Real Women Who Paint: Five Artists

Janet Dance
Cheryl Hawkins
Kaye Lipscomb
Kelly Mattox
Nancy B. McDearmon

Benedict Gallery
Sweet Briar College

March 31-May 23, 2011
Real Women Who Paint: Five Artists

Benedict Gallery at Sweet Briar College, located in the school’s oldest academic building, has been used for the past several decades as a venue to showcase the work of a variety of adult artists, as well as the work of gifted children, from the wider community. It is a pleasure to continue that tradition with the current installation.

In selecting individuals to exhibit from the Sweet Briar region, the staff looks for individuals who have made a serious, on-going commitment to their professional development as artists. This particular exhibition had its genesis in a critique group comprising five women from Amherst, Lynchburg, Bedford, and Rustburg who gather on a regular basis to discuss and review their new work under the guidance of Lynchburg painter Ron Boehmer. From all walks of life, and inspired by a wide array of ideas and materials, these artists share a common interest in honing their technique and exploring fresh concepts.

Karol Lawson
Director
Art Collection and Galleries

If gallery visitors wish to purchase a work(s) in the exhibition, please contact the artist(s) directly. Contact information is provided at the bottom of each artist’s checklist. The Sweet Briar Art Collection and Galleries do not take any commission from sales.
JANET DANCE

My paintings have gradually become intimate statements with special focus on rocks, trees and streamside passages that could be overlooked as insignificant. I enjoy examining tiny slices of a stone ridge, for example, and composing that discovery into what becomes an abstraction although each is based on careful observation. After finding this interesting composition I concentrate on achieving the softly modulated colors and textures described by the landscape. Mixing oils, cold wax and just enough gel to keep the mixture pliable on the canvas is the process I find most successful.

This investigation, examination and interpretation have led to a deepening perception of these natural phenomena. It is my hope that these discoveries are present to some degree in each painting; in the composition itself as well as in the final resolution of the paint surface. Perhaps this may create a resonance in my painting that effectively depicts, simultaneously, my appreciation for the quiet moments in life and my fascination with the act of painting.

<table>
<thead>
<tr>
<th>Painting</th>
<th>Year</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stone Pillow</td>
<td>2010</td>
<td>oil and wax on canvas</td>
<td>24 x 24 inches</td>
<td>$900</td>
</tr>
<tr>
<td>Stone Speak</td>
<td>2011</td>
<td>oil and wax on canvas</td>
<td>24 x 24 inches</td>
<td>$900</td>
</tr>
<tr>
<td>Stone Eye</td>
<td>2011</td>
<td>oil and wax on canvas</td>
<td>24 x 24 inches</td>
<td>$900</td>
</tr>
<tr>
<td>Stone Tapestry</td>
<td>2011</td>
<td>oil and wax on canvas</td>
<td>24 x 24 inches</td>
<td>$900</td>
</tr>
</tbody>
</table>

jdance3989@aol.com
1520 Holcomb Rock Road, Lynchburg, VA 24503
As long as I can remember, I always drew. I soon understood that being creative is food for my spirit. At age 12, I had my first abstract design class from a UCLA art professor on maternity leave. I also had my first oil painting class. I knew that I, too, wanted to create beautiful colors and make a visual statement. For me it’s all about relationships, how I relate to the subject, how the colors relate to each other, and how the composition relates to what I am trying to say.

I often paint cows because I have spent many years on my husband’s family’s farm. I know these cows and their personalities. I must be able to connect with my subject, be it animals, buildings, or concepts. I can transfer this vision into a realistic drawing or into an abstract painting depending on how I feel it can be best portrayed. Lately I have begun to construct new patterns of design using horses and flowing water. I began making my own papers for collage. By accident I discovered that shoe soles had wonderful patterns for stamping. I had even danced in my water shoes on unstretched canvases. Evolution requires change. I am always looking for new ways to evolve resulting in new and exciting artistic awareness.

Horse #1 2010
acrylic on canvas
39 x 19 inches
$350

Horse #3 2010 (pictured)
acrylic on canvas
39 ¾ x 20 ¾ inches
$350

Water, DNA & Foot Stomping 2010
acrylic on canvas
20 x 25 ½ inches
$350

cowartist70@gmail.com
P. O. Box 38, Rustburg, VA 24588
KAYE LIPSCOMB

The act of painting is an interaction of color, shape and composition, which are simultaneously experimental and instructive. I enjoy choosing one common element, whether it is shape, surface treatment, mark, or color process to build a body of work. The common denominator is my starting point, but once begun the painting has a voice and I try to listen. The tactile quality of surface is as important to me as the image projected by the piece. My goal is to create a visual environment…encouraging the viewer to enter and participate.

*Beach Fires, Bali, Indonesia* 2009
oil and wax on canvas
40 x 70 inches (diptych)
$1,800

skyecroft10@verizon.net
8019 Peaks Road, Bedford, VA 24523
KELLY MATTOX

Surround yourself in the light-dappled world created by Kelly Mattox. My artwork is an extension of my personality. From representational to abstract work there is a common theme: energy, excitement in color, and movement. The manipulation and harmony of these components is what intrigues me. My continuous pursuit is to explore, experiment and developed my artistic interpretations of the landscape and organic forms.

Only you can decide if this is a solitary walk or if the Big Bad Wolf is behind the tree.

*Dancing in the Woods* 2010
mixed media on canvas
30 x 40 inches
$950

*Through the Woods Series* 2010 (pictured)
mixed media on panel
24 x 48 inches
$2,000

*Leaf Segment Red* 2010
mixed media on panel
30 x 30 inches
$700

kmattox555@comcast.net
2217 Link Road, Lynchburg, VA 24503
For those of you who have seen my paintings in the past, this may seem like work by a completely different person. If you know me as a painter, it’s most likely for **plein air** landscapes in oil of Amherst County’s High Peak or old buildings. That is still me as well.

These snakes have a history. They began at Ferrum College in the mid-1990s where I was a Girl Scout camp counselor. Ferrum’s Blue Ridge Institute hosted an exhibit of walking sticks carved and decorated in the folk art tradition. Inspired by that exhibition, the following year I hand-carved and painted approximately 80 6-to-8-inch snakes, which I gave to each camper. Occasionally, over the years, I have made a few more snakes when I pruned the Harry Lauder’s Walking Stick in our front yard.

Their present form is a direct result of meetings with Ron Boehmer and the group of painters sharing these walls. During a particularly difficult period of multiple illnesses of people close to me who required my care, I started making snakes again—as a way to keep my hands occupied and my brain focused on something positive. A friend delivered some Harry Lauder branches at a most fortuitous time. I did wonder if the doctors and nurses thought I might have escaped from my room on another floor in the hospital. When our critique group met several months later, I had little to share of my work except hand-carved and highly decorated miniature snakes. They were well received by the group and Ron encouraged me to devise a way to make them on canvas.

What you see is a taste of the evolution of snakes. I have experimented with a number of products to build the surface—some successes, some failures. They began as a way to relieve anxiety but have allowed me to explore three dimensions on a 2-D surface. Somewhere in the carving of sticks and building of surfaces, I relax into the simple joy of making art, the building process as well as painting the surface. As the titles suggest, I’m a narrative person. Each piece has a story or theme attached but I hope that they can also be enjoyed as straightforward art objects. Read into them what you wish.
NANCY B. McDEARMON

*Black and White and Read All Over* 2010
mixed media on canvas
12 x 36 inches
NFS

*Carrying the Load* 2011
mixed media on canvas
12 x 16 inches
$375

*My Own Worst Enemy* 2011
mixed media on canvas
12 x 12 inches
$325

*Snake and Eggs* 2011 (pictured)
mixed media on canvas
18 x 24 inches
$475

mcdearmonworld@juno.com
P. O. Box 262, Amherst, VA 24521