

# Transylvania Community Arts Council

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the Fine Arts League of the Carolinas in Asheville, NC, a school devoted to teaching the fundamentals of classical realism in the way of the old masters.

James Daniel has been working professionally as an artist for over twenty years. He studied painting at Savannah College of Art, but, craving for a more traditional approach he decided that the time tested apprentice master relationship was the best way to acquire the desired skills. He began his search for a working artist/teacher and found, in Southern-Pines, NC, his first taste of traditional realism with Jeffrey Mims. After three months working with Mims he was encouraged to attend the Paul Ingbretson Atelier in Boston. Daniel spent three years there before moving to Florence, Italy, where he enrolled in the Charles Cecil Studio. He then found Romano Stefanelli. Stefanelli was a long time student of Italian maestro Pietro Annigoni and was exactly what Daniel was looking for. Over the next year or so he visited Stefanelli's studio weekly to receive critiques and watch the maestro work.

Daniel returned to the US in 1996, and needed a new master teacher. Long story short...he found Ben Long, a North Carolina native like himself and also a student of Pietro Annigoni. Long was just about to begin a fresco project in Charlotte so Daniel packed up and moved there. Little did he know that move would prove to be the end of his search. He continued to work with Long on seven frescoes over an eight year period.

Angela Cunningham is portrait painter, genre-painter and sculptor in a naturalistic and realistic style. She finds artistic inspiration from many artists, especially the Naturalists of the late 19th century (Emile Fraint, William Bliss Baker), the late 19th Century Russian Realists (Ivan Nikolaevich Kramskoi), the sculptor Jean-Baptiste Carpeaux, and contemporary artists Bruno Walpoth, Sally Mann, and Nicola Hicks.

Cunningham said, "My inspiration



Work by Angela Cunningham

is the character and individuality of the models and subjects. I enjoy working from life. I feel it's the best way to see the intricacies of the subject's form but also a great way to interact and be inspired by the personality of the life in front of me. Painting is a way of reading the world and getting lost in observing it, but it's also an interaction, an understanding, and a relationship. Every individual has something that is unique. I'm fascinated to learn each particular person's character, traits, thoughts, and quirks. And no matter how different we are as individuals, there is an underlying element of commonality. We can all relate to art that reveals someone's contained emotions and inner thoughts, that triggers a glimpse into humanity."

For further information check our NC Institutional Gallery listings, call the Council at 828/884-2787 or visit ([www.tcart.org](http://www.tcart.org)).

## Toe River Arts Council in Spruce Pine, NC, Offers Works by Edwina Bringle

Toe River Arts Council in Spruce Pine, NC, will present *Edwina Bringle: A Retrospective 1964 - 2014*, celebrating Bringle's 50-year retrospective with over 50 functional and decorative fiber arts pieces, on view in the Spruce Pine Gallery, from Aug. 7 through Sept. 20, 2014. On Saturday, Aug. 16, the Arts Council will honor Bringle in a reception from 5 to 7pm.

Recognized for her work in color, Bringle's pieces range from the early experimental "Revisited Circles," an optical illusionary wool wall piece to the more recent "Springtime Blanket" that explodes the woven wool with prismatic light. Over 50 pieces will lead the eye from the beginning through just yesterday.

Bringle began her journey along that colorful thread in the early 60's when she accompanied her sister, Cynthia, from Memphis to Buffalo and to include a "stop-over" at Penland School of Crafts. While Cynthia talked clay, Edwina walked and watched as the beauty of the land and the magic in the school began to captivate. She was young and impressionable, away from home. Not for the first time, but for the first time at Penland, in the mountains.

Bringle found herself in the weaving building, in front of a loom, hands on the beater bar, entranced but at a loss for her next move. She was a young X-ray technician in Memphis, TN. What did she know about creating fabric out of this sheet of threads spread tight before her? But the fiber had already begun to exert its magnetism. Words of encouragement from the director, Bill Brown, and teacher, Helen Henderson, stayed with her on their journey home.

Bringle returned and, through the years, took textile classes whenever vacations allowed. She became a fixture in the weaving room as much as one of



Work by Edwina Bringle

the looms. She cleaned, rearranged, took down and put back up, helped the teachers and learned the backstory of fibers, the ways of weaving and the intricacies of color and dyeing.

Midway, she met Sally Adams who owned the Signature Shop in Atlanta, GA. Adams made her an offer and off Bringle went to work in the shop over the holidays. It was there that she learned the business of craft. An important aspect, she says that many artists neglect.

Bringle returned to Penland as a resident fiber artist in 1968 and began entering regional exhibitions. Her woven work was becoming known for its emphasis on color and vibrancy. One such show was at the Mint Museum in Charlotte. That particular show was hung by then exhibitions curator and master potter, Herb Cohen. Impressed with her work in the

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On the Ridge

oil on canvas

36 x 48 inches

### William Jameson

*Bath County Backroads:* Solo Exhibit at Warm Springs Gallery, Warm Springs, VA  
August 16 - September 28, 2014

*Into the Woods:* Group Exhibit at Cabarrus Arts Council in Concord, NC  
August 18 - October 9, 2014

### WILLIAM JAMESON WORKSHOPS 2014

"Fall on the Blue Ridge," Saluda, NC

October 20 - 24, 2014

"Workshop: For Your Painting Group!"

Dates you choose

I can conduct a workshop planned especially for your location! Please contact us for planning and organizing a workshop in your area for your art organization or guild.

Each William Jameson Painting Workshop is designed to be an educational and entertaining experience. Along with exhilarating travel, students from beginner to advanced will receive one-on-one instruction in oil, watercolor or acrylic and pen and ink sketching.

Whether the travel is down the mountain or to the Bahamas or Italy, you will be with like-minded folks who share your love of art. There will be six hours of instruction each painting day at sites I have carefully selected for their architectural interest or appealing landscapes. Each day will include demonstrations, critiques and help with photography for use in painting your own work of art.

All workshops include a "welcome" party and some workshops include private museum tours or excursions to special venues that we have cultivated over the years.

Non-painter companions are always welcome! Our workshop trips take us to breathtaking places where there is something of interest for everyone. Of course, special pricing is available for these companions. Please see specific workshop information for additional descriptive information.

Detailed info is available at [www.williamjameson.com](http://www.williamjameson.com) or call 828.749.3101.

exhibit, both the ceramics and photography instructors at the University of North Carolina told her of an opening in the newly developed Creative Arts Department-Weaving/Textiles at the Charlotte institution, suggesting she apply. Bringle was awarded a one-year appointment as advisor and teacher. She completed three one-year appointments and ended up staying for 24 years.

She and Cynthia took a trip to Europe early in her career. It was there amid the cacophonies of color in centuries old architecture, landscapes, and peoples—that she discovered a love of photography. She had not been a photographer, but here, "It was as if looking through the lens reinforced my interest in color." Years later, as she dyed textiles, she would recall replicating remembered color combinations caught on film by laying out swatches on the floor. She never saw a need to reference her stacks of photographs. "Although my photographs have never been used as a direct palate, my work has always been about colors with influences from all the photography through the years," says Bringle.

In 1997, Bringle retired as associate professor of Art Emerita from UNC Charlotte and returned to the mountains, to Penland where she now weaves and teaches and enjoys life. She has taught at Arrowmont School of Arts and Crafts and the John C. Campbell Folk School, and continues to offer advice and hands-on experiences at the Penland School. She has a reputation for being an innovator in weaving and dyeing, never letting a challenge stand in her way. A few years ago, as an artist-in-residence at one of Mitchell County's elementary schools, she created a loom on which the kids could weave just by flipping over a table and using the legs as a frame. Another time, she sandwiched her dyed fabric between sheets of black plastic stretched across her driveway, allowing the sun to work as a reagent in setting the dyes.

During the last several years, Bringle has taken color into new mediums—



Work by Edwina Bringle

felted and flame-worked beads. It's all about melding the colors whether on the loom, in pressing fibers for felting or melting rods of glass. It's about creating images both vibrant and indicative of change. "Living in the mountains, I am constantly reminded that there are changes all the time and these become a part of my images."

Today, Bringle continues to reinvestigate natural dyes primarily plants gathered from the surroundings. Many of her wool skeins have swirled around the dye vat at the dye shed at Penland. Natural dyes are not new to her but there is more to know about the mordants, or fixatives, and how to use them safely. It is more time consuming, but she thinks the rewards are worth her effort. It's not just the finished piece for Bringle, but the process to get to that end. And she hasn't reached it yet. She's never let anything come between her and her imagination. With so many aspects in textiles—from fibers to patterns, from dyeing into to painting onto—and from all the myriad of mediums, she will be creating for 50 more years.

As Jean McLaughlin, current director of the Penland School once said about Bringle, "She is an extraordinary teacher... Through Edwina, you'll observe colors and textures in your surroundings with fresh eyes. Her work warms your body and delights your soul."

For further information check our NC Institutional Gallery listings, call the gallery at 828/765-0520 or visit ([www.toeriverarts.org](http://www.toeriverarts.org)).

Check us out at ([www.carolinaarts.com](http://www.carolinaarts.com)) or e-mail to ([info@carolinaarts.com](mailto:info@carolinaarts.com))