-day pilgrim, Johnson has hiked and sketched in wilderness regions abroad, across the United States and near his home in Celo, NC, for over four decades to study scenery used as source materials for his iconic painting series.

The practice of Asheville-based artist Daniel Essig also involves a close relationship with the natural world. Since childhood Essig collected and preserved fossils, sheets of mica, rusty nails and old books. Objects from his studio's archive of treasures embellish the sculptural books he creates that redefine the field of book arts. Both artists utilize the highest level of craft in works that transmit a spiri-



Detail of Daniel Essig, "N'kisi Bricolage Sturgeon", 2009, carved and painted mahogany, mica, nails, handmade paper, found natural objects, tintypes, 1800's text paper, Ethiopian and Coptic bindings, 13 x 59 x 14 inches

tual connection to nature and a desire to encapsulate and render permanent a world that is rapidly disappearing.

Essig's artist books often take the form of animals with the codex or book's pages, integrated into a larger sculptural form. *N'Kisi Bricolage Sturgeon* is one of two monumental sculptural books by the artist on view at GreenHill. The assemblage's name derives from the carved wooden sculptures often covered with nails created by Central African peoples such as the N'Kisi that have informed many of the artist's works. The five-foot-long fish in carved mahogany is embellished with mica, nails, tintypes and 1800's text paper,

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Museum Hours:
Tues-Sat 10am-4pm
Business Hours:
Mon-Fri 8:30am-5pm

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as well as numerous found natural objects.

The large rusty nails and small objects attached by chains to the animal recall N'Kisi fetish figures that were thought to serve as bridges to the spirit world. Fished to near extinction for its precious eggs, the sturgeon is an "ancient fish" whose morphology has not changed for thousands of years. The fish's dorsal fins are created by eight small codexes that emerge seamlessly from the animal's burnished back. These small books are created with Ethiopian and Coptic book binding, a style of binding books dating back to the 4th century that the artist has stated is at the heart of all of his works.

Essig's imaginative reinvention of the creature embedded with texts and vestiges suggests that the fish, like ancient forms of transmitting culture such as hand-bound books, will be carried forward through time.

Within the context of this two-person exhibition, GreenHill is honored to present the first mid-career retrospective of the paintings of Robert Johnson. Viewers will

see a comprehensive survey of Johnson's non-traditional landscape paintings and experience a contemplative journey to sites the artist has painted around the globe. Johnson takes us from hidden hollows in the mountains of Western North Carolina to peaceful shorelines in Ecuador. Though viewers are often enchanted by Johnson's attention to capturing the unique characteristics of a given landscape, ultimately Johnson seeks to convey a sense of a profound connection to nature that he has characterized as transcendental in that it allows him to submerge himself in a larger sense of being.

GreenHill's exhibition will include major works in acrylic and oil on panel as well as works on paper. Johnson has stated that his practice of drawing from direct observation grounds his work and ties its more fanciful narrative elements and stylistic motifs to the physical world. Beginning as pencil sketches, his drawings serve as field notes for expeditions and individual plants, rock formations

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