

# City of Concord, NC, Features Glass Sculptures by TuxedoKat

TuxedoKat (Katlyn "Kat" Cornelius) has been turning trash into vibrant sculptures and putting them on display on Historic North Union Street in Downtown Concord, NC.

Glass from vases, plates and bowls of every color of the rainbow were collected from thrift stores across Concord and Charlotte and smashed into pieces to create the gradient rainbow panels that make up the two towers of *The Meta Sculpture*.

"'Meta' refers to itself, like a painter painting a portrait of themselves painting and I love referring to myself as the rainbow making a rainbow. I am taking the pieces of broken glass and giving them new reasons for meaning. That's so meta." TuxedoKat said about her work.



Photo by TuxedoKat (Katlyn "Kat" Cornelius)

Early in 2021, TuxedoKat debuted her first large-scale glass art sculpture on North Union & Buffalo Street, *The BookMark*, an 8'x 2'x 2' rectangular prism which repurposed broken pieces of indigo glass collected from one of Concord's famous textile warehouses - saving a little piece of history. Both of these large-scale



Photo by TuxedoKat (Katlyn "Kat" Cornelius) glass art sculptures are constructed of upcycled glass shards, fiberglass and epoxy onto a steel frame. Each panel's glass is grinded to a smooth texture and each tower contains an LED light feature that mystifies the structure at night. Observers are encouraged to get up close to take in the color and touch the glass panels.

"I love to hide meanings beneath the surface of my art, knowing human nature is to assume first impressions as truth without having the curiosity to dig deeper. I like to create fantastic spectacles that grab those first impressions while hinting of those easter eggs just beyond the surface. I also enjoy observing how far the observer goes into the meaning of my art," TuxedoKat explains.

TuxedoKat plans to go deeper into her glass art process to create more upcycled structures that entertain and enlighten.

For further information contact Katlyn "Kat" Cornelius, TuxedoKat: An Imaginarium, by calling 704/293-4427 or e-mail to (KatCo@TuxedoKat.com).

stimulus provided by the Eastern Phoebes that nest over my front door each spring. While dealing with the mess I kept seeing faces, animals, and interesting abstract shapes. "Pareidolia:" a type of illusion or misperception of stimulus - in my case the visual stimulus of bird droppings."

"I have been working with transparent watercolor on Yupo for several years and found this medium on translucent Yupo, with some wax crayon as a resist, to be perfect to interpret these visual perceptions. Starting with the wax on Yupo in a blind contour drawing technique and then adding layers of watercolor to bring out the wax images. The unpredictability of pools of pigment on the Yupo add to the serendipity in the composition of each painting."

Phyllis Thomas' art career began as an art educator immediately after completing a degree in Secondary Art Education from Manchester University, North Manchester, IN. After teaching and marriage she changed directions and continents and joined her husband as a missionary with Cru to San Bernardino, CA, and Kenya East Africa where she and her family resided for nearly two decades. That journey enriched her life and still influences the colors and textures of her work.

Thomas returned with her family to the USA in 1997 and has spent the years since in an ongoing journey re-inventing her work as a painter and acquainting herself with the art community. As a former educator, she makes research and reflection primary to her contemporary water-media process and often uses thread, gold and silver leaf as enhancement and added texture. The artist has exhibited locally, nationally and internationally in solo, juried and community shows.

Thomas' art-making is not only about the art; it's the people she meets along the way. Now residing in Florida with her husband, she has organized local community art events and workshops in Orlando, Grunewald Guild in Leavenworth, WA,



Work by Phyllis Thomas

as well as Uganda and Kenya East Africa and is passionate about helping artists of the next generation pursue their creative calling.

Thomas offered the following statement, "This thoughtful collection of three series includes *Pieces of Psalms*, *Days of Holiness* and *2020 Reflections*. While that may seem like a broad spectrum, they have the commonality of acrylic, stitching and square format. They were especially important to me during the upheaval of last year. Lent and Psalms kept me focused on my spiritual life instead of current events and the *2020 Reflections* were responses to my emotions and prayers offered throughout the year."

"When I work in series, one piece leads to another until I find my inspiration wanes or I have completed what I want to translate into a visual language. Because of my contemplative nature, my images are revealed through research, reflection, meditation and life experiences. They often include symbolism from a historical context which deepens the concept and offers the viewer a moment to slow down and ponder what the image may say to them."

For further information check our SC Institutional Gallery listings or e-mail to (courtroomgallery@fridayartsproject.org).

Looking for info on the next juried art show, an opportunity to show & sell your work at the next festival taking place or do you want to know who the new director of an art museum is - just check out our Blog, "Carolina Arts News" at (<https://carolinaartsnews.wordpress.com/>).

# The Courtroom Gallery in Rock Hill, SC, Features Works by MC Churchill-Nash & Phyllis Thomas

The Courtroom Gallery, located on the second floor of the Gettys Art Center, in Rock Hill, SC, is presenting *Illusion & Illumination*, featuring works by MC Churchill-Nash and Phyllis Thomas, on view through Aug. 25, 2021. A reception will be held on Aug. 5, from 7-9pm.

What does the eye or mind see? Is it the same? Abstract art from two different artists, perspectives, mediums and inspirations.

From an early age MC Churchill-Nash was surrounded by creative people and a variety of art forms - paintings, mobiles, music and books - this gave her a well-rounded taste of the arts.

Upon graduation from high school Churchill-Nash entered Sullins College in Bristol, VA. After Sullins she moved home to Knoxville, TN, and the University of Tennessee to complete her BFA. There Churchill-Nash continued to dip into various mediums not previously available (watercolor and stone lithography), plus many specialized art history courses. After taking her first watercolor classes she changed her concentration from oil painting to a combo of oil and watercolor. Watercolor instructor, Carl Sublet, taught various techniques using mixed media with watercolor that greatly influenced all her work on paper. The study of old masters oil painting techniques led to teaching classes in beginning and intermediate oil painting for the Tennessee Artists Association.

After moving to South Carolina Churchill-Nash's activities have included several group shows and a solo gallery show in Charleston, SC; acceptance to ArtFields; becoming a Member in Excellence in the South Carolina Watermedia Society; and juried into the South Caro-



Work by MC Churchill-Nash

lina Artisans Center. Participation in local Arts Council projects including exhibits, teaching workshops, and on-site demonstrations at AG+ART - an April event that pairs artists and crafts people with area farms for a multi-county self-guided tour.

Lately Churchill-Nash has been developing her watercolor and mixed media techniques, and while the subject matter is still primarily animals and people, the compositions are tighter cropped - breaking things down into basic shapes - as well as more abstract. Her color palette has become less realistic and more vibrant. Working on plate surface paper or board she likes to remove paint, reworking areas in a very non-traditional method from traditional watercolor. Discovery of Yupo as a base for pure watercolor has led to experimentation with fluid/pigment interactions on the non-absorbent surface and ever more intense color.

Churchill-Nash offered the following statement, "Avian Pareidolia is a series of watercolor interpretations of visual

*continued above on next column to the right*

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