**PAST EXHIBITIONS AT MCMA**

\*Put “More” under the images instead of at the top, flows better.

\*Use just the artist name(s), not the full exhibition title. Exceptions are permanent collection shows, group shows, and Metro Montage. Use your discretion as to what fits/looks best.

**2013**

Exhibition Title: ***Yarbrough: 53.9 Years and Still Unpredictable***

Dates: Jan 12- March 24, 2013

Text: James (Jim) Yarbrough is a unique original. Jim is both a precise professional and a masterful draftsman. He is inventive and constantly testing his chosen materials to achieve his desired effect. He simply goes about bringing to canvas a world he envisions and explores. He has painted the streets of Venice, dancers and musicians, fish, imaginings, history and myth, fantasy and diabolic conflict. All are executed with the skill and artistry of a very talented professional.

Yarbrough has been creating artwork for over five decades. Originally from Chattanooga, Tennessee, Yarbrough attended art schools in Atlanta and Paris from 1956 to 1963. He received a grant from the French government in 1959 to study at the Écôle de Louvre. Yarbrough resides in Atlanta and is a prolific artist, creating his artwork full time.

Exhibition Title: ***Vignettes of America: Selections from Our Permanent Collection***

Dates: Jan 12- March 24, 2013

Text: The Marietta/Cobb Museum of Art is proud to present Vignettes of America. This exhibition is comprised of a selection of landscape paintings from our Permanent Collection. The majority of these paintings were created by American artists that were influenced by The Barbizon School, and the Impressionist and Tonalist movements between 1850 and 1910.

The Barbizon School consisted of a group of European artists who met in the Fontainebleau Forest, south of Paris, from 1830 to 1870. This group, including Claude Monet, Pierre-Auguste Renoir, Alfred Sisley and Frederic Bazille, attempted to achieve realism by emphasizing color, lights and darks, soft forms, and loose brush strokes.

However, with the invention of the camera in the mid 19th century, The Barbizon School of artists began to move away from realism and began the movement known as Impressionism. They no longer strived for realism, as that was now being achieved with the camera. Impressionist paintings are characterized by small, thin brush strokes that create an impression of reality. Many of these artists practiced plein air paining, that is, painting out of doors.

Between 1880 and 1915, two groups of American landscape artists began to emerge that were inspired by the Barbizon School. The first group, known as the Luminists, was fascinated by light, often painting dramatic but sublime vistas. The second group, the Tonalists, however, emphasized atmosphere and shadow, harmonizing with nature. The early had much less interest in detail or accuracy. The qualities of this style of painting are usually poetic, elegant landscape, sparkly decorated and tonally uniform, choosing emotionalism over reality. Vignettes of America, included works by notable American artists inspired by The Barbizon School such as Franklin DeHaven, George Inness, Henry Ward Ranger, Bruce Crane, and Edward Potthast.

Exhibition Title: ***American Academy of Equestrian Artists***

Dates: April 13 – June 30, 2013

Text: The American Academy of Equine Art, Inc., is a non-profit, tax-exempt organization founded in 1980 by a group of ten distinguished American artists individually noted for their work on equine subjects. The mission of the Academy is to establish a standard of excellence in the field of contemporary equine art, and to broaden public awareness of equine art through education, exhibitions and demonstrations. Of primary interest to the Academy is the encouragement and promotion of the development of aspiring equine artists.Major programming of the AAEA includes annual invitational and open juried exhibitions and instructional workshops. Headquartered in Georgetown, Kentucky, the AAEA reaches out to an international community of artists who represent the equine subject in their work.

Exhibited Artists:

Linda Luster

Robert Harcus

Carol Andreen-Harris

Carol Biering Hendrix

Helen Bailey

Len Jagoda

Xochitl "Shelia" Barnes

Stephen L. Leed

Fay Bohlayer

Jean Requa Lubin

Alyson Champ

Louise Mellon

Julie Chapman

Sally Moren

Jaime Corum

C. W. Nave

James Crow

Kathi Peters

Maria D'Angelo

Margo Petterson

Vicki Diggs

Carol Lee Thompson

Susa Dorazio

Karen Baker Thumm

Susan Fox

Jerilyn Weber

Adrienne Gualco

Valarie Wolf

Exhibition Title: ***In the Mind’s Eye:* Chattahoochee Hand Weavers Guild**

Dates: April 13 – June 30, 2013

Text: The Chattahoochee Handweavers Guild is pleased to present a Southeastern juried textile exhibition exploring fiber art and work that reference or utilize fiber or fiber techniques in innovative ways. This exhibit is sponsored by the Chattahoochee Handweavers Guild and will feature art work by fiber artist's from the Southeastern United States. The juror was Catharine Ellis, who taught the Professional Craft Fiber Program at Haywood Community College for 30 years and is now devoted to studio work, research, and specialized teaching.

Exhibited Artists:

Sarah Butz

M. Lynette Holmes

Lynn Pollard

Kathy Colt

Robin Johnston

Helen McBride Richter

Karen Donde

Judith Powell Krone

Tommye McClure Scanlin

Nancy Dugger

Rachel Meggines

Christine Stanton

Geri Forkner

Jennifer Moss

Dianne N. Totten

Laura Gaskin

Patricia Mink

Marianne R. Williamson

Jayne B. Gaskins

Exhibition Title: ***Metro Montage XIII***

Dates: July 20 – September 15, 2013

Text: MCMA is honored to present Metro Montage XIII, our annual juried exhibition. Thank you to all the artists who submitted and congratulations to those selected. Thank you to our juror, Adera Causey, for her efforts in judging. Causey received her BA in Art History from the University of Maryland, her MA in Art History from George Washington University, and her PhD in Art History from the University of North Carolina at Chapel Hill. Causey’s areas of specialty and teaching are American Art, African American Art, Southern Art, and Early Christian Art. She is currently the Curator of Education at the Hunter Museum of American Art, Chattanooga, TN.

Comments From Our Juror Adera Causey: Often when sharing contemporary art with those unfamiliar with it we begin by differentiating  it from previous era's more narrowly defined  schools and "isms" - proclaiming it about every style, media and theme. In any given open exhibition of contemporary work however, this definition is often too far reaching as quirks of location and trends override to allow one format to shadow others. This exhibition was different than many as I quickly discovered in opening the exhibition file to discover the broad definition of contemporary art billowing out from the pieces - each offering the passion, facility and capacity of artists representing a vast array of forms found in the art world today, all found in the microcosm of an artistically  rich community.  The sheer volume and the high quality of the work was both a delicious treat and a challenging puzzle - how to choose the pieces for the show from among so many skilled offerings.The name of this show - a montage - guided the process as I envisioned a community patchwork of selections representing diversity and complexity, agility and inspiration. As an art historian I was dazzled to the skillful renderings, the stylized through lines that showed proficiency with historical genres or styles brought alive with fresh vision (and at times a winking nod to the past). As a museum professional, my mind moved through imagined galleries with works whispering, arguing, making love and war as they sat beside one another in unexpected juxtapositions, joining color form and theme to make new meaning. And as the selections unfolded, I found a prevailing delight in texture, in action even in seeming repose, in true vibrancy of form without ever compromising integrity or skill. From this emerged the theme that dances through the show - the pulse and pattern of community.

Exhibited Artists:

Andrea Allengrone

Ben Allgood

Jack Anderson

Mary C. Barkis

Barry Benner

Ginger Birdsey

Clifford Blanchard

Heidi Bowman

Laura Bowman

Susan Easton Burns

Alton Coleman

Alice Craig

Melody Croft

Munroe d’Antignac

Gwendolyn Darby

Nikki Davidson

Mary Derbes

Maureen Engle

Craig Ford

Mary Ann Goodhue

Beverly Harding

Nancy Barbosa

Kristina Havens

Denny Holmes

Will Holub

Ronald Lamont Irwin

Len Jagoda

Thomas Jordan

Tain Kell

Maureen E. Kerstein

Joe Krawczyk

Karl Gustav Kroeppler

Tom LaBarge

Anna Ladefoged

Linda Lanham

Nan Liu

Jenny Lyon

Eric Mantle

Popi Marden

Lamberte Marden

Celeste McCollough

Patrick McGannon

Kim Meacham

Robert Meredith

Nicole Merkens

Bonnie Moret

Mike Nalley

Bill Needs

Licha Ochoa Nicholson

Bernard Nolan

Virginia Parker

Mary Ann Parris

Judith Peck

Doug Pisik

Junko Ono Rothwell

Sharmila Ghose Roy

Carla Sanchez

Trisha Selgrath

Wesley Stewart

Beth Stormont

Briana Sutton

David Swann

Charlotte Tate

Tommy Taylor

Duat Vu

Gail Wegodsky

Linda Wimberly

Thomas L. Woods

Exhibition Title: ***Folk Art Visionaries***

Dates: July 20 – September 15, 2013

Text: The Marietta / Cobb Museum of Art is pleased to present FOLK ART VISIONARIES – works by self-taught artists. This art is on loan from the private collections of several Marietta citizens. It consists of two and three-dimensional works created in a variety of mediums. Included are painters, potters, sculptures, and carvers. Among the 32 artists presented in this exhibition are works by The Reverend Howard Finster, R.A. Miller, Lanier Meaders, O.L. Samuels, Thornton Dial, Sarah Rakes, Jimmy Lee Suddeth, Clementine Hunter, Willie Tarver, Mattie Lou O’Kelley, Ned Cartledge, Lonnie Holley and Mose Tolliver.

FOLK ART – is art originating among the common people of a nation or region and usually reflects their traditional culture, especially every-day or festive items produced or decorated by unschooled artists. Scholars often feel ambivalent toward the work of self-taught artists; they rarely agree on what to call it: art brut, naïve, folk, primitive, visionary, and outsider, just to name a few. However, the work of these artists often shares several characteristics: they are less likely than trained artists to create a hierarchy of composition in their work, to the point that there is a feeling of un-plannedness to it.

Exhibition Title: ***Shadow Circus: Kirsten Stingle and Lorraine Glessner***

Dates: September 28 – December 15, 2013

Text: “Life is Our Dance Between Light and Shadow”…Beneath the polite, monochrome veneer of societal etiquette and social norms there is a limitless spectrum of emotional layers that define us. Society recognizes the common threads of light we share as humans, such as empathy, joy and enlightenment. However, this is only a slice of our internal structure. We are also comprised of hues that live in the shadow of our consciousness. They can be tragic, playful, erotic, defiant or brutal. These layers are difficult to reconcile with our idealized self. We try hard to ignore or deny them. However, they exist in all of us and how we deal with these shadow layers define who we are as individuals and drive the choices we make.

*Shadow Circus* examines the individual’s journey through light and shadow. The intent is not to define every aspect of the human condition nor dwell only in the darker emotional realm we keep hidden, but to instead explore how humans struggle and adapt to the strata of the emotional landscape that colors our existence and the way we see the world.

KIRSTEN STINGLE:

Shadows blend beneath the polite veneer of Southern hospitality and beauty that are at once rich, playful, tragic and brutal.  Where there is light there are shadows, and through the tradition of Southern storytelling the shadows are explored in an attempt to understand more about ourselves and others. I have blended the worlds of light and shadow in contemporary ceramics.  As a native of the South, I fuse richly detailed porcelain figures and mixed media to create narratives that expose the layers of our character in a sympathetic manner.  The intent of the piece is not forced on the viewer.  Instead, I strives to keep each narrative open to interpretation with messages of both light and dark in order to invoke a dialogue.  While each one-of-a-kind sculpture speaks to the contemporary role of the individual, the stories remain rooted to a shared history. I often employ relics from old farms, closed factories, or simply discards gathered throughout the land.  These found artifacts allude to a complex history and informs the narrative of each piece, just as our own history informs our stories and journey through life. As a storyteller, I believe that the shadows in our lives are not something to keep hidden, but define who we are whether we are conscious of them or not.  With these qualities in mind, my ceramic narratives depict the soul’s struggle towards self-identity in an age characterized by isolation.

LORRAINE GLESSNER:

My background as a textile, interior and graphic designer combined with my profound interest in maps and geology has inspired me to explore how the earth, the body and the grid intersect. I use satellite-imaging software to study how the grid organizes, divides, connects and interlaces life. The graphic patterns of community borders, urban grids, suburban development clusters and sinuous superhighways create amazing graphic patterns. Yet, as sprawl continues to scourge, cut and form the earth’s surface, working with, as well as against its natural tendencies, it leaves a strikingly beautiful as well as horrifying, mark. Grid-based patterns and earth marks emerge in my work through the use of materials and processes such as wood, hair, beeswax, silk, cotton, fire, rust and plant staining, all of which speak to and embody life and life cycles. Layers of disparate ornamental pattern interweave throughout the work and represent historical change, cultural differences and the passage of time. As these patterns fuse together, they splinter, fragment and regenerate, acting as a metaphor for the volatility and vulnerability found in the relationships between earth and humankind and between humans themselves. With this work, my intent is to create technologically organic landscapes that read as a palimpsest on which personal, political and cultural histories and identities are metaphorically illustrated.

Exhibition Title: ***Portrait Society of Atlanta***

Dates: September 28 – December 15, 2013

Text: The Portrait Society of Atlanta is a non-profit organization of portrait artists whose main purpose is to educate the public to a greater awareness of the portrait as an historically valid and valuable art form. At the same time, we enrich our members by offering a variety of educational services, including our quarterly newsletter, special programs, exhibitions, critique sessions and workshops.

About the Juror: Jamie Lee McMahan became a full-time portrait painter after a two-year trip around the world during which the great museums of the world opened the window of inspiration for the artist. Although he admired various art styles and periods, he was most often drawn to the great portraits, to the masterpieces of Sargent, Chase, Raeburn, Velasquez and others. He has painted U.S. senators, governors, mayors, judges, university presidents, pets and a wide range of subjects in private collections. Among the many portraits by McMahan is Alex Haley, author of Roots.

Exhibited Artists:

Wendy Adams

Sandra Anderson

Andrea Ward Azuz

Nita Bakay

Timothy Beacham

Glenda Brown

Eleanor “Bootsie” Callaham

Jane Carroll

Damon Carter

Marc Chatov

Paolo Chiezzi

Rosie Coleman

Carol A. Costellow

Mary Villon de Benveniste

Sandra Fisher

Anna Gillon

Jennifer Giovannucci

Deanna Griffin

Warren Griffin

Leah Hopkins Henry

Nancy B. Honea

Amanda Grae Platner

Carol Baxter Kirby

Shelley Laband

Kristina Laurendi Havens

Karin Lubart

Luana Luconi Winner

Jenny Lyon

Booth Malone

Jane Mason

Don Meadows

Thomas V. Nash

Gaynor Nelson

Sivananda Nyayapathi

Nanybel Salazar

Katherine Schuber

Suzanne Lavone Smith

Byron Tracy Snyder

Marta L. Suárez

Yuriy P. Totskiy

Ernest Varner

Trilby T. Wood