

# The North Carolina State Bar Art Collection











The North Carolina State Bar  
*Art Collection*





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# Introduction

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The North Carolina State Bar was created in 1933 by the North Carolina General Assembly to regulate the legal profession in North Carolina. The State Bar currently regulates over 28,000 lawyers who are licensed to practice law in this state. The primary objective of the State Bar's regulatory program is the protection of the public and our justice system, and the key responsibility of the State Bar is to investigate and prosecute lawyers who violate the code of ethics applicable to lawyers. The State Bar operates on annual dues paid by every active member and does not receive any tax revenue from the state.

The North Carolina State Bar and the North Carolina Bar Association are separate and distinct organizations. The State Bar is a government agency. All licensed North Carolina lawyers must be members of the State Bar. The North Carolina Bar Association is a non-governmental, voluntary, professional organization that lawyers may join, but are not required to join, to practice law in North Carolina.

From 1979 until 2013, the State Bar was located on Fayetteville Street. During that time, the number of lawyers licensed to practice law in North Carolina tripled, and the State Bar's building could no longer accommodate the agency's needs. As a result, the State Bar entered into a 99-year agreement with the State of North Carolina to lease property located in the State Government Complex, across the street from the Governor's



Mansion. This property was once the location of Meredith College (1899—1926) and later the Heart of Raleigh Motel. At the time the State Bar acquired the property, it was a parking lot.

The new State Bar building opened in April of 2013. Because it is located in the State Government Complex, the State Bar worked with the architects to design a building that would coordinate with other government buildings in the area, including the State Capitol. The

building's exterior and interior incorporate design elements from these nearby buildings, including Corinthian columns that are carried into the rotunda of the building. The building is 60,000 square feet, divided into four floors, with conference rooms and courtrooms on the first and second floors and staff offices located mainly on the third and fourth floors.

The architects were Calloway, Johnson, Moore and West of Winston-Salem. The builder was



Resolute Building Company from Chapel Hill.

The cost of the building was \$18.4 million. The money to pay for the building came from the sale of the old building, and from a mortgage paid with members' annual dues. The remainder of the money, and the money that paid for upgrades throughout the building, such as granite floors and fine wood paneling, was raised by the North Carolina State Bar Foundation.

In addition to paying for building upgrades for the building, the State Bar Foundation gave \$250,000 to the State Bar earmarked for the purchase of art for the building. The State Bar has a history of supporting North Carolina artists and displayed art in its former building on Fayetteville Street beginning in 2000 when the building was renovated and the State Bar received a sizeable donation of pottery by Ben Owen III for the lobby. The building renovations also left open the store-front windows that were part of the building when it was originally built as a department store. Rather than closing off the windows, the State Bar used them to display the work of regional artists on a rotating basis.

Participating artists were featured each quarter in the State Bar Journal. This display created what was called a "mini gallery effect," which enhanced Fayetteville Street and downtown Raleigh for 13 years.

While the new building was under construction, the State Bar appointed a committee to work with professional consultants to purchase art for the building. The committee decided that the State Bar could make a significant contribution to art in the state and could also support North Carolina artists by creating a collection of North Carolina art for the building. To be included in the collection, an artist must have a strong connection to North Carolina, either as a result of being from the state or as a result of spending long periods of time working in the state. There is art in many mediums—paintings, wall hangings, ceramics, glass, etchings, vitreographs, lithographs and photographs, and the committee worked diligently to insure that every part of the state is represented in the collection. The committee also chose to purchase art from artists of various levels of

accomplishment, from emerging artists to well-known artists, some of whom have made significant contributions to art in North Carolina and some of whom are internationally known.

The committee also commissioned several important pieces that would not only enhance the collection and the building's interior, but would also say something about the state and the legal profession. These pieces include a large mural on the wall between the first and second floors that depicts historically important legal documents and courthouses across the State; a large ceramic triptych outside the large courtroom on the second floor that depicts the people of the state from the mountains to the coast, a painting of a meeting room located in the oldest courthouse in the state, in Chowan County, and a painting that depicts the flora and fauna of the State. Many of the other works, which are described in the following pages, are representational of important North Carolina features or landmarks, natural or man-made. Others are abstract, and some are totally distinctive to the artists.

## A Special Note of Gratitude

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The members of the North Carolina State Bar Foundation Board of Trustees and the members of the North Carolina State Bar Art Committee would like to express their gratitude to former North Carolina State Bar President Dudley Humphrey, whose generous donation made the printing of this book possible.



This primitive lithograph “suggests regions beyond what we see: a dark passenger train smokes on the horizon and a yellow telephone pole rises from a field, but neither the train nor the pole seem connected to anything or anybody. However, the two women leaning into each other clearly are connected to each other and their world.” Max Halperen, “The State Bar’s Art Collection,” *North Carolina State Bar Journal*, Spring 2014.

## Conversation

Lithograph

30" x 36" (image 22" x 30")

1977

Romare Bearden was born in Charlotte, North Carolina, in 1911. At a young age he moved with his family to New York City, where he grew up in the midst of the Harlem Renaissance, and graduated from NYU in 1935. His family was active in local politics, and their home was a meeting place for luminaries such as writer Langston Hughes, painter Aaron Douglas, and musician Duke Ellington, all of whom were major influences on Bearden's life and art. Bearden also maintained his connections to his North Carolina relatives, whom he visited frequently, inspiring what he referred to as "Southern themes" in his work.

Bearden is recognized as one of the most creative and original artists of the 20th century. He experimented with many different mediums and artistic styles, but is best known for his richly textured collages. In 1968 both *Time* and *Fortune* magazines featured Bearden's collages on their covers.

Although he experimented with different mediums and styles, Bearden felt that he grew as an artist by virtue of life experiences and not by learning new techniques. His art captured images from the people and places of his life, and he felt that as an African American artist he had a responsibility to incorporate social and political commentary into his work. He used his influence to encourage other African American artists to become involved in the civil rights struggle, and was a founding member of the Harlem-based group known as The Spiral, the purpose of which was to discuss the role that artists could play in the civil rights movement.

Bearden was an innovative artist with diverse interests. He wrote music for Dizzy Gillespie and designed costumes and sets for the Alvin Ailey American Dance Theater.

Bearden's work is represented in collections including the Metropolitan Museum of Art, the Whitney Museum of Modern Art, the Philadelphia Museum of Art, the Museum of Fine Arts, Boston, and the Studio Museum in Harlem. He was the recipient of many awards and honors throughout his lifetime, including the Mayor's Award of Honor for Art and Culture in New York City (1984) and the National Medal of Arts, presented by President Ronald Reagan (1987). He received honorary doctorates from Pratt Institute, Carnegie Mellon University, Davidson College, and Atlanta University. His hometown of Charlotte honored Bearden in 2013 by creating Romare Bearden Park, the design of which was based on Bearden's collages and paintings.

Romare Bearden received the North Carolina Award in 1976.

## ROMARE BEARDEN

1911-1988





Much of Gary's work has been heavily influenced by ancient glass, both in form and in technique. The ancients treated glass as a plastic gem material, a substance that could be colored, stretched, melted, and carved by the maker. Gary has experimented with countless ways of manipulating glass involving blowing, fusing, and cutting. Over his 34 year career, he has become well known for heavy, thick-walled vessels. For the imagery in these pieces, he first makes up a wide palette of colored overlay rods. Some pieces contain textile patterns that are then introduced into the crystal glass piece as it is being blown, creating the illusion of glass "fabric" floating in the bowl of the vessel, often with a second or third pattern appearing on one of the vessel's reflecting surfaces. Others, incorporating complex millifiori, are formed into mosaics of brilliant color. The imagery of these pieces has been suggested by influences as divergent as astronomical forms, undersea creatures, and figures from a Persian rug.

## ***Cosmic Gate***

Glass  
2013

## ***Persian Element***

Glass  
2014

Gary Beecham was born in Wisconsin and attended the University of Wisconsin at Madison as a National Merit Scholar in geology. He worked for a year in 1978 at a glassworks in Vienna, Austria, and then returned to the US, where he moved to Spruce Pine, North Carolina. From 1980 through 1985 he worked as an assistant to Harvey Littleton, generally regarded as the father of the studio glass movement in America. Thereafter, Beecham began his own career as a glass artist.

Although Beecham shifted from geology to art, his work is still deeply influenced by his interest in natural science. He still lives in Spruce Pine, where he has honed his craft as a glass artist for over 30 years. He is internationally known for his heavy, thick-walled vessels, created through the processes of glass blowing, fusing, and cutting. His manipulation of color mimics that of woven textiles. While he is greatly influenced by ancient forms and methods, he has brought innovative techniques to the medium.

Beecham is represented in corporate and museum collections worldwide. He maintains a strong presence in Germany, where he has had several solo shows, and is a featured artist in a gallery in the south of France.

In 1998 Beecham received a Silver Prize in the International Exhibition of Glass Kanazawa in Japan, where he has shown regularly since 1985. In 1996 he was recognized by the NC Arts Council for superior achievement and was awarded a Visual Arts Fellowship Grant, which allowed him to explore new techniques. This exploration evolved into a body of sculptural work that has grown out of his use of color overlay rods and fusing.

## **GARY BEECHAM**







“George is one of my true heroes. He never stopped working, and he used everything the art of our times gave him as tools to paint about the hard issues: love and death, waste and destruction, grace and hope, courage and forgiveness. But he presented these images in relentlessly lyrical, elegant, and wonderful ways—capturing our eyes, engaging our minds, and fiercely touching our hearts.”  
Dr. Charlotte V. Wainwright, former director of NC State's Gregg Museum of Art & Design.

## ***Fire on the Moon***

Acrylic on canvas

40" x 54"

1998

George Bireline was born in Peoria, Illinois, in 1923. After serving in WWII, where he fought in the Battle of the Bulge, he attended Bradley University in Illinois. He continued his studies in art at the University of North Carolina, Chapel Hill, where he received his master of fine arts in 1963. From 1955 until 1986 Bireline taught at the School of Design at North Carolina State University, where he served as a mentor to generations of art and architecture students.

Bireline's painting career began with a solo exhibition at the prestigious Andre Emmerich Gallery in New York City. Bireline was interested in abstract expressionism, illusionism, and color field painting, and he experienced several shifts in style throughout his career. His paintings were greatly influenced by the important human issues of the day, including social justice and environmental concerns. His work is characterized by vibrant and daring colors, as well as frequent uses of *trompe d'oeil*, which literally translated means "deceive the eye," and is a technique involving the use of realistic imagery to create the optical illusion of three dimensions.

Bireline received a Guggenheim Fellowship in 1967 and was honored with a retrospective in 1976 at the North Carolina Museum of Art. His artwork is included in the permanent collections of the Hirshhorn Museum in Washington, DC, the Mint Museum in Charlotte, NC, the Virginia Museum of Fine Arts in Richmond, VA, the Ackland Museum of Art in Chapel Hill, NC, and the North Carolina Museum of Art in Raleigh, NC.

## **GEORGE BIRELINE**

1923-2002





*"Pollen on the River* is one of a number of paintings based on my experiences backpacking and kayaking wilderness areas. The river is the Roanoke out near the coast of North Carolina. The painting recalls a camping trip to a platform deep in the swamp in early spring. My concerns have always been for the preservation and protection of the natural world, and my current work reflects on hidden places that have yet to be exploited by humankind. I imagine an Eden, and sometimes in my explorations I find it."



## ***Pollen on the River***

Acrylic on canvas

30" x 48"

2013

Elizabeth Bradford studied art at Randolph Macon Woman's College, the University of North Carolina at Chapel Hill, and Davidson College. She is a native North Carolinian, with deep roots in the rural community and ancestral farm in north Mecklenburg County, where she currently lives. As a descendant of generations of North Carolina farmers, Bradford reflects on her strong southern roots in her work. And though she doesn't till the soil with a tractor, she nevertheless works the land with her eyes and brush. During much of her career, Bradford has worked to record the traditional look of the land prior to its urbanization. In recent years she has expanded her focus and painted the countries where she has traveled, exploring her own inner landscape through a series of archetypal self portraits. Though representational, her paintings also reflect the traditions of abstraction and the Pattern and Decoration movement.

Bradford has been included in the United States State Department's Art in Embassies Program, and in 2006 she was the featured artist for North Carolina's first statewide Women's Conference. Her exhibitions include shows at the University of North Carolina at Charlotte and Davidson College, and her work is represented in corporate and private collections all over the United States.

## **ELIZABETH BRADFORD**





For this tapestry, commissioned by the North Carolina State Bar, Bromberg chose the following quotation from Elihu Root to weave into the tapestry: "In modern times it is only by the power of association that men of any calling exercise their influence in the community."



## ***Power of Association - Commissioned by the North Carolina State Bar***

Textile wall hanging

5' x 7'

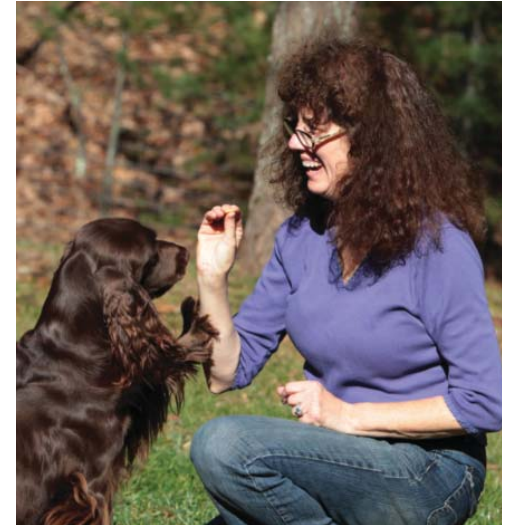
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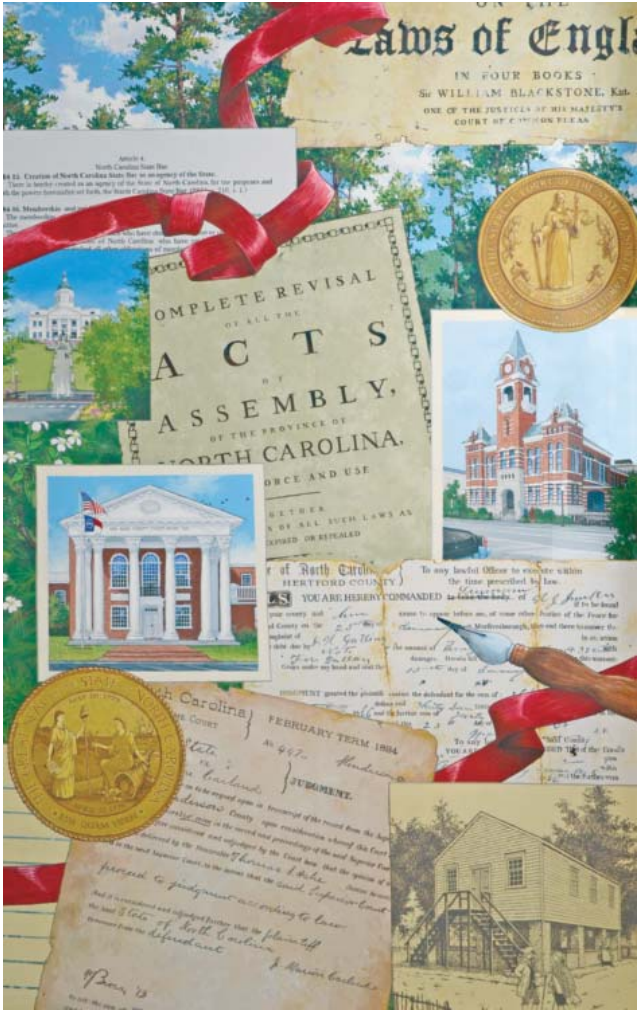
Tina Bromberg grew up in Woodstock, New York. She moved to North Carolina to study at North Carolina State University, where she earned a bachelor of fine arts and a master of design studies. Bromberg began her career as a painter and is recognized as an accomplished colorist whose sophisticated craftsmanship goes beyond the decorative. Bromberg's paintings and hand-painted bowls can be found in major private collections in the US and Europe. The American Craft Council selected her bowls to be part of their prestigious juried show, *Craft at the Armory*, in New York City two years in a row. In addition to her paintings and bowls, Bromberg has created unique one-of-a-kind tapestries inspired by her paintings and designs.

Bromberg's paintings, bowls, and tapestries reveal an affinity for Persian and early Italian miniatures, primitive influences, and a deep response to natural references. Using a saturated palette of color, she creates works of simple yet refined tranquility.

Bromberg has designed for Ann Taylor, The Limited, XMI, and Abercrombie & Fitch. Her designs of men's silk neckwear met with great acclaim and have been sold in fine specialty and department stores, including Nordstrom, Saks Fifth Avenue, and Takashimaya, and a collection of her tapestries is on display at Duke Hospital.

## **TINA BROMBERG**





“When asked to paint murals for public buildings I have often worked to create a ‘desktop’ look. This style provides the opportunity to include many objects showing multiple aspects of complex subjects and diverse constituencies. This approach also allows me to create a modern overall feel to the colors, shapes, and textures. I researched this commission for the North Carolina State Bar in the museum on the upper floor of the old Capitol Building and in the library of the North Carolina Supreme Court. The images include courthouses from four different regions of the state and documents both grand and humble from different periods of state history. I painted other objects I came across in my research to add more dramatic colors and shapes to the overall composition.”

## ***Courthouse Mural - Commissioned by the Art Committee***

Acrylic on canvas

20' x 14'

2013

Michael Brown received his bachelor of fine arts at the University of North Carolina Chapel Hill in 1977. From 1977 through 1979 he was a fellow in residency at the Fine Arts Work Center in Providence, Massachusetts. After completing his education, Brown was hired by the Guggenheim Museum in New York to design and implement a program for disadvantaged and challenged students, which he completed in 1981. He then began teaching at Meredith College in Raleigh, North Carolina, where he taught for the next decade.

Michael Brown has been a professional artist for over 30 years, exhibiting his landscape paintings in a number of gallery and museum shows throughout North Carolina. He is best known for his mural work, and he has painted numerous murals in North Carolina as well as in Virginia, West Virginia, New York, Florida, Chicago, and Maryland. As part of the Chapel Hill/UNC bicentennial celebration, Brown was commissioned to do a mural for the post office as a companion piece to an existing mural by the distinguished Depression-era artist, Dean Cornwell. Other prominent Brown murals include a large, realistic historical mural on the walls of the Orange County Courthouse in Hillsborough, and murals for the rotunda of the Greensboro Public Library and the Veterans Museum in Tarboro.

Brown has been featured in periodicals and newspapers, including the *Durham Herald*, the *News and Observer*, the *Carolina Alumni Review*, *Our State Magazine*, *Chapel Hill Magazine*, *Oxford American*, the *Independent*, the *Village Voice*, and the *Baltimore Sun*.

## **MICHAEL BROWN**





“The three Thomas Day images are from the acclaimed ‘Thomas Day: Master Craftsman and Free Man of Color,’ by Patricia Phillips Marshall & Jo Ramsay Leimenstoll. It was published by UNC Press and generously gifted through the support of various grants, patrons, and sponsors. My contribution was to photograph the architectural designs produced by the Thomas Day workshop in Milton, NC. These examples represent Day’s mastery of woodworking informed by his European and African sensibilities. The architectural ensemble of entrances, staircases, and parlors provided ample inspiration as I sought to communicate Day’s artistic vision.”

***Passage from Parlor to Sitting Room, Garland-Buford House,  
Caswell County, NC***

***Parlor, Longwood Romulus-Sanders House, Caswell County, NC***

***Newel, Glass-Dameron House, Caswell County, NC***

Each an edition of 10

Archival pigment photographs

16" x 20", 20" x 16", 16" x 20"

2013

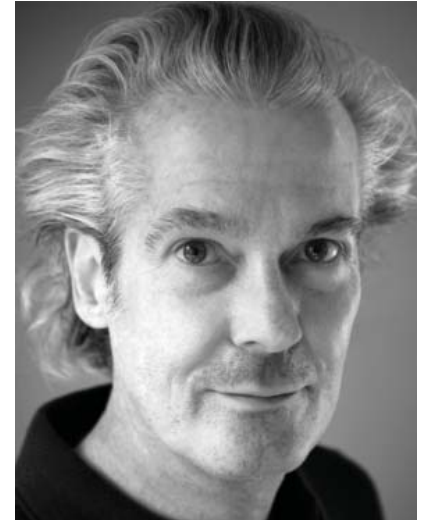
Tim Buchman earned his bachelor of fine arts from Ohio University and a postgraduate degree from the Ohio Institute of Photography and Technology. For the past 30 years, Buchman has pursued his passion of photographing architecture and landscapes. He is known for documenting historic buildings and grave markers across North Carolina, and his North Carolina collection includes approximately 1,270 slides, the bulk of which depict historic state buildings dating from colonial times to the beginning of World War II.

In 2013 Buchman's photographs of the work of free black cabinetmaker Thomas Day (1801-1861) appeared in the book *Thomas Day: Master Craftsman and Free Man of Color*, and became part of an exhibition by the same name featuring Day's furniture at the Smithsonian's Renwick Gallery.

Thomas Day's business was located in the small town of Milton, in Caswell County, North Carolina. He employed both black slaves and white apprentices to design and build furniture and architectural millwork. His work was high quality and produced for wealthy and prominent customers throughout North Carolina. Today it is displayed in museums in Virginia and North Carolina, and the North Carolina Museum of History has a large exhibition of Day's work.

Tim Buchman resides and works in Charlotte, North Carolina.

**TIM BUCHMAN**







"*Beach House* is an acrylic on canvas. It is one of a series of paintings on the surviving old beach houses on the Atlantic coast of North Carolina near Nags Head. My intention here was not a literal, or purely descriptive one. As a young boy of six or seven, I first experienced the majestic dunes of the Outer Banks. In this painting, I wanted to feel again the stinging sand and the sheer immensity of our melancholy coastline. I wanted to pay homage to the soon-to-be-erased brown beach dwellings that have given way to high rise, tasteless housing units. As with most of my paintings, I am far less concerned with what I see than with what I feel about what I see. I like to think of this painting as a tribute to a time now gone."

## ***Beach House***

Mixed media on canvas

37" x 49"

2009

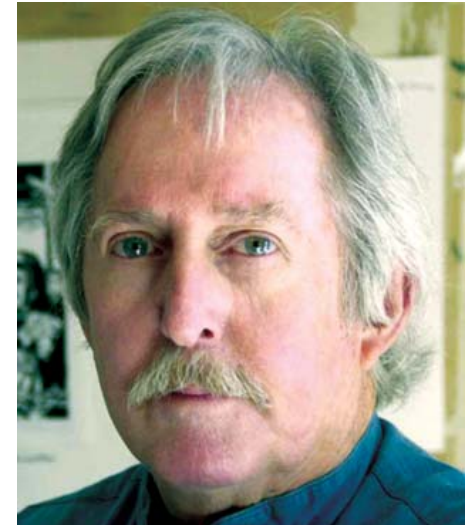
Noyes Capehart was born in Nashville, Tennessee, in 1933. He grew up in the small Nashville suburb of Old Hickory, a small factory town on the Cumberland River. He attended the University of the South (Sewanee), before transferring to Auburn University to pursue a major in illustration. He earned his master of arts in printmaking at the University of Missouri.

Capehart taught at Appalachian State University in Boone, NC, for 37 years, before retiring in 1997. He was beloved by both students and faculty. His artwork has been exhibited both regionally and nationally in numerous galleries and museums, including the Whitney Museum of American Art, the Brooklyn Museum, the Smithsonian Museum, the Mint Museum, and the North Carolina Museum of Art.

Capehart described his philosophy in *The Private Diary of Noyes Capehart*: "I've never been one to consider technique, or process, as anything other than a means to an end. This is not to say that I don't derive a great deal of pleasure from working with my materials, but rather that my ultimate objective is always the picture. I think of most of my *Diary* pictures as short stories, and what I'm finding when I step back and look at these works is that my passions for writing and picture making are becoming one. I know I'm becoming something of a mutation, but that's alright with me."

Capehart has written four novels and numerous short stories and often inscribes narratives into his paintings. In 2008 his book *The Diary of Noyes Capehart* was featured on *Our State* on UNC-TV.

## **NOYES CAPEHART**





“Having painted landscapes for over 50 years, I realize, more and more, it’s the human presence in the landscape that is appealing and engaging. I painted in Portugal for a number of years. There I found little ‘unspoiled nature,’ but rather villages mixed with crops and orchards, all having evolved in a timeless, organic way. Here, in the Carolinas, I’ve been looking for the same inspiration. *Outskirts of Lincoln #2* is a good example of my pursuit.”



## ***Outskirts of Lincoln #2***

Oil on linen

32" x 44"

2013

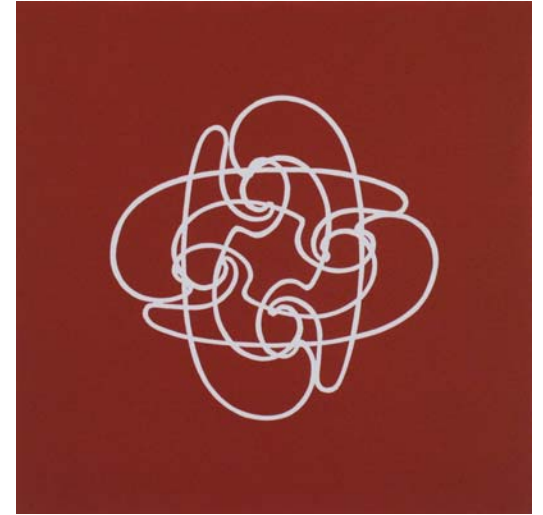
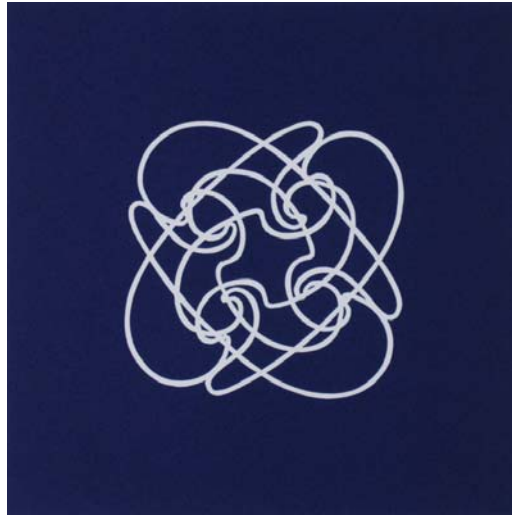
Joseph Cave was born and raised in Columbia, SC. He attended the University of Georgia, followed by the San Francisco Art Institute and San Francisco State University, where he earned his master of fine arts. He spent years in Northern California and Europe, and moved to North Carolina in the late 1980s.

Although Joseph Cave studied art during the peak of abstract expressionism, he was always drawn to the outdoors, and has been painting the landscape for over 50 years. His particular interest is in scenes with a human presence: farms, crops, roads, and small towns, often situated under big boisterous skies. "Splendor without sentimentality best describes Joseph Cave's paintings. There is no despair in his art, only joy of color. There is no contradiction of style, just continuity of form and design. His reverence for nature is a forceful, recurring theme throughout his work. Though the works sometime represent simple themes, he easily invests each with an incandescent style and earthiness of spirit that belies the complexity of construction." – James A. Fitch, *Joseph Cave: Selected Paintings*

Cave has taught art at the Memphis Academy of Art, the San Francisco Art Institute, and San Francisco State University. Over the course of his career, his work has been shown in the United States and Europe. His paintings can be found in many private and public collections, including SAS Institute, GlaxoSmithKline, Duke University Medical Center, the Memphis Academy of Art, Hibernia Bank, the Ritz Hotel, and the North Carolina Museum of Art.

## **JOSEPH CAVE**





“For *Tanglewood 1–4*, linocuts, published 2009, I carved the linoleum blocks with a high speed Japanese power chisel. *Tanglewood* is my 12th print project with Grenfell Press. The title *Tanglewood* is a ubiquitous name referencing Boston, Texas, and Winston-Salem. Its significance is universal and contains the requisite word wood. The image is tangled, floating on a neutral ground, and drawn in twisted French curves. Linocuts are printed in four different industrial pigments.

Working in woodcut is always a challenge as the grain of the wood is so captivating. My woodcuts are, in many ways, a response to this. I like carving into the natural flat wood or the mechanically clean surface of linoleum using a high-tech power carver, or laser engraving blocks. Relief is the oldest form of printmaking, and continues to have relevance for me.

Woodlands are unique prints, multicolor woodcuts, printed off of Luan mahogany and fir woodblocks onto Japanese handmade dyed Moriki paper. The title refers to wooded forests, and the verticality of the prints suggests how trees grow.”



***Tanglewood #2, 14/15***

***Tanglewood #1, 14/15***

***Tanglewood #4, 14/15***

Woodcut

14" x 14"

2009

***Woodlands #9, 4/10***

***Woodlands #6, TP***

Woodcut

36" x 24"

1993

Ann Conner is a native of Wilmington, NC, where she lives and maintains a studio. She received her bachelor of fine arts from Salem College and her master of clinical teaching and master of fine arts in painting from the University of North Carolina at Chapel Hill.

Conner was a professor of studio art at the University of North Carolina at Wilmington and served for many years as chair of the Department of Art and Art History. She is a nationally acclaimed artist, best known for her seductive and formally challenging color woodcuts. Using non-endangered native tree species and brilliant color palettes, she creates conceptual woodcuts that employ the intrinsic grain of the wood to create a space defined exclusively by shape and color.

Conner's work is shown in more than 40 major museum and permanent collections, including the Museum of Fine Arts, Boston, MA; California Palace of the Legion of Honor, San Francisco, CA; New York Public Library, New York, NY; Fogg Art Museum, Harvard University, Cambridge, MA; the Library of Congress, Washington, DC; the Louise Wells Cameron Art Museum, Wilmington, NC; and Credit Suisse First Boston, London, England.

**ANN CONNER**





“...Cox has defined clear streets, houses, and docks, usually generic and unrelated to particular sites, often turning them into what he likes to call “fake architecture,” fantasies composed of lines and curves that only hint of actual structures. He has conjured a series of emergent spaces, an endless universe, out of thinly painted transparent and translucent forms...With line, color, and plane, Joe Cox seeks to draw his viewers through and into a looking-glass world and recreate a latticework of space in the viewer’s mind. But he also sees color itself as having a kinetic quality. Thus he can reconcile his delight in color with his vision of space as a metaphor for infinity...” Max Halperen, *The Floating World of Joe Cox*, 1994.

## ***City Landscape (Untitled)***

Oil on canvas

28" x 46"

1952

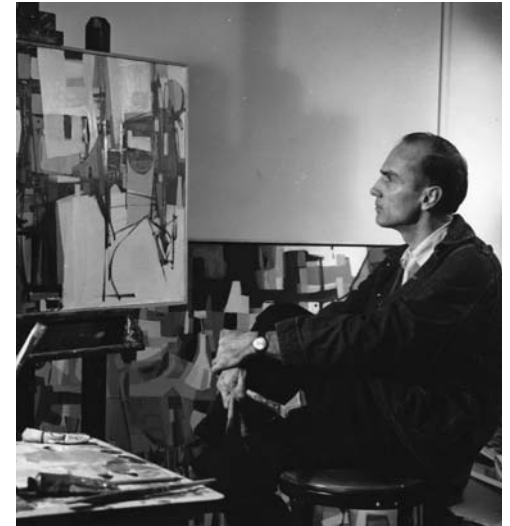
Originally from Indianapolis, Indiana, Joe Cox became interested in art in high school and honed his skills while studying at John Herron Art School and the University of Iowa. Cox explored color theory and rhythmic line drawing through the medium of painting. In his early 20s he was commissioned to paint murals in Michigan and Indiana post offices. In 1954 he began teaching at North Carolina State University, where he remained for the next 20 years and became one of the state's leading art educators. Throughout his life he experimented, using such diverse materials as anodized aluminum, cast stone, and stained glass. He may be best known for his *Color Wall*, a kinetic light sculpture on the campus of North Carolina State University.

Cox's work can be found in numerous collections throughout the country, including the Mint Museum in Charlotte, North Carolina; the Chrysler Museum in Norfolk, Virginia; the High Museum in Atlanta, Georgia; the John Herron Art Museum in Indianapolis, Indiana; the News & Observer Publishing Co. in Raleigh, North Carolina; and Glaxo International Headquarters in the Research Triangle Park, North Carolina. The Tennessee Valley Authority commissioned six of his murals.

Joe Cox received the North Carolina Award in 1993.

**JOE COX**

1915-1997





This painting of Thomas Lunsford's office was created to commemorate his long service leading the North Carolina State Bar. Artist Alia El-Bermani was most struck by the poetic light coming through the windows casting cerulean reflections on his elegantly curved desk. Various items throughout the scene symbolically reference Tom, who appears to have just stepped away.

### ***Interior of Tom Lunsford's Office***

Oil on linen mounted on aluminum panel

24" x 36"

2019

Alia El-Bermani grew up in a small town just south of Boston, where she spent her childhood enjoying the outdoors and discovering the natural history of the area. She received her bachelor of fine arts in 2000 from Laguna College of Art and Design. She is a contemporary realist, whose subjects include both people and still lifes. Her work is known for its edginess and whimsical and even satirical ways. El-Bermani currently teaches classes at her studio in Raleigh, as well as workshops around the country. She has been a guest speaker at several universities, and spoke at the 2016 Symposium for Women in the Arts. Her work has been showcased in museums such as the Palm Springs Desert Museum, Customs House Museum, Anchorage Museum of History and Art, the West Valley Art Museum, the Museum of Contemporary Canadian Art, and the Greenville Museum of Art. In 2018 she was named a finalist in the Art Renewal Center's 13th Annual ARC Salon Traveling Exhibition, NYC, Los Angeles, and Barcelona. El-Bermani is a member of the Portrait Society of America as well as a co-founder of the blog, *Women Painting Women*.

### **ALIA EL-BERMANI**







"I have no imagination. I never plan a drawing, they just happen. In a dream it was shown to me what I have to do, of paintings. The whole entire horizon all the way across the whole earth was put together like this with pictures. All over my yard, up all the sides of trees and everywhere were pictures." Minnie Evans quoted in Nina Howell Starr, "The Lost World of Minnie Evans," *The Bennington Review*, Vol. 111, No. 2 (Summer 1969): 41.

## ***Untitled***

Crayon, ink, and oil on paper

12" x 8 3/4"

c. 1955-1965

Minnie Evans is considered an “outsider artist,” the term used to describe self-taught or native artists. She is internationally recognized as one of the most important visionary folk artists of the 20th century, and her work is highly collected by museums and individuals. Her drawings are complex, with elements recalling the art of the Caribbean and her African roots, as well as Western themes.

Beginning as early as ten years of age, Evans worked as a “sounder,” selling shellfish house to house in Wilmington, NC. Later she worked as a domestic for the family that owned Airlie Estate. At the age of 43 she felt that she had been called to draw her vivid dreams and visions. When Airlie was sold in 1947, Evans was assigned to be the gatekeeper and take admission charges from visitors, a position she held for the rest of her life. She began selling her art by hanging it on the front gate of the gardens, and soon visitors began to come to Airlie just to see Evans’s work, which creates a world of increasingly complex floral patterns, vivid color, and nearly perfect symmetry that evolved into a spiritual journey. Evans’s first works were done on scraps from paper bags and US Coast Guard stationery. As her work progressed, she began using more traditional paper and incorporated ink, graphite, wax, crayon, oil, and even collage into her developing work.

Evans’s work is included in the collections of the Museum of Modern Art, the Smithsonian Institution, the Abby Aldrich Rockefeller Folk Art Museum, the American Folk Art Museum, the Whitney Museum of American Art, the Ogden Museum of Southern Art, and the High Museum of Art. She was the subject of the 1983 documentary *The Angel that Stands By Me: Minnie Evans' Art*.

## **MINNIE EVANS**

1892-1987





“My work, as personal as it is, is basically the study of light upon form and space. In pursuit of this study, I try to merge a visual truth of what is seen with basic abstract elements inherent in painting and nature.”

## ***Wagner Farm***

Acrylic on canvas

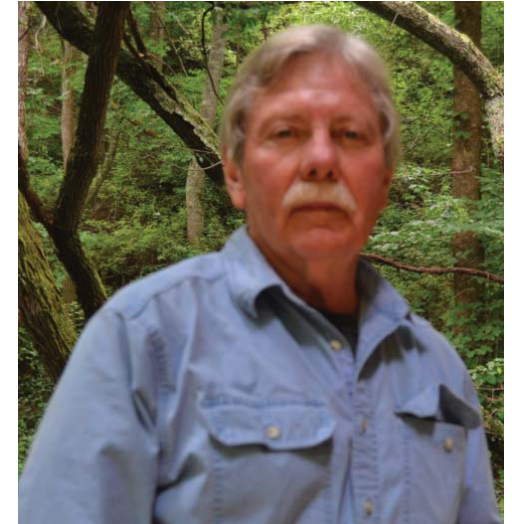
42" x 49"

2013

Richard Fennell received his bachelor of fine arts from East Carolina University and his master of fine arts from the University of North Carolina at Greensboro. Fennell's work can be found in the permanent collection of the North Carolina Museum of Art as well as in numerous private and corporate collections nationwide.

His paintings are derived from nature and are a direct result of his observations of the North Carolina landscape, specifically the Piedmont. His bold brush strokes reflect a careful placement of color, capturing the changing of the seasons and the essentials of nature. Fennell's strengths are his understanding of a particular place, its seasons, and the time of day.

## **RICHARD FENNELL**







"I think the people in this painting are talking about selling the house. Or maybe they are discussing neighborhood upgrades. The sense of story is laid out and the viewer is given space for independent imagination."



## ***Uncommon Garden***

Acrylic on canvas

28" x 32"

2010

At age 11, Jane Filer moved with her family from California to Western Australia, where she became acquainted with the ethereal artwork of the aboriginal people. The mystical nature of this culture made a lasting impression on Filer that she continues to incorporate into her work. Filer received her bachelor of fine arts, with honors, from Illinois University and her master of fine arts from the University of North Carolina at Chapel Hill. Presently Filer lives and works in her hand-built home, an environment that helps her maintain the creative fire for her inspiration.

Filer's work has been included in numerous prestigious corporate and private collections, both nationally and internationally. Among these are the American Embassies in Estonia and Uganda, IBM, Momentum Research, the University of North Carolina, Duke University Hospital, UNC Memorial Hospital, and Southern Illinois University Museum.

In 2010 Filer was commissioned to paint a 45 foot mural for the RDU International Airport. The Triangle Area Sister Cities sponsored the commission, the theme of which is "World Peace: One Friendship and One Community at a Time." The project led to international connections and opportunities, including teaching workshops in France and a solo exhibition at the Stiftung Wilhelm Lehmbruck Museum in Rheinhausen, Germany.

## **JANE FILER**





“Personally and professionally, Maud Gatewood is one of the most respected and important artists in the Southeast, having achieved national recognition for her work. She was a complex person, stating that she painted what she had experienced and what she knew. Some of that complexity is obvious in her work, with darker tones and somewhat unresolved patterns. *The Dan - Swollen* demonstrates her love of nature and how patterns are used—the flattened larger leaf shapes in the foreground, the smaller overall colors in the background, and a river running unleashed. She captures a moment in time.” Dorothy Hodges, Hodges Taylor Art Consultancy

### ***Australian Island***

Acrylic and collage on canvas

16" x 18"

2000

### ***The Dan - Swollen***

Acrylic on canvas

26" x 30"

1977

Maud Gatewood was a native of Yanceyville, North Carolina, the only daughter of the Caswell County sheriff. She grew up riding patrols with her father and galloping on her pony, developing—even as a child—a critical eye and vast curiosity which she later recorded on canvas. Gatewood graduated from Woman's College (now the University of North Carolina at Greensboro) in 1954 and earned her master's degree from Ohio State University in 1955. In 1963 she was awarded a Fulbright Scholarship to study art in Austria. Following her studies abroad, Gatewood returned to Charlotte and the fledgling UNCC art program, coordinating it from its beginning until 1973. She eventually moved back to Caswell County where she began to cultivate her unique style, which ranged from abstraction to realism.

Gatewood is considered one of the most important painters in North Carolina's history. She traveled to India, China, and Africa, painting images from her adventures, but always returned home to paint and participate in local politics in Caswell County, where she lived until her death in 2004. Gatewood's life and work have been featured in an hour-long documentary film entitled, *Gatewood: Facing the White Canvas*. Her work is in the collections of many museums and institutions, including the North Carolina Museum of Art, the Mint Museum, the Weatherspoon Art Museum, and the National Museum of Woman in the Arts.

Gatewood received The North Carolina Award in 1984.

## **MAUD GATEWOOD**

1934-2004





“Working as a sea captain on commercial fishing boats in the North Atlantic Ocean inspired me to create sculptures and star charts which explore the dimensions of ‘time and space.’ In this mixed media collage construction, my inspiration comes from an awareness of climate change and global warming. On the left side of the image one can see a mechanical drawing of a proposed sculpture titled *North Pole Voyager*. The fabricated sculpture would be 30 feet in height. On the right side of the image is the proposed drift route the sculpture would take if deployed on the ice floes at the North Pole. The lines on the map of the North Pole depict a voyage departing Murmansk, Russia, and the drift of *North Pole Voyager* until its recovery off Greenland after a voyage of one year and 1,000 miles. The sculpture project is dependent upon funding. The image is created using ink, wax, bamboo, and string on parchment paper.”



## ***North Pole Expedition***

Mixed media

40" x 60"

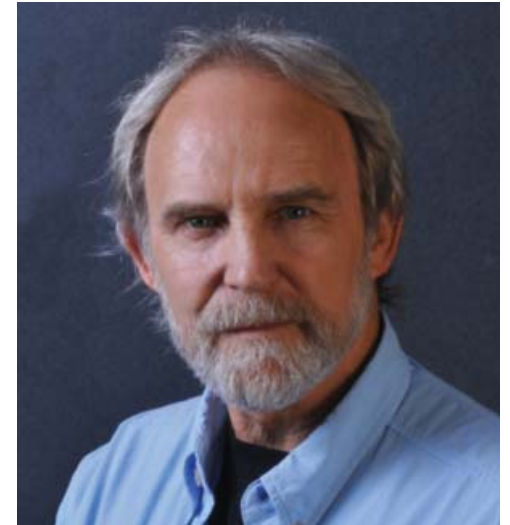
2012

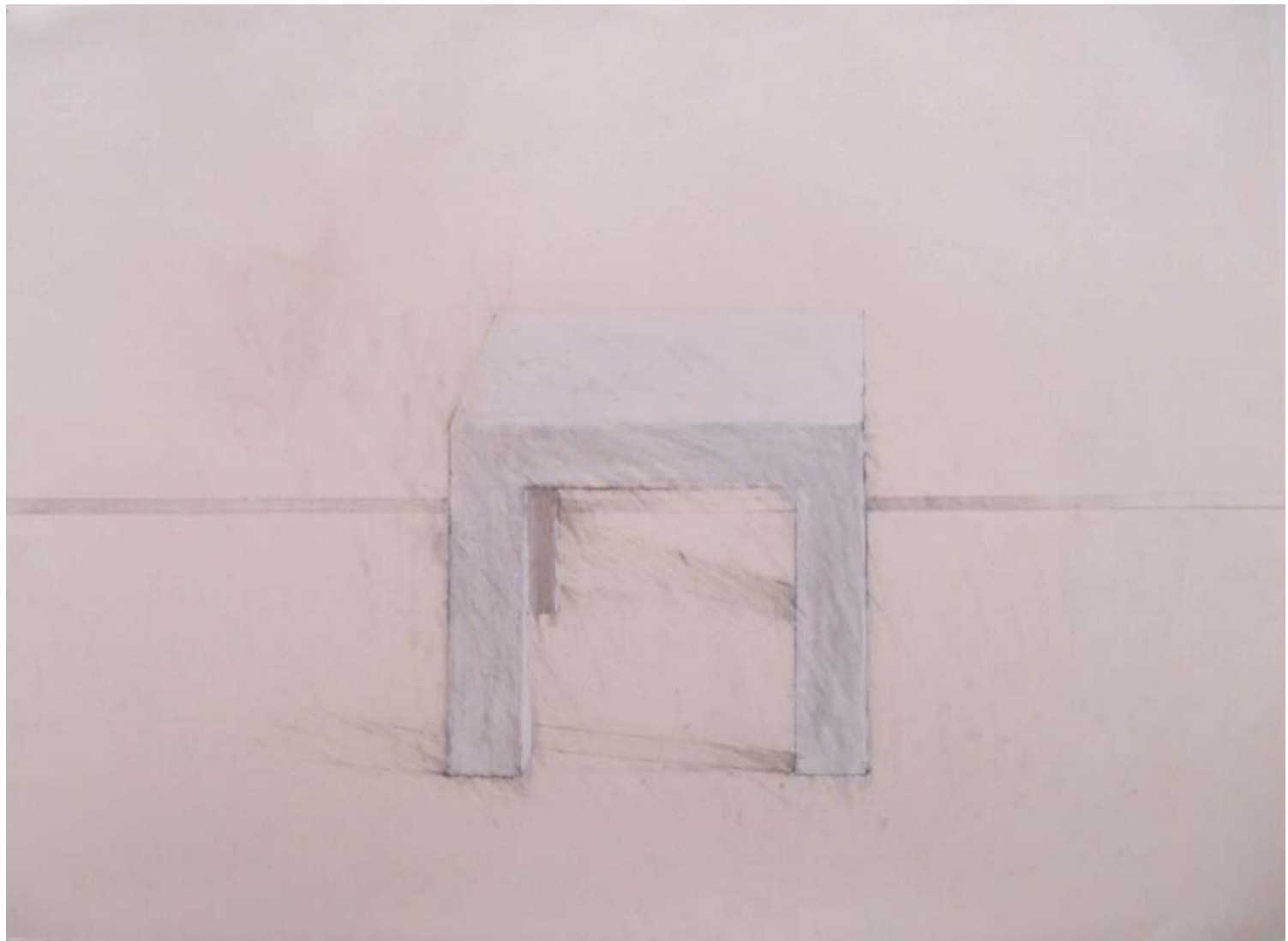
A native of Lexington, North Carolina, Tom Grubb received a bachelor's degree in science and history from Appalachian State University in 1970, and a master of fine arts from East Carolina University in 1983. From 1984-1988 he was selected for the North Carolina Visiting Artist Program and taught at Fayetteville Technical Community College and Robeson Community College.

From 1990 until 2010 Grubb served as executive director of the Fayetteville Museum of Art. Before that, he was artist-in-residence and interim director of the museum. His tenure at the museum was marked by large national traveling exhibitions, new educational programs, and festivals on the grounds that attracted thousands.

In 2003 Grubb received a National Endowment for the Arts Project Grant for his sculpture *Star Gate, 2003*. Other awards and distinctions include a Southern Arts Federation/NEA regional fellowship for sculpture, an Emerging Artist Grant from the Arts Council of Cumberland County, and a North Carolina Visual Artist Fellowship from the North Carolina Arts Council. In 1991 Grubb was chosen to be an ambassador to represent artists on an exchange trip to Russia.

## **TOM GRUBB**





“I’ve worked from a single object as subject matter for a large part of my working career. Isolating an object on a surface like this allows for the subject to take on the presence of a portrait, and provides the viewer with an opportunity to appreciate its uniqueness as an object. The parson’s table was one of those objects that was of interest to me during that time. What probably held my attention was its basic architectonic form that rendered it an abstraction by virtue of its simplicity.”

### ***Parson's Table***

Pastel, graphite on paper

20" x 30"

1983

Paul Harcharik earned his bachelor of fine arts at East Carolina University, and in 1975 he earned his master of fine arts at Pennsylvania State University. After graduation, he worked as a studio artist, working in painting, drawing, and printmaking. For a time he was an illustrator for the US Air Force. He also taught at Penn State and Sacred Heart College before returning to North Carolina, where he taught at UNC-Asheville and Montreat College. He also served as director of printmaking at Spirit Square Arts Center in Charlotte.

Harcharik has received many grants and awards, including First Juror's Award at the Halpert Biennial, a national juried exhibition at Appalachian State University in Boone, North Carolina; Fellowship and Grant, Artists Trust/Washington State Arts Commission; a Western States and a Southern States Art Federation/National Endowment for the Arts Regional Fellowship in Santa Fe, New Mexico, and Atlanta, Georgia; and a McDowell Colony Fellow, Peterborough, New Hampshire. His work can be found in collections of the Victoria and Albert Museum, London; the Metropolitan Museum of Art, Yale University Art Gallery; the Mint Museum, Charlotte, North Carolina; the State of Washington, Art in Public Places Art Collection; and the North Carolina Executive Mansion in Raleigh.

Harcharik lives and works in Charlotte.

## **PAUL HARCHARIK**





“Though primarily an abstract painter, I have returned to the landscape repeatedly throughout my career. My efforts in this area are typically somewhat minimal, with a premium placed on the qualities of the paint and the mark-making. *Bridge...* is a barren vista that features a fragmented manmade structure that suggests an ancient civilization.”



***Bridge where Vanished Fathers Wait***

Oil on canvas

48" x 60"

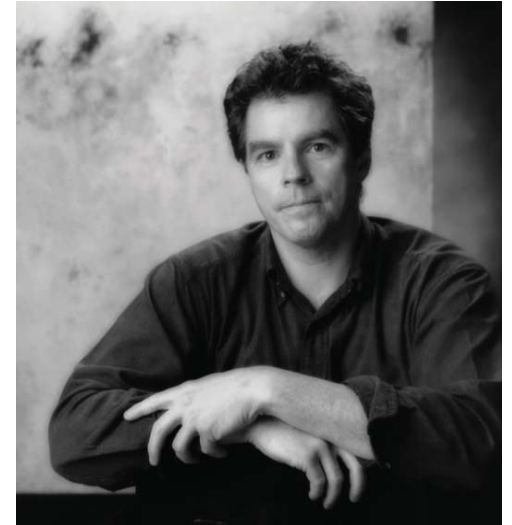
2012

J.M. Henry was born in Glens Falls, New York, and received his bachelor of fine arts from the State University of New York at Albany. After studying intaglio printing at the University of South Carolina, he relocated to Charlotte, North Carolina, where he was inspired to paint abstracted landscapes that he creates by layering paint, using traditional and unconventional techniques. Henry explores the elements of pattern, repetition, and color and how they interact in minimal compositions on the canvas.

Henry's work is exhibited nationally and is in numerous corporate, private, and public collections, including the Fayetteville Museum of Art, the Hickory Museum of Art, the Gaston County Museum of Art and History, Bank of America, and Wells Fargo Bank.

In 2003 Henry received a North Carolina Regional Arts Grant.

**J.M. HENRY**





“Rachel Herrick begins by converting photographs she's taken into monotoes and mirror reversed images. The image is then split up, printed out in 8-by-10-inch portions, slathered in acrylic medium, and laid directly on her panel surfaces. After letting the panels sit for 48 hours, Herrick peels off the original photographic paper, leaving transferred image and line work behind. What remains is a ready framework upon which she can apply markings, washes, tints of color, and more acrylic medium texture. As if all that didn't lend a sumptuous enough surface, she also underlays various materials such as bed sheets or burlap to bestow a mysterious layered nimbus to the work. The lush and layered richly worked surfaces transfix the eye.” Dave Delcambre, *Indy Week*, October 2010.

## ***Fayetteville Street***

Mixed media on canvas

24" x 30"

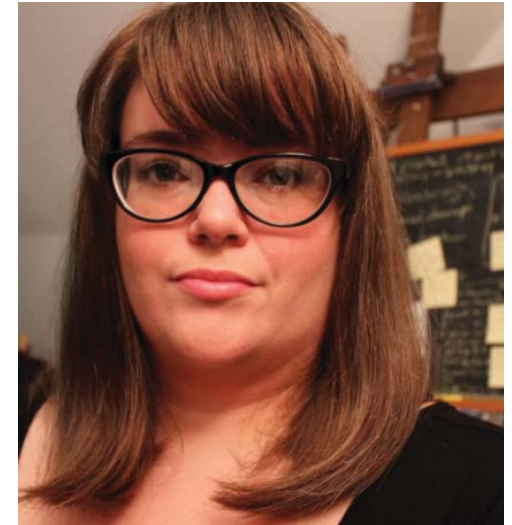
2009

Rachel Herrick received her bachelor of arts in creative writing from Methodist University in 2001. In 2011 she received her master of fine arts in studio art from the Maine College of Art. Herrick is a multi media artist best known for her detailed traveling *Museum for Obeast Conservation Studies* installations, which have been the subject of activist and academic writing in the United States, Canada, England, and Australia. In addition to her installation work, Herrick paints recognizable landmarks using her own methodical and labor-intensive technique of transferring images to the canvas and then applying markings, color, and washes, creating a richly layered surface to communicate the mood that she is trying to convey.

Herrick has received numerous awards and grants, including a United Arts Regional Artist Project Grant (2012), New England Art Award in the promising talent category (2012), Puffin Foundation Artist Grant (2011), Hildreth Family MFA Scholarship Award (2009-2011), and Maine College of Art Presidential Scholarship Award (2009-2011).

Herrick's work can be found in private and institutional collections, including the William Penn Foundation, Comcast Headquarters, and the American Council on Exercise.

## **RACHEL HERRICK**





Mark Hewitt uses the traditional Jugtown materials for his pots, but he does this “by mixing up three North Carolina traditions; there was an earthenware tradition that relates very much to the style that [Michael] Cardew made back in the 1930s in England; a salt-glazed tradition, and an ash glaze tradition of adding little bits of glass into the works. So I deconstruct different folk traditions and reassemble them into something that’s my own.” Robert Yellin, 2002.



## **Generosity**

Ceramic

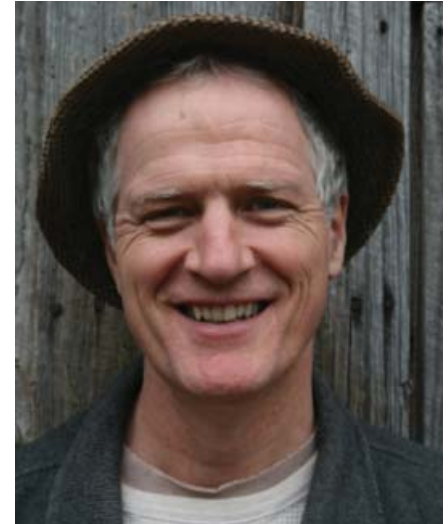
42" x 20"

2012

Mark Hewitt is the son and grandson of directors of Spode, the fine English china manufacturers. Choosing to be a studio potter rather than entering the family business, he struck out with his American wife Carol to Pittsboro, North Carolina, attracted by the rich ceramic traditions of North Carolina and the abundant local clay. He specializes in very large planters and jars, but also makes a complete line of functional ceramic toys and finely made smaller items intended for everyday use. He uses local clays and blends the different North Carolinian folk traditions together into a contemporary style that has attracted a sizeable following. Hewitt's North Carolina influence may be seen in his use of alkaline glazes, the runs of glass, and the use of contrasting colors of clay. His English roots may be seen in his close control of the potter's wheel, crisp lines, and the New Devon-style handles.

Hewitt's work has been featured in *Smithsonian* magazine and on the cover of *American Craft* magazine, and he has written extensively in the ceramic press. Hewitt has exhibited in London, New York, and Tokyo, as well as throughout the US. He is well represented in museum and private collections. Hewitt co-curated the highly-regarded exhibition, *The Potter's Eye: Art and Tradition in North Carolina Pottery*, at the North Carolina Museum of Art. He has exhibited at the Nasher Museum of Art at Duke University, and at the Ogden Museum of Southern Art in New Orleans. He currently serves on the Board of Directors at the North Carolina Pottery Center in Seagrove, North Carolina.

## **MARK HEWITT**





“In *Mending Nets: Afternoon*, most of the color is flat and unmodulated, and yet strong rhythms course through the work as a draped, curing net is held by three stolid figures.” Max Halperen, “The State Bar’s Art Collection,” *North Carolina State Bar Journal*, Spring 2014.

## ***Mending Nets: Afternoon***

Lithograph

28" x 33"

1977

Claude Howell was born in Wilmington, North Carolina, in 1915. With no formal art education, he became one of North Carolina's most celebrated and distinguished painters and was part of an artistic renaissance in North Carolina's coastal region. His talent was recognized at a young age after he drew the interiors of well-known buildings around his hometown. He trained under the eccentric and free-spirited English-born artist, Elizabeth Chant, who had moved to Wilmington from Minnesota in 1922, and for eight years (1922 through 1930) ran a studio where she painted and taught drawing, painting, batik, and design classes. Howell also traveled extensively and spent time in New York City, where he mingled with major figures in the art world, and in art colonies such as Charles Rosen's in Woodstock, New York.

Howell is best known for his broad, flat-color paintings depicting life in coastal North Carolina. He believed in painting what he knew, a philosophy that defined his career as a painter and educator. He chronicled his surroundings, both people and places, throughout his career. His favorite locations were the Wilmington and Wrightsville Beach areas and Ocracoke Island. To support his painting, Howell worked as a typist at the Atlantic Coast Line Railroad until he founded the Department of Art at Wilmington College, now known as The University of North Carolina at Wilmington. He served as chair of the Art Department until his retirement in 1981. He retired from painting in 1985 for health reasons.

Howell traveled the world extensively and chronicled his life by writing detailed diaries, which he illustrated with pen and ink drawings. He also compiled a 4x5 card collection of the history of art in the world, a project he continued until his death. For his achievements in the arts, Wake Forest University awarded Howell an honorary doctorate degree in humanities. His work has been featured in the Metropolitan Museum of Art, the Corcoran Gallery, the Mint Museum, and the High Museum of Art. His work has also been featured in several retrospective shows at institutions such as the North Carolina Museum of Art and the Cameron Art Museum.

Claude Howell received the North Carolina Award in 1985.

## **CLAUDE HOWELL**

1915-1997





"I'm drawn to other painters who also paint in a certain melancholy mood, like Richard Diebenkorn. Maybe part of it is that it leaves the viewer some space to invent his or her own script to the painting. I give them room to fill in the blanks. I'm not a realist; I like to leave something for the viewer to fill in."



## ***Atlantic Beach V***

Oil on panel

36" x 48"

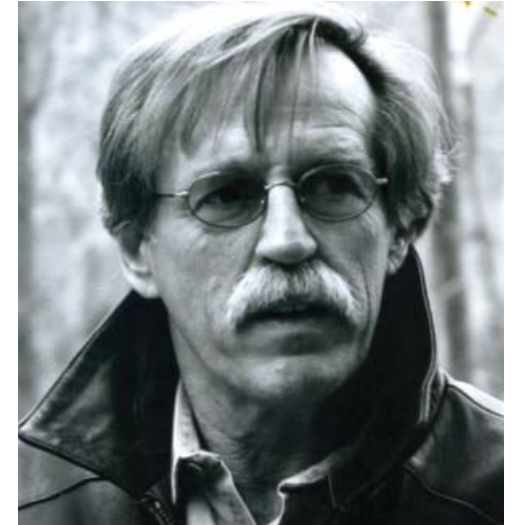
2002

Robert Irwin is a native of Pennsylvania, but he spent most of his childhood in the South, where he attended the University of Georgia. Throughout the 1970s Irwin worked as a museum designer. In 1977 he earned his master of fine arts in product design from the North Carolina State University School of Design. Irwin says that NCSU Professors Joe Cox and George Bireline were his mentors and had a tremendous influence on his life and his craft.

In the 1980s Irwin founded Images, Inc., a design company that produced custom furniture and cabinetry. Ultimately painting became his driving ambition, and he sold his company and moved to Beaufort, North Carolina, so that he could simplify his life and dedicate himself to his artwork. Water appears in most of his paintings, drawing a link that is more than casual between Irwin and his environment.

An autobiography of Irwin's life entitled *40 Years* was published in 2004. In hopes of connecting with young artists, Irwin donated 400 copies of the book to North Carolina public high schools. In 2013 he had a retrospective show at The New Elements Gallery in Wilmington entitled *Good as Gold: 50 Years of Painting*. In 2014 the Mahler Gallery in Raleigh featured Irwin's work in an exhibition commemorating his work on the occasion of his retirement from painting for health reasons.

## **ROBERT IRWIN**





The *Veronica's Veil* series was begun in 1980. There are currently 228 of them. All the paintings are 60 x 48 inches, and are built up in many layers of acrylic mixed with pumice, which are scraped off as they are being applied. The final outcome is the result of a process of discovery similar to the life experience itself.

The myth of Veronica represents an event in which an image is seemingly breathed into being without the effort or control of the artist. Not concerned with the specific narrative contained in the myth or the associated Christian imagery, the format of the veil creates a space in which Jackson explores the mystical nature of the moment, upon completion, when a painting attains a life of its own.

Editor's Note: Although it is not mentioned anywhere in the Bible, according to centuries of tradition in the Catholic Church, when Saint Veronica of Jerusalem saw Jesus carrying his cross to Golgotha, she was moved to pity and gave him her veil to wipe his forehead. When he returned it to her, an image of his face was impressed on the veil. This scene is represented in the Sixth Station of the Cross.

## ***Veronica's Veil LXVIII***

Acrylic on canvas

60" x 40"

1985

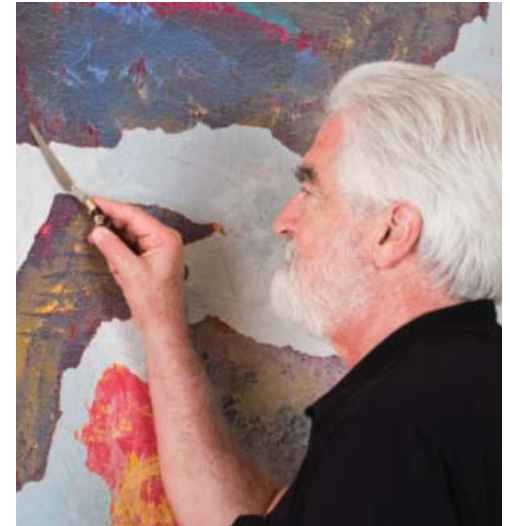
A native of Raleigh, North Carolina, Herb Jackson received his undergraduate degree in German from Davidson College in 1967. His studies at Davidson included a year abroad at Philipps University in Marburg, Germany. He later received his master of fine arts from the University of North Carolina, Chapel Hill. After graduation Jackson taught at Davidson for the next three decades, where he oversaw the art department's growth from a tiny space to what is now the Belk Visual Art Center. Jackson currently holds the title of Douglas Houchens professor of fine arts and professor of art emeritus.

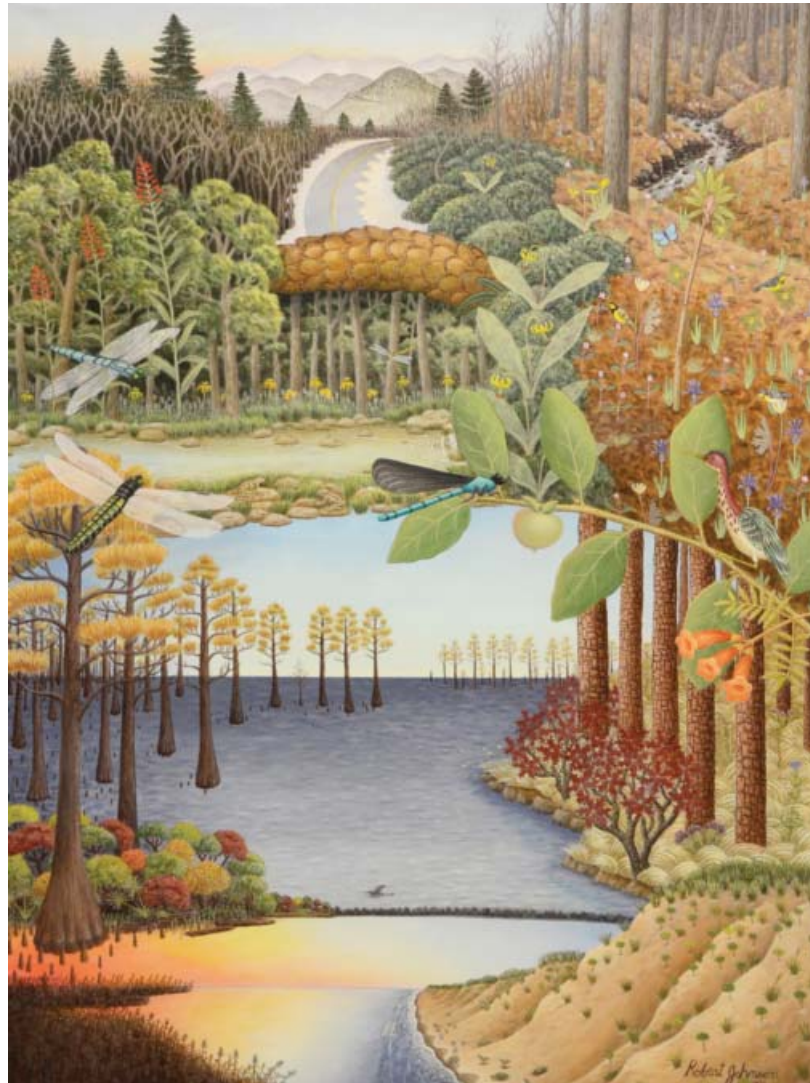
Jackson has had more than 100 solo exhibitions, including many exhibitions abroad in countries including England, Portugal, and Peru. Jackson's work is now in more than 80 collections, including the British Museum in London and the Brooklyn Museum in New York City.

Jackson's art is almost entirely abstract and nonrepresentational. He is best known for his paintings, both larger works on canvas and smaller works on board, and for his oil crayon drawings on paper. In addition, he has done a number of prints using vitreography and digital media. Critic Donald Kuspit included Herb Jackson's paintings in the first exhibition of contemporary American art presented in the former Soviet Union.

Herb Jackson received the North Carolina Award in 1999.

## **HERB JACKSON**





"This piece was commissioned by the North Carolina State Bar and contains scenes from all across NC, from the mountains to the sea. We start at the top in winter, and move down the painting through the seasons as well as the time of day as we move east. Having traveled around the state doing sketches for many years, I had a large body of images I could compose into one large interconnected landscape."



## ***North Carolina Mountains to Sea - Commissioned by the Art Committee***

Mixed media

60" x 48"

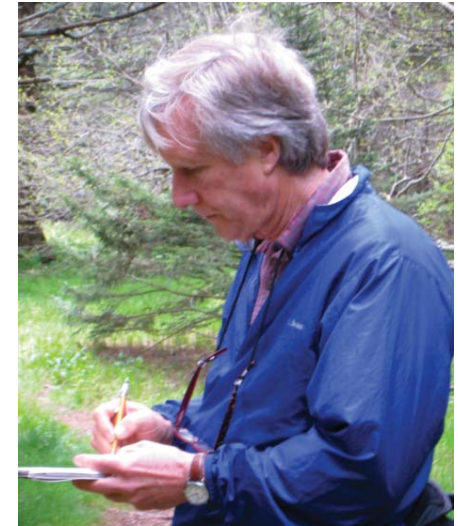
2013

Robert Johnson spent much of his childhood in Venezuela, where his family moved shortly after his birth. From a young age he was fascinated and awed by the lushness and beauty of the country, and later it became a great source of inspiration for his paintings.

Johnson attended the University of Louisville and graduated with a bachelor of arts in painting. His studies took him to Provincetown, Massachusetts, where he apprenticed and developed relationships with prominent abstract expressionist artists. He later earned a master of fine arts from Mills College in Oakland, California. After returning to the East Coast, he was inspired by the Back to the Land Movement and reconnected with his love of nature. He moved to Celo, North Carolina, a Land Trust Community in the Blue Ridge Mountains, where he has spent the last 40 years. In recent years, traveling and exploring new and contrasting environments and documenting the flora and fauna of the places he visits have been his passions. Johnson records, through his sketches and paintings, the beauty of the land in its undisturbed state.

Johnson's work is included in the permanent collections of the North Carolina Museum of Art, the Morris Museum of Art in Georgia, the Chrysler Art Museum in Virginia, and the Asheville Art Museum in North Carolina. He received a National Endowment for the Arts Grant/Southern Arts Federation Grant for 1994-95.

## **ROBERT JOHNSON**





"I use local clay to make all of my pots. The refining process is labor intensive, but the simplicity of mining clay and transforming it into useful and beautiful objects is greatly rewarding and fulfilling on many levels. The local clay culturally offers a connection to the many potters that dug clay in the Seagrove area before me. The variation and inconsistency of minimally refined clay gives a richness and beauty to the pots.

The glaze I use is a combination of wood ash from my wood stove, a local red earthenware clay, and a local stoneware clay. The idea of using wood ash and clay to create a glaze is several thousand years old. Different proportions of these two remarkable materials can give you a wide range of amazing results. These two seemingly simple materials have produced glazes throughout time that are unparalleled in diversity and beauty."

## ***Large Ceramic Jar***

Ceramic

42" x 20"

2012

Daniel Johnston grew up in Seagrove, North Carolina, in a farming family where he was influenced by the local pottery community. Johnston has apprenticed in the Leach, Cardew, and Hewitt schools of potmaking. Bernard Leach is widely regarded as the father of studio pottery in the United States. Michael Cardew was Leach's student, and Mark Hewitt was Cardew's student. For nearly 15 years Johnston has devoted his time to understanding the many traditions of his craft. He states, "I do not try to control my materials, rather I try to understand them."

Johnston has practiced utilizing local materials and firing large wood-burning kilns in locations such as England and Thailand. During the year he spent in Northeast Thailand in the village of Phon Bok, he worked with Thai potters, producing big utilitarian jars designed to introduce a Southeast Asian influence into traditional North Carolina pottery. In the ten years since his return from Thailand, Johnston has established his personal pottery studio and kiln in Seagrove, North Carolina, where he continues to reside.

Daniel Johnston is featured in North Carolina museum collections such as the Mint Museum of Art in Charlotte, the Gregg Museum of Art & Design in Raleigh, and the North Carolina Pottery Center in Seagrove. He has also lectured and taught several workshops across the southeast, including workshops at the Smithsonian's Folk Life Festival in Washington, DC, Penland School of Crafts, and St. Ives Ceramics in St. Ives, Cornwall, England.

## **DANIEL JOHNSTON**





“Richard Kinnaird was a scholar who taught painting. He challenged his students on philosophy, science, and history. In his own work, Kinnaird showed a high level of craftsmanship that brought intricate mathematical systems to life through color and structure and rhythm. The surface of his paintings compels the audience to engage. Kinnaird delighted in creating devices and strategies on how marks/lines/paint were applied to the canvas. He embraced beauty in all things.” Kathleen Rieder, former Kinnaird student, assistant professor in the Department of Art and Design at the College of Design at North Carolina State University.



## ***Blue Violet Line System***

Acrylic on panel

38" x 38"

c. 1980

Richard Kinnaird was born in Buenos Aires, Argentina. He graduated from Carleton College, a small liberal arts school in Minnesota, and attended the Art Institute of Chicago. He received his master of fine arts from the University of Illinois, Champaign-Urbana. Kinnaird joined the faculty at UNC-Chapel Hill in 1964, where he taught painting and drawing and ultimately became professor emeritus, retiring in 2004. During his 40-year career at UNC, Kinnaird taught and mentored several generations of graduate students and working regional artists.

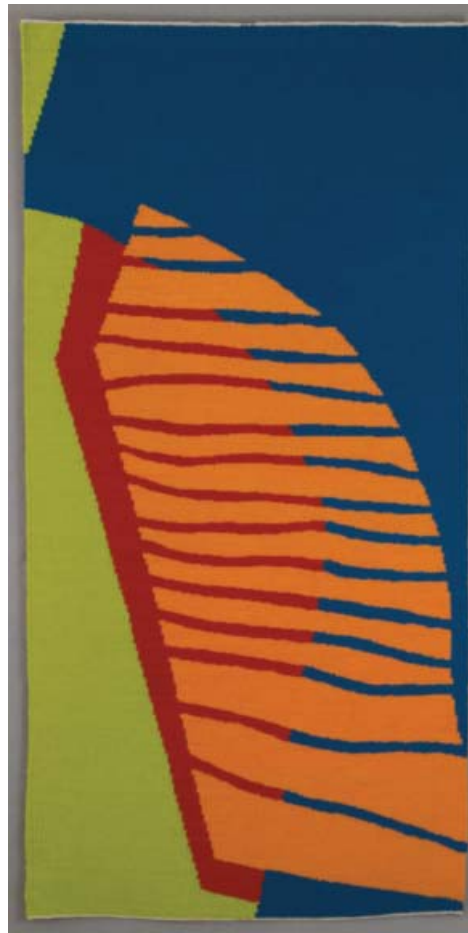
As a modernist abstract painter, Kinnaird was consistently thoughtful of how shape, line, texture, and color blend and interact. His striking large scale works often contain optical illusions, playful patterns, and various collaged elements. Kinnaird used various media in his work, including acrylic, laser cut metal, burnt paper, and polycast resin. He had an affinity for repetition and op art, and many of his paintings use a system of overlaid, multi-color parallel lines to produce swirling compositions of lines and geometric shapes in vibrant colors. Many of these works were produced with a compass-like device that Kinnaird designed himself.

Kinnaird's work has been featured in numerous solo exhibitions and invitational shows. He won numerous awards, including first place in the tenth annual Artists Exhibition at the North Carolina Museum of Art in 1977 and the grand prize at the 2005 North Carolina Artists Exhibition in Raleigh. In 1957 Kinnaird was featured in the *No Jury* art exhibition in the Chicago Art Institute, sponsored by the city of Chicago. His paintings are in the collections of the R.J. Reynolds Corporation in Winston-Salem, the General Telephone Corporation in Charlotte, the Weatherspoon Art Gallery in Greensboro, the Ackland Art Museum in Chapel Hill, the North Carolina Museum of Art in Raleigh, and the Museum of Modern Art in Seattle.

## **RICHARD KINNAIRD**

1931-2013





“The wilderness is my muse. It shows up constantly in my artwork. I start with photos, in this case from Jasper National Park along the Canadian Rocky Mountains. The photos never seem to reflect the majesty witnessed—crevices are deeper, rocks are bigger, the rollicking delights of the water. My tapestries are from my photographs (merely notes) and enhanced to create the majesty that I experienced.

Through weaving, I capture my experiences and perceptions of wilderness that help me better understand my connection with the natural world: my sense of place, the contrasts of urban living with surviving in remote places, and keen observation of the elements that frighten or keep me from feeling safe.”

***Sedimentary: Johnston Canyon II***

Linen Wrap, Hand-dyed Wool Weft Tapestry

60" x 30"

Mary Kircher graduated from North Carolina State University with a master of art and design degree. She is a fiber artist and textile designer specializing in hand weaving and custom dye techniques. Her work is heavily influenced by her experiences in the wilderness, and throughout her creative process she analyzes aspects of interacting with the wilderness. She interprets activities and visuals she experiences while camping, canoeing, and hiking into her weavings, and using woven shibori, Ikat, double weave, and tapestry, she makes one-of-a-kind fiber art. Kircher exhibits her work both regionally and internationally, and her work is in several private collections. She spends most days weaving or dyeing her next creation at her studio in Wake Forest, NC.

**MARY KIRCHER**





“Technically proficient in terms of perspective, proportion, color, and balance, Link’s technique is what makes his paintings immediately recognizable. Link does not blend his colors together, but rather paints tone on tone using fairly large brush strokes. In some areas, the difference in color values is so subtle that it allows the viewer’s eye to visually blend the colors together, giving dimension to his subject matter. In other areas of the painting, the tones are quite different: the value and color contrasts achieve dramatic lighting effects that make a nice juxtaposition with the relatively simple shapes.” *Boom! Magazine*, December 2004



## ***Field in Washington County II***

Acrylic on canvas

32" x 48"

2013

Henry Link received his bachelor of fine arts in 1971 and his master of fine arts in 1978 from the University of North Carolina at Greensboro. He taught drawing and painting at UNCG and at the Sawtooth Center for Visual Art in Winston-Salem before becoming curator at the Greenhill Center for North Carolina Art in Greensboro from 1992 until 2000.

Link is an observer of North Carolina's landscapes and skies, and his paintings convey their beauty and vitality in a representational and accessible style. His work has been included in exhibitions at the North Carolina Museum of Art, the Weatherspoon Art Museum, the Hickory Museum of Art, the Mint Museum, and the Cameron Art Museum. In addition, his work is found in many corporate and institutional collections, including IBM, Duke University Medical Center, Bank of America, Wells Fargo, and American Express.

## **HENRY LINK**





“Among the many series we have created, the *Bag* series is the most recognized. It grew out of our early work, marking the beginning of an exploration of soft forms in glass. The finished pieces are fabric like, soft, and full as if blowing in the wind, or full as a soft sack of flour. In the soft forms we retain the fluid and playful nature of hot glass.

In our *Bags* we have explored a range of themes, including color, containers and containment, and, importantly, form. Over time, the *Bags* have come to take on personal elements. For example, they mimic the playful relationship of our collaboration and family life. The title *Arco Bag* refers to acrobatic.”

## ***Arco Bags***

Glass

18" x 12"

2012

John Littleton and Kate Vogel are American studio glass artists who have worked collaboratively since 1979. They live in Bakersville, a small town in the Blue Ridge Mountains of North Carolina. Littleton grew up in Madison, Wisconsin, and was greatly influenced by his father, Harvey Littleton, regarded by many as the father of studio glass in America.

Glass was not the first medium of choice for Littleton. After majoring in photography at the University of Wisconsin-Madison, he began to work with glass. He began collaborating with Kate Vogel, who had given up her studies in two dimensional art in favor of glass. Their earliest collaborations were the popular bag forms, which were inspired by the ability glass has to retain the appearance of hot fluid after cooling into a solid. Recently their work has become a series of arms and hands cast in amber colored glass. They have also become known for their series of functional glass and wrought iron side tables.

Littleton and Vogel have exhibited in shows featuring their work regionally and nationally. Their works in glass are in the collections of the High Museum of Art in Atlanta; the Mint Museum of Art in Charlotte; the St. Louis Art Museum; the New Orleans Museum of Art; the Milwaukee Art Museum; the Glasmuseet Ebeltoft in Denmark; the Glasmuseum Frauenau in Bavaria, Germany; and the Museum of Contemporary Design and Applied Arts in Lausanne, Switzerland.

## **JOHN LITTLETON AND KATE VOGEL**





“My interest in painting scenes of historic architecture took me to Edenton’s Chowan County Courthouse, built in 1767, the oldest existing government building in North Carolina. This interior scene depicts the meeting room where many momentous political gatherings and legal proceedings took place with Samuel Johnson, James Iredell, and others in the 1770s and 1780s. The incoming light illuminates the spacious room and allows the viewer to reflect upon the significance of the decisions that were made there. This piece was commissioned by the North Carolina State Bar.”



## ***Chowan County Courthouse - Commissioned by the Art Committee***

Oil on canvas

48" x 60"

2013

Gayle Stott Lowry began her studies at East Carolina University, concentrating in art and primary education. After completing her undergraduate studies, she narrowed her focus to painting, studying under the internationally known artists Wolf Kahn and Sidney Goodman. Her paintings depict architectural explorations in vacant spaces, allowing natural light and form to give the compositions a voice. Lowry has traveled to Italy, Spain, Mexico, and Cuba and allows these ventures into unfamiliar territories and cultures to continually inspire her work.

Lowry was commissioned to paint the Chowan County Courthouse in Edenton, North Carolina, the oldest courthouse in North Carolina still in active use and a National Historic Landmark. She found the courthouse too crowded with furnishings, given her preference for vacant spaces with dramatic natural light, so she chose instead to paint the upper chamber, which is empty of furnishings today but provided the setting for many local, state, and national political actions during the 1770s and 1780s.

Lowry's work is in the North Carolina Museum of Art and also in corporate collections including Rex Hospital, GlaxoSmithKline, SAS Institute, Progress Energy, R.J Reynolds, and IBM. She has been awarded a residency at Vermont Studio Center, a United Arts Council Project Grant, and a project grant from the City of Raleigh Arts Commission.

## **GAYLE STOTT LOWRY**





“This series was inspired by the colors of the southwest and the mystical spirit surrounding the area. The border of green suggests the lush vegetation of the earth. The painting is reflecting nature and its majesty.”

## ***Splendor of Daybreak***

Mixed media on canvas

32" x 36"

2012

A native of Greensboro, NC, Nancy Tuttle May graduated from Wake Forest University in 1961. She received a grant from the National Endowment for the Arts in 1976 and has studied art in both Italy and France.

May works with acrylics, pastels, gold leaf, metal powders, and silk tissue on paper and canvas to create colorful abstract compositions. In her words, "My process is complete when the viewer connects with my work." Her work has been exhibited locally as well as internationally, and her paintings are collected by individuals, corporations, and institutions.

May is a long-time supporter of artists and art in the community, and has held the position of chair of the Emerging Artist Committee in Durham, North Carolina, since 1984. She also serves on the boards of the Nasher Museum of Art, the Duke University Library, and the Durham Art Guild. She was awarded a Durham Women of Achievement Silver Medallion. She is also an associate member of the National Museum of Women in the Arts.

May has taught career renewal workshops for the North Carolina Art Educators Association and business of art workshops for the North Carolina Museum of Art. She has also taught at the Women's Center of Orange County and at the Duke University Continuing Education Program. She has been a guest speaker for Duke University's Women in Leadership series through the Women's Studies Program.

## **NANCY TUTTLE MAY**





For the piece commissioned for the State Bar Collection, which is mounted over a copy/fax machine, McConnell collaborated with the Art Committee to design a glass sculpture that creates a sense of both light and motion. "I kept thinking about reflexivity, and was caught in a circular trap, which led me to a definition of 'circuit: a course around a periphery.' In this piece, a course of glass creates a periphery that suggests motion through its shape and reflection of light," says McConnell.

"It has always been important to me to create work which allows for a variety of interpretations, giving viewers a chance to define it for themselves. Though I certainly move into concepts with a vision of my own, I believe one crucial benefit of publicly accessible sculpture is the ability of those visiting the space to maintain their own thoughts about its meaning, while remaining true to the space and ideas surrounding it."



## ***Circuit - Commissioned by the Art Committee***

Steel and glass

36" x 36" x 12"

2015

Matt McConnell is a sculptor and designer born and raised in Charlotte, NC. In 1990 he moved to Raleigh to attend NC State University, graduating with degrees in architecture and industrial design.

After graduation he worked for five years as an apprentice and studio manager for artist Thomas Sayre at Clearscapes in Raleigh. He left Clearscapes in 2001 to found McConnell Studios, which is located in a downtown Raleigh warehouse. Since then, McConnell has created large-scale sculpture, architectural installations, and lighting design projects, including hundreds of commissions, both functional and nonfunctional.

McConnell has always been fascinated with geometry and natural form created with repeated systems. A consistent focus of his work is capturing and expressing the energy of time, motion, and invisible forces, such as wind and gravity. Expressions of this vision often include transformation and repetition, where the rhythm and flow of the elements intertwine to create three dimensional forms, some inspired by the helix of a DNA molecule. Most of McConnell's projects involve direct coordination and collaboration with architects, engineers, and general contractors. Part of his goal is to bring creative vision into his projects, and sharing the energy of the design process with clients and the community helps to achieve that goal.

McConnell designs and creates products of all scales, from hand-held awards and residential lighting to large-scale public artwork. He uses a wide variety of materials and fabrication systems, including concrete, steel, fiberglass, wood, glass, and many other materials. Some of his past projects include a ceiling-mounted atrium sculpture for DCH Regional Medical Center (Tuscaloosa, Alabama), sculptural fabric lighting installations for the dining hall at Alabama State University, and a 6,000 pound canopy with an in-building drainage system for Duke University's Student Union. He has completed many private and corporate commissions for clients such as Skyhouse Raleigh, Lenovo, Royal Caribbean, Omni Hotel, and the North Carolina Museum of Art.

## **MATT McCONNELL**



*Photo: Christer Berg*



“...They are excellent abstract paintings masquerading as still lifes. The objects all appear in the bottom quarter of the canvas. Spare, empty, vacant—these still lifes will either disappear into the wall or draw you in for a long stare. A few very good painters can do this—transform the profoundly prosaic into the prosaically profound. Everyday objects become engrossing. The handling of light and form with paint fools us into thinking these quotidian objects are weightier, somehow transformed, their essence revealed. Mundane objects magically become mesmerizing...” Scott Lucas, Creative Loafing Charlotte, April 2005

### ***Dark Bowl as Interior***

Oil on canvas

40" x 30"

2011

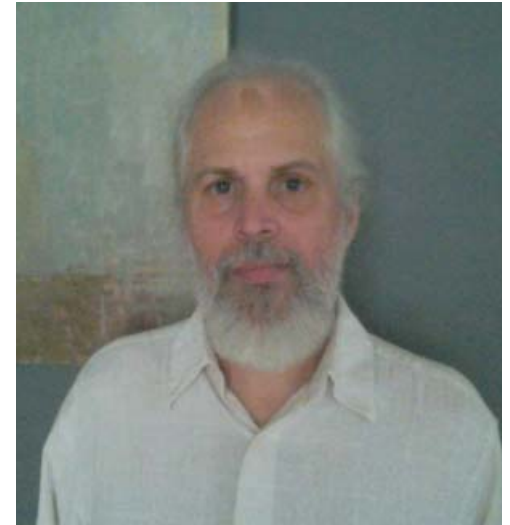
Wayne McDowell started painting and drawing the rural Mississippi landscape as a teenager in the 1970s. Working on a riverboat in the 1980s, he completed a watercolor series entitled *Life on the Mississippi*. In 1985 McDowell received a portfolio scholarship to attend the Memphis College of Art, where he dedicated his time to plein air painting and drawing.

After leaving school in 1989, McDowell moved to rural Missouri, where he began a shift from representational painting to abstract work. As a result of his *Life on the Mississippi* series, McDowell was offered his first solo show at Southeast Missouri State University. Ten years later McDowell moved to Wilmington, North Carolina, where he worked as a graphic designer and experimented in still life painting as well as abstracted coastal landscapes until his death in 2013. McDowell translated these scenes into tranquil and layered atmospheres of muted color planes, which give the viewer a calming presence. He observed about his work, "I paint what I need, not where I am."

McDowell's paintings have been featured in many group shows and selected solo exhibitions including Chase Gallery, Boston; Fayetteville Museum of Art; Hodges Taylor Gallery, Charlotte; Greenhill Center of the Arts, Greensboro; and Duke University, Durham.

## **WAYNE McDOWELL**

1960-2013







The photographs on display were taken over several years while on camping safaris in Kenya, Tanzania, Botswana, and Zambia. All were taken using Nikon cameras and a variety of Nikon lenses, and capture only glimpses of the magnificent wildlife that live in these beautiful countries.



## ***Safari Photographs***

Digital color prints

26" x 38"

John McMillan received both his BA and JD degrees from the University of North Carolina at Chapel Hill. He practiced law with Manning Fulton and Skinner, PA, in Raleigh, North Carolina, from 1967 until his death in 2019. McMillan was a past president of the North Carolina State Bar, the Wake County Bar Association, and the Law Alumni Association of the University of North Carolina School of Law.

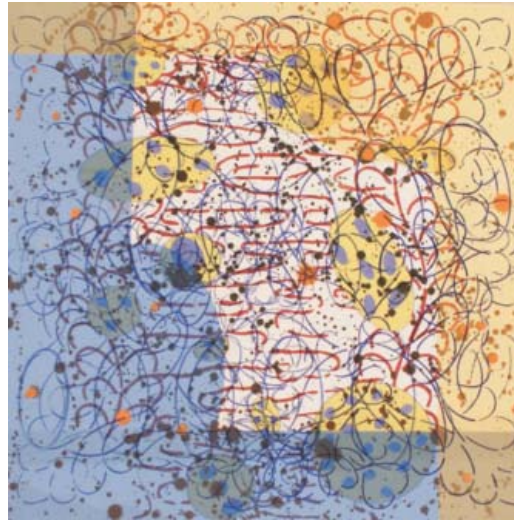
In addition to professional activities, McMillan was involved in numerous civic organizations. He was a member of the Board of Trustees of the North Carolina Chapter of the Nature Conservancy from 1989 to 1998 and served as chair of the board from 1995 until 1998. He served on the Executive Committee and Board of Directors of the Friends of the North Carolina Museum of Natural Sciences from 1990-2010, and served a two-year term as president of the board. Former Museum Director Betsy Bennett said of McMillan, "If it wasn't for John, the museum would not have opened when it did and would not have been as successful as it has been. He has been on numerous dinosaur hunts with the museum and helped bring in both the *Terror of the South* and *The Dinosaur with the Heart*."

McMillan and his wife Angie were also long-time supporters of the North Carolina Zoo, and were largely responsible for raising the funds needed to purchase the first two giraffes at the zoo. They took numerous African safaris, where McMillan photographed the beauty of Africa and its magnificent animals and wildlife. The eight images in the State Bar Collection convey the personal interest and love for the continent that the couple shared.

**JOHN B. McMILLAN**

1942-2019





“My abstract vitreographs, despite their ambiguity, reveal a sense of structure. Yet there are narratives hidden beneath the unusual forms and linear patterns that dominate each print. Often the amorphous shapes and various forms have implications that might reference science and biological systems. However, these works never truly reveal their literal meaning. Perhaps different from other artists, my working process doesn’t call on me to do much revising once initial decisions are made. I simply trust those beginning impulses as the work progresses. My studio practice is not project specific, but rather an ongoing process of working with materials and exploring conceptual possibilities within abstract painting. I am interested in the conjoining of systems that encourage chance aesthetics (randomness) while simultaneously implying order through patterns, repetition, and linear structure.”

***Gold Feathered Glory, 26/30***

***Dissimilar Factors, 26/30***

***Shared Affinities, 5/25***

Vitreographs

16" x 16"

2007

Clarence Morgan earned his master of fine arts at the University of Pennsylvania. He then taught at the School of Art at East Carolina University, where he was a member of the faculty from 1978 until 1992. Morgan has completed numerous fellowships at universities including Yale, Cooper Union, and Stanford. He currently resides and teaches in Minneapolis, Minnesota.

Morgan's work includes painting, drawing, printmaking, and vitreographs. Vitreographs were developed by Harvey Littleton, who brought the technique to Spruce Pine, North Carolina, where Morgan learned the technique. It involves using glass plates that can withstand the pressure of a printing press, and which—unlike metal plates—do not oxidize, change, or interact with the composition of the inks, especially the whites and yellows, which can turn green or gray in contact with metal plates.

Morgan's work is in the permanent collections of Cleveland Museum of Art, the Pennsylvania Academy of the Fine Arts, Walker Art Center, the Minneapolis Institute of Art, and the Frederick R. Weisman Art Museum. In 2009, Morgan's work was featured in three concurrent exhibitions in Beijing, China. He has received grants, fellowships, and invitations to be a visiting artist at Yale University, Oregon State University, Michigan State University, James Madison University, York College of Pennsylvania, Brigham Young University, Cooper Union (School of Art), Washington University, University of Wisconsin, Cranbrook Academy of Art, and Stanford University.

## CLARENCE MORGAN





“Sampson County, North Carolina, is filled with acres of crops and farmland. These crops create patterns of symmetry and color contrasts that allow for vivid expression in the painting process. Like most of my works, this composition creates a balance of three when dividing and subsequently viewing the work. Each portion or ‘third’ of this painting is in contrast to the next, both in style and color palette. The soft blues, yellows, and purples of the sky set themselves back to allow the stronger greens and earth tones of the tree line to jump out. The patterns and details of each leaf, tree trunk, and blade of grass tend to be busy and complicated. But when looked at in their entirety, they come together to create the symmetry seen in these farmlands.”



## ***Sampson County Field***

Acrylic on canvas

36" x 24"

2013

Micah Mullen received his bachelor's degree from State University of New York at Brockport and later a master's degree from Duquesne University. His father was an artist and an art educator, surrounding Mullen with art from an early age. In 1996 Mullen moved to Raleigh, North Carolina.

Mullen's style of painting involves creating a complicated background of hundreds of grids of varying colors in which the background loosely resembles the intended composition. From there Mullen concentrates on adding detail to segments of the painting at different times. A typical landscape composition may have 20 different trees. Mullen believes that painting all the trees during the same session will tend to create too many similarities, and thus a boring composition. He tries instead to create balance and harmony in his paintings, although he describes them as "sometimes very detailed and confusing compositions."

Mullen's work has been included in numerous exhibitions, including the Raleigh Fine Arts Society and the North Carolina Museum of Natural Sciences.

## **MICAH MULLEN**





“The persimmon tree exists in Nygren’s neighborhood. The old tree wraps around the vessel form and speaks eloquently of the environment while showing an oriental influence. This triumph of glassblowing represents technically everything John had achieved to date. This piece remains a pivotal and major example of Nygren’s work.” Bruce Anderson, chair of the Artist of the Year Committee 1999-2000, Arts Council of Winston-Salem.

***Large Running Persimmon Vase***

Glass

10" x 6" x 5"

1981

***Scales of Justice Bottle***

Glass

4" x 3.5" x 3.5"

1974

***Small Running Persimmon Vase***

Glass

3" x 2" x 1.5"

1981

John Nygren was born in Big Springs, Nebraska, in 1940 and earned his undergraduate degree from the University of Nebraska. During his time at the University of Nebraska he was introduced to contemporary fine art glass from Italy. In 1963 Nygren began blowing glass, using the traditional methods of medieval Italian glassblowers. He continued his education at Cranbrook Academy of Art in Bloomfield Hills, Michigan, where he earned his master of fine arts in 1967. Following graduation Nygren moved to North Carolina and taught ceramics at Wilmington College. His relocation to North Carolina quickly exposed him to the Penland School of Crafts, where he was connected to other prominent glass artists such as Mark Peiser, Fritz Dreisbach, and Harvey Littleton. In 1970 Nygren settled in Walnut Cove, North Carolina, where he established his first glass studio. In 1973, the Contemporary Art Glass Group in New York, now known as Heller Gallery, invited him to be included as one of their artists, which cemented his career in fine art glassblowing.

Nygren has a deep passion for environmental preservation. He often includes local flora and fauna into his work, which directly reflects his love for nature. The imagery on his glass vessels is always the most prominent feature, handled with care and grace while still maintaining a certain playfulness.

Nygren has earned numerous awards and honors including the University of Nebraska-Lincoln Hixson-Lied College of Fine and Performing Arts Alumni Achievement Award and Winston-Salem, North Carolina's Artist of the Year. Throughout his half-century career he has participated in over 350 exhibitions worldwide and is in the permanent collections of the Corning Museum of Glass, The Mint Museum, the Asheville Art Museum, the R.J Reynolds Collection, the Chrysler Museum, and the Smithsonian Institution.

**JOHN NYGREN**



Rock House, near Charlotte, North Carolina, 8x10, 1944—Rock House is the Revolutionary War era home of Hezekiah Alexander. It is located on the grounds of the Charlotte Museum of History. Built in 1774, this two story stone house is the oldest surviving structure in Mecklenburg County and is listed in the National Register of Historic Places.

The Blades House, New Bern, North Carolina, 9x13, 1950—The Blades House, built by timberman James Blades, was located on Broad Street. It was converted to the Queen Anne Hotel in 1939, but was demolished in the mid 1900s to make room for a First Citizens Bank building.

Lyman House, St. Augustine College, Raleigh, North Carolina, 8x10, 1946—Lyman House, named for Bishop Theodore Lyman, was built in the 1880s and served as a men's dormitory and classroom building. It was demolished in the 1960s.



## Etchings

Louis Orr was born in Hartford, Connecticut, though he spent much of his professional life living in Paris. Orr's father, uncle, and grandfather were all engravers and printers, and despite their efforts to discourage him from the difficult life of an artist, Orr was inspired to study at the Hartford Art School. Orr built a strong reputation as a print maker specializing in architectural subjects, such as the beautiful bridges and cathedrals of Paris.

While in Paris, Orr met North Carolinian Robert Lee Humber. A native of Greenville, NC, Humber was an international attorney and art connoisseur. Together Humber and Orr envisioned a large series of etchings of North Carolina landmarks. Upon the outbreak of World War II, Humber returned from Paris and settled in North Carolina. Orr had also returned to the United States and was living in Hartford, Connecticut. The two men met in New York and agreed that Orr would produce a series of 51 etchings of historical sites, landscapes, houses, and plantations around North Carolina, and Humber would underwrite the cost of the project. Orr began the project in 1939 and completed it in 1952. He made numerous trips to North Carolina to make sketches for his etchings, but completed the copper plates for the etchings in his Hartford studio. The etchings were released in portfolios of five each year, and were collected by institutions and private collectors alike. Today, Louis Orr's etchings of North Carolina hang in museums, courthouses, libraries, and private collections, and have a distinguished place in the history of the state.

Orr achieved great success and recognition with his etchings both in Europe and the United States. Much of his work was purchased by museums, including the Metropolitan Museum of Art, the Boston Museum of Art, and the Smithsonian Institute, and his was the first work by a living American artist purchased by the Louvre.

Robert Lee Humber (1898-1970) earned his undergraduate and law degrees from Wake Forest University. In 1918 he enrolled in a graduate program at Harvard, and shortly after arriving there he volunteered to serve in WWI. After the war he returned to Harvard, and in 1919 he won a Rhodes Scholarship. For three years he traveled extensively in Europe, eventually moving to Paris where he became an attorney and business executive. He returned to Greenville in 1940, and in 1943 he began campaigning for a state art museum, working tirelessly to secure the funding for the Art Museum, which eventually opened in 1956.

## LOUIS ORR

1879-1961



*Photo courtesy of Angela Routh Martin*





“The clays we use to make our pottery are stoneware, earthenware, and porcelain. Each clay body is made of a mixture of several different clays in one recipe. Kind of like making a cake. The clays come from all over the southeast and midwest depending on what clays are needed for each recipe. Some of the clays are dug on our family's land not far away from the pottery, the same place Ben Sr. dug clay.

The purpose for using different types of clay bodies is to take advantage of special properties of each. Some of our glazes are fired to high temperatures and certain clays will withstand the extreme heat. They also will be more durable. Other clays, such as earthenware, will need to be fired at lower temperatures due to the high level of iron present in the clay. Iron can act as a melting agent and cause the earthenware clay to melt and eventually slump in the kiln. The Chinese red glaze needs to be fired at a low temperature and works well on the earthenware.

Another reason for choosing certain clays is for color. Stoneware clays will be tan to grey-brown when finished. Salt glaze works well with these colors of clay because the color of the glaze is actually from the clay color. Porcelain is a white to off-white clay, and some glazes will be more intense on the white background.”

## ***Collection of Ceramic Pots***

From the age of 13, Ben Owen III has been throwing pots at the site where, in 1959, his grandfather and father established Old Plank Road Pottery in Seagrove, North Carolina. Young Owen worked at the potter's wheel during high school and college, producing work in the shapes, glazes, and traditions of his grandfather. In 1993 Owen earned his bachelor of fine arts in ceramics from East Carolina University, where he graduated with honors and was recognized with Outstanding Senior awards in both the School of Arts and the Ceramics Department. He continued his exploration and understanding of the medium by attending workshops and conferences across the United States, and studied in Japan, Australia, New Zealand, Europe, and China.

In 2004 Owen received a North Carolina Living Treasures Award, and in 2005 he was featured in the North Carolina Museum of Art exhibition, *The Potter's Eye*.

Owen's work can be found in the Smithsonian Museum in Washington, DC; the International Folk Art Museum in Santa Fe, New Mexico; the Schein-Joseph International Museum of Art in Alfred, New York; and the Mint Museum of Art in Charlotte, North Carolina. His work also appears in private collections and public spaces nationally and internationally.

## **BEN OWEN III**





*"Intertwined"* is a triptych of handmade felt—believed to be the oldest kind of textile. My technique involves layering unspun wool and yarns, encasing the layers in cloth, and subjecting them to moisture, heat, and hand pressure until they lock together. More yarns can then be stitched to the surface.

The piece was inspired by the view from my studio window, with mists rising from the Neuse River behind trees lining the river banks."

## ***Intertwined***

Handmade felt

21" x 70" x 2"

2013

Sharron Parker earned her undergraduate degree from Duke University and her master's degree from the University of North Carolina at Greensboro, studying education, art, and interior design. She continued her studies in textiles at Penland School of Arts and Crafts and Arrowmont School of Arts and Crafts.

In 1980 Parker began working in handmade felt after seeing 2,500 year old felts from an archeological dig in Siberia. The simplicity of the process—working combed wool in hot water until the fibers lock—provided the chance to work spontaneously and experiment with a technique few contemporary artists were using. Over the last 32 years, Parker has developed her own approach to the medium, creating wall pieces with an emphasis on color and surface texture. She has exhibited throughout the United States, including Crafts National in Pennsylvania, Textile Arts International in Minnesota, and the Atlanta International Museum of Art and Design. Regionally she has shown at Methodist University and the Maria Howard Arts Center in Rocky Mount. International exhibits have been arranged for her in Armenia and Turkmenistan by the Art and Embassies Program of the State Department.

## **SHARRON PARKER**







“My inspiration is the dance of molten glass in which I've been a partner throughout my career. Now, after nearly 40 years, I've come to asking glass itself to take the lead.

Long ago hot glass was invented to satisfy society's need for vessels. Historians say all basic glass blowing techniques were imagined and developed within 20 years—a remarkable testimony to those who accomplished it. I am confident those artisans of antiquity would recognize the idea and impulse of this work, and like I, see glass in a new role.”

## ***Arabesque***

Cold glass

28" x 32"

2007

Mark Peiser, the first resident glass craftsman at Penland School of Crafts, North Carolina, was born in Chicago, Illinois, in 1938. He received his bachelor of science in design from Illinois Institute of Technology, Chicago, in 1961. He studied classical music and engineering, and began his career in industrial design. In 1967 Peiser became part of the evolving studio glass movement. He has since been recognized for his uniquely individualized approaches to pushing the boundaries of glass and also for his lifetime accomplishments. His work stems from his love of the possibility of the material and the forms it takes.

Peiser's work is in the collections of numerous museums, including the Art Institute of Chicago, the Chrysler Museum, the Cooper-Hewitt National Design Museum, the Mint Museum of Craft and Design, the National Museum of American History of the Smithsonian Institution, La Galerie Internationale du Verre, the Hokkaido Museum of Modern Art, and the Tokyo Museum of Modern Art. His work is also in the collections of many institutions and private collections. In 1988 Peiser was elected an honorary fellow of the American Craft Council, and in 1999 he became a lifetime member of the Glass Art Society.

Peiser has taught at Alfred University, Haystack Mountain School of Crafts, Pilchuck Glass Center, Rochester Institute of Technology School for American Crafts, Toledo Museum of Art, Sheridan College School of Design, and the University of California. In 1990 and 1995 he was awarded a Gold Prize at the prestigious International Exhibition of Glass Craft in Kanazawa, Japan, and in 2004 he received a Lifetime Achievement in Art from the Art Alliance for Contemporary Glass.

Peiser lives and works in Penland, North Carolina.

Mark Peiser received the North Carolina Award in 2009.

## **MARK PEISER**





“My painting process is a cycle—creating images, arranging elements, and editing information. I start my work with a collage of photographs, drawings, and bits of paper, and then glue it all together onto the canvas, board, or Plexiglas. Acrylic medium poured over the top makes a new smooth, transparent surface, which clouds the collage beneath. Over that I then draw and add pigment. Then, to get rid of extra information, I pour on another layer of medium and paint over that, leaving a little less each time. The acrylic also allows me to experiment with texture, and its transparency allows some of what’s beneath to be seen. My new drawings are collections of the original collage materials that I install on the gallery wall using pins, mimicking my studio practice. When I’m finished with a piece, little of the original drawing and collage remains. The busiest parts are edited out to leave just the essence of the landscape. The piece is done when I start to see the image through a cloudy lens, like looking out a frosty window on a snowy day.”

## ***Utility Pole***

### ***Landscape with Water Tower***

### ***Landscape with Power Lines***

Mixed media

30" X 24"

2013

Sarah Powers graduated from the Rhode Island School of Design in 2000 with a bachelor of fine arts in ceramics. She worked in clay in her earlier years, creating sculptural forms, but shifted her focus in recent years to 2-D mixed media works. Inspired by the flat and minimal landscape of her childhood home, she creates works that reflect the bare industrial and agricultural nature of those surroundings. Beginning with a collage of photographs and drawings, she begins a process of layering and masking the imagery beneath with various mediums. The final result is a subtle landscape intersected with distinct planes and bold linear elements.

In addition to being a well-regarded painter, Sarah Powers has been a respected voice and advocate for Raleigh's art community since 2005. A strong supporter of emerging artists, she was executive director of Visual Art Exchange (VAE) from 2006 until 2016. VAE is a nonprofit organization that provides opportunities for visual artists, and increases community awareness, appreciation, and support for North Carolina artists. Powers also chaired the Raleigh Arts Commission from 2011 to 2013. As a Downtown Raleigh booster, she has served as a board member of the Downtown Raleigh Alliance (2013-2015) and as coordinator for SPARKcon, one of Raleigh's largest arts festivals. In 2009 she was awarded a Regional Artist Project Grant from the United Arts Council of Raleigh and Wake County. In 2016 Powers was named director of the Office of Raleigh Arts, which is responsible for developing and implementing the Raleigh Arts Plan.

Powers's work has been featured in galleries across the country, including the Sarah Doyle Gallery at Brown University, the Rhode Island RISD Works, the Mahler Gallery in Raleigh, and Artspace in Raleigh. Her work is also included in many corporate and private collections.

## **SARAH POWERS**







"I draw site specific from nature and paint about nature. I work in a series—6 to 24 canvases which along with the theme drawings hang upon my studio wall.

I start with a composition painted in yellow ochre, a neutral color. The canvas is covered with marks, arrows, squares, and circles. I call them 'glyphs.' Dark accent lines are then added. Next, all white is covered with varied color. The fourth stage establishes major color decisions covering the yellow ochre and wiping out some of the glyphs...then stage after stage as in reduction screen printing, I add layers of color accenting some of the marks, letting the painting develop until it tells me...'I am done.' While the remaining glyphs may have been color changed or accented, no new marks have ever been added to the canvas. The composition has never changed.

The above could have been written using one word, 'palimpsest,' a half-erased clay slate where the previous text is still partially visible."

## ***Taride du Paris***

Oil on canvas

38" x 44"

1980

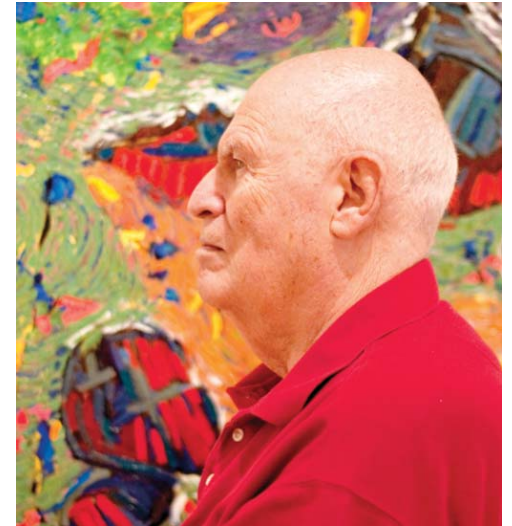
Marvin Saltzman was born in Chicago, Illinois, in 1931. He attended the University of Chicago and the School of the Art Institute of Chicago from 1954-1956. He received his bachelor of fine arts and master of fine arts from the University of Southern California, and afterwards taught at Eastern Oregon State College, the University of Wisconsin at Madison, and the University of Southern California. In 1967 Saltzman came to North Carolina to join the faculty of the University of North Carolina at Chapel Hill, where he taught painting, drawing, and printmaking. He held a faculty position from 1967 until his retirement in 1996. He played a key role in building the Department of Art at UNC-CH, and ultimately served as its chair.

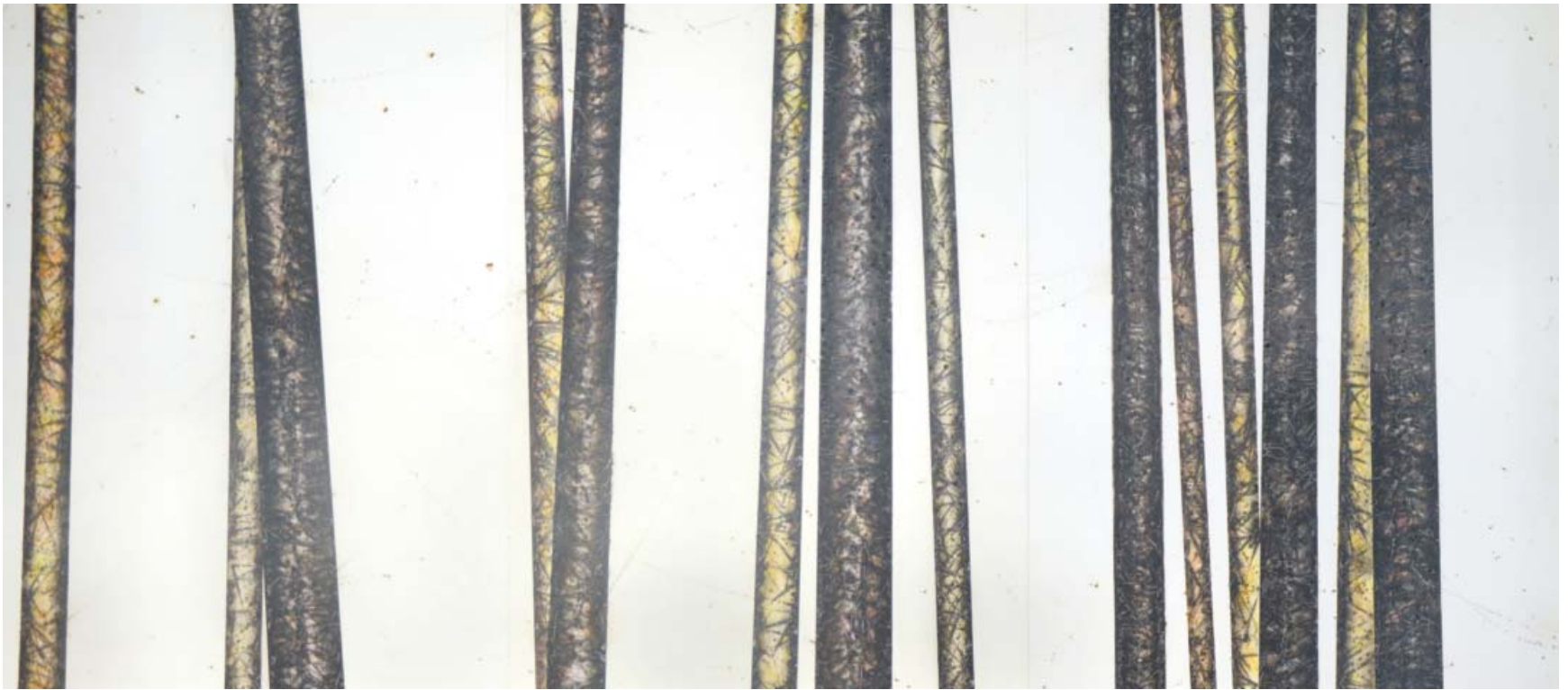
After 12 years of teaching, Saltzman decided that he needed to become a painter again. He traveled to Paris and began painting landscapes with a passion for interpreting nature in a new way. From Paris he returned to the faculty at UNC-CH, where he dedicated himself to his students and his painting. Saltzman's paintings examine landscapes from different perspectives that emphasize tone over shape and feature bright and shining hues.

Saltzman began exhibiting his own work again in 1985, and he continues to work as a draftsman. He is best known for his robust landscapes, exhibiting complex surfaces and a mastery of color. He is also recognized as one of North Carolina's most influential art professors, having impacted generations of students at UNC-CH, including Thomas Sayre, Michael Brown, and Herb Jackson.

Marvin Saltzman received the North Carolina Award in 1998.

## **MARVIN SALTZMAN**





“*Wiscasset* was commissioned by the North Carolina State Bar and is part of a large series of wall pieces that came from the experience of a harrowing hike through the valley formed by the two 14,000-foot peaks of the ‘Maroon Bells’ near Aspen, Colorado. Specifically, the image derives from the moment the sun peaked over the eastern ridge and dramatically illuminated the nearby birch trees on the western slope of the valley. Seeing the bright morning sun on the rough, scarred bark of birches against newly fallen snow established a searing visual memory as well as enormous relief that the sun would drive away the unexpected subfreezing temperature.

The idea of using a welder to create the image of the birch tree in the snow came from seeing burn marks on the floor of the studio while working on a large steel sculpture. After I initially rub iron oxide pigment on a white laminate surface, pellets of liquid metal from the welder bounce and roll across the white surface, burning patterns wherever the 3200-degree Fahrenheit molten beads roll. Like the earthcast sculptures, this technique balances the intentional human hand of craft with the serendipitous marks from the physics of the rolling red-hot droplets of steel.”

## ***Wiscasset Trees - Commissioned by the Art Committee***

Mixed media

64" x 143"

2013

Thomas Sayre grew up in Washington, DC, in the shadow of the Washington Cathedral. He attended the University of North Carolina at Chapel Hill on a Morehead Scholarship and majored in English and studio art. He graduated *summa cum laude* in 1973. He then moved to Ann Arbor, Michigan, where he was a Michigan fellow with a three-year Ford Foundation Grant to make sculpture at the University of Michigan. In 1975 Sayre attended the master of fine arts program at the Cranbrook Academy of Art.

In 1977 Sayre moved back to North Carolina and began P.U.S.H., a nonprofit organization dedicated to improving institutional environments for mentally impaired individuals. P.U.S.H. eventually spread to over 16 states.

In 1981 Sayre and architect Steven D. Schuster founded Clearscapes, a multi-disciplinary design firm with an office and studio in Raleigh. Clearscapes provides building design, product design, and both large and small-scale artwork. Combining the hands-on process of the sculpture studio with architectural services, the firm is unique in its combination of talents.

Sayre continues to work actively as a sculptor, working on commissions nationally and internationally. His three "earthcast" ellipses are part of the public art on display on the grounds of the North Carolina Museum of Art, and he designed the marble wall, which contains 1.1 million marbles, at Raleigh's downtown Marbles Museum. He also collaborated on the oak tree "shimmer" wall on the exterior of the Raleigh Convention Center. His work can also be found in public spaces in cities such as Nashville, Tennessee; Denver, Colorado; Clearwater, Florida; Oklahoma City, Oklahoma; and Calgary, Alberta. He has exhibited his work in a number of private galleries, as well as the St. John's Museum, the Waterworks Gallery, and the Southeastern Center for Contemporary Art. In 1995 Sayre received a NEA/SEA Fellowship.

Thomas Sayre received the North Carolina award in 2012.

## **THOMAS SAYRE**







“Humid southern skies condense into rain clouds, showers collect in secluded pools and flow down mountain streams, feeding into rivers and moving toward the sea. Stevens spent much of his life around water—growing up on the banks of the Ohio River, exploring the Mississippi delta while in New Orleans, and summers hiking around creeks and coves in Western North Carolina and Eastern Tennessee. Stevens’ observation of abstract qualities in reflections and response to the fluid nature of water can also be seen in many of his lyrical nonobjective works painted in the 1930s and 1940s.” —Jordan Ahlers, *Water, Nature & Spirit, The Art of Will Henry Stevens*, 2015.

## ***Untitled***

Pastel on paper

14" x 20"

Circa 1930s

Will Henry Stevens was one the most prolific Modernist painters in the American south. Born in Vevay, Indiana, in 1881, near the Ohio River, Stevens was inspired by nature even at an early age. As a young painter he studied at the Cincinnati Art Academy and the Art Students League in New York City. While living briefly in New York, he had several one-man shows and was befriended by artists such as Albert Pinkam Ryder, Jonas Lie, and Van Dearing Perrine. Stevens taught in Louisville, Kentucky, for ten years before moving to New Orleans in 1921, where he taught art at Sophie Newcomb College, now part of Tulane University. Every summer he traveled to the mountains of east Tennessee and western North Carolina to paint. Stevens died in 1949 after retiring and moving back to Vevay, leaving a lasting legacy throughout the southeast.

During his career, Stevens captured the spirit of the southern landscape—from the highlands of Appalachia to the lowlands and deltas of Louisiana—using oil, tempera, watercolor, and pastels. His style was characterized by the direct, gestural application of lines and tones, which were energized by clusters of flickering color notations. This visual shorthand had parallels with some of the most advanced techniques of his day. His representational works along with objective abstractions reflect the unique characteristics and geometry found in the bayou and mountains.

The work of Will Henry Stevens is represented in major museum collections, including the Smithsonian American Art Museum; the Museum of Fine Arts, Boston; the Ogden Museum of Southern Art, New Orleans; the Los Angeles County Museum of Art; the Louisiana Arts and Science Center, Baton Rouge; the Greenville County Museum of Art, South Carolina; the Hunter Museum of American Art, Chattanooga; the Morris Museum of Art, Augusta; and the Tulane University Collection, New Orleans.

## **WILLIAM HENRY STEVENS**

1881-1949





“Relief sculpting in red earthenware clay is one of my many creative passions. Hand carving the *People of North Carolina* for this piece commissioned by NC State Bar was extremely rewarding as well as challenging.

The process started with a great number of varied sketches concentrating on diversity of age, culture, profession, and race. The idea was to show people in their daily lives: working, playing, conversing, and supporting one another. The next phase was to start transferring the ideas into wet clay. I had previously developed a clay body with minimal shrinkage and warpage; it had to be conducive for working oversized tile slabs without cracking, perfect for this commission. One at a time, the slabs of wet clay were wedged, rolled out, and firmly mended together to form three large panels. The clay sections were kept moist and covered with plastic during the month-long process of sculpting in relief.

Once the sculpting was complete, I used varied textures to add richness and depth. If you look closely you can see texture from lace and embroidery, basketballs and hair combs, fabric print blocks, mesh screen, bolts, kitchen utensils, and numerous other interesting objects. Next the large panel was cut into individual tiles, carefully transferred to another table covered in silica sand to aid in movement during drying, and then covered with ten layers of newsprint to even out two long weeks of drying.

The dry tiles were then put back together to begin the process of painting with my palette of terra sigillata. Terra sigillata is a mixture of clay that has been deflocculated—separated from the courser particles—to naturally seal the surface. (The Greeks used it to seal their red and black figured ware jars to store wine and oil.) Oxide patinas were brushed on the fired tiles and wiped off to highlight the details before going into the kiln for further firing. There are over 100 combinations of colors in this triptych.

The pieces were installed using tile adhesive and backer board. I chose not to grout the tiles because I prefer seeing the lines as part of the rhythm of the whole design.”

***We are the People of North Carolina - Commissioned by the Art Committee***

Ceramic

48" x 108"

2013

Ceramic artist Gayle Tustin is based in Wilmington, North Carolina. Tustin discovered her passion for ceramics shortly after graduating with an associate degree in business from Robert Morris University. She later attended the renowned ceramic school at Alfred University in New York. Trips to France and Peru greatly influenced her aesthetic, particularly the red earthenware she was exposed to in the Andes Mountains.

In 1992 Tustin received a North Carolina Emerging Artist Grant, which allowed her to pursue the larger scale projects and relief murals for which she is best known. Other awards for her work include the YWCA Woman of Achievement in the Arts, and international invitations to the St. Joakim Osogovski Painters Colony and the Resen Ceramics Colony, both in Macedonia. Tustin is supportive of other artists and was the co-founder of an international nonprofit art colony that meets every two years on Bald Head Island.

Tustin's work has been exhibited and is included in collections throughout North Carolina and the United States, as well as in France, Germany, The Netherlands, Greece, Turkey, Brazil, Spain, South Africa, and Macedonia. Randall Library at the University of North Carolina at Wilmington has established an archive of her working papers and manuscripts, documenting her prolific career.

**GAYLE TUSTIN**







*“View from Window* is from a series of urban landscapes I have been working on over the last few years—a series that began with landscapes and cityscapes of Eastern North Carolina. This image was inspired by a view out a hotel window looking up Jackson Street in San Francisco.

I use oil paints applied with a palette knife and thickly layered. I apply undercoats in colors that will contrast with the colors I intend for the final top coats, a technique that gives depth to the surfaces. As the painting develops and the composition shifts, my early drawing lines leave traces that further inform the final surface.”

## ***View from Window***

Oil and wax on canvas

32" x 26"

2012

Anthony Ulinski was born in Indonesia and lived in Africa, Asia, Europe, and San Francisco before settling in Raleigh in 1976. He graduated from Beloit College in Wisconsin with a degree in mathematics and economics, but became a studio furniture maker soon after arriving in Raleigh. He is a self-taught woodworker and also a painter. He has studied with many artists, including sculptors Makiti Koto and Bob Trotman and painter Beverly McIver. Having traveled and lived all over the world as a child, Ulinski has keen skills of observation which have fueled his creative life. Many of Ulinski's paintings are inspired by Joseph Solman, a founder of The Ten, a 1930s group of New York Expressionist painters. Ulinski paints in thick impasto layers of cold wax applied with a palette knife.

Notable exhibitions include *The Places In Between*, a traveling exhibition featuring paintings of Eastern North Carolina's urban settings and pastoral fields. Ulinski's furniture and sculpture have also been exhibited at the Smithsonian Craft Fair, the Philadelphia Museum of Art Craft Fair, Funeria in San Francisco, and the John Elder Gallery in New York.

Ulinski has taught at art schools including Penland School of Crafts in North Carolina and Arrowmont School of Crafts in Tennessee. His awards include painting fellowships at the Virginia Center for Creative Arts and the Vermont Studio Center, and United Arts Council Regional Artist Project Grants in 1997 and 2000. In 2000 he was artist-in-residence at Artspace in Raleigh.

## **ANTHONY ULINSKI**





“For this commission by the North Carolina State Bar, I imagine a strong horizon line, dark in color, that contrasts with the bright, airy quality of the sky above. Through color, shape, and pattern, *One Day at a Time* communicates the subtle imagery of a cycle we are all familiar with, but whose beauty still enchants us: sunrise, sunset, sun up, sun down. A two-dimensional image template was created as a guide for building each piece. Stainless steel wire rods were set into a thin rectangular base, forming a multilayer screen that was hung horizontally in front of the template. Red and orange shrink tubing, typically used for electrical wiring, was meticulously cut and threaded onto the wires, creating a geometric pattern that shifts slightly according to the viewer's angle. Once heat was applied to the tubing, the pattern was set, and the pieces were ready to be hung vertically side by side.”

***One Day at a Time #1 - Commissioned by the Art Committee***

***One Day at a Time #2 - Commissioned by the Art Committee***

Wire shrink wrap, steel wall sculpture

34" x 28"

2013

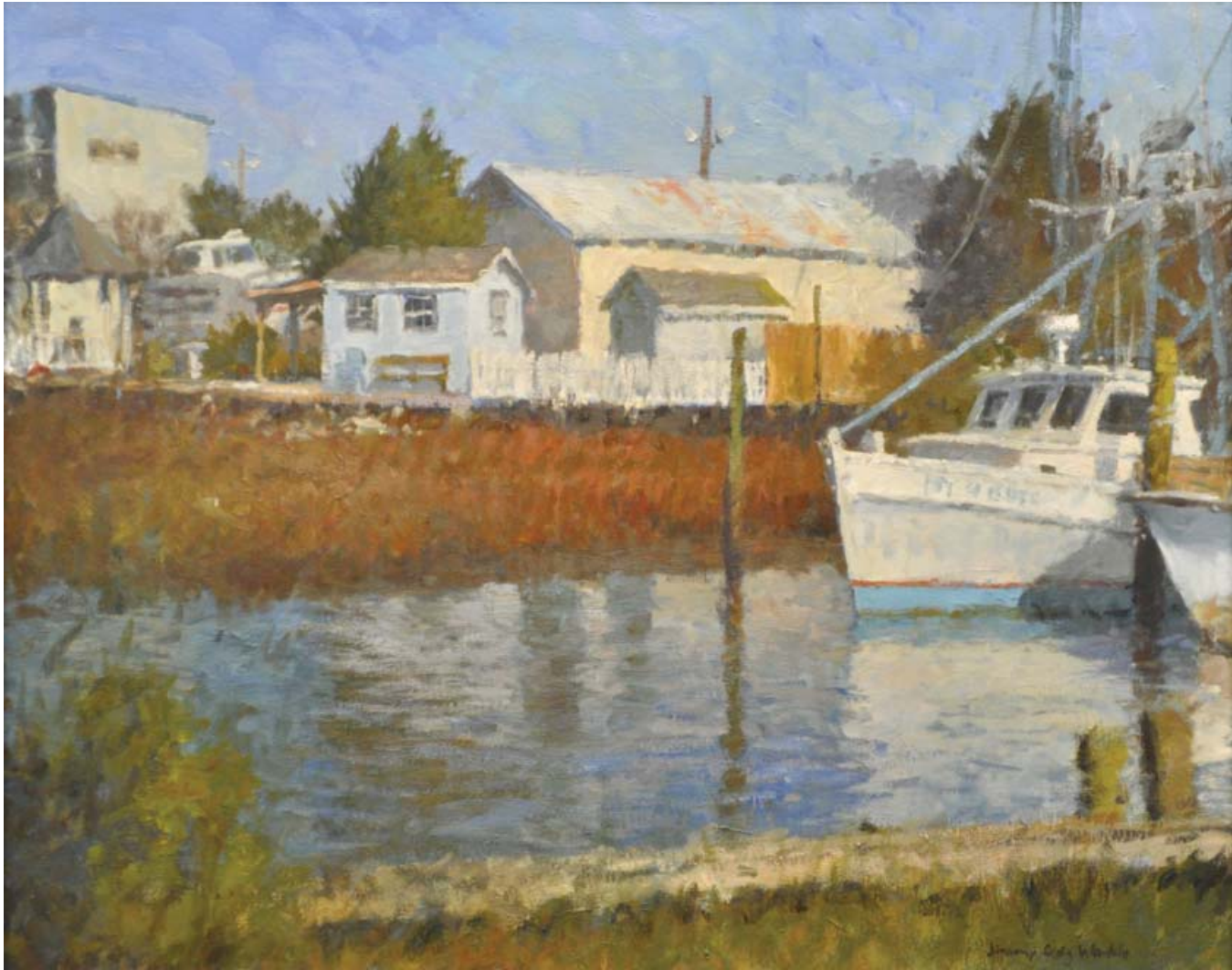
Edwin White lives on the Rocky River in Silk Hope, North Carolina. He received his bachelor of fine arts from the School of Graphic Design at the University of Georgia. White has an extensive professional background, including designing and building homes, completing graphic design for businesses, and designing and prototyping medical devices. These varying experiences led to his interest in sculpture. "My most interesting and engaging sculptures are developed through problem solving," says the artist. White works to emphasize the structure and physical presence of pieces by accentuating the connections of line and shape. He uses a combination of metal, wire, string, and plastic tubing to create intricate sculptures which have been installed in both indoor and outdoor spaces around the world.

Edwin White is an active member of the arts community of Pittsboro, North Carolina, and in 2011 he served as president of the Chatham County Artists' Guild. His work has been commissioned for several corporate collections, including the School of Law at Duke University, United Therapeutics, and MCNC in Raleigh, North Carolina.

**EDWIN WHITE**







"I have always been a homebody, and this carries over to the way I find subjects to paint. Luckily, my home is on the coast of North Carolina, and subjects that interest me abound. This piece is of an area in Beaufort I continuously mine, near the public boat ramp at the end of the Beaufort airport. The morning light on the workboats and outbuildings was irresistible and had to be captured. This view will no longer exist in this form, as the new high rise bridge that will replace the Beaufort drawbridge is being built directly behind this little safe harbor."

### ***Town Creek View***

Oil on canvas

24" x 30"

2014

Born in Rocky Mount, North Carolina, Jimmy Craig Womble began his art career in 1995 after graduating *cum laude* from the School of Design at North Carolina State University. Womble finds his inspiration in the state's eastern landscape where he grew up. His works are filled with old barns, rusty vehicles, dry-docked boats, and the detritus of this once thriving farming and fishing region. Womble is fascinated with how light falls on these old objects. Painting these scenes is his way of telling a unique story of the South that he could never put into words.

"The rust and decay is a physical reminder of the passage of time, and speaks of those who have struggled to make a life in this part of the country," says the artist. "I strive to show the beauty in the old, perhaps encouraging others to see it in a new light, as something to build upon or reuse. Our future demands we build upon the past, not just bury it."

Womble lives on the North Carolina Outer Banks with his wife and family. His works can be found in many private and public collections, including the Duke Cancer Center, Hospice of Wake County, and the Goodwill Foundation of Raleigh. He has won numerous awards for his paintings and received a Regional Artist Grant in 2006.

### **JIMMY CRAIG WOMBLE II**



# The State Bar's Art Collection

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By Max Halperen

From the Spring 2014 North Carolina State Bar Journal

Every North Carolina lawyer who reads this is, of course, aware that the North Carolina State Bar acts as watchdog over the state's attorneys, more than 26,500 from the mountains to the coast. But many may not be aware that it also oversees an astonishing collection of North Carolina art, with the work of some of the state's major artists spread over the building's three floors—paintings, wall hangings, ceramics, prints, and photographs that take us from Nag's Head to the Blue Ridge.

The collection also takes us beyond the state, for more than one of the artists has an international reputation, their work coveted by foreign museums and collectors. Many are teachers who put their imprint on generations of young aspirants.

With the likes of Joe Cox, George Bireline, Claude Howell, Herb Jackson, Romare Bearden, Maud Gatewood, Tom Grubb, Thomas Sayre, Marvin Saltzman, Clarence Morgan, and Minnie Evans spotted around the building, the Bar has a growing collection, one as varied as the state's landscape and population.

An inside wall on the second floor holds two very different paintings—Joe Cox's semi-cubist *Cityscape* and Marvin Saltzman's "glyph"-covered *Taride du Paris*—which suggest the

variety of approaches lying within the gathering we call North Carolina art.

Like every other significant artist in the collection, both Cox and Saltzman transported themselves through any number of styles and forms in the course of their careers. Every artwork in the State Bar is a snapshot of one moment in the artist's career.

Inevitably and fruitfully, a number of works at the Bar are landscapes, but none like any other: we have Robert Johnson's bright panorama cascading from the mountains to the sea, Maud Gatewood's near-conceptual river scene, Noyes Capehart's four-fold effort to paint the same scene and get it right, Jane Filer's magical houses and gardens, Sarah Powers' minimalist images of her world, Nancy Tuttle May's explosive yellows, Jim Henry's layer on layer of paint, and Louis Orr's masterful etchings.

Thoroughly removed in style is Tom Grubb's *North Pole Voyager Expedition*, one of the "celestial star charts" he associates with his time as a crew member and then captain of commercial fishing boats in the North Atlantic.

As is true of almost every other painting in the collection, Jane Filer's exotic landscapes are unmistakably hers. The acrylic at the State Bar, *Uncommon Garden*, may not be as complex as some of her others, but with its palette, oddly curving rooflines, unlikely windows, oversized florals, and miniature people, it removes itself well beyond the commonplace to a near

fairytale ambience.

The three Louis Orr etchings in the Bar are reminders of the enormous influence wielded by the near-legendary Robert Lee Humber, who almost single-handedly saw to the creation of the North Carolina Museum of Art, and who, when he was a state senator, helped create the community college system. In Paris, Humber met the American printmaker, born in Hartford, Connecticut, but with an established reputation throughout Europe. Orr, persuaded to return to these shores, created the 50 now-famous etchings of the state's historical sites, landscapes, buildings, and plantations. Of the three at the State Bar, the most impressive as a print is *Lyman House, St. Augustine College* with its solid full-face structure between Orr's typically feathered trees.

To all this, the Bar has added another cityscape—Rachel Herrick's mixed media *Fayetteville St.*, staring up Raleigh's main stem to the state capitol—and another rural scene—Richard Fennell's *Wagner Farm*, whose bright fall colors almost spill from its frame.

A large mural-sized work by Thomas Sayre and three small felt pieces by Sharon Parker, both of Raleigh, are not quite landscapes, but they suggest the existence of great forested regions. Sayre has created huge sculptures—many earth-colored—that seem to emerge from the soil. His *Wicasset Trees* fills an entire white-painted wall; tree trunks of paint,

carbon, and pigments are bare and leafless except for thin hair-like strands emerging from the heavily scored trees. Parker's felts are often beautifully-designed abstractions, but here, in three seemingly windswept felts, black branches stream across blue skies and past white trunks.

The Bar has also added several interiors: a shimmering painting of a room at the Edenton Courthouse by Gayle Lowry, a carefully organized play on grays in *Dark Bowl as Interior* by Wayne McDowell, a delicate light gray on white in Paul Harcharik's *Parson's Table*, and three photographs by Tim Buchman of Caswell County interiors designed and crafted by free black cabinetmaker Thomas Day (c. 1801-1861). Buchman has photographed buildings and landscapes for over 30 years.

A long corridor on the first floor houses photographs that are both panoramas and close-ups of the African wild. The images take us across savannahs populated by animal herds and into astonishingly intimate moments among African carnivores. They were taken by John McMillan, past-president of the State Bar, while on safari.

Among the abstractions at the Bar is one of Herb Jackson's famous *Veronica's Veils*, its canvas covered by layer upon layer of acrylic—cut, slashed, abraded, palette-knifed, fingernail-scratched—hiding, revealing, or hinting at forms beneath. A retired art professor, Jackson saw to the growth of the Davidson College art department from a tiny space to the

Belk Visual Art Center.

Relatively early in his career, working in New York City, George Bireline moved through a prosperous period of color-field painting before settling in Raleigh to teach at NC State University and creating the massive and manifold production that underwrote his spreading reputation. In *Fire on the Moon* he returned to the realm of the color-field, though far beyond his earlier approaches.

Clarence Morgan's three bright abstract "vitreographs" are among the most colorful works in the collection. As their name implies, vitreographs employ glass plates that can withstand the pressure of a press. Developed by Harvey Littleton at the University of Wisconsin, the technique was brought to Spruce Pine, where Morgan and others encountered it. Thin circles cut through the vitreographs, seeming to collect areas of bright color as they move. Born, raised, and educated in Pennsylvania, Morgan came south to teach art at East Carolina University (from 1978 to 1992).

The collection has only one outsider artist, but that is Minnie Evans, among the most famous self-taught visionary artists in the country. Much sought after, her work is to be found not only in folk art museums, but also in the Museum of Modern Art, the Whitney Museum, and the High Museum.

Several works go beyond land and buildings to the people of the south. Romare Bearden's primitivist lithograph *Conversation* suggests regions beyond what we see: a dark passenger

train smokes on the horizon and a yellow telephone pole rises from a field, but neither the train nor the pole seem connected to anything or anybody. However, the two women leaning into each other clearly are connected to each other and their world. In prints, oils, collage, and watercolors, Bearden's bold, imaginative images of the Harlem Renaissance, the Deep South, and St. Martin in the Caribbean made him one of the most significant African-American artists of the century.

Ceramist Gayle Tustin is now the co-founder of an international nonprofit art colony that meets every two years on Bald Head Island. In her own work she is best known as the maker of large ceramic wall sculptures like the Bar's three-piece ceramic mural, *We Are The People of North Carolina*, crowded with young and old, a farm couple, a city professional, a laborer, and a wheelchair-bound retiree.

When Claude Howell graduated from a Wilmington high school in 1930, the town had not a single art gallery. When he died in 1997, Howell left behind an immense body of work, the satisfaction of having been part of an artistic renaissance in the state's coastal region, and a number of art students he helped shape in the art department he created and chaired at what became UNCW. Though known largely as a painter of people and places along the coast, Howell was scarcely parochial; he spent a number of years in New York, mingled with major figures in the art scene, traveled frequently, and spent time at art colonies



around the country. In *Mending Nets: Afternoon*, most of the color is flat and unmodulated, and yet strong rhythms course through the work as a draped, curving net is held by three stolid figures.

The crafts collection at the State Bar has been carefully and lovingly chosen, though it has only begun to take note of the state's potters and other craftsmen and women. Ben Owen III represents the fertile crescent of potteries that runs from the coast to Sanford, and now includes a museum and pottery center. A large vitrine of colorful Owen jugs stands on the first floor, and another group is to be found on the second. At this writing the Bar has also acquired a simply designed jar crafted by one of the greatest of North Carolina potters, Mark Hewitt. It joins a superbly shaped vessel by Daniel Johnston who, early in his career, was apprenticed to Hewitt.

Among other works in the Bar are Gary Beecham's coruscating *Persian Element* and

*Cosmic Gate*—the first with two thick glass bowls inside one another; multicolored layers within each gleam through the glass. Wavelike striations course through Mark Peiser's cast glass bowl, *Topaz Arabesque*. Four blown glass "bags" pile and lean against each other in a work by glass artists John Littleton and Kate Vogel.

As we climb the staircase from the first to the second floor of the Bar, we also climb through North Carolina history. Facing us is a large mural of legal documents, seals, and courthouse facades that created and maintained the laws of the state. The work is by muralist Michael Brown, whose work appears throughout the US.

The new State Bar building had its grand opening on April 17, 2013. Its art collection, funded by contributions to the State Bar Foundation, is as magisterial as it is due in large part to the guidance of Rory Parnell, owner of The Mahler Fine Art, who has curated shows and

directed art galleries for over 30 years. Parnell along with her former partner, Megg Rader, and associate, Shawn Brewster, began to examine possibilities a year prior to the building's opening, clambering among hard hats to take note of the best spaces to place art. Ultimate decisions were made by the Bar's art committee, consisting of Alice Mine, Nancy Black Norelli, and Glenn Dunn, with Leslie Silverstein as an ex-officio member.

*Max Halperen is an artist and art critic. A professor-emeritus at North Carolina State University, where he taught courses in contemporary art history and contemporary literature, he has spoken frequently at local conferences and abroad. A specialist in the works of James Joyce, Ezra Pound, and William Butler Yeats, he has curated and juried art shows; written for national, regional, and local publications; and produced extended studies of North Carolina artists.*

## The North Carolina Award

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The North Carolina Award is the highest civilian award bestowed by the State of North Carolina. It is awarded in four fields: science, literature, fine arts, and public service. The award has been given to up to nine individuals each year since 1964. The awards, provided for by chapters 140A and 143B of the North Carolina General Statutes, are chosen by the

North Carolina Awards Committee, which is appointed by the Governor of North Carolina and supervised by the North Carolina Department of Cultural Resources.

The following artists included in the State Bar collection have won the North Carolina Award:

Romare Bearden, 1976

Joe Cox, 1993

Maud Gatewood, 1984

Claude Howell, 1985

Herb Jackson, 1999

Mark Peiser, 2009

Marvin Saltzman, 1998

Thomas Sayre, 2012

## North Carolina State Bar Foundation

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The North Carolina State Bar Foundation, Inc. was created in 2009 to raise funds to assist in the construction and maintenance of the North Carolina State Bar's new headquarters building. The foundation raised over \$3,000,000, all of which came from private donors.

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**Minnie Evans**

Donated by Dr. Lucy Daniels in honor of Judge  
Lucy Noble Inman.

**Jane Filer**

Donated by L. Thomas Lunsford II, Katherine  
Jean, and Alice Neece Mine, who served as  
the executive director, counsel, and assistant  
executive director of the State Bar at the time  
of the construction and completion of the  
State Bar building.

**Maude Gatewood**

Donated by Elizabeth M. and R. Lee Farmer.

**Rachel Herrick**

Commissioned and Donated by Glenn Dunn  
and daughters, Nancy Dunn Hardison and  
Helen Dunn, in honor of Ann Reed, NC State  
Bar President, 2000-2001.

**Mark Hewitt**

Donated by Judge Lucy Inman in honor of  
Bonnie Weyher, NC State Bar President, 2009-  
2010.

**Richard Kinnaird**

Donated by the artist's family.

**Mary Kutcher**

Donated in honor of Evelyn Pursley, director of  
NC IOLTA, upon the occasion of her retirement.

**John McMillan**

Donated by the artist.

**John Nygren**

Donated by John and Jane Gehring.

**Ben Owen**

Donated in memory of Cynthia Cartwright  
Thigpen, September 8, 1951-February 15, 2000.

**Anthony Ulinski**

Donated by Ann Reed and daughters, Nancy  
Dunn Hardison and Helen Dunn, in honor of  
Glenn Dunn.





