

—THE CRAVEN ARTS COUNCIL & GALLERY—

3RD ANNUAL JURIED SCULPTURE SHOW



Gallery Exhibit: November 7 through December 24, 2008
Sculpture Park Exhibit: November 7 through September 18, 2009

Juror's Statement

In judging among the many fine works submitted to the 2008 Juried Sculpture Show from many regions of America, I encountered the broad range of creativity and expression present in the leading galleries and exhibitions of contemporary sculpture in the world.

In making my selections, I wanted the work to be both exquisite in craftsmanship and expressive of an idea, complex or straightforward. Often, the intricacy of a smaller work was more compelling than its larger counterparts. And the larger work I found more powerful in the simplicity of its idea and its material expression. The use of fiber, found objects, delicate metals, and new materials in many cases added a sophisticated dimension to traditional media.

Yes, there is often humor at work, memory in play, and emotions of loss, ecstasy, or longing evoked. And through it all runs a continuum of beauty and the brilliance of the artist's hand.

Please enjoy the show. Look long and hard—and look again.

Lawrence J. Wheeler, Director
North Carolina Museum of Art

Dr. Wheeler was named director of the NCMA in October 1994. During his tenure, the Museum has become one of the region's and the nation's most popular and dynamic centers for the visual and performing arts. Blockbuster exhibitions, including Rodin: Sculpture from the Iris and B. Gerald Cantor Foundation and Monet in Normandy, have attracted hundreds of thousands of visitors to the Museum from across the nation and around the world. In December 2000, he was named Tar Heel of the Year by the Raleigh News & Observer, which cited his skill at melding "arts, politics, and commerce into a powerful new cultural force."

—PATRONS—

The Craven Arts Council & Gallery thanks the Patrons who share our vision and, through their generous support, helped create the sculpture exhibit and establish a sculpture park for New Bern.

Purchase Award Patron **Anonymous**

Founding Patrons **Steve and Sabrina Bengel** **First Citizens Bank** **Sun Journal**

First Place Award Patron **Pepsi—Minges Bottling Group**

Honoraria Patrons **Mark and Suzette Bardill** **Jim Congleton, D.D.S., M.S.** **Andrew Davidson, M.D.** **Embarq** **Haroldson Properties** **Sumrell, Sugg, Carmichael, Hicks & Hart, P.A.** **Stubbs & Perdue, P.A.** **David and Elizabeth Ward**

Patrons **Mark and Lynne Harakal** **City of New Bern**

Raffle Sculpture **Mitch Lewis**

*With thanks to the Craven County Tourism Development Authority
for its ongoing support*

—SCULPTURE PARK EXHIBIT— BROAD AND MIDDLE STREETS

Paris Alexander—Raleigh, North Carolina
"Nemesis"
Carved Limestone; 12 x 12 x 48; \$8,750



Paris Alexander creates sculptures in a variety of materials including carved stone. "Nemesis," made of carved limestone, hints at the classic female figure left encased in a mantle of its own stone. This work is from a series of "wrapped figures" which encompasses shrouded iconic forms. Alexander's artistic passion for the history of art causes him to excavate the past and relook it in layers of his own contemporary forms.

Kevin Eichner—Moncure, North Carolina
"Amorous Saltare"
Steel; 103 x 48 x 54; \$9,000



Loosely translated, Kevin Eichner's "Amorous Saltare" means "loving dance." This sculpture is one of the latest in a series through which Eichner strives to understand the truth of the material and the process; at the same time, he explores different ways to stretch and manipulate that truth. "This series began after spending hours trying to force the beam to do something," Eicher says. "In a moment of exhaustion and uncertainty, the I-beam seemed to breathe. That breath opened up the beams. They began gesturing toward the sky, started to blossom, and continued to grow. They then began to intertwine and interact: the industrial nature, Mother Nature, and the human nature."

Stephen Fabrico—Bloomington, New York
"Mountain Raven Totem"
Stoneware and Recycled Steel; 96 x 33 x 33; \$5,400

Stephen Fabrico's body of work has evolved through his interest in abstract art, gardens, and his love of working with clay. He uses hard-edged forms with organic imagery in stacked format to create large-scale totems. "Many of the forms I use to make this work in clay are done with the help of found and recycled objects," he says. "Working this way gives me an ever-changing inventory of objects with which to design sculpture and encourages me to look for more good finds wherever I go."



—SCULPTURE PARK EXHIBIT—



Dana Gingras—Weaverville, North Carolina

"Two Circles"

Steel; 48 x 6 x 120; \$10,000

Dana Gingras's primary mediums are glass, metal, and wood. His work comes from the process of understanding these materials—their intrinsic properties and inherent beauty. His goal is to create something new and visually stimulating, yet still retain the natural dignity of material. "Two Circles" is the third piece in his window series, which celebrates steel for its strength and timelessness while incorporating the context of the natural world. The windows urge the viewer to see them and also to see through them, to focus on the negative space and all the beauty that surrounds them.

Michael Joseph Hibbard—Buffalo, New York

"Untitled #197"

Steel and Rubber; 54 x 42 x 84; \$15,000

The sculptures of Michael Joseph Hibbard are greatly influenced by Upstate New York, the environment of his youth, where industrial architecture and a society that lives for the beauty of art coexist. "I remember being fascinated by the different shapes I would see while looking out the car window and then rushing home to create Lego structures of my own," he says.

"Untitled #197" is part of a series Hibbard has been creating from steel and recycled materials. His motivation is to show people the importance of recycling; the piece itself represents the amount of unnecessary waste that unrecycled materials can develop in landfills. He adds, "My objective is to influence more people to recycle to help better their communities."



Ann Melanie—Greenville, North Carolina

"Heart"

Painted Steel; 60 x 60 x 60; \$10,000



Ann Melanie's work is simple in its form and complex in its construction. "Simple geometric shapes lend themselves readily to casting, carving, fabrication, and construction and also allow an unlimited opportunity to explore surface," she says. "The repetition same or similar elements strengthens the viewers' sense of the familiar. The rectilinear forms represent windows and doors; windows, which look from my world into yours but keep us apart, and doors, which allow us passage through. Windows and doors are not literal images but act as a symbolic reference to ideas, images, and emotions."

Jesse Morrisey—Greenville, North Carolina

"Natural Repetition"

Aluminum; 12 x 12 x 96; \$1,500

"Natural Repetition" was a breakout piece for Jesse Morrisey (whose "New Growth" is part of the Sculpture Show's indoor exhibit) because of its size. "Prior to working on this piece, I typically made artwork that was no taller than two feet," says Morrisey. "This piece was originally designed to be roughly five feet tall, but at the urging of my professor, Hanna Jubran, I added an extra three-and-a-half-feet. I was happy with the result and plan to create more large works in the future."



—SCULPTURE PARK EXHIBIT—

Shane Snider—Asheville, North Carolina

"Untitled"

White Portland Cement and Steel; 128 x 18 x 14; \$3,800

Shane Snider's sculptural work is a reflection of his interest in substructures within human anatomy and architecture and their ability to distribute and support weight. Working with a white portland cement mixture that is then applied over a welded steel armature, Shane creates original sculptures that are focused on the balance of both material and design. "Untitled" is an example of working to develop an understanding of the constraints of the materials and how to exceed beyond them. It explores not only architectural design but also the limitations of the human figure to exhibit a sense of tension and imbalance.



Liz Vercruyse—Herman, Nebraska

"Pod Forms as Icons"

Wood-fired Stoneware; 48 x 21 Each; \$6,500



After living in Virginia and Hawaii, Liz Vercruyse returned to Omaha in 1996. Since then, she has continued her studio work, holding a studio at the Omaha Clay Works for two years and then co-founding Big Table Studios in March of 2005. She works primarily with local clay bodies that are fired with wood at her rural studio in northeastern Nebraska. Her passion for the environment is evident as her work is highly organic, textural and many of the forms are readily found in nature. "Pod Forms as Icons" is a result of this work. These groupings of large wood-fired forms are oversized representations of seedpods—reproductive symbols of our environment. They stand as simple symbols of the fragile, vulnerable state of our environment.

**—GALLERY EXHIBIT—
317 MIDDLE STREET**

Elizabeth Apple—Charlotte, North Carolina
“Emmett’s Cotton Boll”
Ceramic; 20 x 14 x 8; \$650



Elizabeth Apple’s ceramic sculptures are inspired by organic forms and textures. She strives to convey the essence of these natural objects with Zen-like simplicity, hoping that by exaggerating size, familiar objects will be “seen” in a different light. The forms are intended to evoke a symbolic connection to home, experienced through an interaction with nature. “Emmett’s Cotton Boll” was inspired by a gift from a longtime friend, plucked from a dusty field during a lonesome drive through the South.

Lin Barnhardt—Mt. Pleasant, North Carolina
“Summer Evening—Nyack, NY”
Acrylics on Earthenware; 14 x 13 x 13; \$5,500

Lin Barnhardt’s “Summer Evening” is part of a series using acrylics on earthenware to create subjects once painted by Edward Hopper. He designs an architectural model with a dropped vanishing point, thus creating a bird’s eye point of view. The three-dimensional reconstruction is a collaborative work. Clay figures by Debra Fritts most likely depict Hopper’s sister standing with a boyfriend on the porch of their childhood home. Coloration for the inside walls are referenced to “Staircase”—another Hopper painting depicting the Nyack, NY, home place.



Thomas Bichko—Johnstown, Pennsylvania
“Edge Wise”
Bronze; 6.5 x 7 x 7; \$2,100



Thomas Bichko is a figurative sculptor whose preference is stone. He uses an indirect method—that is, after considering the shape of the stone, he then draws the pose and models the figure in plastelene before working on the stone. “Edge Wise” began as a work in alabaster,” says Bichko. “Upon completion, I returned to the clay model, refined the pose and details, and then had the piece cast in bronze.” “Edge Wise” is a limited edition of five.

Cindy Biles—Graham, North Carolina
“Sex Pot”
Clay and Terra Sigillata; 10 x 5 x 4; \$795

Inspired by pueblo pottery, Cindy Biles builds and carves vessels, often adding sculptural embellishments. “To me, the clay pot, an ancient form used for food and water storage, represents survival and perpetuation,” she says. As a counterpoint, change with the passage of time is a common theme in her art. “The idea for ‘Sex Pot’ came in a flash when I noticed that my often-worn dress shoes were dated and scuffed,” says Biles. “Seeing them from this perspective made me realize that we form and maintain an image of ourselves that we assume others see as well.”



—GALLERY EXHIBIT—

Benjamin Blackburn—Mason City, Illinois
“Hub Kid”
Mahogany; 18 tall; NFS

Benjamin Blackburn’s artwork primarily addresses issues relating to Americana and American culture through the subject matter of its national game. “Hub Kid,” part of a series of sculpted pieces he has been working on for three years, references the great Red Sox hitter and American icon Ted Williams, a player known for his obsessive drive for perfection. This piece places a premium on showing the physical balance required of a hitter, juxtaposing this with another question about what is required to balance oneself intellectually in that same pursuit of perfection. “Hub Kid” was recently acquired by a private collection.



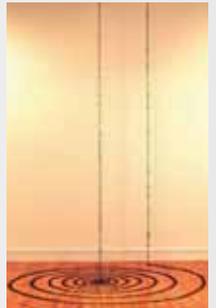
Frank Brannon—Dillsboro, North Carolina
“Tigris”
Hand-beaten Paper and Mulberry Fiber; 72 x 36 x 36; \$1,900



Frank Brannon’s paper sculpture “Tigris” arose from his interest in natural materials, coupled with the desire to imagine what it would be like if paper objects could be excavated like those made of metal, glass, or wood. His theme of vessels and boats comes from examining their ability to convey things, people, and entities to other places. Mythical rivers have various means of conveying beings to the other side. By comparison, what would it take to convey something across the “real” Tigris at this point in time?

Lauren Cunningham—Atlanta, Georgia
“Dipoint Cascade”
Pencils, Monofilament, Paint; 132 x 72 x 84; \$1,600

Lauren Cunningham’s work explores the enigmatic mind-body relationship—and the implications of this relationship. “The dipoint, a pencil sharpened at both ends, is my personal symbol for creativity,” says Cunningham. The two points of this tool facilitate maximum art making. The spiral arrangement of the dipoints suggests that artistic inspiration exists somewhere between the interior—mental—realm and physical reality.”



Matthew Davey—Indianapolis, Indiana
“A Kiss on the Lips”
Bronze; 32 x 15 x 12; \$13,000



Matthew Davey considers himself primarily a painter—that is, using paint or charcoal in two dimensions. Modeling a figure in clay, he says, can be considered drawing “... but, of course, the final result is a union of drawings in 360 degrees.” Concerning “A Kiss on the Lips,” Davey says “I think the man represented in this sculpture wants for love, needs for love; but the stupid fool is oblivious to his tongue and its caustic consequence.”

—GALLERY EXHIBIT—

Kurt Dyrhaug—Beaumont, Texas

“Tonka Tail”

Cast Iron and Enamel; 17 x 27 x 7; \$2,500



Kurt Dyrhaug's sculpture explores agricultural and nautical elements from experiences living in Minnesota and Southeast Texas. He seeks to evoke the form and function of these mechanical forms while providing new associations of meaning. Dyrhaug says, “‘Tonka Tail’ is a recent series of work that departs from my large-scale sculpture. This smaller scale, in conjunction with a distressed, familiar color, allows for a playful and nostalgic interpretation.”

Linda Egendorf—Lincoln, Massachusetts

“Alvah”

Foam, Old Clothing and Sheets, Dental Floss, Thread, Pins; 9 x 11.5 x 9.5; \$12,500

Linda Egendorf began her art career in jewelry but migrated to sculpture 11 years ago. She then moved from working exclusively in metal to incorporating wood and found objects. More recently, she has worked in fabric. “Alvah” is a memorial to her father, who died in 1987. “Three small balls in this sculpture are covered with fabric from a sports jacket he frequently wore,” she says. “The rest of the clothing used is from many different sources. For my memorial pieces, I like the clothing to be old and worn, signifying the great age people had been when they died.”



Sheila Ferri—Middletown, New York

“Armed & Ready”

Mixed Wire; 33 x 19 x 6; \$950



Sheila Ferri holds an MFA from Rhode Island School of Design and teaches at the Horace Mann School in Riverdale, NY. “My family, my dreams, my yearnings, their conflict, adventures—real and imagined—are entwined in each sculpture,” she says. “The wire, starting as a straight line, twists, weaves, evolves into objects domestic, imagined, and representing reality and whimsy. With my hands, I record the elements of my life.”

Philippe Guillerm—Rockland, Maine

“Melody Changing Skin”

Wood and Fiber; 20 x 12 x 5; \$3,900

“Change of Skin” was created with the sole intention of movement of the body,” Philippe Guillerm says. “At one point or another in our lives, we all want to change skin or just do something new. My research for the expression on my violins led me to very interesting paths. I love to give them attitudes—they speak for themselves.”



—GALLERY EXHIBIT—

Paula Heaphy—Nashville, Tennessee

“Fragile World”

Hand-blown Tea-stained Eggs, Fishing Line; 84 x 48; \$6,000



Paula Heaphy has worked as a computer-aided textile designer since 1993. Over the past few years, she has been breaking away from technology and exploring various mediums and craft. “Fragile World” was created after Heaphy moved to Nashville in 2007. She wove together hundreds of hand-blown eggs—the symbol of birth, rebirth, and renewal. Hollowed out, the egg is fragile and vulnerable. “This piece represents all that resonates in the air since September 11, 2001,” says Heaphy. “Our homes, the economy, the earth, and our lives all feel so very fragile.”

Jan Hoppe—New Bern, North Carolina

“Wall Flower: Daylily”

Papier Mache and Paper Pulp; 45 x 43; \$1,900

Jan Hoppe studied to be a sculptor but is best known for oil paintings and pastels. Recent changes presented an opportunity to return to sculpture. “Wall Flower: Daylily,” as the title implies, is part of a series of “overgrown” flowers. It started while Hoppe was unpacking boxes. “I hated that all the packing paper was going to be thrown out,” she says. “I wanted to do something with this resource that had just come my way. I’m an experimenter, but a traditionalist. I decided that if I was going to do papier mache, it had to transcend the medium. I want the viewer to experience the object first, then the material.”



JinMan Jo—Logan, Utah

“Exclamation”

Forged Steel; 39 x 24 x 24; \$8,900



The dualities that Korean artist JinMan Jo embraces in life he strives to bring to life in his art. His large-scale sculptures are at once sleek and raw, refined and rugged. The stone, steel, and wood forms also embody psychological dichotomies—they reference hope and sorrow, harmony and suffering. In this regard, the artwork—as process and product—serves as metaphors for larger human issues. To the artist the raw materials represent the strength that is crucial to withstanding the forces of nature and culture. As Jo explains, “These materials have their limitations, but then, so do you and I. In my working process, I experience both the conflict and the dignity inherent to the human condition.”

Hanna Jubran—Grimesland, North Carolina

“Cosmic Pod”

Cast Iron; 21 x 24 x 42; \$6,900

Hanna Jubran's iron cast sculptures are made using a technique of directly carving into a block of resin-bonded sand. He cuts layers to produce the open lattice patterns, which represent the crystallization of nature's elements and minerals. They represent the natural process of growth and distribution—the control as well as the freedom. The power of these forms in cast iron comes from their existence in nature. “One of many decisions I have made in my art is to maintain and preserve the natural quality of the materials,” Jubran says. “My work addresses the concept of time, movement, balance, and space.”



—GALLERY EXHIBIT—

Sandy & Missy Kaolin—Great Barrington, Massachusetts
"Super Realism Fruit Platter"
Whiteware Clay; 5.5 x 23 x 12; \$1,900

"Super Realism Fruit Platter" is a three-dimensional tribute to the masters of still-life painting. Substituted for the oils on canvas are nuanced clay sculptures of wheel-thrown origin, which are precisely detailed with lifelike textures and layered stains to maintain the intent of the paintings' inviting bounty suggestive of a hospitable, prosperous home.



Mitch Lewis—New Bern, North Carolina
"Column 16"
Terracotta; 50 x 9 x 8; \$1,800



"For me, sculpture is all about the human form," says Mitch Lewis. "Whether I'm working in bronze or terracotta, creating figure studies or Pillar People, my sculptures all recreate the human condition. I have spent a lifetime observing the eloquence of the human form and take great joy in capturing and recreating it in sculpture. Most of my figures are introspective and intended to draw viewers into the sculpture, so that they may share in the figures' emotional states. I want viewers to identify with the triumph or feel the despair of my figures."

Bill Moore—Silver Spring, Maryland
"Fossil Fish One"
Bronze; 28 x 21 x 10; \$6,300

Bill Moore fabricates sculpture out of cast bronze components that are welded or bolted together. This approach satisfies his interest in building complex objects that accurately reflect the beauty and diversity of the natural world. His work has evolved over the years from insects, to birds, to fish (both ancient and contemporary), and to helmets that incorporate beetles and fish. "Fossil Fish One" represents the fossil remains of an ancient armored predator fish that dominated the seas more than 400 million years ago.



Jesse Morrisey—Greenville, North Carolina
"New Growth"
Bronze; 10 x 12 x 20; \$450



Jesse Morrisey explores the idea of growth through forms associated with the natural world by using industrial materials, primarily cast metals. "Casting is wonderful for me because I am able to manipulate cold, hard metals into something much more fluid and natural," she says. "New Growth" went through many transmutations before reaching a single form. "Pattern is something that interests me, and I took the pattern on the outside of the pod from a type of sea sponge called a vase sponge, which has a similar design," she says.

—GALLERY EXHIBIT—

Janet Orselli—Mill Spring, North Carolina
"Impedimenta"
Mixed-Media Installation; Size Varies; \$11,500



Janet Orselli is an installation artist who joins together old, seemingly disparate objects to create new entities. These found object constructions, with their rich visual histories, evoke memory through association. The artist's intent is to make poetic connections between objects and their relationship within the gallery space. "Impedimenta" speaks to the nature of human existence. The crutch can be seen as a symbol of strength and of vulnerability. The tools for transformation (found on the end of each crutch) are different for each individual.

Daniel Ostrov—Elkins Park, Pennsylvania
"Firmament of Waters"
Wood, Glass, Salt Installation; Size Varies; \$8,500

Daniel Ostrov creates sculptures that embody the subconscious creation of memory and experience, and the imagery within the work refers to the mysterious curiosity of déjà vu. In "Firmament of Waters," Ostrov draws on his experience working at a boat-building workshop in Philadelphia to create ship-like sculptures. These sculptures use glass and wood to create hull sections that give the sensation of viewing a shipwreck while underwater. "I see the shipwreck as having this déjà vu quality," says the artist. "being both familiar yet remote to our actual experience."



Noël Palomo-Lovinski—Kent, Ohio
"Motherhood in the Age of Anxiety"
Embroidery and Handwork; 68 x 38; \$1,000



Noël Palomo-Lovinski works with subjects related to confessions in the broad scope of popular culture. She works with text, shape, and laborious technique in fabric to convey a feeling or emotion expressed through a confession. "Motherhood in the Age of Anxiety" examines the anxieties that many mothers feel in our contemporary media-driven society. There is a sense of being overwhelmed by personal and societal pressures and expectations. These confessions are a running dialogue taken from a confessional Web site focused on mothers.

Nancy Pollock—Santa Fe, New Mexico
"My Mother, My Self"
Mixed Media, Mosaic; 60 x 24 x 22; \$7,500

Nancy Pollock describes "My Mother, Myself" as a vanity mirror that is fractured on one side. "I believe that the sculpture's feeling is elegant, yet simultaneously rather cold," she says. "The skirt is dazzling but dangerous due to its sharp points. There is an apple on the back and a serpent on the shoulder. Like many women, I believed I had escaped my mother's life view when I fled to New York at the age of 23. Of course, I came to realize that all women are our mothers, dating back to Eve."



—GALLERY EXHIBIT—

Benjamin Rothschild—Racine, Wisconsin

“Big Wheel Flyer”

Welded Steel; 44 x 26 x 16; \$5,400

Children can enjoy Benjamin Rothschild's playful aesthetics, while an adult audience may be most interested in the historical or even political message that is often just beneath the surface. With “Big Wheel Flyer,” the artist chose a cheap and mass-produced plastic object as his subject from which to create something timeless and hand-made. Viewers will thus see an old toy they've taken for granted as a reminder of their past and something that now has permanence.



Austin Sheppard—Greenville, North Carolina

“Battery Not Included”

Steel, Fiberglass; 48 x 36 x 36; \$750

“Do you suppose that artificially created humans will carry within their hearts an artificially created soul?”

—Austin Sheppard

Judith A. Sterling—Canton, Ohio

“Ostara”

Cast Iron; 13 x 10 x 7; \$3,000

Judy Sterling's work creates a symbiotic relationship between light and form. Using marble and subtle refracted light emanating through crystal, she seeks to let the juxtaposition of the materials illuminate the inherent sensuous qualities of marble and light. “Ostara” is the movement toward the rising sun. The grace and curve of the marble form moves the eye and soul from inner spiritual light to outer enlightenment of our universe.



Loren Strobel—Havelock, North Carolina

“Industrial Fossils”

Stoneware; 18 x 33; \$1,000



Loren Strobel completed his studies in ceramics in 1998 and has worked in that medium for the past 10 years. However, he does not limit himself to any one style, concept, or medium. “When I start a piece of work, I put myself in a place where I am both artist and viewer,” he says. “Industrial Fossils” was inspired by a visit to an abandoned factory and seeing all of its obsolete machinery. With this piece, I have given these machines a function.”

Burton Tysinger—Wake Forest, North Carolina

“Oh!”

Painted Wood; 16 x 15 x 7.25; \$1,200

Burton Tysinger graduated from the Pratt Institute with a degree in Industrial Design. “Oh!” is part of a new direction from his abstract, painted-wooden-dowel and mostly wall-hung constructions. A layering of colored lines creates a free-standing, three-dimensional sculpture. Length, density, placement, color, and direction participate in the work. The name “Oh!” is self evident.



—GALLERY EXHIBIT—

Carolyn Van Duyn—Durham, North Carolina

“Transient”

Raku; 37 x 26 x 26; \$3,900



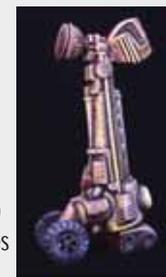
Carolyn Van Duyn creates her art from clay and found materials. She seeks to be in close proximity to the wilderness, while carving out her own hopes and dreams as an artist. “I have a deep love for the forest and nature in its many magnificent forms,” she says—“its dramatic, ever-changing and ever-present qualities.” In “Transient,” two souls work intensively on constructing an abode with wall-like fabric panels, tautly stretched rope, and logs among the trees. A window already in place provides a way to look out, or perhaps, a way to peer into this private space. These two people share a sense of hope, a strong outlook into the future.

John Vinklerek—San Angelo, Texas

“Suicidal Meat Truck”

Cast Paper; 22 x 12 x 6; \$700

John Vinklerek seeks an alternative to the dominant constructivist rhetoric of sculpture. “My fake machines are absurd in the way they mock accepted standards,” he says. “They are clay modeled and hand cast in recycled paper pulp in an effort to present an extra contradiction in the material nature of the work. Just as in the theatre of the absurd, ‘Suicidal Meat Truck’ can go nowhere. It embraces dystopian decay—or the look of rusty metal—but it is not metal. It comes from a different refuse heap only to live again as sculpture.”



Charles Welles—Scranton, Pennsylvania

“Osomu”

Marble; 6 x 9 x 7; \$2,800



Charles Welles primarily carves marble. This piece, “Osomu,” is carved from Yule marble, a pure white marble that is quarried in the small town of Marble, Colorado and is the marble used in the Tomb of the Unknown Soldier in Arlington National Cemetery. Welles' figure works range a variety of styles. They often embody a sense of irony or ambiguity. The weight and massiveness of the stone contrasts with the smoothness and apparent lightness of the sculptures.

Peggy Wyman—Macomb, Missouri

“Wayward Wind”

Fiber; 22 x 21 x 16; \$2,695

Peggy Wyman discovered basketry during a 12-year stint as an historical novelist. “It was during the research phase of a novel about the California missions,” she says. “I tried several types of the craft until coiling with pine needles hooked me and never let me go.” From traditional shapes she moved to experimentation, where she allowed the innate bias of the needles to dictate the shapes created. Those experiments resulted in yet a third career: professional fiber sculptor. “The heady aroma and silky texture of the needles combined with the soothing repetition of sewing the coils together never fail to draw me into a state where time and space cease to exist,” she says. “Art is my meditation.” In “Wayward Wind,” Wyman attempts to capture the swirl of autumn leaves dancing on a capricious breeze.



—CRAVEN ARTS COUNCIL & GALLERY—

BOARD OF DIRECTORS

James Bisbee—President
Linda Mattocks—Vice President
Barbara Brown—Treasurer

Judy Avery	Tharesa Lee
Sandy Bruno	Mitch Lewis
Rose Danella	Nelson McDaniel
Susan DeJesus	James W. Norment
Angela P. Doughty	Daynette Orr
Philip Evancho	Madeleine Smith
David Foley	Susan Ward
Georgia Johnson	Marshall L. Williams
Janet Lamb	

STAFF

Carol Tokarski—Executive Director
Michele Cole
Beverly Foster
Rani Moran

SCULPTURE COMMITTEE

Mitch Lewis—Chairman

Judy Avery	Rose Danella
Becky Badger	Georgia Johnson
James Bisbee	Janet Lamb
Sandy Bruno	Madeleine Smith

Craven Arts Council & Gallery

317 Middle Street
New Bern, NC 28563

252-638-2577

www.cravenarts.org



The mission of the North Carolina Arts Council is to make North Carolina a better state through the arts. The council nurtures and supports excellence in the arts and provides opportunities for every North Carolinian to experience the arts. A division of the Department of Cultural Resources (www.ncculture.com), the Arts Council serves as a catalyst for the development of arts organizations and facilities throughout North Carolina with grant funding and technical assistance.

The mission of the Craven Arts Council & Gallery is to create an environment where the arts thrive, bring joy, and enrich the cultural experience in our community.