

Carlton Gallery in WNC

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Carlton's calligraphic artworks have juried in the Invitational World Calligraphy Exhibitions held in Seoul, Korea, Beijing, China and Geneva, Switzerland. She was one of the two American women artists whose work was chosen to participate in the International Healing Arts Exhibition in Naples, Italy.

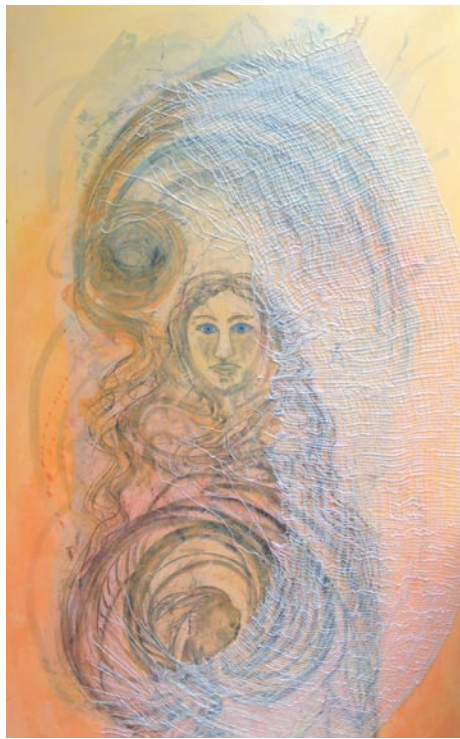
This exhibition refers to an interest in weaving elements which connect the outer worlds of traditions and nature to the inner worlds of mind, spirit and emotion. It also explores concepts of nature, "flow" and the authentic gesture used in Asian art.

"For over twenty years, my work has been about the connection of all people through the use of different languages, universal images that represent open hearts, as well as respecting our heritage and recognizing our oneness," says Carlton.

"On a recent trip to India, in one of the temples we visited threads were used to tie your prayers on a pole with many others. This reminded me of the way we are all connected with each thread becoming part of the fiber that holds us all together. It was an incredible experience to witness the devotion of the people of India. As a tribute, visitors are welcome to take one of the prayer threads as an offering to the earth, the water, the fire, the air or the space most desirable for your heart."

The *Autumn Group Exhibition* has an extensive collection of fine art in paintings, glass, wood, clay, sculpture, fiber and jewelry. The gallery represents local, regional and national artists working in these various mediums. Enjoy new paintings by gallery artists Kevin Beck, Vae Hamilton, Linda Apriletta, Mary Martha McKinley, Mike Ham, Marion Cloaninger, Alan Gordon, and Freeman Beard.

Traditional and abstract paintings in landscapes, still lifes, figurative, non-objective abstracts, cityscapes and structural design abound at Carlton Gallery by artists Andrew Braitman, Connie Winters, Egi Antonaccio, Kate Worm, Warren Dennis, Helen Farson, Roy Nichols, Mike Ham, Michael Grady, Mary Dobbin,



Work by Toni Carlton

Edie Maney, Sharon Rusch Shaver, Holly Glasscock, Gina Strumpf, and new to the gallery this season, Amy Sullivan and Kevin Lee Aita. Many artworks express the beautiful autumn colors of the High Country.

New clay figurative sculpture by Jayne Harris honors women in nature and the feminine mystic as well as Melissa York's female figurative indoor or garden sculpture.

Enjoy and celebrate the 32nd year of Carlton Gallery during the *Autumn Group Exhibition* along with the *Art Songs of the Heart*.

The gallery is located in the Appalachian Mountains of NC, 10 miles south of Boone, NC, and 7 miles north of Linville, NC, on Hwy 105 in the Grandfather Mountain community.

For further information check our NC Commercial Gallery listings, call the gallery at 828/963-4288 or visit (www.carltongallery.com).

Crimson Laurel Gallery in Bakersville, NC, Features Three New Exhibitions

Crimson Laurel Gallery in Bakersville, NC, will present three new exhibits including: *Current Work by Lynn Duryea*, on view from Oct. 4 - 31, 2014; *Humanity: Figurative Sculptural Work by Lisa Clague and David Robinson*, on view from Oct. 4 through Dec. 5, 2014; and *Sculptural and Functional Work of Shadow May and Jerilyn Verden*, on view from Oct. 4 through Dec. 2014. A reception for all three exhibits will be held on Oct. 4, from 6-8pm.

These three outstanding shows will feature significant collections of work both sculptural and functional with many of the pieces made especially for these exhibitions.

Growing up on the extreme end of Long Island, NY, Lynn Duryea became fascinated with transition zones, "where one reality shifts to another." This quiet drama of land meeting water has, in part, led to her rich vocabulary of "softened geometry" and exploration of the power along edges. From a distance, her interesting forms demand attention, but upon closer inspection her surfaces unfold authentic histories of accretion and wearing away. Duryea's surfaces suggest natural and industrial landscape and appear to have evolved over long periods of time. She explains, "The nature and essence of the feelings generated by a particular place are as inspiring to me as the structure and color of land, buildings and vegetation."

Although much of Duryea's work can be considered functional, she says that her "representation of function is in an allusive and enigmatic sense, suggestive of the past." Despite evocations of melan-



Work by Lynn Duryea

choly and stillness, joy in the physicality of construction is a main motivator for her. Duryea writes, "I am interested in

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how structure as well as the methods of construction and assembly can become part of the visual language of an object. More than serving a compositional function, for me these elements become part of a record of making, connections in time as well as material."

Currently a professor of Art at Appalachian State University in Boone, NC, Duryea was a studio artist working in Maine before earning her MFA from the University of Florida. She is a Founding Trustee of Watershed Center for the Ceramic Arts and was the Program Coordinator and Artist-in-Residence for the Watershed Workshop for People with HIV/Aids. Duryea is a co-founder of Sawyer Street Studios, an artist-owned ceramic facility in South Portland, ME, a recipient of the Maine Crafts Association 2012 Master Craft Award, and was the first visual artist to receive Portland, Maine's YWCA Women of Achievement Award. She was an emerging Artist at the 2004 NCECA Conference.

Duryea's work is represented in numerous publications including *Discovery: Fifty Years of Craft and Transformation at Haystack*, Carl Little, editor, *The Best Pottery*, edited by Jonathan Fairbanks and Angela Fina, *Dry Glazes* by Jeremy Jerne-gan and a cover article by Glen Brown in the October 2004 issue of *Ceramics Monthly*, and *Lynn Duryea: The Energy of Edges*. Her work has been exhibited extensively, with solo exhibitions at The Works Gallery in Philadelphia and Lacoste Gallery in Concord, MA, among others. Group shows include *Contemporary New England Ceramics* at the Currier Museum of Art, Manchester, NH, and *International Emerging Ceramic Artists Invitational Exhibition*, FuLe International Ceramic Art Museums, Fuping, Xian, China.

Lisa Clague and David Robinson expand our understanding of what it means to be human through vulnerable and sometimes humorous depictions of the human form in the exhibit, *Humanity: Figurative Sculptural Work by Lisa Clague and David Robinson*.



Work by David Robinson

Clague finds inspiration through her own dreams as well as world-mythologies, antique toys, nature, and the work of artists as diverse as Hieronymus Bosch and Louise Bourgeois. The daughter of a potter and metal sculptor, Clague's work branches different media and expresses her excitement about experimenting with diverse materials. She cites solitude and trusting her own personal vision as essential to creating her uniquely powerful work and encourages this mindset through her work as a workshop leader and occasional university professor. Childhood games and fairytales merge with personal visions, and nightmarish hallucinations soften in the presence of flowing fabrics and painterly surfaces.

Clague writes, "My work evokes a place between the subconscious and the intangible. My masked figures are hybrid creatures, mistresses of ambiguity and disguise, of seduction and deception. These images, like dreams, are familiar but illusive."

Clague received her BFA from the

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