

Karen Burnette Garner

~Artist~



Represented by
The Treasure Nest Art Gallery
 1055 Johnnie Dodds Blvd., (Crickentree Village)
 Mount Pleasant, SC 29464 843-216-1235
 View new work at www.karenburnettegarner.com



Cooperative Gallery
 Featuring Lowcountry Artists



Kenny Teague - wood · Regina Semko - origami
 Don & Carol Carberry - glass ornament
 Nancy Warren - fiber · Anne John - pottery

Art to Wear, Use and Give

161 Church Street · Charleston, SC
charlestoncrafts.org · 843-723-2938

Mitchell Hill Gallery in Charleston

continued from Page 9

Chop House just down from the Visitor's Center. All art during the exhibition is available for purchase.

For further information check our SC

Commercial Gallery listings, call the gallery at 843/564-0034 or visit (www.mitchellhillinc.com).

Robert Lange Studios in Charleston, SC, Features Works by Karen Ann Myers and Anna Kincaide

Robert Lange Studios in Charleston, SC, will present *Regeneration*, featuring contemporary figurative paintings by Karen Ann Myers and Anna Kincaide, on view from Sept. 2 - 25, 2016. A reception will be held on Sept. 2, from 5-8pm.

Titled *Regeneration*, this show marks the first time the pair will display their work together. Both artists paint captivating and distinctive female figures mixed with pattern and strong shadows. Myers focuses on extreme realist detail and Kincaide uses liberal, more abstract feeling brush strokes.

Kincaide says about the work and about working with Karen: "When I was approached by Robert Lange Studios about exhibiting my work with Karen, I was beyond thrilled and flattered to show with such a strong female talent."

"Karen's ability to combine soft, feminine figures with bold color, pattern and design is thrilling. I am inspired by her capacity to create such large, dynamic compositions while still maintaining a strong sense of balance and narrative in her paintings. I too am drawn to similar elements and will continue to be captivated by Karen's intricate and complex pieces as my own work continues to grow."

Kincaide offers the following about her new direction: "Over the last year, I have been driving my paintings in an innovative new direction that is really beginning



Work by Anna Kincaide

to show who I want to become as an artist. After months of research and experimentation, I have found myself drawn to the age-old idea of portraiture, but with a twist: I am still intrigued by the idea of omitting the eyes in my paintings, something I started in my early work and have continued to carry with me as I evolve."

"I love the anonymity this creates for the viewer and the subject alike," Kincaide adds. "My strongest inspirations are fashion and design, so I dove into the idea of creating portraits of stylized women disguised by avant-garde, floral-inspired hats. The new pieces allow me to convey color, texture, design and abstraction with

continued above on next column to the right

a freedom I have never known until now. I have fallen in love with the expression, mystery and disguise the hat pieces create. Costume has the ability [to] be empowering and beautiful, allowing us to become someone new."

"While still navigating this new direction, I was fortunate enough to have the opportunity to study with Milt Kobayashi for two weeks over the Spring. He is an incredible painter and inspiring teacher and mentor. It was a pivotal time for me, and I came back from my workshop hungry to implement all I had learned. I admit this was challenging at first but working with Milt helped me learn to trust my instincts and push my technique and subject-matter further. I am finally finding my stride and the new pieces feel more intricate and full of life than ever. The nature of fashion is all about change and experimentation and I am thrilled to see where this will take me."

"This most recent piece entitled *Read My Mind* was one I particularly enjoyed painting. I have surrounded myself at my studio with flowers for inspiration. Hundreds of them. I arrange them depending on what grabs my interest and I tend to be drawn to warm, bold colors so I wanted to try something cooler and I'm loving these blue tones right now. I particularly am engaged by the pose. The woman's body language seems enticing, almost playful. Body language becomes very important in my work because I don't rely on facial expression to convey emotion like most figurative artists do. Instead I rely on gesture, clothing, and color. It can be tricky but I think it's successful in this piece."

"The title, *Read My Mind* is also intriguing. I like to try to match titles with poses. What I think the person might be saying or thinking [is] based on the composition. But omitting the eyes still leaves it all up to interpretation. People will leave the piece with different ideas and feelings and I like having that kind of flexibility in my work."

Karen Ann Myers offers the following about her work and working with Anna: "I'm thrilled to exhibit with another



Work by Karen Ann Myers

painter who appreciates the female figure, bold colors and patterns! We both approach painting with a design sensibility, are interested in a pattern's ability to flatten space, and the mysterious narratives that can be created when the figure is seemingly void of a common expression. Anna tackles her subjects with an abstracted application of paint, while my approach more closely resembles the way we encounter the world. I believe the variation and juxtaposition of styles will be stimulating to visitors of the show."

Myers offer this about her new work: "The work is about visual excitement. I am interested in frustrating my audience; the viewer wants to look at the irresistible woman on the bed, yet he/she is conflicted because of the equally mesmerizing textiles that surround. I am attracted to the vulnerability and power attached to beauty. They possess the same physical allure for me. My paintings react with a sometimes uneasy balance of embrace and rejection. In this respect, the pictures can simultaneously appear to glamorize and critique luxurious textiles that must be

continued on Page 11