

Creative Arts

THE FREDERICKSBURG CENTER FOR THE

WHERE ART AND HISTORY MEET

June / July 2018



Photos by Leslie May

Trash to Art - Volunteers created art from litter April 21, during Caledon State Park and the FCCA third annual Trash to Art event. Participants cleaned up some of the litter at the park, which runs along the Potomac River, then turned the trash into sculptures.

Calling all FCCA artists!

2019 Members' Gallery portfolios due soon

It's time to select and schedule member shows for FCCA's Members' Gallery. All members are invited to submit a portfolio by the deadline, Aug. 11. For 2019, members may request a solo show or a dual show with another member artist. Shows will be scheduled from January thru November, 2019, with the annual holiday exhibit in December.

The portfolio requirements must include a completed application (from the FCCA website or docent desk), one original artwork, and four high quality jpeg images to be emailed to membersgallery@fccava.org. CD submissions, instead of emails, will also be accepted, and all types of media are encouraged. There are no thematic requirements, although entries should best represent your creative style and vision. Check out the FCCA website and follow the Call for Artists link for more information.



Children create art, Jan. 19-20, for the Art Show at the Fredericksburg Visitors Center.

Youth exhibit opens June 1 with special tours

Come out and support the Fredericksburg Center for the Creative Arts Youth Art Program, First Friday, June 1, 6-8 p.m., at the Fredericksburg Visitors Center, 706 Caroline Street.

Children from Hazel Hills and Heritage Park have been working hard over the past year, creating many exciting multi-media, 3-D and other art projects under the direction of Adrian Loving and Cathy Ambrose Smith.

The young artists will be there as your tour guides for their show. The show is up through June 29, when the Visitor's Center is open, 9 a.m.- 5 p.m., Monday through Friday. Please come out and show your support at the opening reception where you can meet all the young artists.

In addition to this exhibit, the children also painted a colorful outdoor mural at the Fredericksburg Dixon Pool.

FCCA's Youth Art Program is funded entirely by donations. There is no cost to students, and FCCA covers the cost of instruction and supplies via donations and grants. This project is supported in part by awards from the National Endowment for the Arts, the Virginia Commission for the Arts, the Fredericksburg Art Commission and various private donations. To find out more about how art grants impact individuals and communities, visit the National Endowment for the Arts, visit www.arts.gov, and the Virginia Commission for the Arts, www.arts.virginia.gov. To donate, contact the FCCA, President@FCCgallery.org



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 Silver-

smith House, circa 1785, at 813 Sophia Street, Fredericksburg, Va. The center is open daily noon to 4 p.m. (closed Tuesdays), 11 a.m.-4 p.m. Saturdays and 1-4 p.m. Sundays. Established 1963. For more information, call 540-373-5646 or visit www.fccagallery.org. Newsletters are available online at www.fccagallery.org/news/index.html

Art teachers

Positively influence students, fellow teachers

Greetings Artists and Friends,

As artists and art lovers, most of you are aware that students participating in art programs are positively impacted in their learning abilities and general life perspective. Studies show benefits in analytical abilities, social outlook and creativity in general. This is true for both children and adult art students. Consider, however, the impact of arts on the teachers and those around them. The benefits may be nearly as significant.

Teaching, by its nature, is a calling as compared to a job. Most teachers begin and continue in their field to benefit individuals and the greater good. Arts teachers tend to have an additional element of passion throughout their teaching careers (how many grumpy arts teachers do you know?), even when in an arts-related administrative position. This passion is transferred not only to students, but to non-students in the organization. As the old saying goes, enthusiasm is contagious!

In addition to the passion, the creative thought process fostered by arts is transferred to other subject areas in which a student is involved. This benefits teachers in other subjects by allowing creative teaching and student activities to be most effective.

Studies have shown that: 1.) Teacher ratings for arts-rich schools have higher scores on affiliation, student support, professional interest, teacher innovativeness, and resource adequacy. Conversely, these schools have lower scores for achievement orientation, formalization, and centralization. This indicates that arts-rich schools are driven less by top-down structures than individuals. It also shows they are aligned with ongoing trends in the commercial world; 2.) Teachers and principals in schools with strong arts programs believe that the presence of the arts lead their teachers to be more innovative, to be more aware of different aspects of students' abilities, and to find school a more enjoyable place to work.

In summary: Art teachers, by personality and nature of their field, often positively influence students, fellow teachers, and their organization as a whole.

Please, never stop creating.

Best Regards,

Walter

FCCA welcomes intern Xavier Jenerette

By Joseph Di Bella
Vice President

The Fredericksburg Center for the Creative Arts has an internship program to serve high school, undergraduate, post-baccalaureate and graduate students. Interns learn a lot about the operations and demands of a non-profit, historic public arts organization.

Our current FCCA post-baccalaureate intern is Xavier Jenerette, a life-long resident of the Fredericksburg area. He attended Stafford High School and graduated from George Mason University in 2017 where he earned a BA in English. His undergraduate concentration in Writing and Rhetoric has been particularly helpful as he has spent most of his internship experience working with Jurgen Brat, FCCA Chair for Grants and Fundraising. His primary focus has been collecting information

and assisting in the process of securing grant monies for FCCA's youth and senior outreach program, a major component of our organization's public offerings. In addition, he is writing a review on the April exhibit, *Artist Choice*, and May's exhibit, *A Fine Line*.

Xaviar brings a fresh, youthful vigor to our program and in our conversations has offered a number of excellent ideas for us to pursue in attracting more interns in the future. He recognizes the value of gaining practical experience in a professional venue while exercising his particular aptitude in analytical and expressive writing.

This fall he will begin graduate studies at Clemson University. Xaviar's program will be Writing Rhetoric and Media. We wish him every success and thank him for his contributions over the past several months.

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curator@fccagallery.org

Jurgen Brat, Grants & Fundraising

grants@fccagallery.org

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education@fccagallery.org

offmom@msn.com

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docent@fccagallery.org

cgburrill@gmail.com

Megan Crockett, Historian

historian@fccagallery.org

Darlene Wilkinson, Members' Gallery Coordinator

darlenesart20171@gmail.com

membersgallery@fccagallery.org

Dawn Whitmore, Publicity

publicity@fccagallery.org

Building & Grounds

building@fccagallery.org

Other Contacts

Valerie Lecea, Newsletter Editor

newsletter@fccagallery.org

Maura Harrison, Webmaster

webmaster@fccagallery.org

Lezlie Cheryl, Mail Chimp

updates@fccagallery.org

Sylvia Ummie Higgins, Poetry Group

poetry@fccagallery.org

Carolyn Beever, Exhibit Photographer

beevercr@verizon.net

Lee Cochran, Hospitality

leesue@va.metrocast.net

Penny Parrish, Community Bank of the Chesapeake exhibits

Penmark994@aol.com

Thank You For Your Donations

Thanks to those who made donations March-April.

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Rin and Liana Pivrotto

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Matthew DeZee

Plumbing repair:

Deborah Herndon, \$500

Carrol Morgan, \$500

Ray Abell, \$100

Experience art in a 'brick-and-mortar' gallery

By Carrol Morgan
Frederick Gallery Curator

I often browse online art related newsletters to glean ideas and advice that work to promote our Frederick Gallery exhibits and artists. My goal is to present the best work of professional and emerging artists for the pleasure of our viewing audience and to encourage the purchase and collecting of art by our patrons. I want our FCCA patrons to be confident that exhibited work is worthy of their attention and would be a fine addition to their home or collection or a worthy gift.

A recent newsletter from Bold Brush Fine Art Views, (<https://boldbrush.com/fav>) with a series of articles on What Collectors Want, focused my attention on the importance of a brick-and-mortar gallery where patrons



Carrol Morgan

can experience actual art that has been curated and awarded a place in an exhibit. There are thousands of online art sales websites and artists' websites, but how is a buyer able to determine if the art is worth buying?

Work in a curated exhibit in a trusted gallery is an answer. In case you are wondering – our twice yearly guest artists' exhibits are curated by me and my assistant Bob Worthy.

In my role at the FCCA, I am a curator of curators in my search for a variety of experienced jurors who select work for juried exhibits – each juror with freedom to use individual aesthetic and professional criteria for selecting a cohesive show of the best work presented through the calls-for-entries process. These individuals come with professional backgrounds of museum and corporate art curators, practicing artists, recognized teachers, and art gallery owners and directors. Their selections say, "This work is worthy of your attention." After an exhibit is selected and installed, it is the responsibility of the FCCA to present

and market the work in a manner worthy of patronage.

Jurors and buyers look for good presentation, craftsmanship, creativity and attention to design. They are often moved to select work that has an indefinable quality of grabbing the viewer's attention or making an emotional connection. Selected work is honored with display in an exhibit – "love-it" work is often purchased. Be mindful of the importance of professional presentation with appropriate matting, framing and hanging hardware. Digital images for publicity are especially important, and website images should be high quality and show only the artwork image – get professional photography assistance or instruction if needed. Create a calendar of call-for-entries opportunities and meet deadlines.

I encourage everyone to visit our gallery, to read juror bios, juror statements, artist statements and awards lists in addition to viewing our website and Facebook page. New FCCA classes, exhibits and First Fridays are on my calendar – are they on yours?

FCCA Art Workshops

Register at FCCA or call 540-373-5646. Contact instructors about class information. Full schedule at <https://fccagallery.org/events/category/class/list/>

June

Oil Painting with Kimberly Splain

June 24, 2-4 p.m.; July 22, 2-4 p.m.

Kimberly is a Bob Ross certified instructor and teaches landscape, seascape, floral and wildlife painting techniques. Begin and complete a seasonal oil painting based on demonstrated techniques. Take home a finished painting at end of each class. All materials supplied. Cost @ class: \$40 Members/\$50 Non-members. 406-868-3210, kimsplain@aol.com

Plein Aire Painting with Karen Julhin

Focal Point: June 26, 10 a.m.-3 p.m.

Instruction (1.5 hr.) will focus on techniques for creating a central focal point and review of techniques. Painting outdoors TBD, in the Garden at FCCA. Students bring their own supplies and work on their own compositions in any media they prefer. Critique will follow. Adults. Cost: \$60 members/\$70 non-members. Lunch, drinks and snack included. 540-207-0814, 540-899-8857 kjulihn@gmail.com

July

Oil Landscape Painting with Vicki Marckel

July 9, 10 a.m.-July 11, 3 p.m.

Three-day workshop, Learn how to add more depth to your paintings by utilizing the techniques of the old masters. Vicki will lead students through all the stages of the painting process with demonstrations of how to: create a dynamic grisaille, create rich textures using a pallet knife, and utilize critiques to improve your composition. To enable students to begin with a strong composition, this class will emphasize the fundamental elements of design. Cost: \$250 members/\$260 non-members. www.vmarckel.com 301-659-2123, vicki_marckel@hotmail.com

Plein Aire Painting with Karen Julhin

Foreground & Background: July 17, 10 a.m.-3 p.m.

Instruction (1.5 hr.) will focus on techniques for separating foreground from the background. Painting outdoors TBD, in the Garden at FCCA. Students will bring their own supplies and work on their own compositions in any media they prefer. Critique will follow. Adults. Cost: \$60 members/\$70 non-members. Lunch, drinks and snack included. 540-207-0814, 540-899-8857, kjulihn@gmail.com

Oil Painting with Kimberly Splain

June 24, 2-4 p.m.; July 22, 2-4 p.m.

Begin and complete a seasonal oil painting based on demonstrated techniques. Take home a finished painting at end of each class. All materials supplied. Cost @ class: \$40 Members/\$50 Non-members. 406-868-3210, kimsplain@aol.com

Art Bug for Children with Cathy Herndon

July 23-July 27, 9 a.m.-noon.

Two one-week sessions of daily classes for ages 7-13. Session 1, July 23-27, 9 a.m.-noon and Session 2, Aug. 13-17, 9 a.m.-noon. A different class will be taught each day including drawing, painting, mixed media, and sculpture. Cost: \$115 members/\$125 non-members. All materials provided and snack included. *Photographs of class participants may be used for publicity purposes.* 540-424-5633, 540-373-6733 herndoncathy@gmail.com

August

Color Harmony Landscapes with Vicki Marckel

Aug. 6-7, 10 a.m.-3 p.m.

Vicki will lead students through all the stages of the painting process with demonstrations of how to create color mixing charts, create rich composition painting alla prima (wet on wet), and utilize critiques to improve artwork. To enable students to begin with a strong composition, this class will emphasize the fundamental elements of color. Cost: \$175 members/\$185 non-members. www.vmarckel.com 301-659-2123, vicki_marckel@hotmail.com

Creative Book Workshop with Ginna Cullen

Aug. 11, 9 a.m.-3 p.m. and Aug. 12, 12:30-4 p.m.

Explore many approaches to creating handmade books. You will be encouraged to experiment with the concept of book making, to incorporate personal artistic styles, to add sketchbook/journaling possibilities into the book format, and to consider the book as a possible sculptural form. Prior bookmaking experience is not necessary. All materials provided. Note: Use of various sharp tools, adults only class. Cost: \$60 members/\$65 non-members. 540-894-3618, ginnacullen@gmail.com

Art Bug for Children with Cathy Herndon

Aug. 13-17, 9 a.m.-noon.

Two one-week sessions of daily classes for ages 7-13. Session #1, July 23-27 from 9 a.m.-noon and Session #2, Aug. 13-17, from 9 a.m.-noon. A different class will be taught each day including drawing, painting, mixed media, and sculpture. Cost: \$115 members/\$125 non-members. All materials provided, snack included. *Photographs of class participants may be used for publicity purposes.* 540-424-5633, 540-373-6733 herndoncathy@gmail.com

Plein Aire Painting with Karen Julhin

Painting in Layers: Aug. 21, 10 a.m.-3 p.m.

Instruction (1.5 hour) will focus on painting in layers. Painting outdoors TBD, along the River or garden. Students will bring their own supplies and work on their own compositions in any media they prefer. Critique will follow. Adults. Cost: \$60 members/\$70 non-members. Includes lunch, drinks and snack. 540-207-0814, 540-899-8857, kjulihn@gmail.com

September

Plein Aire Painting with Karen Julhin

Glazing: Sept. 4, 10 a.m.-3 p.m.

Instruction (1.5 hour) will focus on techniques for glazing (using color to create distance or focal point). Painting outdoors TBD, along the River or garden. Students will bring their own supplies and work on their own compositions in any media they prefer. Critique will follow. Adults. Cost: \$60 members/\$70 non-members. Includes lunch, drinks and snack. 540-207-0814, 540-899-8857, kjulihn@gmail.com

Critique Workshop with Joe DiBella

Sept. 8, 9 a.m.-3 p.m.

Individual attention and critique by artist/teacher/juror Joe DiBella, Distinguished Professor Emeritus University of Mary Washington. Bring two artworks for critique. Snacks and beverages provided. Lunch on your own. Cost: \$30 members/\$40 non-members. 703-855-1951, jdibella@umw.edu

Mosaic Art with Cathy Ambrose Smith

Sept. 15, 10 a.m.-4 p.m. and Sept. 16, 2 p.m.-5 p.m.

Two days' workshop. Create an original, handmade mosaic mirror frame. Previous students may choose a different substrate/project. All materials provided. Go home with one-of-kind piece of art and instruction folder. Cost: \$100 members/\$125 non-members. Snacks provided. 540-273-0653 smithhse@mail.com

April: Artist Choice All Media Regional Exhibit

Juror: Emma Lou Martin



First Place: Three mixed media assemblages by **Katharine Owens**, Fredericksburg, Va.



Second Place: *The Message*, encaustic by **Sally Rhone-Kubarek**, Fredericksburg, Va.



Third Place: *Symphony of Orchids*, photo by **Vicky McCracken**, Fredericksburg, Va.

Honorable Mentions

Sophia Street Houses, watercolor by **Marcia Chaves**, Fredericksburg, Va.

Memento Mori-Suspended, art book by **Ginna Cullen**, Louisa, Va.

Minuscule Tile Wall, Lisbon, by **Deborah Herndon**, Evansville, Ind.

Aqua Marble, photo by **Becki Heye**, Fredericksburg, Va.

Wine Pitcher, ceramic by **Geetha Kumar**, Fredericksburg, Va.

Quantum Conundrum, sculpture by **Addison Likins**, La Plata, M.D.

Gogi Berries, assemblage by **Donna Tafuri-Mills**, Fredericksburg, Va.

New intern discusses *Artist Choice* and *A Fine Line* exhibits

By Xaviar Jenerette
Summer Intern

Artist Choice

Within the small confines of the Silversmith House there lives another world. Passing through the entrance with its large wooden door could be considered akin to the wardrobe to Narnia. For while the exterior of the building appears as any other, entering the creaking house you find recreations of dreams and pictures of half woken worlds.

That is the experience when visiting the Fredericksburg Center for the Creative Arts this past month of April, a depiction of how it feels to remember a dream. From Katherine Owens' award-winning pieces which stand out as textured depictions of singular thin apartments, separated from any connecting buildings and stood on their own evoking memories of that singular space amongst the background din of a city which you have ties to. To Peggy Wickham's *Tranquility Hill* which reminds one looking out at a forest at the first moments of the dawn, when sleep hasn't worn off and the haze of night still lingers. This showing had an otherworldly resonance about it which brings one to a point of hazy remembrance. Evoking different ideas or memories for each individual, yet at the same time giving the impression of long forgotten memories.

Should one plan a visit, keep an eye out at the differences between the pieces, how

some contain various textures while others are conventional images, the muted colors of something like *Into the Light* by Charlotte Richards versus the vivid hues of Vicky McCracken's *Symphony of Orchids* or even the use of written words to outline the feelings of some of the pieces. Overall, let yourself be whisked through memory and ethereal mist at FCCA.

A Fine Line

The struggle between order and chaos has been captured time and again through artistic efforts. The desire to express raw emotional individuality balanced with the want to have control over the direction of your ideas is a difficult line to navigate. This balance is captured beautifully at the Fredericksburg Center for the Creative Arts' *A Fine Line* show.

This display is a showcase of direction and indirection, solid foundation elevating chaos. A common theme present in many of the pieces is this use of a singular line to drive the eye through a piece while surrounding it with a vague reference of what the intention is. As seen in the muddled and foggy landscapes of Bob Worth's *Between the Lines* and Barbara Taylor Hall's *Fenceline* both of which blur their details around a central line through the middle of the piece, creating a sense of something on the very edge of the horizon on a foggy day.

Other pieces work in several lines, criss-crossing and weaving through creating a branching path for the eye to follow such as in the hexagons of Tarver Harris's *Exposed* or Jurgen Brat's *Bridge 1*

or even Bro Half's *Telephone Pole in Autumn*, *North Dakota* and *Missouri River Valley in Fall*. All pieces which guide the eye throughout them creating an almost automated experience as you are pulled in to the canvas.

Another sub-theme of this month's show could very well be landscapes as it seemed almost natural that artists would think to play with the horizon line in their works. From Half's pieces stated above which place the line in the lower third of the page with rolling hills just on it to create a sense of an endless, lonely expanse to Nancy Wing's *Life Up Close in a Pond* which places us deep in the muck as though we were wading through the water with the horizon just visible at the top of the scene. To almost a complete obstruction of it in Elizabeth Castellano-King's *Tied Lines* where, in a similar technique to Wing's piece where the viewer feels as though they are wading through the deep pond, one feels as though they are ascending the steps from below deck, the chaos of the boat almost completely obscuring the calmness of the sea and sky.

The idea of chaos and order, control and freedom, is as old as time. Captured within this show is a display of that age old conflict, hard lines framing and directing the viewer through the piece surrounded by muddled and uncertain elements. And as we walk through the showcase of these pieces we get we are asked to think about these ideas and consider the ebb and flow of the two throughout our lives.

May: A Fine Line National Exhibit

Juror: Reni Gower

When asked to be the juror for *A Fine Line*, I first envisioned an exhibition about drawing and printmaking. Instead, I was pleasantly surprised by an expansive interpretation of the theme executed in a variety of media. Ultimately, the works I chose range from painting to photography to mixed media to artists' books. While there is no shared or overt commonality between the artworks, there are many ways in which "a fine line" is revealed.

The horizon line figures prominently in many of the works and as such the placement of the horizon line within the picture dramatically changes the viewer's interpretation and response to the work. For example, the repetitious linear horizontality of Bro Half's Midwest landscapes effectively embodies the flat plains, broad skies, and warmth of late summer. Whereas, Bob Worthy's minimal abstraction, beautifully captures the solitude of a winter landscape in just a few broad strokes of warm and cool tones in conversation across a central divide. In contrast, a dark menacing sky above a high horizon line, in Barbara Taylor Hall's *Fenceline* emphasizes a stark brooding landscape in monochrome.

Likewise, in Nancy Wing's water landscapes, the high horizon creates a ground level view and places the viewer squarely in the water. Mirroring our perception, this low perspective makes objects in the foreground appear bigger than the background. This point of view appeals to our eye because it is simultaneously familiar and unusual. This device is also used by Elizabeth Castellano-King. In her piece *Tied Lines*, she places the viewer below deck looking upwards through riggings and coils of ropes. Positioning the horizon slightly above the bow increases our sense of vertical depth and lateral distance. By placing the viewer underneath and removing the horizon line entirely, Marcia Chaves also incorporates a low point of view in *OBX Pier* to intensify the illusion of the pier's height.

This sense of displacement and grand scale is also present in Ina Moss' process based works in which the viewer appears to be looking up towards a brilliant light seen through a compressed tangle of an old-growth forest. While less spatial, a similar density is imbedded in several photographic works in this exhibition. Lee Cochrane's *Winter Cypress* captures a delicate lacelike webbing of light reflecting off the twisted branches of a cypress thicket. Becki Heye's *Whispers from Heaven* overlays an extreme close-up to create a soft screen that obscures the shallow distortion of a woodland landscape. Marin Abell's *Milfoil-Woven Weed* goes even further into a flat pictorial abstraction that defies its representational origins.

Eliminating the horizon line completely also creates a more expansive topographical view. As such, Katherine Arens' process based abstractions appear to be seen from above and from a far: maybe they are macro views of ocean currents, ice flows, or even oil spills. On the other hand, Jim Sconyer's mixed media work *Aposematic Fracture* flips back to the micro with an up close view of gritty road stripes offset by organic expansion-cracks in asphalt. Carolyn Beever's print is also a mysterious hybrid of the organic and the manmade. Jason Kelly blends the micro with the macro by layering references to both systems: digital dots and dashes of binary code with subcutaneous circulatory impressions.

Still in other works, a diagonal horizon line amplifies the sense of movement. While bringing to mind ancient cave drawings, Charlotte Richards' rabbit in *Cutting Through the Mist*, appears to be scampering quickly downhill. The diagonal linear networks in Jurgen Brat's bridge paintings both anchor and animate his landscapes. Using humor and exaggeration, Mark Prieto



First Place: *Houses Walk the River Line*, pulp painting by **Jennifer Galvin**, Fredericksburg, Va.



Second Place: *Anihinga Trail*, oil painting by **Nancy Wing**, King George, Va.



Third Place: *Exposed*, acrylic painting by **Tarver Harris**, Stafford, Va.

Honorable Mentions

Letter Home, photograph by **Rebecca Carpenter**, Frederick, M.D.

OBX Pier, watercolor by **Marcia Chaves**, Fredericksburg, Va.

Lines of Dots and Spaces, mixed media book by **GINNA CULLEN**, Louisa, Va.

Aposematic Fracture, mixed media painting by **Jim Sconyers**, Staunton, Va.

Between the Lines, cold wax and oil painting by **Bob Worthy**, Montross, Va.

employs several horizon lines at once to link multiple representations of interior and exterior space in *A Thin Red Line*.

Whether describing figures, teacups, botanicals, or geometry, the contour line expressively delineates forms, subtly creates edges, and gesturally conveys movement. By circumnavigating the figure with a fine line, Minta Smith intensifies feelings of quiet isolation. In contrast, Bev Bley's expressive outline of a Flamenco costume combined with angular gestures around the figure effectively capture the swirling but highly structured essence of the dance. Teresa Blatt's mixed media collage *Kua* also references controlled movement through the title's reference to one of the martial arts. Entwined figures, clapping hands, and concentric outlines layered over dense patterns escalate the sensation of spinning and staccato sound. Likewise by tilting a table top, Toni Scott's teacups appear precariously balanced and about to topple with a clatter. On a calmer, less introspective note, both Kathleen Willingham and Karen Julihn use a lyrical line to capture the intricacy of nature in wire and ink respectively.

Visual stability is also achieved through a linear buttressing of color and shape. The universality of sacred geometry is beautifully revealed in Tarver Harris' oscillating patterns built with the circle, square, triangle and hexagon. The simple shapes fashioned out of pulped paper in Jennifer Galvin's *Houses Walk the River Line* convincingly suggest humble architectural structures despite the minimal detail, flatten space, and surface texture. While more referential still, Peggy Wickham uses the compulsive repetition of variably sized grids to simulate the steel skeleton of skyscrapers.

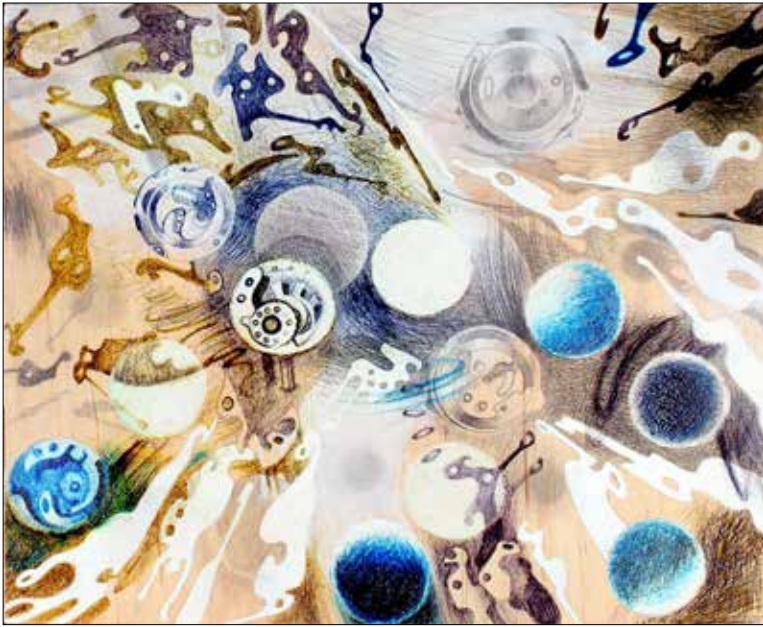
Punctuated by intense color, she ably captures a dense and durable urban landscape at night. On the other hand, David Brosch destabilizes the grid in his 9 square etching through a slight 30° rotation of the central

square. As such, the color and layered linear networks pulsate with visual fluctuations of sound.

Several works imply the fine line that divides the inner self from outward appearances. Despite our culture's obsession on fictional personas, the figurative works here address pain and malaise rather than the false optimism of the selfie. Through peeling "skins," Elvira Dimitrij reveals the futile search for eternal youth. Alan Rudnick's portrait of Marc conveys a pensive uncertainty. Rebecca Carpenter's photos embrace a dark sinister narrative of lost innocence and the viewer wonders if Paul Tebo's figure is physically or psychologically bound or censored. Even Lacy Mitcham's mixed media sculpture appears diseased and beyond recovery despite a medical intervention or transfusion.

Lastly, a fine line is revealed between multiple works by the same artist. The four mixed media works by Katharine Owens are intimately related through surface texture, color, and the 3-dimensional portrayal of line created through twisted wire. Robert Hunter's book and print employ of more schematic approach to line while weaving intimate narratives through depiction and diagrams. Crafted from recycled materials, Tara Shimbirt's chimeras cross a line that is both creepy and playful. By assuming many forms, the sculptural book by Ginna Cullen creates an interactive contour that invites the viewer to read beyond the form, lines, and dots.

While many of these works could have been grouped and discussed differently, others are relative outliers. In any case, I believe it is always best to view works on their unique merits. Overall, I was drawn to works that combine ideas and methods in unusual ways. Whether literally or abstractly, I ultimately chose pieces that revealed "a fine line" through their form and content. Congratulations. It was a pleasure to jury the exhibition and to be introduced to your work.



June guest artist exhibit features 'Transitions' by Joseph Di Bella

As an artist for most of my life, and as a recent retiree of a rich and rewarding span of 40 years in academia, both my life and artistic pursuits have changed in some respects and have remained the same in others. I find myself still actively engaged in questioning and yet often returning to the ideas, materials and processes of my early life as these have prompted and sometimes sabotaged my efforts.

There is no easy road for the artist who is constantly searching for the best vehicle and right direction to travel. I think that is because for me the exploration with all its digression, stumbling, annoyance and abrupt interruption is a far more satisfying means of discovery than focusing on the single destination. Maybe that is an excuse for my inherent distraction. But my distractions occasionally convert into focused obsessions. Among these are textual sources, such as the Books of Job and Ecclesiastes, the poetry of Dante and Quasimodo, and Byzantine icons. I move from landscape to skyscape, and microscopic to cosmic space.

Materials range from traditional oil, acrylic, egg tempera, encaustic and watercolor to ashes, buckshot and found objects. Since processes hold their own peculiar qualities, I often combine them to play surface contrasts within the same context.

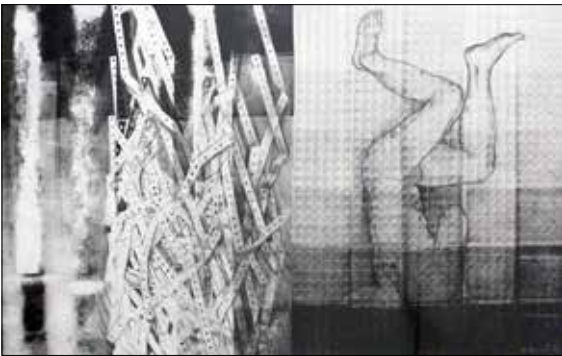
This exhibit features several works from my career, including some current pieces, demonstrating changes, recurrences, adaptations and twists in a number of

problems I have set out to tackle. Showing examples of 30-plus years of art-making gives a broad view of themes, motifs, images, and structures that often reappear. Yet everything goes through change or is assimilated over time.

Professional Background

Joseph Di Bella, Distinguished Professor Emeritus of Art, taught at the University of Mary Washington in Fredericksburg, Va. from 1977 to 2016. He served as chair of the Department of Art and Art History from 1990 to 1993 and 1996 to 1999 and Director of University Galleries from 1983 to 1988. Instrumental in the establishment of the gallery program and Ridderhof Martin Gallery at Mary Washington, he was Director of University Galleries from 1983 to 1988 and Interim Director in 1989 and 1997-98. From 1994 to 2003 he was co-director of the University's program in Urbino, Italy. Currently, he serves as Vice-President of the Board of the FCCA. He holds a BA in art history from Rutgers and MA and MFA degrees in painting from Northern Illinois University. A signature member of the National Watercolor Society and affiliated with other professional art organizations, he has exhibited in regional, national and international venues.

All work in the exhibit will be for sale.





Christine Dixon

I am transported by the beauty I see in life – there is so much to admire in the natural world and I believe we were created to share the joy of complementing it. I think that is why I am drawn to realism.

I work with the figure and still life predominantly. Delicate illumination is a visual goal I try to achieve through the exploration of value and color. I use mid-tones and muted colors and layer them with brighter colors, highlights and shadows as I try to achieve something glowing and emotive. Before I begin it is important to find just the right lighting for the images I envision. I take many reference photos and work from them as well as from live models and set-ups.

Occasionally, I try to inject an idea behind what I depict as I have discovered creating art can be a spiritual journey. Most often though, my goal is to simply render something that stirs the senses, something evocative.





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