



Photos by Walter Hamm

Silversmith House survives flooding

Thanks to many volunteers, the Silversmith House and its contents fared well during recent flooding in Fredericksburg, Va.

When the Rappahannock River crested the morning of June 23, FCCA members had already cleared Christina Dixon's art from the Members' Gallery, kitchen items were stacked as high as possible, and lower level electric outlets were turned off.

At 7:15 that day, FCCA President Walter Hamm took photos and assessed damage. The sub-basement flooded, but no water reached the Members' Gallery level. Bruce Cochrane brought in a pump to clear the nearly four feet of water in the sub-basement. The air conditioner, fans and a dehumidifier also helped dry out the building. Hamm's photos show the garden under water. Cochrane said the garden made it through just fine.

Community helps FCCA youth art via fundraising events

By Dawn Whitmore
Publicity

FCCA's Youth Art Program has recently been the recipient of local fundraising events. The two events have raised nearly \$700, at present, with final totals to be determined by the end of August.

Art Education Coordinator, Sheila Jones, helped FCCA become the recipient of fundraising at El Rodeo Restaurant during July. The Big O' Bike Shop LLC owned by Darin and Kerry O'Shield sponsor the event held on Thursday nights to benefit a designated non-profit each month. During the weekly event, the focus of the Youth Art Program is shared. A check will be presented to a FCCA representative Aug. 2.

Local real estate agent, Joan Diaz-Menedez selected the FCCA Youth Art Program to be one of the non-profits to receive proceeds from her "Bubbles and Paint" events. A resident of King George, Joan explained FCCA's Youth Art Program was recommended to her when searching for a non-profit whose focus included children and art. Her 1st event held at Italian Station on Caroline Street raised almost \$200 for our Youth Art Program.

We are thankful to our community for supporting our Youth Art Program. Our program is supported through grants, community support and FCCA members.

The program provides art lessons in Hazel Hill and Heritage Park with no charge to the participants. The funds raised are used to pay instructors and supplies for the classes.



Photo by Joan Diaz-Menedez

A young artist shows his skills during a class taught by Joan Diaz-Mendez.

Influential artists

Explore why you make choices in styles, works

Greetings Artists and Friends,

This month the focus is on specific artists and their genres, taken from the Artsy 20 Most Influential Artists of 2017. Three of the 20 artists are featured, because that is all I can cover in one letter. You may or not know the 20 honored by Artsy, but I encourage you to review them all at <https://www.artsy.net/article/artsy-editorial-20-influential-artists-2017>. As I reviewed the artists, I explored my own reasons for selecting the ones for discussion, and I share them with you. Call it a short journey into the mind of a non-artist and unsophisticated art lover!

Barbara Kruger has been using her art to address cultural and political subjects for 45 years. Signature collages contain bold text superimposed on orchestrated and "found" photos, offering striking statements on issues of the day. While she has many gallery pieces, her art is also displayed on clothing, vehicles and buildings. Her style remains timeless, though the subjects and issues continue to change. Kruger's work resonates with me because I came of age during the late 60s and early 70s, when photo-related protest art was in the news and gained quite a following. Also consider that during this period, images were more memorable, because there were far fewer of them than in today's electronic media.

Cindy Sherman concentrates on conceptual portraits and films, with herself as subject in many of them. If she has a single mantra it might be "how we present ourselves to the world." She has been creating for over four decades, but modern tools have significantly influenced her work. Photo manipulation software and social media allow her to address her subjects in ways not previously possible. Sherman's work piqued my interest for two reasons: her ability to present differing concepts through self-portraits and because her photo manipulation is similar to a pastime for my teenage children and their friends.

Yayoi Kusama has been an avant garde artist for seven decades. She was a leader in Pop and Minimalist Art from the beginning of those movements, and continues in variants of those styles today. Her media is broader than most, including sculpture, installation, painting photo/film, poetry, fiction and performance. Much of her art is characterized by bright and contrasting colors, geometric patterns, and particularly polka dots. I am drawn to Kusama's art because of early exposure to large amounts of pop art, especially from Keith Haring, a high school classmate of mine.

To be sure, I appreciate the work of all 20 artists. Admittedly, I chose these three through gut-reaction, not thoughtful analysis. Isn't that how many arts lovers chose their art?

I hope you will take the time to learn more about all 20 artists on Artsy's Most Influential List for 2017. You may have a more developed sense of art preference than I, but please continue to explore "Why" you make the choices you do in art styles and works.

Please, never stop creating.

Best Regards,

Walter

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Penny Parrish, Community Bank of the Chesapeake exhibits

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Docent Doings

Photo by David Kennedy



Charlotte Burrill & Laura O'Leary

Greetings from the Docent Desk

First a warm welcome to our new docent: Vicki McCracken. We thank you for volunteering to become part of our FCCA Docent Team. We also thank Ina Moss for volunteering as a docent with us for several years. Farewell Ina and best wishes on your next chapter.

This summer our Docent Team has been navigating the center's temporary hours of operation from the demands of mandatory maintenance of a 233 year-old Silversmith House to this season's flood waters. We also had extended hours on 4th of July to recreate when Silversmith James Brown first made his annual appearance to read our Declaration of Independence. Mike Callahan (as James Brown), was accompanied by several of our docents dressed in colonial attire. We even had David Robertson in his heritage Scottish kilt.

With extended hours every Friday (4-8 p.m.) until Autumn, our docents have more shifts to fill. Docents, you are all greatly appreciated! We cannot do this without you. Your efforts and support are still needed so please let's keep up this fabulous FCCA docent teamwork!

If you are interested in becoming a docent for the FCCA please contact us. If you are interested in becoming a docent for the FCCA please contact us. We have wonderful shows, events, and exhibits. FCCA is great place, please come out to visit us, our docents and of course our art at FCCA. docent@fccagallery.org



DOCENT-IN-FOCUS Vicky McCracken



We welcome Vicky McCracken as a recent volunteer at the front desk. Originally she and her husband, Greg, were from West Virginia but have spent most of their lives in Virginia, either in the valley or in the Fredericksburg area. Vicky graduated from Mary Washington College where Joe DiBella had a great influence on her art.

Vicky has experienced a number of career opportunities. She taught a couple of years at Drew Middle School before accepting the challenge offered by the Fredericksburg Ballet Centre. She became the office manager as well as the prop and backdrop designer for their performances. She joyed in this opportunity to utilize her artistic skills on such large scale during her 13-year stay.

Next, Vicky established her own business, Mobile Gallery Service. This enabled her to use her abilities as a framer, as well as her art with watercolor and ink architectural drawings and photo restoration knowledge. As a self proclaimed "Happy Grandma," having her own business gave more time to share with family.

Now with her, variety is the spice of life philosophy, Vicky continues her experimenting with different art opportunities from photography to colored pencils and atelier acrylic painting to gourd art using ink dyes and pyrography.

For leisure she and her husband enjoy traveling. One of their favorite places is Ireland as well as Norway, Denmark and Sweden and the warm Carribean. Vicky claims, "I love it all." *Courtesy of Charlotte Burrill and Laura O'Leary, docent coordinators.*

Visitors, sales up & flood didn't bring us down

By Carrol Morgan
Frederick Gallery Curator

The hot days of summer are with us, and we are happy to say that our Frederick Gallery is welcoming more visitors to exciting new exhibits each month and art sales have increased this year. We endured flooding of the Rappahannock River June 23 and were

fortunate to have suffered no serious damage to our Silversmith House as no water entered our gallery spaces and the garden survived with no more than "wet feet." Thanks to Walter Hamm, Bruce Gosse, Lee Cochran and other volunteers who quickly



Carrol Morgan

responded to remove water from the cellar and move art from the Members' Gallery to the main floor as a precautionary measure.

This summer we welcomed two new jurors, Eric Walton and Kimberly DiNatale, to the FCCA Frederick Gallery and look forward to receiving suggestions from our members for other potential jurors. Please send suggestions with contact information to my email curator@fccagallery.org.

Joseph DiBella, Art Professor Emeritus, UMW, will return to juror the September "Passages" national exhibit, and he will be offering a special Critique Workshop on Saturday, Sept. 8, from 9 a.m. to 3 p.m. All artists from novice to professional can benefit from his insightful discussion of individual artworks offered for critique. Non-artists may attend. See www.fccagallery.org for information on this workshop and

other classes being offered at the FCCA.

The Mid Atlantic Pastel Society will present a special October 2018 guest art exhibit, bringing work from award-winning artists to our area. We are honored to have been selected to display their work.

If you have time, please consider volunteering to serve the FCCA in an area of interest - docenting, exhibitions, hospitality, building and grounds and grant writing are areas of need of volunteers. Please contact a Board member or leave a message at the docent desk with your name, area of interest and contact info.

Invite others to visit the FCCA and First Friday receptions to enjoy our art exhibits, meet our artists and join in our efforts to provide exciting art experiences and preserve our historic home "Where history and art meet."

Call for entries: FCCA, Bank of the Chesapeake community art exhibit

All artists who are current members of FCCA are invited to submit entries for the Oct. 1, 2018 -- Jan. 31, 2019 exhibit at the downtown branch of the Bank located at 425 William Street.

Penny A Parrish, Special Events coordinator from FCCA and CBTC, will oversee the selection and installation of the art. All work must be for sale, properly framed and ready to hang with gallery hooks and wire. If art is sold, 25 percent of the purchase price will go to FCCA. Work must remain on display through the duration of the exhibition. If a piece sells, the artist will be encouraged to bring in a replacement work.

FCCA members are invited to submit up to three works of art for this show. Work must be submitted digitally to bankartfcca@gmail.com or you can use the online submission form under CBTC. Only two dimension work will be accepted. There is no entry fee. Submissions are due Sept. 5. Notifications of accepted work will be sent out via email Sept. 12. Accepted works must be delivered to the CBTC branch at 425 William Street the morning of Oct. 1. If you are unable to bring the work in, you must have someone deliver it for you.

Procedures and requirements are the same as those for submitting to FCCA

shows, however, you must submit them to the above email site or the CBTC online form (not FCCA). Include the following:

Artist Name
Mailing Address
Phone Number(s)
And the following for each piece:
Title (Lastname_firstname_title.jpg)
Media
Framed size (HxWxD)
Price

(Optional) 15 word description of the artwork – location, background, mood, etc.

Pictures must be in JPG form (if you take pictures with a smart phone, they usually need to be converted to JPEG).

Images should be no larger than 1,600 pixels for the longest dimension.

If you have any questions, please contact Penny A Parrish, CBTC Special Events coordinator at penmark994@aol.com.



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/>

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 Julihn

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

Plein Aire Painting with Karen Julihn

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

Leaf Printing with Karen Julihn

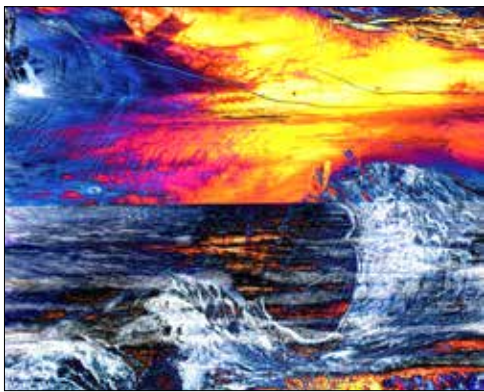
Oct. 16, 10 a.m.-4 p.m.

Class will focus on techniques for creating prints using textured materials, papers, and leaves. Students will complete three or more paintings on watercolor paper and board. Materials provided. Adults. Cost: \$75 members/\$85 non-members. Includes lunch, drinks and snack. 540-207-0814, 540-899-8857, kjulihn@gmail.com

Find Your Art Buyer with Dawn Whitmore

Nov. 9, 11 a.m.-1 p.m.

Learn to "Find YOUR Art Buy," not just any buyer. Cost: \$20 members/ \$30 non-members. 252-349-9866, dewphotographyva@gmail.com



Second Place: *The Wave*, digital creation by **Carolyn Beever**, Stafford, Va.



Third Place: *Two by Two*, oil painting by **Charlotte Richards**, Fredericksburg, Va.

July: The Power of Red, National Juried Exhibit Juror: Eric Walton



First Place: *Calypso I*, encaustic painting by **Jane Forth**, Linden, Va.

Honorable Mentions

M. Poulet, pastel by **Kathy Waltermire**, Colonial Beach, Va.
Helplessness, acrylic on glass by **Jason Kelly**, Fredericksburg, Va.
Fire on the Mountain, acrylic by **Helen Burroughs**, Woodbridge, Va.
Fresnel Lens, digital photo by **Addison Likins**, La Plata, Md.
Majestic Presence, photograph by **Becki Heye**, Fredericksburg, Va.
Windsor Circle Watermelons, watercolor by **Marcia Chaves**, Fredericksburg, Va.

Eric Walton is a native of Brooklyn, NY and currently resides in Petersburg, Va. Eric was born into the art world. During his junior high and high school years, Eric worked for several art galleries throughout the New York City area as an intern learning the business of art. Eric attended Virginia State University where he studied Marketing.

Eric is the Director of Walton Gallery, Inc., his family owned art gallery located in Petersburg, Va. As the gallery Director, Eric manages the day-to-day operations; which includes curating exhibitions for corporate clients. He holds a certificate of Museum Studies from John Tyler Community College, in Chester, Va.
www.waltongallery.com

Frederick Gallery Exhibits Timeline

August: Artist Choice All-Media Regional Juried Exhibit

Exhibit dates: July 28 – Aug. 31
 Juror: Kimberly DiNatale
 Reception: First Friday, Aug. 3, 6-8:30 p.m., Juror Talk/Awards at 6 p.m.
 Exhibit closes: Aug. 31, at 8 p.m.
 Pick up hand-delivered work: Sept. 1, 10 a.m.-4 p.m., or within 10 days
 Anticipated return shipping: Sept. 3

Kimberly DiNatale earned her MFA from Pratt Institute in Brooklyn, NY. She worked at the Brooklyn Museum of Art as an assistant for the Curator of Contemporary Art. After teaching at community colleges for several years in Dallas, she moved to Arlington, VA and volunteered at the Smithsonian American Art Museum in the Education Department. She worked as an adjunct professor at Northern Virginia Community College, before relocating to Fredericksburg, VA in 2015. She is an abstract painter and has exhibited her work nationally and online. Currently, she works from her home studio full-time. www.kimdinatale.com
www.saatchiart.com/kmdinatale

September: Passages All-Media National Juried Exhibit

Exhibit dates: Sept. 1 – 28
 Juror: Joseph DiBella
 Entries deadline: Aug. 3, by 5 p.m.
 Jurying: Aug. 7
 Notifications: Aug. 8

Delivery deadline of selected work: Aug. 31 by 4 p.m.
 Reception: First Friday, Sept. 7, 6-8:30 p.m., Juror Talk/Awards at 6 p.m.
 Exhibit closes: Sept. 28, at 8 p.m.
 Pick up hand-delivered work: Sept. 29, 10 a.m.-4 p.m., or within 10 days. Anticipated return shipping: Oct. 1

October: Guest Artists Exhibit featuring the Mid Atlantic Pastel Society

Exhibit dates: Sept. 29-Oct. 26
 Curators: Carol Morgan and Bob Worthy
 Publicity info and payment deadline: Aug. 17, 4 p.m.
 Inventory and artwork deadline: Sept. 14, 5 p.m.
 Reception: First Friday, Oct. 5, 6-8:30 p.m., Artists' Talk at 6 p.m.

Pick up hand-delivered work: Oct. 27, 10 a.m.-4 p.m., or within 10 days. Anticipated return shipping: Oct. 29

The MidAtlantic Pastel Society is dedicated to the promotion and greater understanding of pastels as a fine art medium. Open to adults from beginning student to professional, the society provides its members with fellowship, support and growth through bimonthly programs, by offering workshops, critiques and other educational training, and with opportunities to exhibit. Founded in mid-2015, MAPS has rapidly grown to include members across multiple states in the mid-Atlantic region and the membership includes award-winning and nationally recognized pastel artists. MAPS is a member of the International Association of Pastel Societies, a non-profit organization. For more info, visit www.MidAtlanticPastelSociety.com

November: Texture & Surface All-Media National Juried Exhibit

Exhibit dates: Oct. 27 – Nov. 30
 Juror: TBD
 Entries deadline: Sept. 28, by 5 p.m.
 Jurying: Oct. 2, 11 a.m.
 Notifications by phone, email or USPS: Oct. 3
 Delivery deadline of selected work: Oct. 26 by 4 p.m.
 Reception: First Friday, Nov. 2, 6-8:30 p.m., Juror Talk/Awards 6 p.m.
 Exhibit closes: Nov. 23, at 4 p.m.
 Pick up hand-delivered work: Nov. 24, 10 a.m.-4 p.m., or within 10 days
 Anticipated return shipping: Nov. 26

December – January 2019: Focus on Color All-Media National Juried Exhibit

Exhibit dates: Dec. 1 – Jan. 25
 Juror: TBD
 Entries deadline: Oct. 19 by 4 p.m.
 Jurying: Oct. 23
 Notifications by phone, email or USPS: Oct. 24
 Delivery deadline of selected work: Nov. 30 by 4 p.m.
 Reception: First Friday, Dec. 7, 6-8:30 p.m., Juror Talk/Awards 6 p.m.
 Exhibit closes: Jan. 26
 Pick up hand-delivered work: Jan. 27, 10 a.m.-4 p.m., or within 10 days
 Anticipated return shipping: Jan. 28



ADDISON LIKINS

I am always amazed by how we appear oblivious to or distracted from the full extent of the beautiful and astounding aspects of the universe right before our eyes as we go about our hectic lives. My passion is creating or capturing and sharing these missed opportunities through my art... and reliving the thrill of that captivating moment each time the work is viewed. For the most part, the same concept applies to my sculptures, which is a trade I honed in over a decade as a Science Center Specialist at the Owens Science Center next to the Goddard Space Flight Center where I created or designed large scale abstract sculptures. Although occasionally creating classical sculptures, I do favor more abstract creations, harboring a penchant for exploring pareidolia, with the caveat that I intentionally create forms that foster this phenomenon, as with 'Knockout' and 'Out of the Blocks.' I also try to merge art and science in my creations, often using science and mathematical concepts as a subject for my sculpture creations, as with 'Quantum Conundrum,' 'Out of the Stone Age' and 'Albert.'

Biography: Addison Likins was born in Fredericksburg, Va, and is a James Madison University graduate who studied photography and film making at the University of Virginia graduate school. He worked as an editor and reporter at the Harrisonburg, Va. Daily News-Record, taught English and Journalism at Orange County, Va. High School, and worked as an exhibit and technical designer, analyst and manager for the Prince George's County

Schools in Maryland. He retired from the Maryland school district in 2011, and since then has pursued his artistic passions. He currently exhibits in the District of Columbia, Maryland and Virginia.

Over the past three years he has been selected for 19 Juried Shows at the Maryland Federation of Art galleries in the Lowe House of Delegates, The Annapolis Circle Gallery and the Annapolis Marine Museum, and multiple Juried shows at the Hill Center Art Gallery, on Capital Hill, Washington, DC. He has had multiple appearances in juried shows at the Anne Marie Sculpture Gardens and Art Center, in Solomons, Md. where he won a Juror's Award in 2017, the Underground Gallery of Arlington, Va., the Lynchburg Academy Center of the Arts in Lynchburg, Va., the Fredericksburg, Virginia Center for the Creative Arts where has been awarded one third place and four honorable mentions over the past year, multiple appearances at the Mattawoman Creek Art Center, Marbury, Md., taking third in an all media juried show in 2017, The Waldorf West Library, Waldorf, Md., the Charlotte Veterans Home, Charlotte Hall, Md., and the Community Banks of the Chesapeake in Waldorf and LaPlata, Md. He has shown sculpture in juried shows at the Mattawoman Creek Art Center, the Maryland Federation of Art Galleries; the Fredericksburg, Virginia Center for the Creative Arts, and the Underground Gallery in Alexandria, Virginia.

His most recent photographic publications were in

the Mensa Bulletin Magazine with center spreads in the March, 2017 and 2015 and August 2015 editions. He was featured on the cover of the July, 2017 edition; The Fredericksburg Virginia Free-Lance Star published his photograph, "Waiting for the Train" in August, 2017, was published in the Maryland Department of Natural Resources 2016 Calendar and magazine, and the Community Bank of the Chesapeake Calendar for 2017 and 2018. He has published both writing and photographs in various publications over the years.

He also has had solo shows at the Quality Printers Gallery, White, Plains, Md., The Commissioners' Gallery, La Plata, Md., the Mattawoman Creek Art Center, Marbury, Md., and the University of Maryland Charles County Regional Medical Center. He currently has a solo show at the Town Hall of La Plata, through August. He has been selected for a duo show in August at the FCCA and Paul's Homewood Café in Annapolis in June, 2019.

He was featured as an artist in an article in the Maryland Independent, Sept. 4, 2017, issue, recently surpassed 48 million views of his photographs on Google Maps that were posted over the past three years, and received honorable mention in art-competition.net' "Scapes_2018" contest this past month for his Fine Art 'Print, "Tranquil River". Three of his photographs have been selected by National Geographic Editors during the past two years.



Peggy Findlay Wickham

When I paint, in order to increase the viewer's mental participation in the scene, I make my brushwork loose. I like the final piece of art to be as "full of life as possible." Often, my process includes hand printed papers that I use to "paint" the image. I love to use unique techniques and materials such as modeling paste or pumice to give my work a textured, sensory 3-D feel. Transparent colors are an integral part of my palette. These are used so that I am able to layer them, resulting in a luminescent quality that makes all the colors sing. I like to try new techniques -- not only to improve my work, but also to keep my own sense of wonder at all the incredible possibilities that creating art brings.

My art is created to express the way I experience the world -- and I tend to see my world with a sense of wonder. I focus naturally on things I love-- flowers, the ocean, animals, mountains, gardens etc as well as what are to me, some of the best aspects of these -- waves splashing on their way to shore, fields full of flowers dancing in the breeze, the way sunlight filters through the trees on a summer morning, or colors playing with each other across a canvas. My life is a happy one filled with joy, and my art is created with the intent to bring others that same joy.



Biography - Like many artists, Peggy Findlay Wickham aspired to a career making art from an early age, but life intervened, and she ended up enjoying, a career as a medical lab technician instead. However, the work she did in that field seemed in keeping with her love of art, as biology, chemistry and physics blend are themselves often visually experienced. The many art materials she uses when viewed with an eye to scientific experimentation enhance the art experience as colors blend, paint moves, or substances such as alcohol, water, and salt are seen to affect paint. Observing these things, she moves back and forth between the worlds of art and science. As art has aspects that are scientific, and the beauty of science is viewed in ways similar to the experience of art, her involvement in the science field facilitated her journey back to her early desire to be an artist. As a professional artist, she now blends these two loves more fully.

Subjects that often find their way into her work, are flowers, rural and water scenes, and even the linear geometry of cities. She also creates abstract paintings that explore many concepts -- such as the ways layered colors create luminescence, and flowed paint simulates nature. In addition, she finds that learning about how exactly a flower is constructed in order to correctly portray it on canvas is in itself, a scientific activity.

In addition to her science bent, her life provided additional influences to her work. Born in Northern Ohio, she and her family lived in 9 states and 18 different communities due to her husband's busy career. Predominant color combinations, knowledge of regional land forms, art styles that were unique to the areas or cultures they experienced over the years, resulted in changes in her color palette, brush work and approach to designing her art. These influences encouraged the evolution to the style she favors today. In addition, she has worked with many artists such as Linda Kemp, Karlyn Holman, Trish McKinney, David Dunlop, Pat Troiani, and Don Andrews. The valuable knowledge she got from each contributed to her repertoire of art techniques and her art evolution.

Comments she hears about her work reflect the uniqueness of it -- her fluid brushwork, frequent use of texture, and her preference for techniques that lend a three dimensional appearance to her work that is often beyond the perception of depth and perspective, as many times she creates a raised surface that makes viewers want to touch it to experience it "hands on." This is part of her goal-to to create work that gives viewers an sensory experience, or alternatively, an "Ahh" moment or an instant transporting to a pleasant memory or a new experience of something familiar that is portrayed in a new way.

Her work has been seen in exhibits primarily in Fredericksburg, but recently, Richmond as well. She was honored to receive first place awards in the two categories of Acrylic Painting and Mixed Media this past spring at the Fredericksburg Fine Art Show. She is listed in Art In America, Annual Guide on the art page of Art Works of Richmond, Va.

The variety of techniques she employs, keep her work fresh and unique, but also to work to keep her own interest level high. She never has to force herself to get into her studio to work. In fact, it is always hard to stop working to do the mundane tasks in life. Working on her art is all consuming, and she finds the fact that others are able to experience a happy view of the world through the result of her art beyond satisfying. www.peggywickhamfineart.com





Metamorphosis

"A profound change of physical form, structure, or substance from one stage to the next; a striking alteration in appearance, character, or circumstances allowing it to adapt to different environmental conditions; magical transformation"



Rebecca Carpenter

Butterflies are recognized for their beauty. I've been drawn to their patterns and effortless movements for years in my paintings, collages, and photography. I used to believe they lived carefree lives of flitting around, eating sweets, and basking in the sun. When I started to see parallels in butterflies' and my life, I researched the metamorphosis of butterflies to better incorporate those comparisons in my images. What I discovered was that butterflies constantly transform throughout their lives from egg to caterpillar to chrysalis to adult -- from birth to death. Their lives are far from carefree because not only do most butterflies' bodies use color, pattern, smell, etc. as defensive methods of protection, they have myriad proactive offensive methods for self-preservation.

The process of emerging from the chrysalis and spreading your wings is painful, but freeing. Every transition in life can be both challenging and unchaining. There is constant transformation of the body tearing down and building back up in new and compelling ways. This series is a part of my artistic transformation.

I chose the square format for the majority of images for specific reasons.

Always an artist who loves a long rectangle, I went outside my comfort zone in picking the square. I chose a "border/frame" for each image to help constrain or box it in like butterflies were often collected and pinned to a background for scientists to study. I've incorporated specific colors, patterns, textures and designs that are part of butterflies' lives and survival to help sync the parallels between butterflies' and women's lives. In many of the images, there is a layer of text that incorporates adjectives of metamorphosis and quotations about masks and metamorphosis. I wanted to at least subconsciously share that part of the story in the images. I want the series to show empowered women in all stages of life -- beautiful no matter which part of the metamorphosis she's portraying. The use of two and three-dimensional elements of the series was a conscious decision to incorporate visual and physical textures to create a transformative experience of Metamorphosis. The sculptures are designed to simulate the movement of butterflies as the viewer moves through the space. The collages are created to encourage the viewer to see himself/herself as part of the transformative process.

Biography: An art teacher for sixteen years and now a full-time artist and photographer, I began my visual arts journey in North Carolina after graduating from Appalachian State University. As a military spouse, I was blessed to travel around the country where I could teach, create, learn and grow as an artist. Along the way I earned a Master's degree in Art Education from Virginia Commonwealth University and an Associate of Applied Science degree from Northern Virginia Community College in Photography and Media.

As an educator, I helped children and teens develop their creative skills and become stronger visual artists. As a portrait photographer, I work with my clients to create unique photo sessions that incorporate their personalities. As a fine artist, I love to play with materials and my studio is always overflowing with projects in various stages and a variety of paint and collage mediums. As a photographer, I love to be outside capturing real life OR in my studio creating "surreal life" on my computer.

Currently, I am working on four series. The series I've created for this show is titled "Metamorphosis." As I was photographing models in a vintage 70s bohemian gauze dress in various outdoor locations, I started seeing connections to the flying patterns of butterflies. An avid landscape photography and lover of butterflies in general, I began to study butterflies. I continued to see patterns and connections between women and butterflies, and the series was born. Began as strictly a photographic journey, I used mixed media to create a more three dimensional experience. The second series I'm photographing is "Abandoned Spaces -- The Light within the Darkness." I hope that I am helping to tell stories through light and shadow of the many places abandoned in America. The third is a mixed-media series incorporating photography, collage, and sculpture of abstracted landscapes. I'm exploring frozen seconds to long exposures, playing with textures visually and tactically, and creating abstracted seasons of color, line, shape, and texture. Fourth is a fine art figure photographic series looking at the duality of forms in various environments.

When I'm not using my camera, paints, collage materials or pencils, I hope I'm outside doing something fun. My husband and I love to ski, scuba dive, bike, hike, and kayak. Our daughter, Kat, also a very creative person, is a hair stylist in Philly. Based now in Maryland, we loved the fifteen years we lived in Stafford, Va. rcarpenterphotography.com



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