

ArtWorks Gallery in Winston-Salem

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DC, North Carolina, Georgia, and France. She has exhibited annually since 1993 in juried and nonjuried shows in North Carolina.



Works by Mary Blackwell-Chapman

Mitzi Shewmake's sculpture uses clay and a surface bonding cement over styrofoam. She states: "The forms come first and then I have used color to enhance

the forms. One of the two reliefs has to do with the Earth and the other makes a political statement about current life". There are also three ceramic pots included in the exhibition.

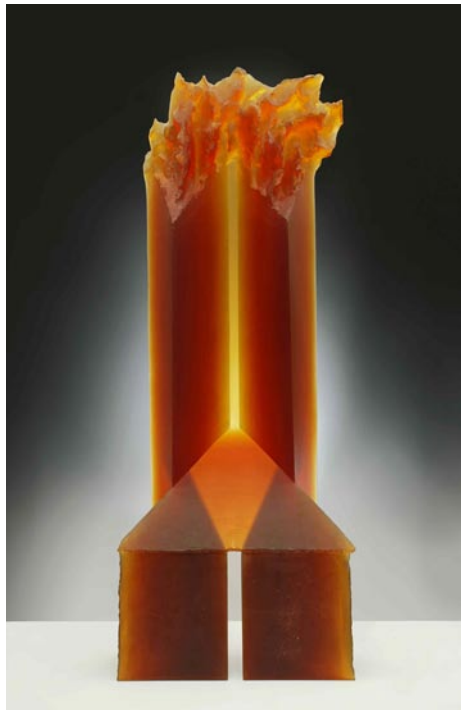
Shewmake has a MFA from the University of North Carolina at Greensboro, a BA from George Washington University, and she attended the Cleveland Art Institute, the Art Students League in NY and studied privately with sculptor Alfeo Faggi. She is the former Director of Diggs Gallery, Emerita Professor of Art, Winston-Salem State University, and founding member of Artworks Gallery. She was the Sawtooth Center for Visual Art Artist of the Year with Ed Shewmake. She received two sculpture relief commissions at Wake Forest University and created a relief sculpture at the NC School of the Arts.

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

SECCA in Winston-Salem, NC, Features Works by Stanislav Libenský & Jaroslava Brychtová From Anderson Collection

Their relationship could have ended as a story of opposites, but instead it led to an international give-and-take between two couples - one collaborating artists and one collaborating collectors. The opposites of freedom and Communism, smooth and rough edges, polish and matte, colored and clear, narrow spaces and massive bases, filled and hollow, spiritual and stark.

These opposites exist in the spectrum of cast-glass sculptures created by Professor Stanislav Libenský and Jaroslava Brychtová that have been collected for more than 25 years by Lisa and Dudley Anderson.



Stanislav Libenský and Jaroslava Brychtová, *Burning Throne*, 1989, amber glass melted in a mold, on loan by Lisa and Dudley Anderson of Wilson, NC.

Twenty pieces of the the Andersons' collection are being featured in the exhibit, *Light and Space: The Sculpture of Stanislav Libenský and Jaroslava Brychtová*, on view through Aug. 5, 2012.

The cast-glass sculptures assembled for this exhibition highlight the couples' intrigue with the optical qualities that three-dimensional, geometric glass forms possess. Libenský-Brychtová were influenced by the Cubism movement which emphasized shapes, space and light SECCA Executive Director Mark Leach, who curated this show, said, "This exhibition shows the remarkable brilliance of Stanislav Libenský and Jaroslava Brychtová as leaders of the molded-glass sculpture. Expert gallery lighting for this exhibition is crucial because it changes the planar glass surfaces, creating perceptually ambiguous and visually engaging art works for viewers. We're extremely grateful to the Andersons for allowing us to

exhibit pieces of their collection offering the public this rare opportunity."

Dr. Dudley Anderson said with a chuckle, "This collecting thing is all Lisa's fault."

Lisa came by her passion honestly. She started with a degree in Art History from Mount Holyoke College and has used this education throughout her many years of active community and support-for-the-arts activism and patronage. Currently she is on the Board of the North Carolina Arts Council and SECCA, among others. She also has had a career in visual art as a gallery owner, director and curator.

"The fun part of creating an art collection," Dudley said, "is getting to know the artists and their techniques and sharing that with friends."

Libenský and Brychtová collaborated for 47 years in their glass artistry, ending with the death of Professor Libenský in 2002. Both were classically trained in drawing, painting and sculpture. These skills became the tools they used to create their signature moulded or cast glass sculptures. In addition, Libenský-Brychtová were brilliant technicians. The couple used colored and colorless glass in their work depending on the impact they were instilling in the work.

Many art experts have said that Libenský-Brychtová discovered the expressive potential of glass. One of the characteristics of their work is that the glass in each sculpture is all the same, but the thickness in any one area of the sculpture determines the amount of light that is able to penetrate the glass which, in turn, changes the refraction of that light. This toning of colors was achieved from a single mass of glass by varying the thickness of the layers of glass at any one point in the sculpture.

Many of their pieces have angles that lead to points not much bigger than a pencil point. In the same work, the base may be massive causing the work to appear to be two different colors. The edges of many of their later free standing sculptures have ragged edges which also set them apart.

Working together for the first time in 1955, Libenský drew a simple sketch of a woman's profile on the outside surface of a gently curving zeppelin-shaped bowl, and Brychtová used this sketch to create a three-dimensional glass piece called *Miska*. Today this piece remains a public favorite. The process used on this beginning piece was continued throughout much of their collaboration.

The couple also produced modular curtain walls for buildings such as the State Theatre in Prague. In 1970, they showed the completeness of their mastery when they created *The River of Life* cre-

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Out of the Depths by Kathy Brusnighan (painting from the *Courage* exhibit)



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ated for the World Exposition in Osaka. This wall was massive - about 22 yards long consisting of 200 relief panels. The work was so large that visitors could walk beneath it.



Stanislav Libenský and Jaroslava Brychtová, *Kiss*, 1958 - 60, gray glass melted in a mold, on loan by Lisa and Dudley Anderson of Wilson, NC.

Other architectural walls were commissioned for many venues including the Old Town Hall and the Metro Station in Prague. The only example of their architectural work that exists in the United States is located in Charlotte, NC, at the Mint Museum of Craft + Design.

"We never had a direct conversation - we didn't know Czech, and they didn't know English. We spoke through a wonderful interpreter Katya Heller," said Dudley, thinking back. "Their positive energy transcended language. Libenský and Brychtová were just people magnets."

Lisa adds, "They understood that we respected their country, their breathtaking art and the spirituality of their work, and they respected us as collectors for that."

"Libenský and Brychtová discovered a fourth dimension - the inner life of glass," Dudley explained. "The inner light of the sculpture, is truly the soul of it."

"Also, the deeper meaning of each piece evolves the longer you live with it," Lisa says. Currently, she finds the grey-haze sculptures such as *Spaces I* are the most meaningful to her. "They lose their solidarity and feel like they become one

with the air," she said. "The grey sculptures are humble like Libenský and Brychtová were as people, and they fill me with a quiet serenity."

Over the years in his medical oncology practice, Dudley has learned that the Libenský-Brychtová pieces also help the healing process. "When someone has cancer, they tend to emotionally turn inward," he said. "These sculptures have a calming effect which encourages patients to think about something outside themselves, and that may be their first step toward true healing."

His medical office is filled with contemporary art, much of it Libenský-Brychtová sculptures, and dog toys for the other member of his medical team Barton, a West Highland white terrier who holds office hours for Dr. Anderson's patients.

As the Anderson's collection grew, space became a premium both at Dudley's office and even more so in the Anderson home. Barton, the dog, said, "You couldn't chase a cat in here without hitting a Libenský-Brychtová sculpture."

Realizing the collection was more important to them than a den or garage, they remodeled these spaces into a gallery so they could properly exhibit some of the bigger Libenský-Brychtová work, as well as that of other glass artists.

"We respect Stanislav Libenský and Jaroslava Brychtová both as people and artists so much that we feel we owe it to them to loan their work to museums for exhibitions such as this SECCA exhibit, so that a larger public audience can appreciate it," Lisa said.

Some people cannot believe that they would risk having these fragile glass sculptures in public view. Once again, it is a story of opposites - for the Andersons' it is simply public enlightenment verses private enjoyment.

The SECCA is an entity of the NC Museum of Art and the NC Department of Cultural Resources.

For further information check our NC Institutional Gallery listings, call the Center at 336/725-1904 or visit ([www. secca.org](http://www.secca.org)).