

# Mica in Bakersville, NC

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tions to weave, knit, or crochet.

Mica is thrilled that all three *Winter Wrap Up* artists will be at Mica to greet you during Studio Tour Weekend, Dec. 2-4. So, visit Mica now, through the holidays, and on this special weekend to wrap up you and yours in the beauty of the handmade.

Mica is an exciting arts gallery filled with lovely pottery, unique sculpture, lus-

trous textiles, and more, all made by local artists many of them nationally and internationally recognized. Walk into Mica's spacious, antique building in quaint downtown Bakersville, and be warmly welcomed by an artist-member.

For further information check our NC Commercial Gallery listings, call the gallery at 828/688-6422 or visit ([www.micagallerync.com](http://www.micagallerync.com)).

## Art League of Henderson County in Hendersonville, NC, Features Member Show

The Art League of Henderson County will hold its *2016 Fall Member Art Show* beginning with a reception at the Opportunity House, in Hendersonville, NC, from 1:30pm, Sunday, Nov. 13, 2016. The exhibit will remain on display through Jan. 5, 2017.

A variety of styles and media will be included in the judged exhibit, and awards will be presented following a social hour. The judge for the 2016 show is award-winning Western North Carolina watercolorist Pamela Haddock. Haddock has worked in watercolor as well as other media for over 25 years. She also conducts workshops along with producing a prolific portfolio of original artwork. She is a member of the Watercolor Society of North Carolina, Blue Ridge Watermedia Society, and Jackson County Visual Arts Association.

The public is invited to stop by to view the fine art exhibit during Opportunity House business hours. Most of the paintings are for sale.

The Art League is composed of artists of many media and skill sets, as well as those who wish to support the arts in their community. It allows for exchange of ideas, artistic opportunities, and resources. The Art League of Henderson County is open to all who are interested in fine art, both artists and patrons. The organization meets monthly January through Novem-



Work by Alec Hall

ber on the second Sunday (3rd Sunday in May), at Opportunity House, 1411 Asheville Highway, Hendersonville, NC. (There is ample on-site and handicapped-accessible parking.) A social time begins at 1:30pm, with a short business meeting beginning at 2pm. An art related presentation then follows until 4pm.

For further information check our NC Institutional Gallery listings, call 828/551-1478 or e-mail to ([sharoncarlyle@beverly-hanks.com](mailto:sharoncarlyle@beverly-hanks.com)).

## Carolina Gallery in Spartanburg, SC, Offers Works by New Gallery Artists

Carolina Gallery in Spartanburg, SC, will present *As the crow flies...*, featuring works by five new artists into its fold: Ann Fields, Scott Harris, Lee Johnson, Mike Reagan, and Robert Urban, on view from Nov. 10 through Dec. 23, 2016. A reception will be held on Nov. 10, from 6-9pm.

The source of this age-old idiom is the fact that crows are intelligent birds and are believed to take the most direct routes to their food sources. Despite common usage, the phrase does not mean "in a straight line". Crows fly around obstacles. They avoid known dangers. When they get blown off course, they reset their bearings and resume purposeful flights that take them to their destinations as directly (and practically) as possible.

The linear strategies that efficiency experts strive to achieve are contrary to the creative process. The convoluted routes and episodic routines that many imaginative personalities follow inspire the very detail that efficiency regards as contaminants.

Each of our artists has followed a different path in life. Yet, all have at least one thing in common...they have kept an eye on the goal that has driven them to create. We hope you will appreciate their work not only at face value, but also as the fruit of the rich lives that have produced it.

During a three-year sojourn in Florence, Italy, Lee Johnson studied figurative art in the atelier tradition, a centuries old practice where an established master painter invites a select group of promising students to participate in his studio. Monitoring each student's artistic growth from their first figure drawings through advanced portraiture, the master shapes



Work by Lee Johnson

the students's developing talents.

To the casual eye, the training Johnson received at the Charles H. Cecil Studio may not be obvious in these latest explorations of the human form. Yet, despite the robust brushwork and contemporary color palette, it continues to drive his understanding of the figure.

Johnson describes his new direction as "capturing correct form, but also allowing the paint to be paint... harmonic color improvisations, surface variations, dynamic gestural shapes, and other 'non-rational' marks which—while not strictly factual in the traditional sense—are essential facts in expressing the experience of observation."

Johnson sees this latest path as a continuation rather than a departure from his past style. He aspires to the day when past and present approaches will merge to create a new means in his personal expression.

A veteran of the Upstate South Carolina art scene, Ann Fields studied under master pastelist Claire Miller Hopkins.

Fields' work is chromatically rich. She builds layer upon layer of color with chalk

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THERE'S A FINE LINE BETWEEN PRICELESS AND WORTHLESS.



Artist Diane Falkenhagen's Texas studio — destroyed by flooding during Hurricane Ike, 2008

What would you do if you lost your work, your tools, your images, and a lot more to a flood? Metalsmith Diane Falkenhagen knows what five feet of contaminated saltwater can do to a jewelry studio. CERF+ can help you learn how to protect your career from crossing that fine line.

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THE ARTISTS'  
SAFETY NET

[CraftEmergency.org](http://CraftEmergency.org) + [StudioProtector.org](http://StudioProtector.org)

pastels, exploiting the paper's grainy surface by leaving traces of the underlying colors exposed. This technique not only enlivens the work's surface color, but adds textural interest to otherwise plain surfaces.

In chiaroscuro tradition, her objects emerge from the shadows, their soft edges enveloped by the persistence of shade.

Through the compositional settings she creates, Fields produces spacial ambiguities in her work that intrigues the eye. At times, her simple objects have a buoyancy that seem to lift them above their sitting surface. Other times, they appear to be anchored solidly to their base.

Robert Urban is as a painter of landscape experiences. The works he creates are not scenes, they are journeys through scenes. Initial inspirations for his art are simple, everyday occurrences that he accesses as everyone else does: through bike rides, hikes, park visits.

As he moves through the panoramic environments of these experiences, he absorbs what nature offers him: the warm glows, the light breezes, the rustle of leaves. These sensations are the foundation on which he builds rich, multi-layered stories that evoke the viewer's personal memories. The landscape itself becomes a context for life's mysteries. The details that he places within and around a natural setting provide clues that pique the viewer's curiosity and demand their attention.

Scott Harris' body of work is a study of contrasts. Within the Piedmont region alone, large corporate commissions by this aluminum artist and sculptor are common—a seventeen-foot wall sculpture at the WakeMed facility in Raleigh; a sixteen-foot sculpture that is the centerpiece of North Park commercial development in Durham; two outdoor sculptures (a nineteen-foot lighthouse and a replica of the Wright brothers' airplane with an eleven-foot wingspan) at the Tanger Outlets in Mebane.

Ironically, his paintings at Carolina Gallery—while physically smaller and more intimate—represent experiences in his life that are larger and grander: scenic



Work by Scott Harris

vistas from nature and the frenetic hustle and bustle of the urban experience.

Harris came to Western North Carolina by way of his education at Brevard College where, during his tenure as a student, he first experimented with painting on aluminum. As he developed his process and gained a better understanding of the idiosyncracies of the metal surface, he homed in on a style that exploited the reflective quality of the material and instilled great depth and movement in his art.

Michael Reagan's maps are not second-hand renditions of satellite imagery. There is no sense that his representations are driven by geopolitical delineation, although these elements are present, they never obscure the living earth. Water and terrain are rendered as expressions of personal experience, souvenirs of voyages. They are evocations, authentically acquired through first-hand knowledge rather than by hearsay or contrivance.

Reagan served in the US Navy during the Vietnam War after which he became a self-described "Flower Child and Digger in the Haight-Ashbury district of San Francisco" before becoming a sidewalk chalk artist in Honolulu. Many jobs later—deck hand, sail rigger, fish cleaner, road construction, logging, long haul truck driving, night watchman, farm hand, and gas station attendant—he majored in Art and American Literature at the University of Arkansas where he later earned an MFA in painting. After school, he joined the Peace Corps and served in Côte d'Ivoire, West Africa, before launching a career in

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