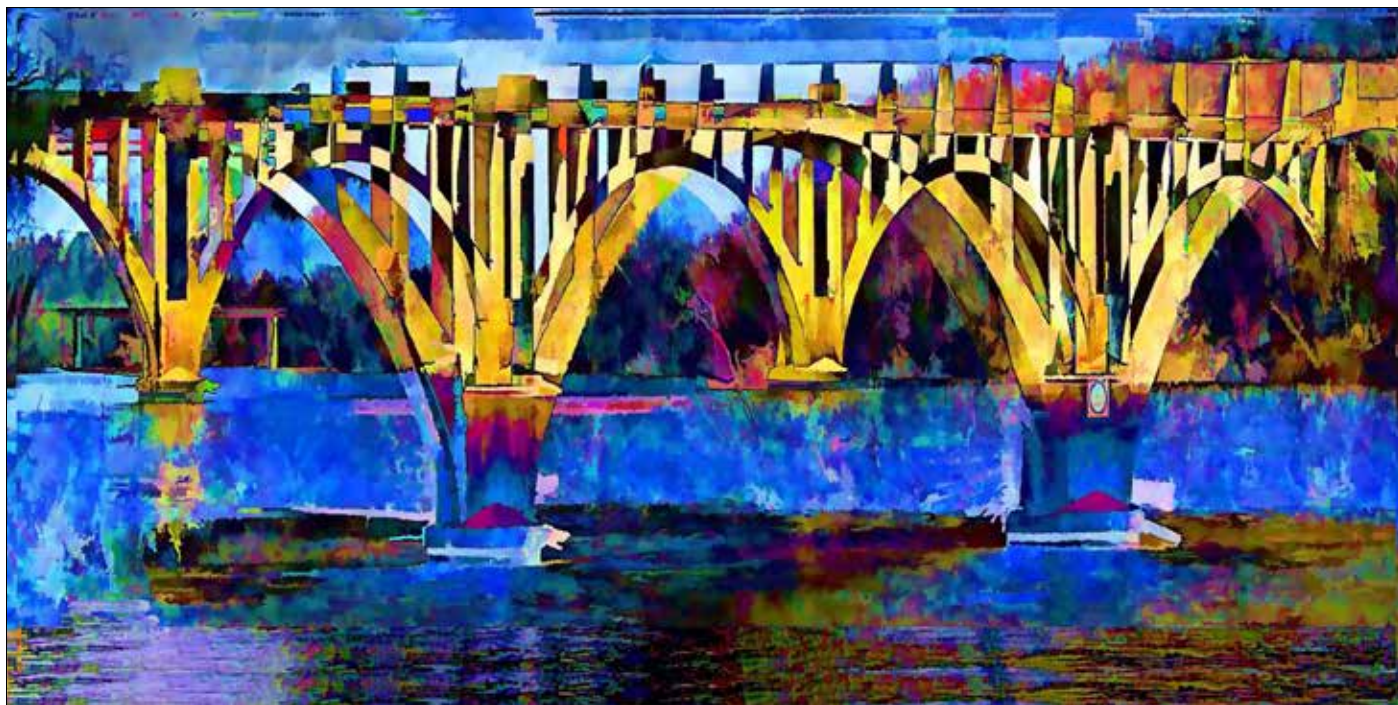


# THE FREDERICKSBURG CENTER FOR THE *Creative* Arts

WHERE ART AND HISTORY MEET

October /  
November 2015



## Crossing the River Over and Over Again

Archival Print Ltd. Ed., by Carolyn R. Beever, *Edges & Lines Juried Exhibit*, September 2015.

## Community Bank Chesapeake, FCCA announce new art exhibit

The FCCA and Community Bank of the Chesapeake continue their partnership at the Fredericksburg Central Park bank with a new art exhibit which began Sept. 29.

The show highlights art created by members of the FCCA Board of Directors and Committee Chairs. Artists include Jurgen Brat, Liana Pivrotto, Carrol Morgan, Taylor Culler, Lee Cochrane, Dawn Whitmore, Sheila Jones and Sarah Lapp. Fifteen pieces will be on display at the Bank through December 31. All work is for sale. A slideshow of the art being displayed is at <http://www.beeversden.com/Oct.%202015%20Bank%20Show/index.htm>

FCCA and Community Bank of the Chesapeake began their partnership last spring with works by FCCA hanging committee members. The second show featured docent volunteers. This third show in the ongoing series can be viewed Monday through Friday, 9 a.m. to 5 p.m. at 1340 Central Park Blvd., Suite 106.



"At Community Bank, we support our community in a number of different ways," said Diane Hicks, Assistant Vice President and Marketing Manager with Community Bank of the Chesapeake. "This partnership gives us the opportunity to support our talented local artists, as well as an organization that enriches the lives of the people of Fredericksburg. We invite our customers and the general public to stop by our branch and see these exhibits."

In 2016, all FCCA members will be offered the opportunity to submit work for the juried shows. Details will be released soon. For more information, call 540-373-5646 or visit [www.fccava.org](http://www.fccava.org).

Headquartered in Waldorf, Md., Community Bank of the Chesapeake is a full-service commercial bank, with assets over \$1 billion. Through its 12 banking centers and five commercial lending centers, Community Bank of the Chesapeake offers a broad range of financial products and services to individuals and businesses. Community Bank of the Chesapeake is a wholly owned subsidiary of The Community Financial Corporation (NASDAQ: TCFC). For more information about Community Bank of the Chesapeake visit [www.cbtc.com](http://www.cbtc.com).

## FCCA ANNUAL GENERAL MEMBERS MEETING

Sunday, Oct. 11, 2-4 p.m. Central Rappahannock Regional Library, 1201 Caroline St.



The Fredericksburg Center for the Creative Arts is a non-profit, all-volunteer organization and a partner of the Virginia Museum of Fine Arts of Richmond. The FCCA presents new art exhibits each month, along with special programs and events, and art classes for all ages, to the Fredericksburg community. The FCCA is located in the Historic Silversmith House, circa 1785, at 813 Sophia Street, Fredericksburg, VA. The Center is open daily noon to 4 p.m. (closed Tuesdays) and 11 a.m.-4 p.m. Saturdays. Established 1963. For more information, call 540-373-5646 or visit [www.fccava.org](http://www.fccava.org). Newsletters are available online at [www.fccava.org/news/index.html](http://www.fccava.org/news/index.html)

## Summer concludes with many successes



Carol Rauh

Happy Autumn, Everyone! Summer passed in a flash, and now another season change is upon us. We look forward to cooler temperatures, crisp air, turning leaves, pumpkins, and apple cider – my favorite time of year.

FCCA had a successful summer with engaging exhibits in both the Frederick and Members' Galleries. We had a glorious Seurat Sunday at Caledon State Park. The weather was perfect, and more than 25 artists participated.

The summer session of our Youth Art Outreach Program was taught once again by Adrian Loving, to the delight of participating children. Cathy Smith is instructing the fall program with her mosaic art. The Youth Art Outreach Program continues to be funded solely by the generosity of FCCA's members and friends.

We have begun the process of obtaining grant funding to repoint the mortar of the Silversmith House foundation. Most grants now require 50:50 matching funding, meaning that we can only ask for an amount that we can afford to spend from our budget. If the entire foundation is too expensive to repoint with one grant, we will need to break the work into multiple phases and seek funding for each.

Speaking of the Silversmith House, have you seen how new and shiny the floors look in the middle and back rooms of the Frederick Gallery? We hope to paint the front room floor shortly.

See you at First Friday!

### FCCA Board of Trustees

**Carol Rauh, President**

[president@fccava.org](mailto:president@fccava.org)

**Liana Pivrotto, Vice President**

[vice-president@fccava.org](mailto:vice-president@fccava.org)

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### Thanks Taylor!

Taylor Cullar, FCCA acting treasurer, found time to help with repainting the Frederick Gallery floor at the Silversmith House, Aug. 3

## Docent Doings

### Position available, new docents

By Lee Cochran

Docent Coordinator

Once again it is time for the annual meeting. My term as docent coordinator is up. I am hoping someone else would like to step up and take my place. I am, of course, willing to help whoever might be interested with learning what all is involved. Keeping the calendar full is the hardest part of the job, but we have a good group of docents at the moment who have been willing to sign up regularly, so that burden has lessened quite a bit. Please tell me, or any of the board members if you are interested in doing this.

We have a new credit/debit card processor at the docent desk that can now handle all types of cards. It can handle cards with the magnetic strip, the chip cards, and the proximity cards. We are now accepting debit cards as well as credit cards. The instructions are fairly easy to follow, but with all new processes it will take a little getting used to, so please bear with us when we process your next transaction on it.

There seems to be a misperception that new members of FCCA are required to put in work as a docent at FCCA. That is incorrect. We do ask those who would like to volunteer to get involved, but it is not a requirement. The co-op galleries in town do require their members to man their docent desk, but we do not. We do ask, during the Members' Holiday Show, that contributing artists sign up to sit in the Members' Gallery and help keep an eye on things and help any customers during that time. That may be where the confusion is coming from.

Please welcome our newest docents, **Greg and Ellen Gagnon**. They will be spending half the year here, and half in New Orleans. You may see one or the other, or both in the gallery on their scheduled days. They have a history of volunteerism, and we are very happy they chose to volunteer for us in their new hometown.



Lee Cochran

# Juror, theme selections coming together for 2016

## FCCA membership grown beyond local community

By **Carrol Morgan**  
Frederick Gallery Curator

How quickly time passes! Entries are being juried for the November 2015 "Repetitions and Patterns" national juried exhibit, and it's already time to schedule themes and jurors for 2016 Frederick Gallery shows.



Carrol Morgan

Our first "All Photography" regional juried exhibit will be in February 2016, so begin selecting your best photo media work for this special show to be juried by Adrienne Azhderian-Kelly of Richmond, Va. [www.AdrienneKelly.us](http://www.AdrienneKelly.us)

FCCA will host two special regional exhibits by well-known local groups -- Exposure Unlimited in June 2016 and North Windsor Artists in October. The March 2016 national juried exhibit

will call for work with the theme "For and About Women." Regional juried exhibits are scheduled for April and August, and national juried exhibits with themes yet to be determined are scheduled for May, July, September and November. The December-January exhibit will follow the tradition of presenting smaller works at the holiday season.

As curator, I find that engaging new jurors is exciting, but the return of previous jurors is a rewarding pleasure and our gallery is honored that recognized artists, critics and teachers are enthusiastic when invited to select work for our exhibits. I hope that our submitting artists take time to research our jurors' careers and level of expertise -- brief bios only skim the depth and breadth of their expertise. First Friday receptions offer the unique opportunity to attend the Juror Talk and meet these wonderful individuals.

Our FCCA membership has grown far

beyond Fredericksburg, to include well-known and emerging artists from as far as Texas, Louisiana, Pennsylvania and California. Entering juried exhibitions is an important aspect of exposure for artists at all levels, and our own local artists have proven to be well-recognized and represented in our exhibitions at both the regional and national levels.

Sharing your art with others is rewarding. Having your work selected or declined is part of the process of growing as an artist, and I hope that creative motivation is only increased and never stifled by a "declined" notice.

I am encouraged by the number of new artists and first-time visitors who find our Silversmith House a friendly and welcoming place to view art and to volunteer or participate in our exhibits and special events. Please extend an invitation to others who haven't had the pleasure of joining us in supporting the arts at FCCA.



A PARTNER OF THE VIRGINIA MUSEUM OF FINE ARTS

## Fredericksburg Center for the Creative Arts Membership Application

Print, complete and mail to: FCCA Membership Chair  
813 Sophia Street,  
Fredericksburg, VA 22401

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

PHONE \_\_\_\_\_ EMAIL \_\_\_\_\_

### Select level of tax deductible participation:

- |   |  |  |
|---|--|--|
| <input type="checkbox"/> Individual \$25                          | <input type="checkbox"/> Friend \$50-99    | <input type="checkbox"/> Patron \$300-499    |
| <input type="checkbox"/> Family (includes children under 18) \$30 | <input type="checkbox"/> Donor \$100-249   | <input type="checkbox"/> Fellow \$500-999    |
| <input type="checkbox"/> Full-time Student \$15                   | <input type="checkbox"/> Sponsor \$250-299 | <input type="checkbox"/> Benefactor \$1,000+ |
| <input type="checkbox"/> Senior Citizen (62+) \$15                |  |  |

ENCLOSED IS MY CHECK# \_\_\_\_\_ FOR \$ \_\_\_\_\_

FCCA Membership: ☐ RENEWAL or ☐ NEW MEMBER

TODAY'S DATE \_\_\_\_\_

- ☐ I would like volunteer: ☐ Docent ☐ Classes ☐ Public Relations ☐ Building & Grounds ☐ Hospitality & Reception  
☐ Exhibits ☐ Fund Raising ☐ Photography ☐ Archiving ☐ Executive Leadership

☐ Other \_\_\_\_\_



## August 2015 - Regional Juried Exhibit

### Juror's Statement *Jenni Kirby*



**First Place:** *D J Jones*, oil painting by **Vicki Marckel**, Newburg, Md.

Jenni Kirby is a native of Smyth County, Va. She is a graduate of Marion Senior High School and has a degree in Business Management from Mary Washington College in Fredericksburg, Va.

Jenni is a mosaic artist and teaches classes as well as sells art in that medium. She started taking mosaic classes in 1997 in Orlando Florida where she studied under Michelle P. After moving to Richmond in 1999, she started teaching out of her Studio in Shockoe Bottom Art Center, as well as at The Virginia Museum of Fine Art, The Visual Art Center, John Tyler Community College, J. Sergeant Community College and University of Richmond.

In 2002, Jenni and fellow artist James Bassfield (Retired) opened the Crossroads Art Center in Richmond, Va. Over the years, the art center has grown to 19,000 square feet and over 225 artists. The Art Center has the broadest selection of art in the Central Virginia Area. With the help of her great staff, she is keeping an already successful business running smoothly.



**Second Place:** *Lievre a las Lascaux*, oil painting by **Charlotte Richards**, Fredericksburg, Va.



**Third Place:** *Intimations II*, mixed media painting by **Barbara Taylor Hall**, Fredericksburg, Va.

### Honorable Mentions

*Royal Wedding* by **Ina Moss**, Fredericksburg, Va.  
*FE photograph* by **AJ Rasure**, Fredericksburg, Va.  
*Morning by the Pond* pastel by **Kathleen Willingham**, Bealeton, Va.

## Frederick Gallery *Exhibits Timeline*

### November Repetition & Patterns

#### National Juried Exhibit

Exhibit dates: Oct. 31-Nov. 27

Juror: Amie Oliver

Entries deadline: Sept. 18, by 4 p.m.

Jurying: Sept. 22, at 11 a.m.

Notifications: begin Sept. 23

Art work due deadline: Oct. 30, by 4 p.m.

Exhibit opens: Oct. 31

Reception: First Friday, Nov. 6, 6-8:30 p.m.,

Juror Talk/Awards at 6 p.m.

Exhibit closes: Nov. 27, at 4 p.m.

Pick up hand-delivered work: Nov. 28,

10 a.m.-4 p.m., or within 10 days

Anticipated return shipping: Nov. 30

Amie Oliver is a working artist and curator whose experiences teaching studio art encompass the Visual Arts Center of Richmond, Virginia Commonwealth University, John Tyler Community College, Tyler School of Art and tenured positions at Mississippi State University and Longwood College. She is also the proprietor of the Art Lab at 2216 Hull St. in Richmond, Va. Oliver is a graduate of Mississippi State University (BA) where she was a 2013-14 Distinguished Alumni Fellow. She earned the M.F.A. from Bowling Green State University and post grad credits from Tyler School of Art and the Visual Studies Workshop with Book Artist Keith Smith. Amie has exhibited her work in the USA, Europe, China, S. Korea, Tibet and Australia. amieoliver.info

### December/January

#### The Power of Small National Juried Exhibit (14" max. art)

Exhibit dates: Nov. 28,-Jan. 29

Juror: Diego Sanchez

Entries deadline: Oct. 23

Jurying: Oct. 27, at 11 a.m.

Notifications: begin Oct. 28

Art work due deadline: Nov. 27, by 4 p.m.

Exhibit opens: Nov. 28

Reception: First Friday, Dec. 4, 6-8:30 p.m.,

Juror Talk/Awards at 6 p.m.

Exhibit closes: Jan. 29, at 4 p.m.

Pick up hand-delivered work: Jan. 30,

10 a.m.-4 p.m., or within 10 days

Anticipated return shipping: Feb. 1

Diego Sanchez was born in Bogotá, Colombia, South America, and arrived in the U.S. in 1980. He obtained an MFA from the Painting and Printmaking Department from Virginia Commonwealth University and has been teaching art classes for the past 16 years to people of all ages, including The Virginia Museum, The Visual Art Center of Richmond, VCU, VUU, and currently at St. Catherine's School. He has shown his work throughout Virginia, and in Peru, Italy, Belgium, Colombia, and France. He was the first recipient of the Theresa Pollack Artist of the Year Award and has served as a juror for art competitions including the Virginia Museum Fellowship, Scholastic, and Visual Arts Award for the State of Maryland Arts Council.

## September 2015 - Edges & Lines

### Juror's Statement *Chris Gregson*



**First Place:** *Waiting to hear from you, mixed media by Sandra Sell, Little Rock, Ark.*

"Edges and Lines" is the title of this exhibition. These words define elements that are essential characteristics of art. Edges and lines define the boundaries of form. Here, form is realized in abstract, representational, photographic and three dimensional creations. A major criterion for my selections was works that had exceptional depth on many levels. The pieces that moved me and had me coming back for more, featured innovative materials, construction methods, subjects and techniques.

I noted examining each piece, the artist's process. Some pieces represent an inner life, others represent a perception of the outside world and several are a combination of the two worlds. The pure abstractions include either non objective work or reconfigurations of the real world. Even the more representational work and photography I chose are characterized by

some decision making based on abstract relationships.

Another part of my criteria was to look at the work through the filter of art history and contemporary trends in art today. I have witnessed first-hand, the changing artistic conversations in the last four decades from Pop Art through the proliferation of styles in our world of globalization.

Recently, I visited an exhibit at the Museum of Modern Art in New York City called 'The Forever Now: Contemporary Painting in an Atemporal World' which featured prominent artists working today. The term "a-temporality" describes a cultural product of our moment that paradoxically doesn't represent, through style, through content, or through medium, the time from which it comes. In this exhibition are styles and content that is reminiscent of early expressionism, abstract expressionism and early modernism to name a few. The rehashing of past styles and genres can be identified as a reflection on historical forms by artists in today's world as a starting point for invention often without any particular alliance to the original content or meaning.

Another context I was conscious of is the influence of the internet as a prevalent source of knowledge of techniques, styles and communities these artists can draw on for inspiration. Pluralism now dominates the worlds of art without any one form defining who we are and this exhibition is representative of this trend. Finally, I also included works with a unique idiosyncratic approach to art outside of the academic perspective. But in the end, the joy in "Edges and Lines" is the work's simple existence and your personal response. Let the works speak to you!



**Second Place:** *Bones of Iraq, oil painting by Mary Sokol, Charlotte Hall, Md.*



**Third Place:** *Evacuation, acrylic painting by Susan Garnett, Culpeper, Va.*

#### Honorable Mentions

*Ruins, acrylic painting by Elvira Dimitrij, Atlanta, Ga.*

*Judson School Revisited, ND, watercolor by Bro Halff, San Diego, Calif.*

*Lodge of Reflections, photograph by Sheila Jones, Fredericksburg, Va.*

*Sunrise Lake, mixed media collage by Lisa Leon, Dumfries, Va.*

*Graces di la Primavera, acrylic on muslin by Caitlin Lofaro, Fredericksburg, Va.*

*High Energy, ink on paper by Rita Rose & Rae Rose, Spotsylvania, Va.*



#### Death by Burger

*Mixed Media, by John L. Williams, Regional Juried Exhibit, August 2015.*



# CAROL BAKER



Art to me is an outward representation of inner expression. I have worked in most media. I love to experiment with mixed media and textures. I travel a lot and am always inspired by visiting galleries in the areas I visit.

I do not have a degree in fine art but I have taken classes at Corcoran School of Art in Washington, D.C., from Virginia Commonwealth University and from some pretty amazing artists in Taos, New Mexico, Hawaii and other various locations in the lower 48. I prefer to follow my own drummer, which is why I am calling this exhibit ANOTHER POINT OF VIEW.

I am not a plein air painter but I love to create imaginary landscapes using many layers of color and texture. Acrylic is my medium of choice because of its fast drying qualities and versatility. Often times there are figures hidden in the completed canvas. My goal as an artist is to create new view.





## JOSEPH MADDOX



**D**espite training in and managing a full service photography/video/graphics studio for a government agency, I have always been interested in the artistic aspect of photography.

I had my own darkroom and experimented with all sorts of film and processes. As with most photographers, I was fascinated with Ansel Adams. His methods of composition are legendary and his patient setup of what appear to be instant shots are the stuff of legend. But what struck me most is his most famous photo, "Moonrise," was taken in a very short time before conditions changed. All his previous knowledge and experience came together with the perfect moment to take his best shot.

From that realization on, and the increased ease of digital photography, I simply see the photo in my mind and snap the shutter. Photoshop is the new darkroom but frankly I do not do much except make the picture work for canvas prints.





## Sally Rhone-Kubarek

Kathleen mentioned she had been doing fields in pastels as her part of our upcoming show. It seemed very freeing after my months of detail working on small oils for a book. I had taken a workshop in encaustics a few years ago and I loved the possibilities of floating wax colors over wood panels and watching them take on a life of their own.

We decided to call our collaboration "Fields of Color." This allowed me to investigate creating abstract design that still suggested scenes. The idea of adding collage came to me when I noticed a bowl of colorful beach stones sitting in the studio. I worked on three or four pictures at a time.

The fun of working with encaustics is that you can make huge changes with a heat gun and a few more drops of colored wax. Very seldom do you create a gray or brown. Instead of mixing, the colors tend to dance next to each other in a constantly changing pattern that can be both delightful and frustrating at the same time. It is hard to stop. You are sure the perfect design is just seconds away. As this description suggests, I love investigating different mediums. They frequently have their own story and I try to work within the suggestions they make.







## Kathleen Willingham

As I start to think about what I have been working on for the last year or so, I realize that the images of fields, whether they are just plowed, full of corn, grass, wheat or have been left to go wild are what have been around me all of my life. I grew up on a farm in southern Fauquier County and have always been aware of the condition of the land that surrounds me. It may be a field that has gone fallow with scrub bushes and overgrown with brush, or rows of new corn coming up in the spring. It may be the softly blowing tops of wheat that attracts my attention or hay that has been put into windrows drying out and waiting to be baled. The colors of these fields in various seasons are amazing because it could be the golden hue of ripe soy beans, the mild gray green of a field of clover or a field of wild purple weeds that I find interesting. It could be a dark cloud coming across the field or the way the sun strikes the top edges of corn tassels and green so green that if I ever found that color in my paint box no one would ever believe that it could possibly be real.

Now that I am retired and drive around the state for various reasons, I find that I am attracted to these fields but observe them and think of them in terms of light, color, texture and form. I have tried to interpret these fields in a manner that might make a statement about me and my love of the land and my connection to the land in Virginia. My images come from photos, working on site, memory and imagination. I have tried to describe these fields in a variety of weather conditions, times of day and states of change from the flat fields of the Northern Neck to the rolling hills of our western counties. I have sometimes included the countryside beyond the field, or the ditch row in front of one, or paths and roads that cut through, or a pond that might lie in the middle to create variety and interest in the composition.

It has been my intent and my vision to describe these fields as an expanse of land that is worked and reworked by consecutive generations of families or fields that may have been left alone to fend for themselves. As I live in an area whose fields at any given time might become a subdivision, I think it is important to make a personal record of what I have seen, remembered or imagined through my art. As I continue with this series, I have decided to use soft pastel as I feel that it is the medium that helps me best describe the story that is Color Fields.



# Embrace the fact: It's my job to promote my art

By Dawn Whitmore  
Publicity

As I continue my journey working on the publicity team at FCCA, my desire is not only to help FCCA be seen in the community. My desire is to also, help equip our members in their efforts of marketing and promoting their art. This will be accomplished in several ways:

- Writing articles on marketing and promotion for our newsletter.
- Offering marketing and promotion workshops to our members and community.
- Using outlets in our community, both online and traditional to inform our community of what is happening with you. This includes writing articles about you and your art.

Through these efforts we hope to help conquer the fear of marketing and promoting ones own work. Some may wonder what qualifications does Dawn have to discuss and write about marketing and promoting? And that is a fair question.

My educational background in Entertainment Business and Communications Studies, along with my past work experience in marketing and promotion, to include marketing of independent musicians, has taught me a great deal over the last 15+ years. Yet, I do not claim to know everything and continue on a journey of learning. When, I ventured out on my own as an artist, one thing became quickly apparent; I had a stumbling block.

My stumbling block being a part of the "I can't market myself camp..." This stumbling block first showed up back when craft fairs and art shows were a normal part of my calendar. At these events other vendors loved me. Here is why, throughout the day, I would constantly be telling attendees about their products and them. At the end of the day, other vendors always walked away with great sales. One vendor even said, "Dawn,

I wish you could be beside me at all events. You did such a good job telling others about me. You sell my stuff better than me." And this happened frequently at shows...

Can I tell you a secret? There was a naïve part of me that thought all those other wonderful vendors, whom had told me during the morning set up 'I just can't promote myself'... would be like me. I thought they would promote and talk to others about me, just like I told others about them. The thing I had to come to terms with would be: MY POOR SALES WERE MY FAULT. I had put my art and potential sales into other's hands.

Since becoming a part of the publicity team at FCCA, one of my missions, is to help each of you, along with myself, to be equipped to have the marketing and promotion of our art in our own hands. My current plans include integrating our personalities into our marketing and promotion efforts, collectors versus one-time buyers, press releases, websites, artist statements and much more.

At the end of the day, I want each of us to embrace the fact: "It is my job to promote my art." However, because of my personality know that I will be telling others about each of you. Which is exactly why I enjoy being a part of the publicity team at FCCA?

Do you have a specific marketing and promotion topic you would like for me to embark upon? Send me an e-mail, publicity3@fccava.org.



## Thank You For Your Donations

**Peggy Cocke**  
**Mary Lou Cramer**  
**Barbara Forbush**  
**Marilyn Hayes**  
**Ann Holt**  
**Lynne Lash**  
**Sara Looney**  
**Carrol E Morgan & Family**  
**Margaret A Timpano**  
**Christopher Welborn**

## Drawing classes with Maria Motz

Drawing classes with Maria Motz continue Tuesdays, 4-6 p.m. at the FCCA Members' Gallery. The classes, open to beginner, intermediate and advanced levels, are Oct. 6, 13, 20, 27; Nov. 3, 10, 17, 24; and Dec. 1, 8, 15, 22. The cost is \$10 per class.

Drop-ins welcome, but please bring a drawing pad and 2B pencil.

When starting the classes, all items from the supply list will be available to sample and try out before you to decide what supplies you want to bring to future classe.

For more info contact Maria: 540-785-8304 (home); 540-840-1493 (cell); mariakmotz@gmail.com. When severe weather conditions exist, call FCCA at 540-373-5646 before coming to class.

Suggested Supply List:

- Graphite pencils (one of each): assorted hardness – 2B, 4B, 6B, 8B, HB, H, 2H, and 4H.
- Charcoal pencils (one of each): #4 hard, medium, or soft; and a #6 extra soft.
- Assorted blending stumps & tortillons
- Erasers (one of each): kneaded eraser, dust-free eraser (white plastic).
- Drawing Paper: 9" x 12" pad (for dry media).
- Sketch paper: newsprint or any loose paper you may have available.
- Clear 12" ruler

## VMFA Fellowship deadline nears

The Virginia Museum of Fine Arts Fellowship Program deadline is Nov. 6

The VMFA is committed to supporting professional artists and art students who demonstrate exceptional creative ability in their chosen discipline and, as such has awarded more than \$5 million to Virginia's artists since the program's creation.

VMFA offers \$8,000 awards to professional artists, \$6,000 awards to graduate students, and \$4,000 awards to undergraduate students. Applicants may apply in the disciplines of crafts, drawing, film/video, mixed media, new/emerging media, painting, photography, printmaking, sculpture, and art history (graduate students only). All applicants must be legal residents of Virginia and student applicants must be enrolled full-time in degree-seeking programs.

Full eligibility criteria, can be found at [www.VMFA.museum/fellowships](http://www.VMFA.museum/fellowships). Courtesy of Jenny Harding, Fellowship Program Coordinator.

## Fredericksburg Art Attack

FCCA members and youth painters got together at the Silversmith House "Paint Garden" as part of Fredericksburg's Art Attack, Feb. 19. Hazel Hill Painters from FCCA's Youth Outreach Program participated in the free event. Art Attack is annually organized by local artists to encourage the exposure, promotion, and celebration of Fredericksburg's vibrant art community.



## FREDERICKSBURG VIRTUAL MARQUEE

[www.fredericksburgarts.org](http://www.fredericksburgarts.org)

A calendar of local arts and cultural events in the Fredericksburg region





## Seurat Sunday

### Members, community enjoy day at Caledon

By Carrol Morgan  
*Frederick Gallery Curator*

The Fredericksburg Center for the Creative Arts continued its annual tradition of sponsoring Seurat Sunday with an all-day plein air painting and photography event on Sept. 13, at Caledon State Park in King George, Va.

The event began at 10 a.m. at the Caledon Visitors Center with artists loading their gear onto a flatbed hay wagon for transport to scenic areas along the trails, marshes and beaches. Caledon Ranger Joey Shelton drove the wagon and brought extra folding chairs for artists who spent the day at their preferred locations or moved about the park seeking photo opportunities. Blue skies with picturesque clouds and warm temperatures with a brisk breeze provided the artists with many opportunities to find nature's best vistas and to view graceful white egrets in flight.

After a day of capturing visual images, the artists returned to the visitors center for an art show of their day's work and a generous luncheon provided by Laurie Schlemm and the Friends of Caledon.

The Seurat Sunday event has long been a tradition in the region, dating back to the late 1970s. Started by the FCCA in cooperation with Belmont and the Virginia Museum of Fine Arts, Seurat Sunday is named for the French Post-impressionist painter, Georges Seurat (1859-1891), best known for his landscape painting, "A Sunday Afternoon on the Isle of La Grande Jatte" of the Art Institute of Chicago. The FCCA is proud to partner with Caledon State Park and its staff to offer this unique art event each year.

*FCCA members work and play during Seurat Sunday, Sept. 13, at Caledon State Park, King George, Va. Photos courtesy of Carrol Morgan, Darlene Wilkinson, Carol Rauh and Ina Moss.*



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**HOURS:**  
Open Daily 12 p.m.-4 p.m.  
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Closed Tuesdays

**Editor & Designer:** *Valerie McGovern*

**Frederick Gallery Art Photographer:** *Carolyn Beever*

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*Sheila R. Jones,*  
*Edges & Lines Juried*  
*Exhibit, September 2015.*