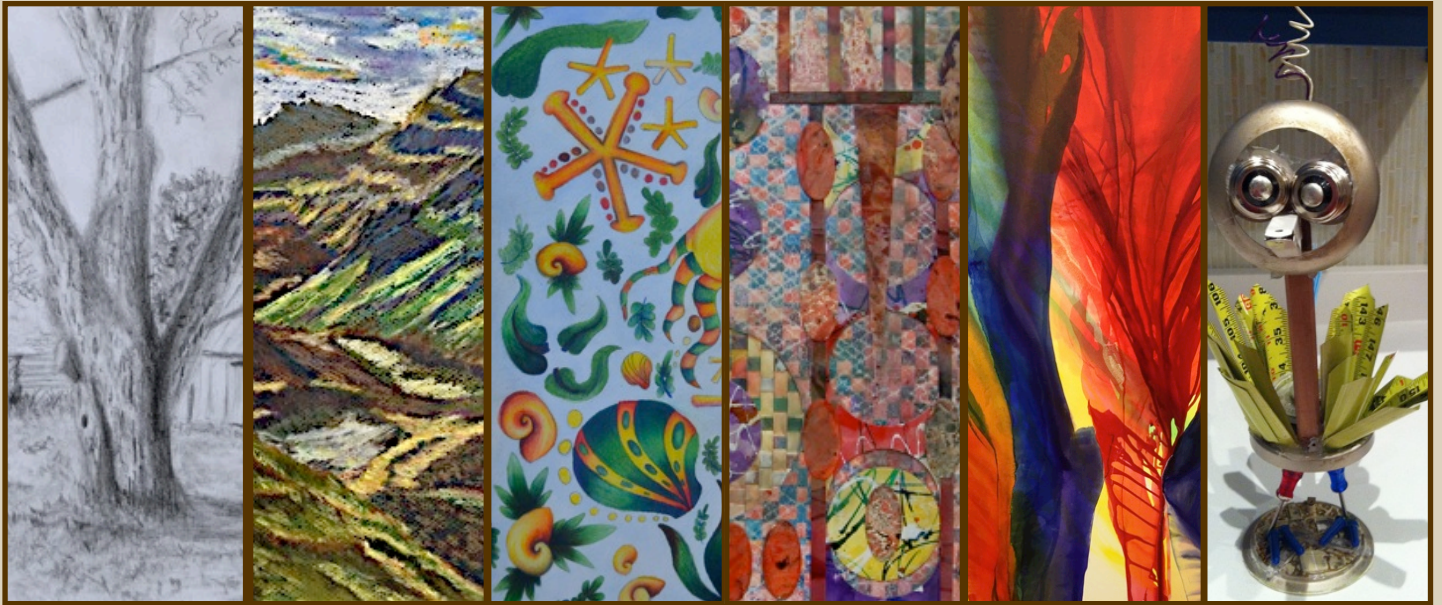


KELLY FITZPATRICK MEMORIAL GALLERY PRESENTS

Connections

PATTY CARTWRIGHT, CINDY BEUMER, KATIE ROOKS, HOPE BRANNON, JANE SEGREST AND CAROL RICKARD



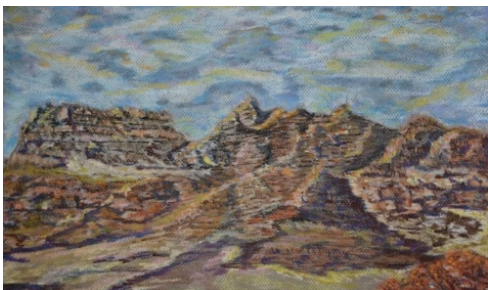
A VISUALLY DIVERSE GROUP OF ARTISTS WITH ONE EXCEPTION...
THE MANNER IN WHICH THEY RELATE TO AND RESPOND TO THE WORLD.

EXHIBITION DATES JULY 27 THROUGH OCTOBER 8, 2015 | RECEPTION FOR THE ARTISTS AUGUST 4, 2015

408 South Main Street | Wetumpka, AL 36092 | kfm-online.org | info@kfm-online.org | 334-567-5147



BRANNON'S work, located in the Mezzanine Gallery presents glimpses from a variety of her series, among them are: ALTERNATE ENDINGS, ATMOSPHERIC IMPRESSIONS, NEAR EXTINCTION, FOSSILS OF TIME AND WATERSCAPES. Her work whether collage on paper, mixed media or painting, relates to a variety of thoughts and stories, both global and personal.



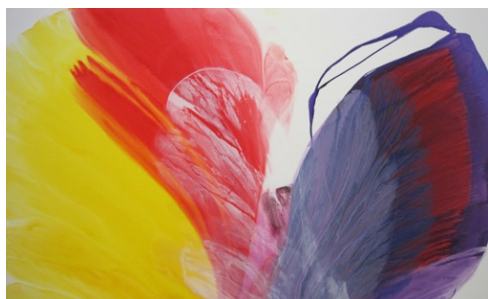
BEUMER'S "LANDSCAPES OF THE NATURAL WORLD," located in the South Gallery, explores a variety of amazing natural phenomenon's seen throughout the world. The pastel landscapes are executed in a stylized fashion and employ color as a key element.



CARTWRIGHT'S "ARCHITECTURAL PORTRAITS," located in the Carr Gallery, features contemporary, historical and weathered structures that speak to a sense of place and time. These graphite portraits are a genuine interpretation of the structures and the land they are grounded on.



ROOK'S "SHELLS," located in the Corridor Gallery, embodies the idea of the shell, whether natural or man made, as a protective structure for organic life. Her works range from realistic drawings in pen and ink... to colorful and fanciful interpretations... to contemporary approaches and ideology.

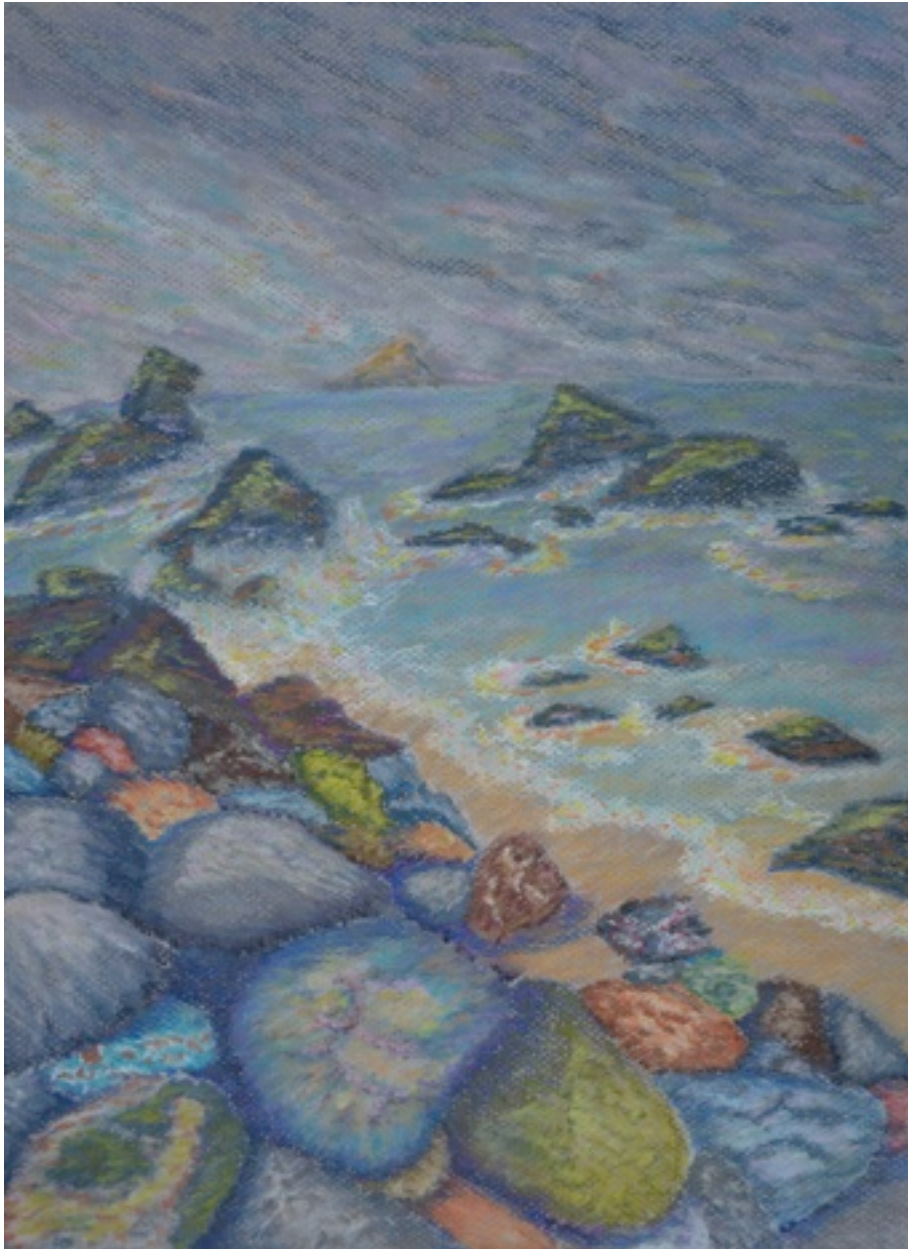


SEGREST'S "EXPERIMENTAL ABSTRACTIONS," located in the Riverview Gallery, are created through an experimental process. These vividly colorful works hint toward the natural world, providing an impression of flora and geology.



RICKARD'S "LOST AND FOUND ASSEMBLAGES," located in the South and Riverview Galleries, bring together seemingly unrelated found objects to create sculptural creatures which are uniquely whimsical and joyful...

CINDY BEUMER LANDSCAPES OF THE NATURAL WORLD



CINDY BEUMER, Rocky Beach
pastel on paper, 16" x 20"

CINDY BEUMER was born in the Republic of South Africa and grew up in Canada, Mexico and the United States. She went to nursing school in Canada and Graduated in 1992. After graduation she travelled as a nurse in the South Eastern United States, and finally settled in the Montgomery Alabama area. She currently lives in Wetumpka, Alabama.

She started taking Art Classes at ArtQuest in 2012 with Hope Brannon. Cindy has entered several art competitions including art for the Coosa River Challenge, and When Dinosaurs Roam. Cindy received second place in the adult emerging category for the When Dinosaurs Roam competition.

Her main areas of interest are water colour, pastel, ink and pen, and mixed media.



Artist's Statement

I have always had a creative drive, and have not had a particular focus for my creativity. I have used many media and fell into pastels unexpectedly. It started with a landscape of my imagination, and has become a celebration of the glorious variety our Earth displays. From moss covered mountains, to rocky shores, volcanic vents and crumbling mountains the beauty of our planet is undeniable.

Using pastels is very much like water colour painting, in that it is all about layers of colour and how the colours blend together to unify the picture. I generally use a reference picture as a guideline for the shape and characteristics of the land.

Cindy Beumer



ABOVE LEFT CINDY BEUMER, Rocky Shore, pastel on paper, 16" x 20"

Left CINDY BEUMER, Highlands, pastel on paper, 16" x 20"



CINDY BEUMER, Volcanic Eruption, pastel on paper, 16" x 20"



CINDY BEUMER, Steam Vent, pastel on paper, 16" x 20"

CINDY BEUMER, Mountainscape, pastel on paper, 16" x 20"



CINDY BEUMER, Ashen River, pastel on paper, 16" x 20"





CINDY BEUMER, Sulfuric Waterflow, pastel on paper, 16" x 20"



CINDY BEUMER, Volcanic Landscape, pastel on paper, 16" x 20"



CINDY BEUMER, Volcanic Cloud, pastel on paper, 16" x 20"



CINDY BEUMER, *Fallen in Time*, pastel on paper, 16" x 20"



CINDY BEUMER, *Time Worn*, pastel on paper, 16" x 20"

PATTY CARTWRIGHT ARCHITECTURAL PORTRAITS



PATTY CARTWRIGHT, Barn on titus Road, graphite on paper, 8.75" x 11"

Patty Cartwright was born in Miami, Florida and grew up traveling since her father was in the military. She has lived in various places in the United States as well as Okinawa and Newfoundland. Finally, her family settled here in Alabama when she was in the tenth grade. Patty graduated from Troy University with a degree in Education. She became an elementary teacher and taught for over 35 years. She always loved art and incorporated it in her lesson plans in many subjects that she taught in her classroom.

Since retiring from Education in 2002, Patty has tried various avenues of interest. It was not until two years ago in 2013 that her mother gave her art lessons for Christmas. Patty had her first art lesson at the age of 62 with Hope Brannon. Hope started Patty's lessons off with learning about graphite. She found this to be challenging and rewarding. Her first piece that she drew in graphite was her lake house. This opened her eyes to the fact that graphite was something she loved to do, especially "architectural portraits."

Artist's Statement

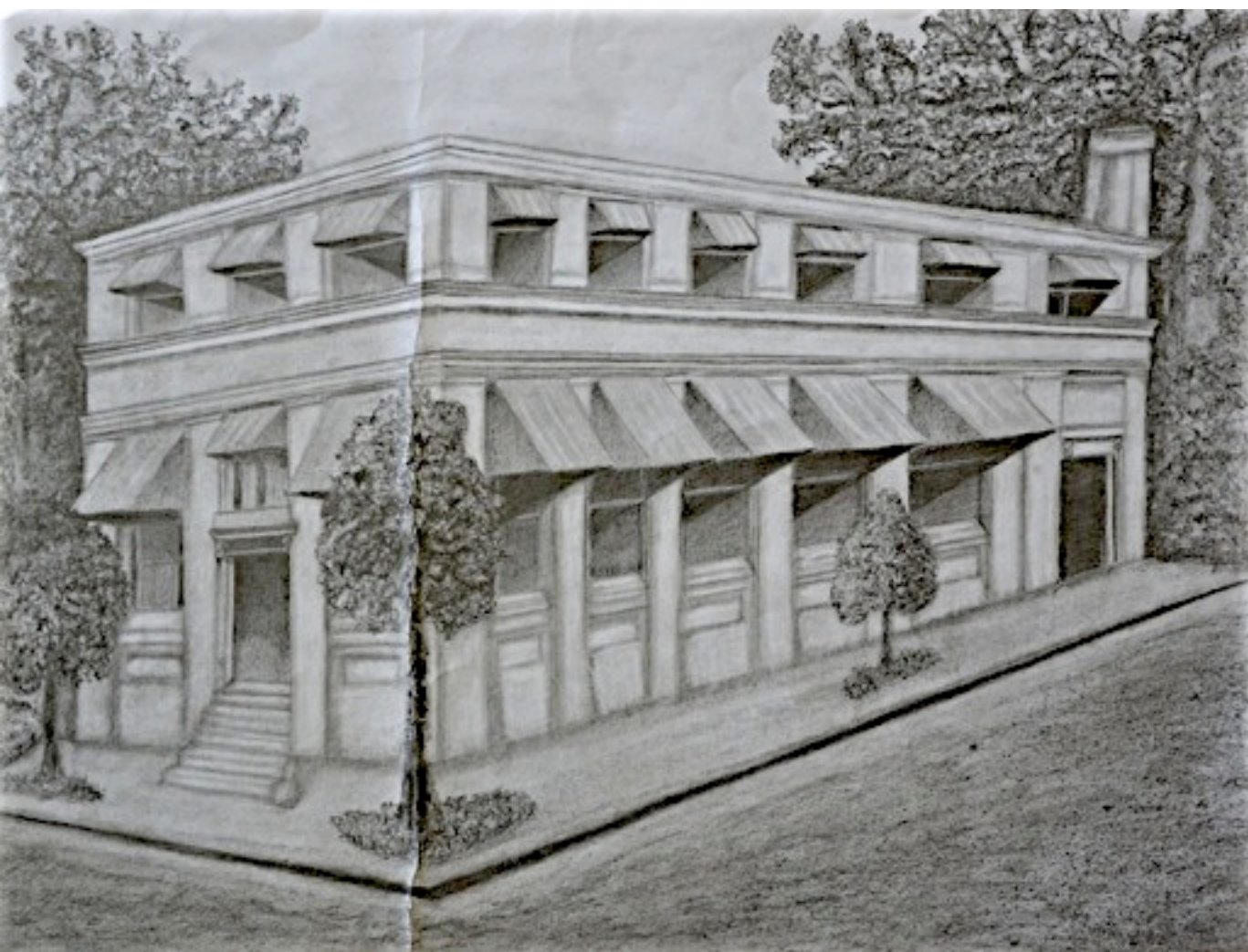
I am drawn to contemporary, historical and past structures and I recently drew a series of old barns in the Titus, Alabama area. My most recent series has begun with graphite drawings of old covered bridges in Alabama. The Gilliland-Reese Covered Bridge built in 1899 was drawn in graphite by and is one of only eleven covered bridges in Alabama.

This is my first graphite exhibit in the Wetumpka area and I am excited to see where this art journey will take me in the coming years. You see, at the age of sixty-four, it is never too late to step out and follow your passions in life.

Patty Cartwright



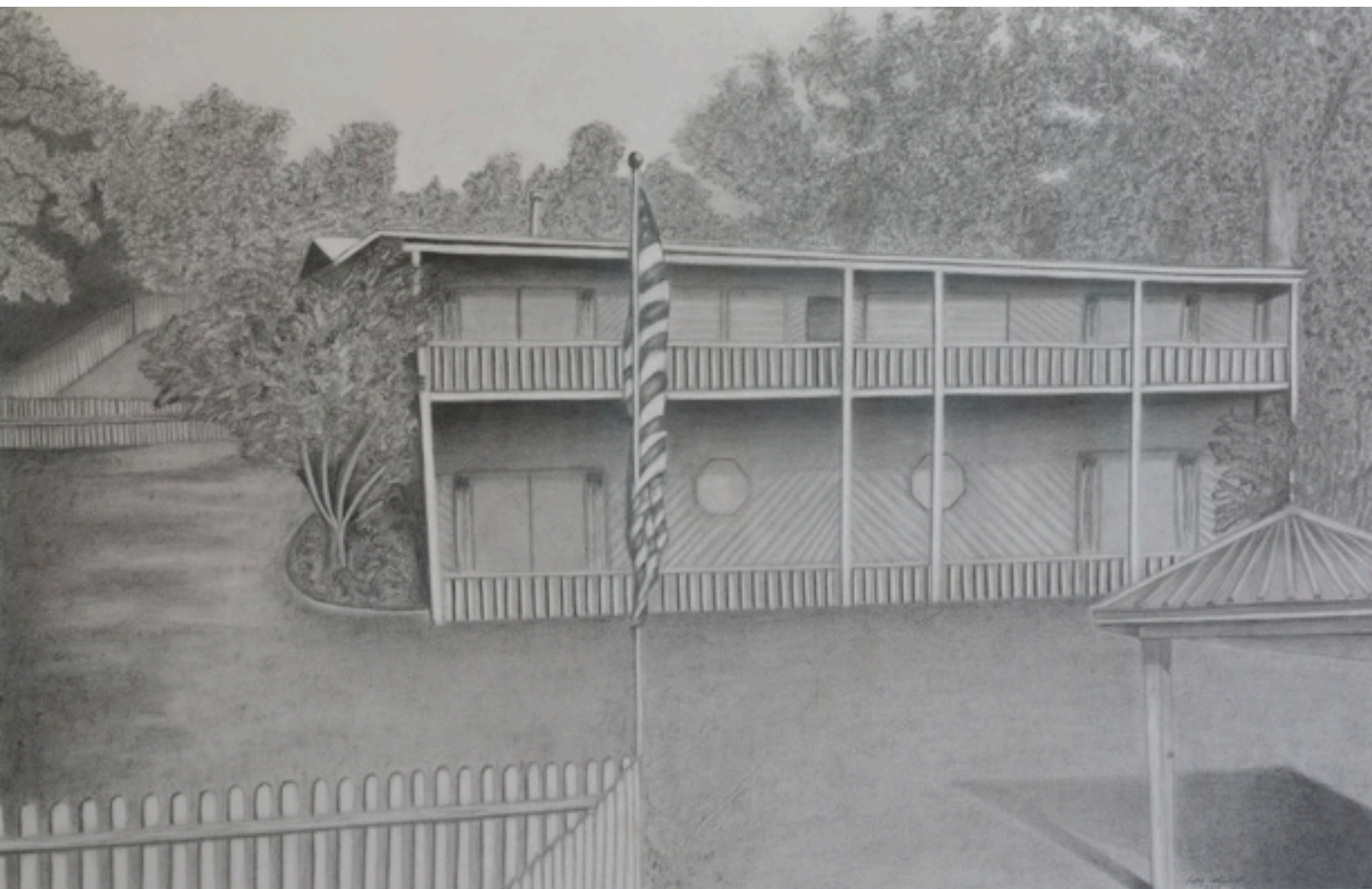
PATTY CARTWRIGHT, Barn on Sewell Road, graphite on paper, 9.5" x 13.5"



PATTY CARTWRIGHT, Old First National Bank, graphite on paper, 18" x 24"



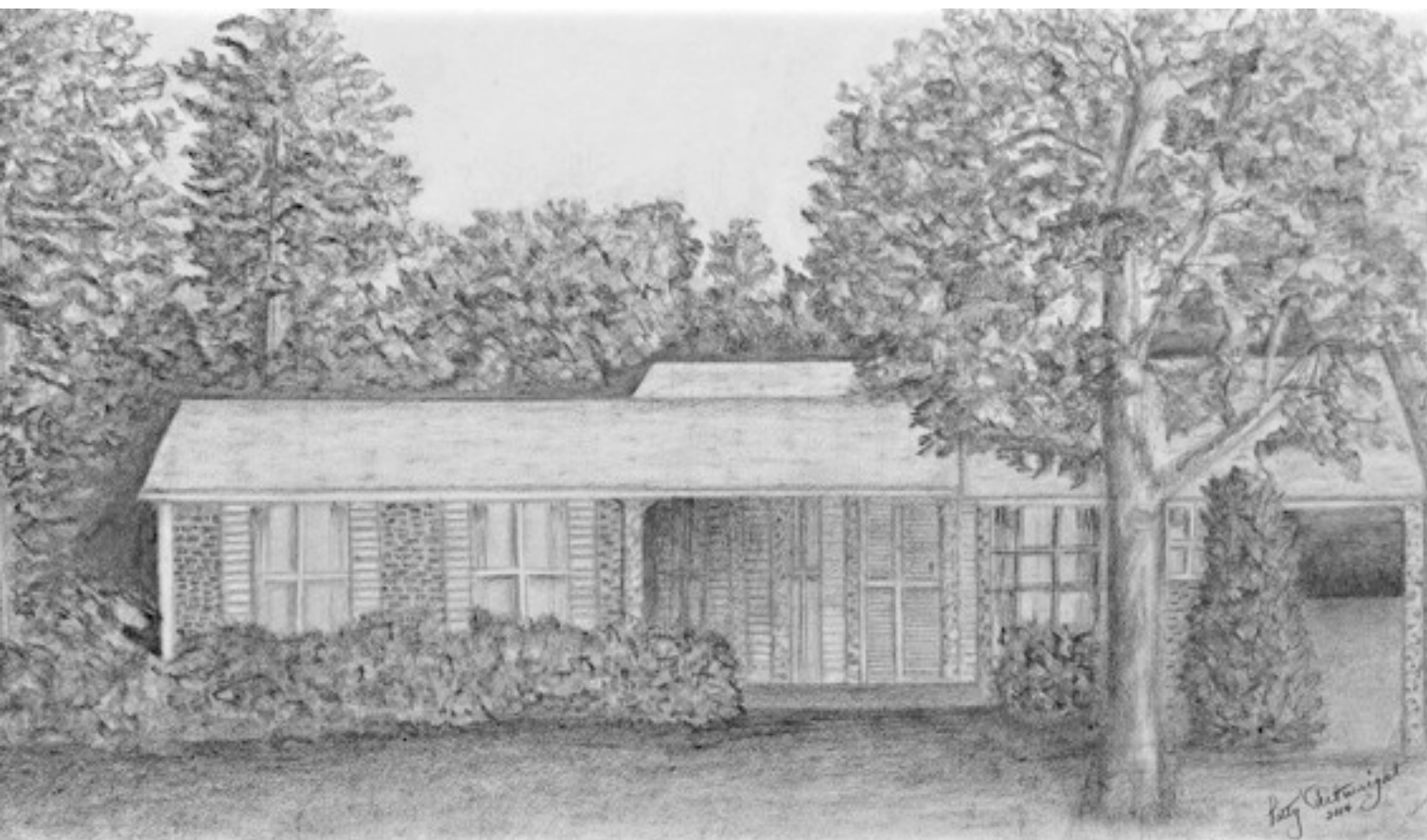
PATTY CARTWRIGHT, Cartwright Lake House, graphite on paper, 19.5" x 26"



PATTY CARTWRIGHT, Stephenson Lake House, graphite on paper, 34.5" x 22.75"



PATTY CARTWRIGHT, Cabin in the Woods, graphite on paper, 12" x 16.25"



PATTY CARTWRIGHT, Grandparent's Home, Alice and Homer Fuller, Estab. 1941, graphite on paper, 22.5" x 12"



PATTY CARTWRIGHT, Gilliland's Covered Bridge, graphite on paper, 15" x 11.5"

HOPE BRANNON VARIED WORKS



HOPE BRANNON, Sedimentary Layers, collage, 34" x 59.5"

Southern artist Hope Brannon has served as a professor, art educator, graphic designer, arts organizer, and as an executive on a variety of art boards across the state and nation. She received her Master of Science Degree in Education from Troy University and her Bachelor of Arts Degree from Auburn University, Montgomery.

Throughout her career she has curated exhibitions, presented workshops about her art, lectured, taught from kindergarten through college and written for publications. This southern artist has been represented by a number of galleries, participated in solo and group exhibitions, honored with national, southeastern and state awards and included in a number of collections and publications featuring her work as an artist.

As a child Hope grew up along the banks of the Coosa River in central Alabama in an atmosphere of creativity and freedom. Assisting the adults in her life she learned about the practical side of creating. Left to her own devices steamy summer days were full of adventures found wading in the creek only to encounter the mysteries of nature in rocks, leaves, tiny animals and giant sponge beds of moss that were used as trampolines. "As children we constructed architectural wonders such as, miniature stone houses, encampments or homes for frogs and giant fortresses that we cut from bamboo thickets along the water... they were great until it rained."

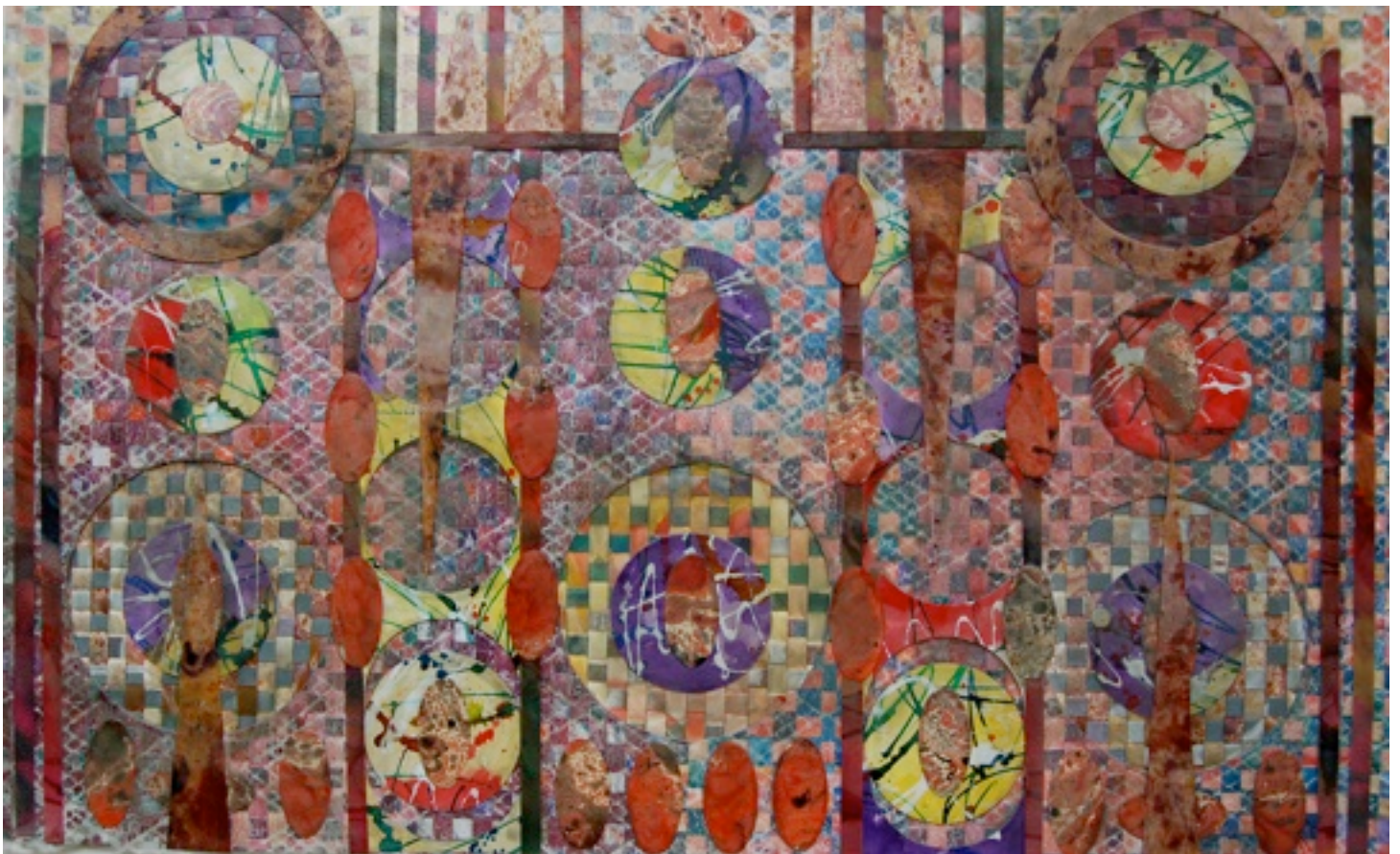
Hope's work includes several thought provoking series, each incorporating a variety of media, processes, and techniques and each distinctive in its own right. On any given day you might find the smell of melted wax permeating her studio, while she is working on an encaustic painting, or you may see her sitting at a table meticulously cutting paper for one of her works in the "Alternate Endings" series. You might even see Hope in the yard ankle deep in a baby pool as she gains inspiration for her "Waterscapes" series. When not in the act of creating you will most likely find her engrossed in the research of symbols and stories. Her work, whether concrete, traditional, abstract or psychological, includes broad symbolism, memories, stories, and mythology that she finds relevant.

Artist's Statement

Alternate Endings includes works that address personal thoughts, memories and ideas. as well as works incorporating icons, stories, or symbols from periods of history or various cultures. Research of collective or personal memories and myths allows me to explore the notions of memory, identity and belonging. As I explore various narratives: one story, memory, or idea leads to the next, and the creation process weaves different layers of our relations to the world and how we perceive it.

As I begin to create the work I paint the initial paintings, working primarily with watercolor on paper. Once the initial works are completed, the design process begins. The idea is to create, disassemble and reassemble by cutting, tearing, or slicing and piecing the work back together. In a way they become "combines," incorporating collage and cut paper as a way to further explore the boundaries of what is capable of outside of traditional artistic media.

Hope Brannon



HOPE BRANNON, Dream Time, mixed media, 35" x 49"



HOPE BRANNON, Directionally Challenged, mixed media, 17.5" x 34"



HOPE BRANNON, Totem, collage, 26.5" x 38.5"



HOPE BRANNON, Indian Summer, collage, 39.5" x 25.25"

HOPE BRANNON NEAR EXTINCTION



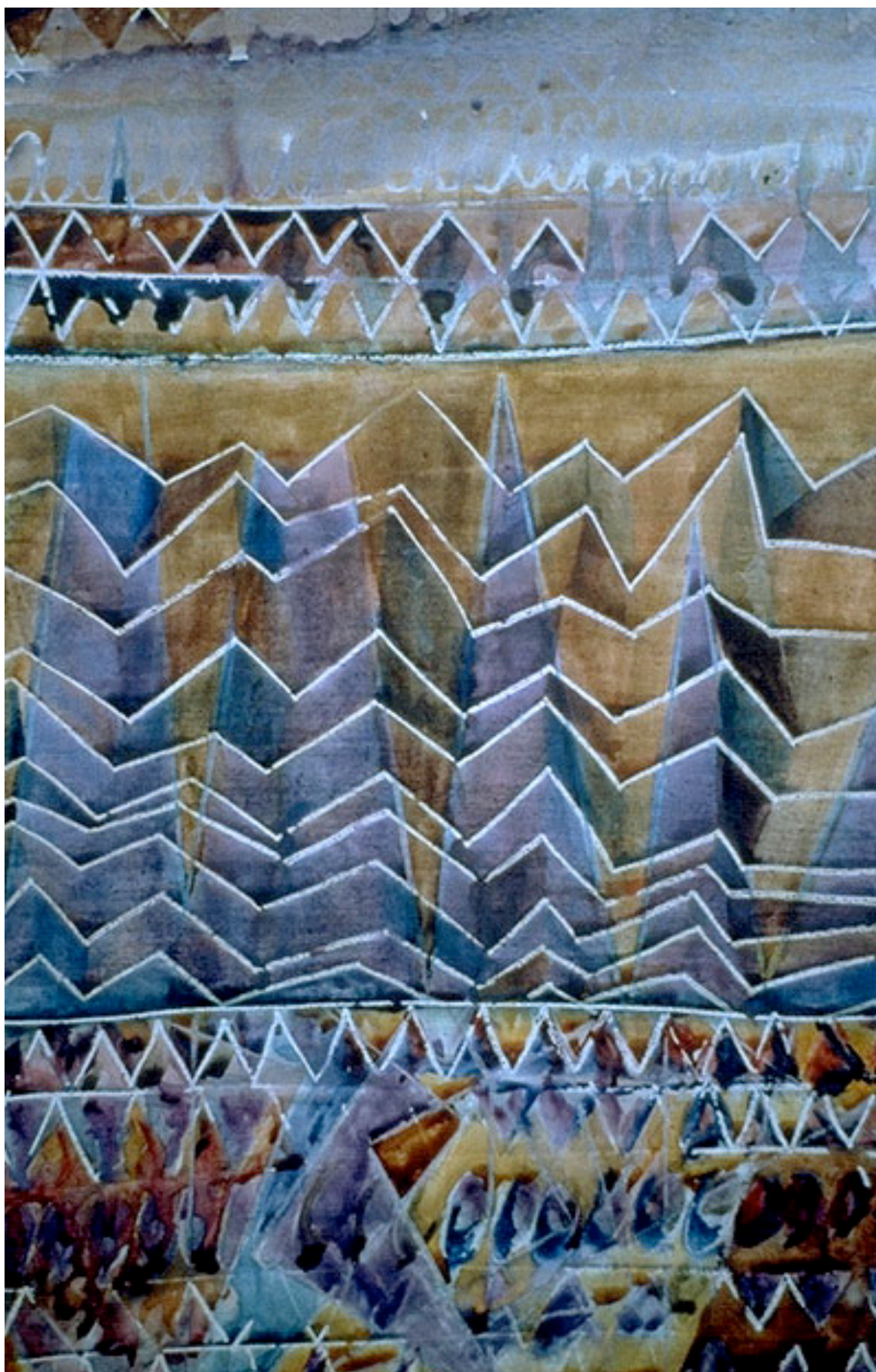
HOPE BRANNON, Searching for Fireflies, watercolor, 40.5" x 75"

Artist's Statement

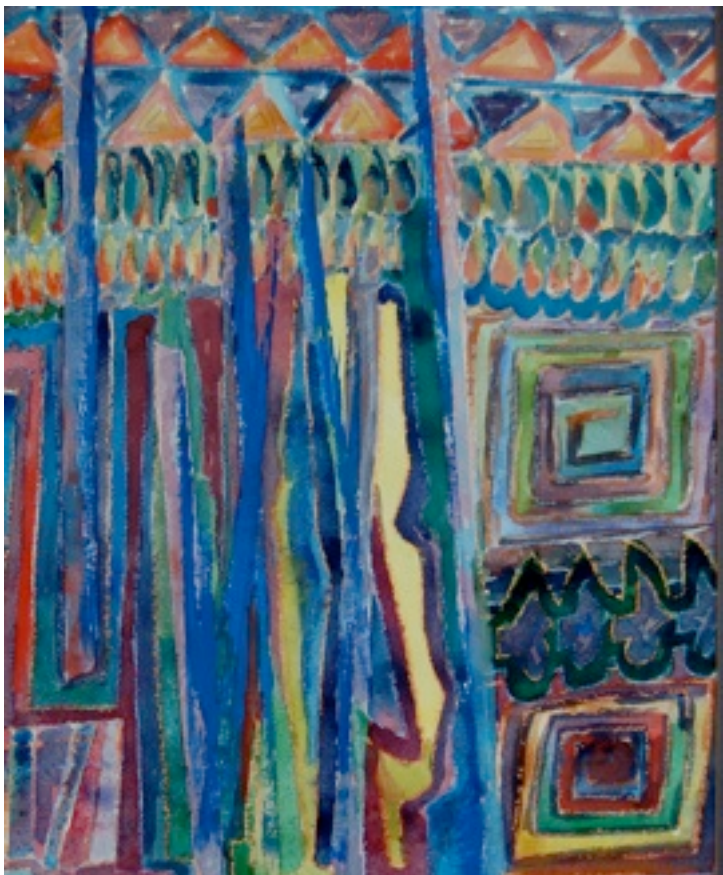
My fascination of non-western and primitive art, especially the symbols is related to the notion of revelation. Symbols, images that represent other things, have the power to bridge what we think of as reality—the physical, and things unseen—the spiritual...

I am trying to assemble symbols in such a way that a shift occurs in the viewer. Shift in this sense implies a mental change, a heightened sense of awareness. Sometimes they are from a particular culture or period of time and other times they are personal, from within. They are not portraits, or are they? Maybe they are maps that take us from the "in here" space of imagination to the "out there" space of objective reality, and perhaps they have the ability to that take us simultaneously inside and outside the mental constructs of the spiritual and organic universe.

Hope Brannon



HOPE BRANNON, Buried in the Earth, mixed media, 21" x 30"



HOPE BRANNON, The Village, mixed media, 17" x 21"



HOPE BRANNON, Sun Circles, watercolor, 19" x 20"

HOPE BRANNON FOSSILS OF TIME



HOPE BRANNON, *Symphony of War*, mixed media, 38 1/2" x 29"

Artist's Statement: Fossils of Time

"Fossils of Time" casts a different light on the idea of place, land and its artifacts; introducing the dichotomy of the visual landscape and places charged with memory, meaning, and their hidden artifacts and energy. I am interested in incorporating ancient things such as: ideas, technology, geology, astronomy, archeology, ecological events or fossilized life forms, and connecting them with our own contemporary culture and innovations.

The work invites confusion on several levels, and meaning is generated in the process of sorting things out. On the most obvious level, we expect a landscape to be a picture of the land, which may or may not incorporate these issues. We assume that the artist observed a place, an event in the world and wanted to record it. . . . but, these images are really not of anything in that sense. They register only the result of observing and studying a landscape and all that "place" entails. The work incorporates answers or questions that a place may prompt and my responses to it.

Hope Brannon



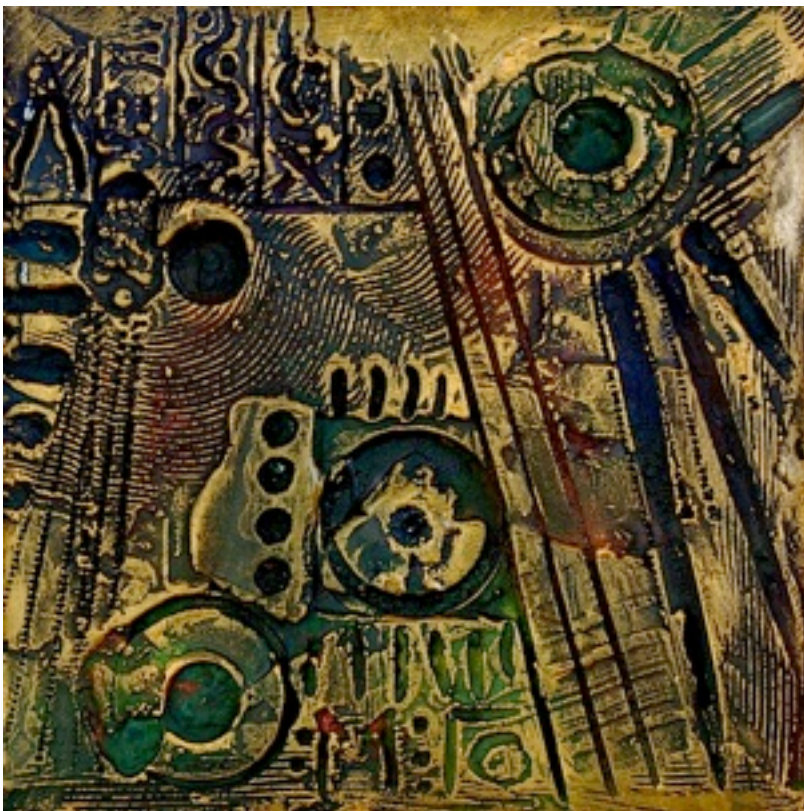
Hope Brannon, Mental Map, mixed media, 23" x 39"



Hope Brannon, When Empires Fall, mixed media, 28" x 41 1/2"



Hope Brannon, Geological Formations, mixed media, 23 1/2" x 21 1/2"



Hope Brannon, Star Burst, mixed media, 8 1/2" x 8 1/2"



Hope Brannon, Kivas and Footpaths I, mixed media, 8 1/2" x 10 1/2"



Hope Brannon, Kivas and Footpaths II, mixed media, 8 7/8" x 10"



Hope Brannon, Celestial Bodies III, mixed media, 9" x 11"



Hope Brannon, Finding Fossils, mixed media, 36" x 48"



Hope Brannon, Ocean Flowers, mixed media, 10" x 48"

HOPE BRANNON WATERSCAPES



HOPE BRANNON, Ocean VI, oil, 9" x 12"

Artist's Statement: Waterscapes

Capturing the movement and rhythm of water is the essence of this work. It is a snapshot of a brief moment in time never to be repeated. The work, inspired by the idea of Japanese Suminagashi, utilizes enamels, oil paint and of course, water. When working with this medium and technique, I sometimes feel that I have created an oil slick, but upon manipulation, the water begins to swirl and you stand watching and waiting with your paper camera for the perfect shape, line, pattern... magic. I am fascinated and mesmerized by its beauty. My interest lies in capturing the abstract quality and magical beauty of water. Sometimes an image emerges as I work and that's great, but to create a recognizable image is not the intent of this body of work. Even though the work itself is fairly straightforward, I have found it interesting and informative to think about some of our contemporary issues regarding water. Although we intuitively know that water is a vital life source, we don't really see it for the miracle it is. Yet, we continue to be drawn to it...we remain hypnotized by it.

Hope Brannon



HOPE BRANNON, Ocean I, oil, 8 1/2" x 11"



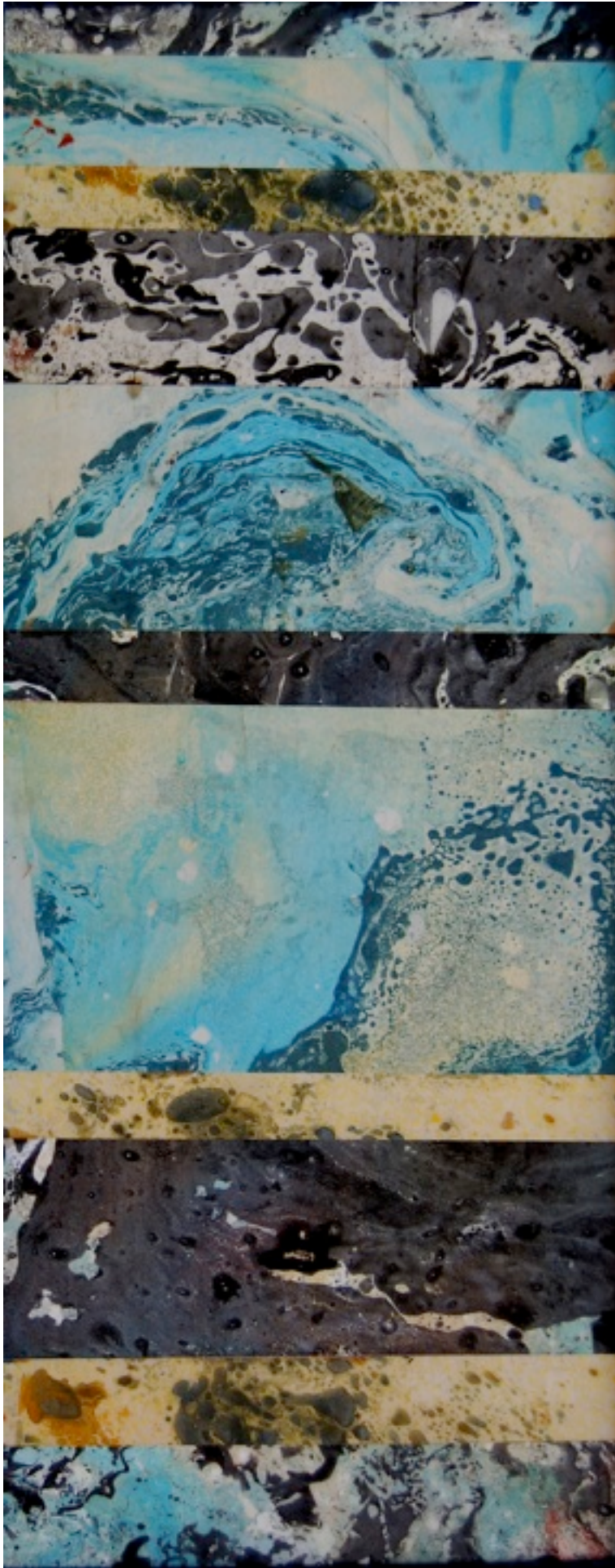
HOPE BRANNON, Ocean III, oil, 8 1/2" x 11"



HOPE BRANNON, Ocean II, oil, 8 1/2" x 11"



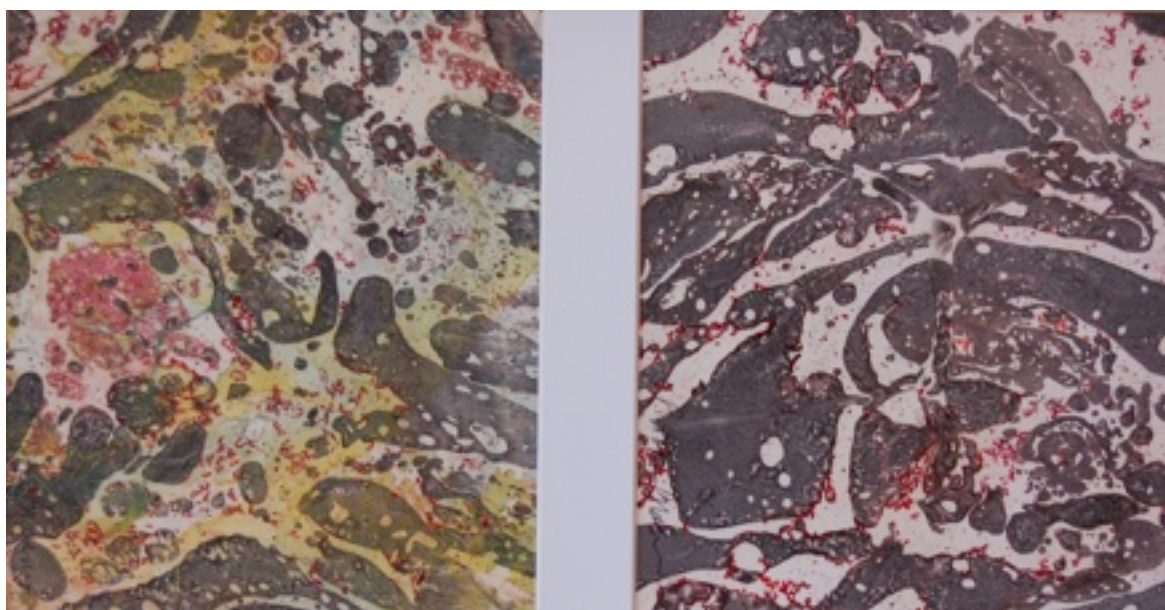
HOPE BRANNON, Ocean IV, oil, 8 1/2" x 11"



HOPE BRANNON, Earth and Air, oil, 10 1/2" x 24"



HOPE BRANNON, Red Tide, oil, 30 1/4" x 39"



HOPE BRANNON, Fire on Water, oil, 10 1/8" 17 1/4"

HOPE BRANNON FINGERPRINTS OF THE SOUL



HOPE BRANNON, Song of the Blue Moon, mixed media, 11" x 11"

HOPE BRANNON, Beyond Enlightenment, mixed media, 5 1/2" x 11 1/4"

Artist's Statement: Fingerprints of the Soul

Fingerprints of the Soul visually explores the notion of past and present memory and knowing. In a fashion the works are symbolic memory maps of childhood and genetic heritage... interestingly, the Buddhists believe we leave fingerprints on our souls as reminders for future lives I find it intriguing that upon contact with an object, smell, landscape or symbol we can be catapulted to another place or time in a split second and on occasion, a complete memory of the people, places and events. Out of memory comes art and for hundreds of years artists have experienced such events, resulting in novels, paintings and plays. The work incorporates the notion of interconnectedness and an understanding of the organic and unified character of the universe. The work is about bringing the inner and the outer or subjective and objective worlds closer together, moving beyond the objectifying consciousness of the Enlightenment, in a way that allows a return of the soul.

Hope Brannon

HOPE BRANNON ARCHITECTURAL TRANSITIONS: INTERIORS AND EXTERIORS

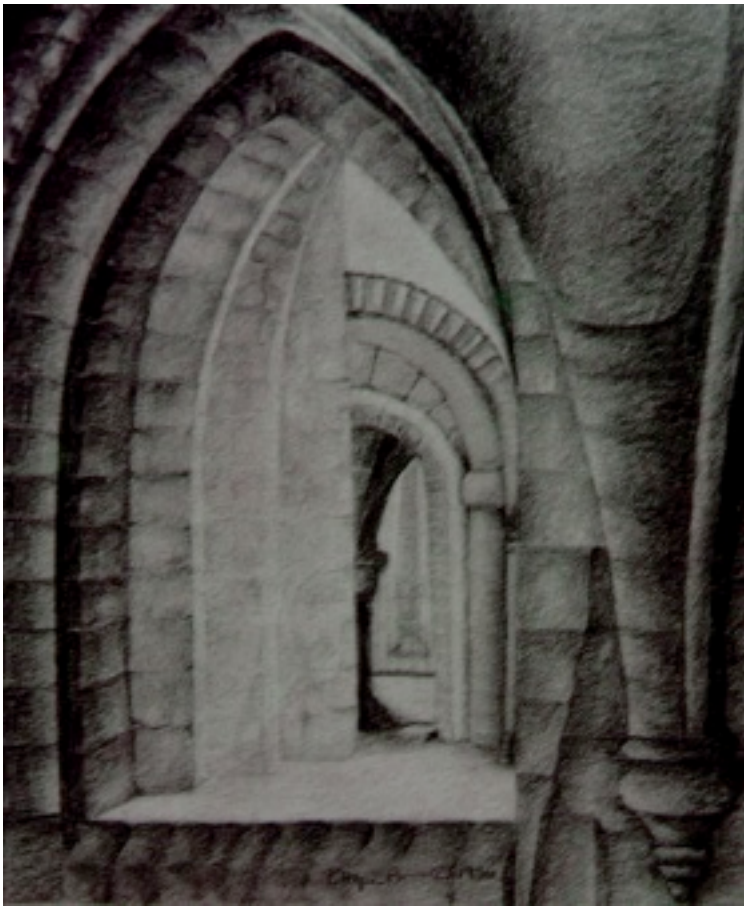


HOPE BRANNON, Spiral Staircase at the Castle of William and Mary, England, graphite, 11" x 14"

Artist's Statement: Architectural Transitions

Openings, passageways, portals, transitions, gateways... to move from one environment into another holds a certain fascination for me. Perhaps it is because they have the ability to move us beyond the everyday and the ordinary or the out there space of objective reality to the in here space of imagination. Psychologically these subjects project us into the unknown, providing questions, not answers. After all, many times the questions are much more important than the answers, the journey more important than the destination. I never cease to be intrigued by transitions whether they are found in manmade structures or nature. I sometimes record them realistically, and other times they may become a compilation of places and memories, which have captured my imagination.

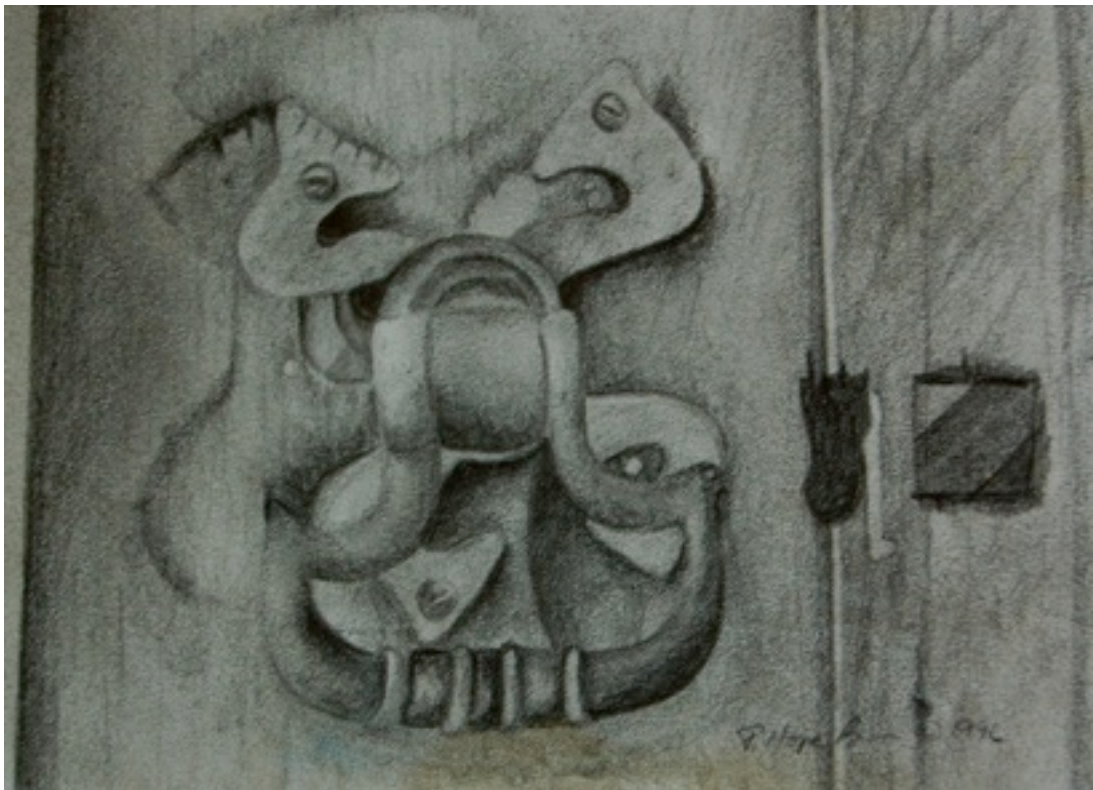
Hope Brannon



HOPE BRANNON, Spiral Staircase at the Castle of William and Mary, England, graphite, 11" x 14"



HOPE BRANNON, The Cloisters, graphite, 11" x 14"



HOPE BRANNON, Door Knocker of the Mead Hall of King Henry the IV, England, graphite, 11" x 14"

HOPE BRANNON ATMOSPHERIC IMPRESSIONS



HOPE BRANNON, Spring on the River I, acrylic on canvas, 24" x 24"

Artist's Statement: Atmospheric Impressions

Atmospheric abstractions that embodies a somewhat mysterious vision... by which, both the artist and the viewer can see beyond nature, beyond perceived reality, beyond the mere visible.

They are ethereal compilations of time, space and place, which evoke memories; allowing each of us to glimpse into a remembered reality and insisting on a personal interpretation as we project our own ambiguous yet familiar thoughts into the work. These elusive and intuitive abstractions are dreamlike images of the natural world, in which form and color merge into one another.

Hope Brannon



HOPE BRANNON, Spring I, acrylic on canvas, 12" x 12"



HOPE BRANNON, Spring II, acrylic on canvas, 12" x 12"



HOPE BRANNON, Spring on the River II, acrylic on canvas, 24" x 24"

JANE SEGREST EXPERIMENTAL ABSTRACTIONS



JANE SEGREST, *The Beginning*, acrylic on canvas, 46" x 58"

JANE GILLIS SEGREST is an accomplished artist whose paintings have been shown in numerous gallery and museum exhibitions, as well as appearing in multiple books and magazines. Originally from Hartford, Alabama, she and her husband have been in the warehouse business in Panama City since 1964. She uses an office in one of their warehouses to store her work for shipping to shows and buyers.

Jane's art has gone through several stages from Photo Realism in oil to her current work in acrylic. After years of experimenting with various styles and techniques, Jane found that Abstract Expressionism suited her. Shapes, strong lines, and color have remained trademarks of her work.

Jane grew up in Hartford, Alabama and graduated from the University of Montevallo. She now lives in Bonifay, Florida. She holds signature memberships in Watercolor Society of Alabama, Southern Watercolor Society and International Society of Acrylic Painters, and is also a member of the Montgomery Art Guild. Jane's art is currently displayed at Gallery One Fine Art in Montgomery, Alabama. To see more of her work, visit the artist's website at www.janesecrest.com.



JANE SEGREST, JOURNEY,
acrylic on canvas, 48" x 36"

Artist's Statement

I wanted to be an abstract painter before I even knew that I could paint. To become an artist has been an incredible life's journey for me. Starting out as a photo-realist, I learned to see that which was in front of me. Details are very important. I have studied with many wonderful instructors and practiced the rules of art – the principles and elements of design, composition, color, perspective – until I could apply them without thinking, which lead me where I wanted to be...abstract.

To paint abstract is a pure joy and a struggle. I approach my abstract printings intuitively, using many layers of transparent and opaque acrylics in a range of colors that extend from subtle tones to vivid flowing layers of brilliant hues. The paintings may appear simple when first viewed but the complexity of the colors and forms are revealed as one looks at them. Light plays an important role in viewing these paintings as it reveals the multiple layers of colors created by overlapping shapes. The expansive size of the canvases also engages the viewer, creating a more intimate closeness with the paintings.

Jane Segrest



JANE SEGREST, *Afternoon Delight*, acrylic on canvas, 46" x 58"



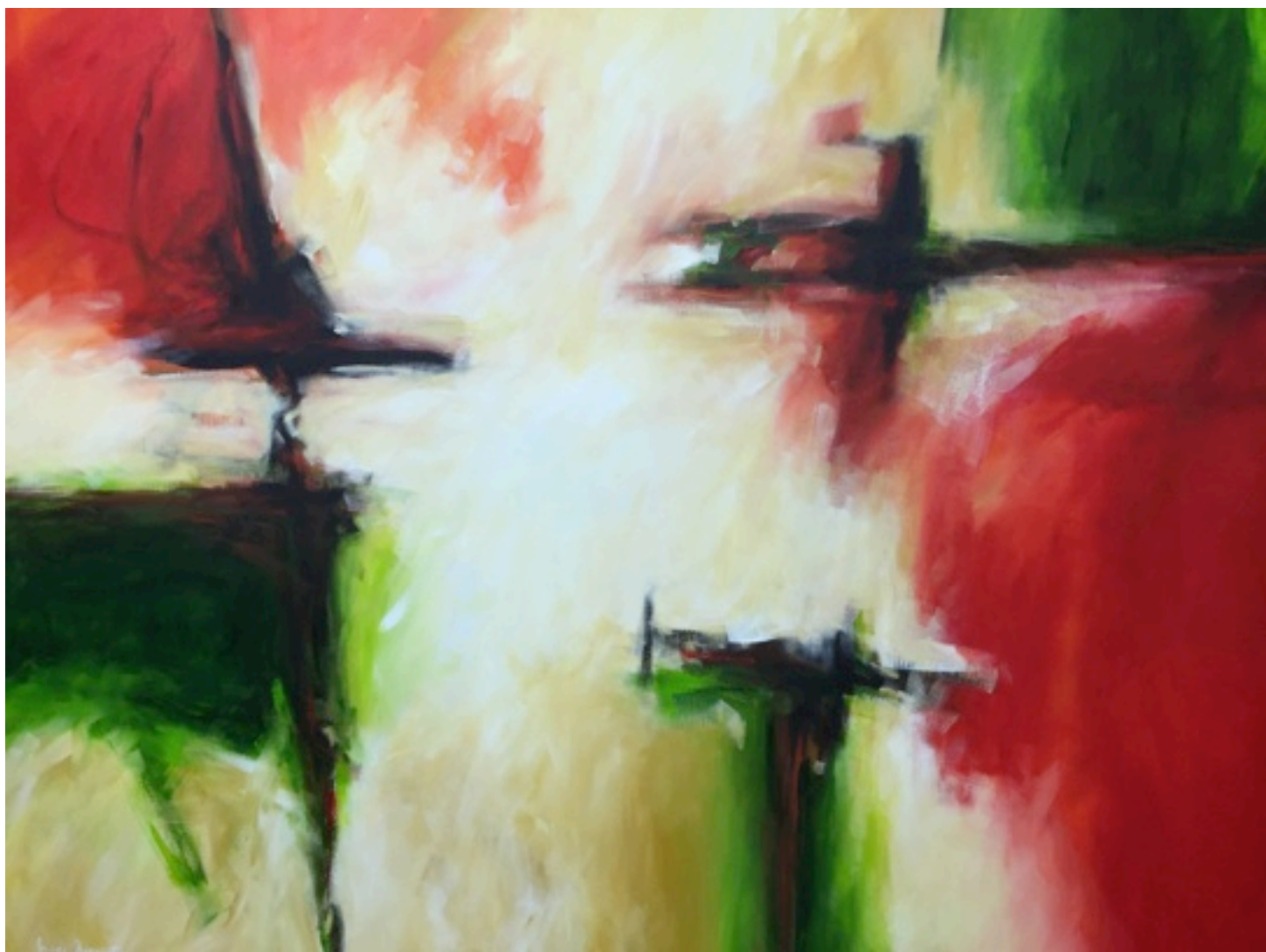
JANE SEGREST, Brassy, acrylic on canvas, 50" x 36"



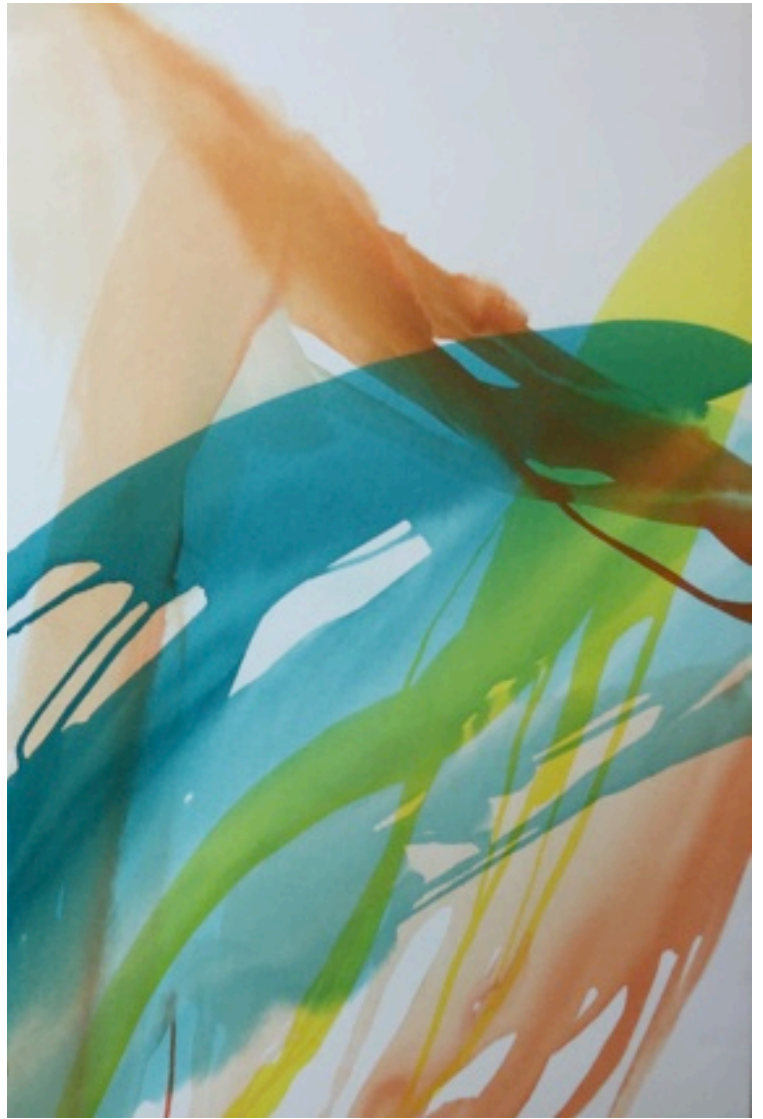
JANE SEGREST, *Contrary*, acrylic on canvas, 24" x 48"



JANE SEGREST, *Convergence*, acrylic on canvas, 60" x 48"



JANE SEGREST, Great Expectations, acrylic on canvas, 48" x 60"



JANE SEGREST, Sherbet I and Sherbet II, acrylic on canvas, each: 24" x 48"



JANE SEGREST, What Happened, acrylic on canvas, 40" x 60"



JANE SEGREST, What's it going to be?, acrylic on canvas, 24" x 36"



JANE SEGREST, *Abrupt*, acrylic on canvas, 14" x 14"



JANE SEGREST, *Ambiguous*, acrylic on canvas, 20" x 16"



JANE SEGREST, Vision Quest I, acrylic on canvas, 12" x 12"



JANE SEGREST, Vision Quest II, acrylic on canvas, 12" x 12"



JANE SEGREST, Vision Quest III, acrylic on canvas, 12" x 12"



JANE SEGREST, Vision Quest IV, acrylic on canvas, 12" x 12"



JANE SEGREST, Vision Quest V, acrylic on canvas, 12" x 12"



JANE SEGREST, Vision Quest VI, acrylic on canvas, 6" x 6"



JANE SEGREST, Vision Quest VII, acrylic on canvas, 6" x 6"



JANE SEGREST, Tranquil, acrylic on canvas, 12" x 12"



JANE SEGREST, Calm, acrylic on canvas, 12" x 12"

KATIE ROOKS SHELLS



KATIE ROOKS, Beach Finds, mixed media, 14" x 10"

Katie Rooks was born and raised in Wetumpka, Alabama. Her parents own a creative business and have encouraged Katie's creative abilities. During Katie's fourth grade year, her art teacher entered several of Katie's artworks in a local competition. Katie won several awards at that competition. From fourth grade forward, Katie attended art classes at ArtQuest with Hope Brannon. Katie won many awards over the ensuing years including a national gold medal and several national silver medals from the Scholastic Art & Writing Awards. After high school, Katie attended Northwest Florida State College to pursue a further art education. She volunteered at the campus art gallery and earned a scholarship from NWFSC for her art portfolio.

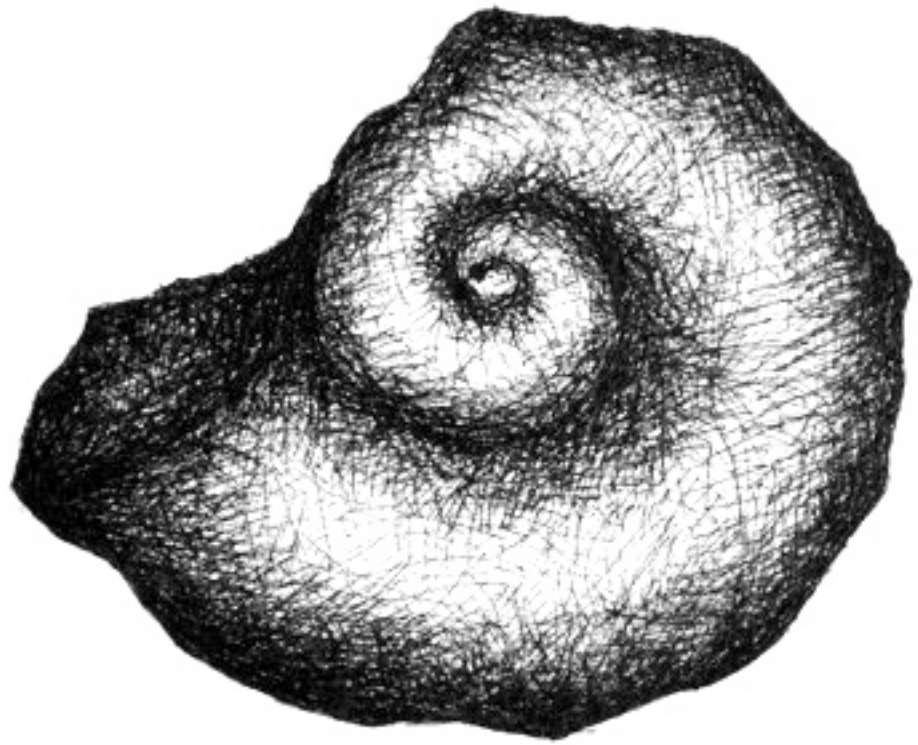


KATIE ROOKS, Sand Dollars, mixed media, 22" x 19"

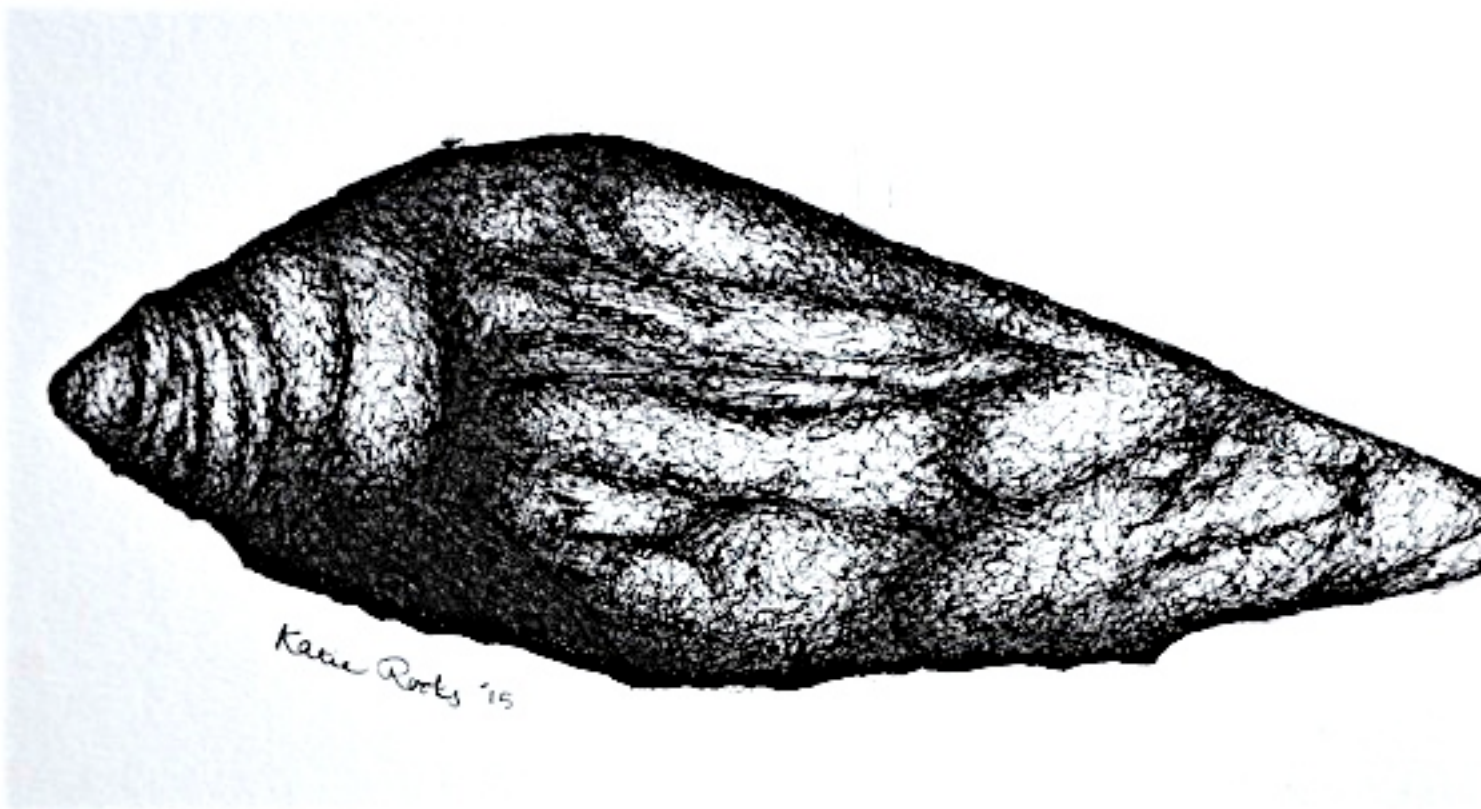
Artist's Statement

My fascination with shells and sea life grew while living in Florida. My most recent works have been shells from both fresh water and salt water, even in some cases, prehistoric. I wanted to create a sense of peace when people look at them. I created the shells by using pen and ink. I also used stippling, cross hatching and other mark making methods for shading.

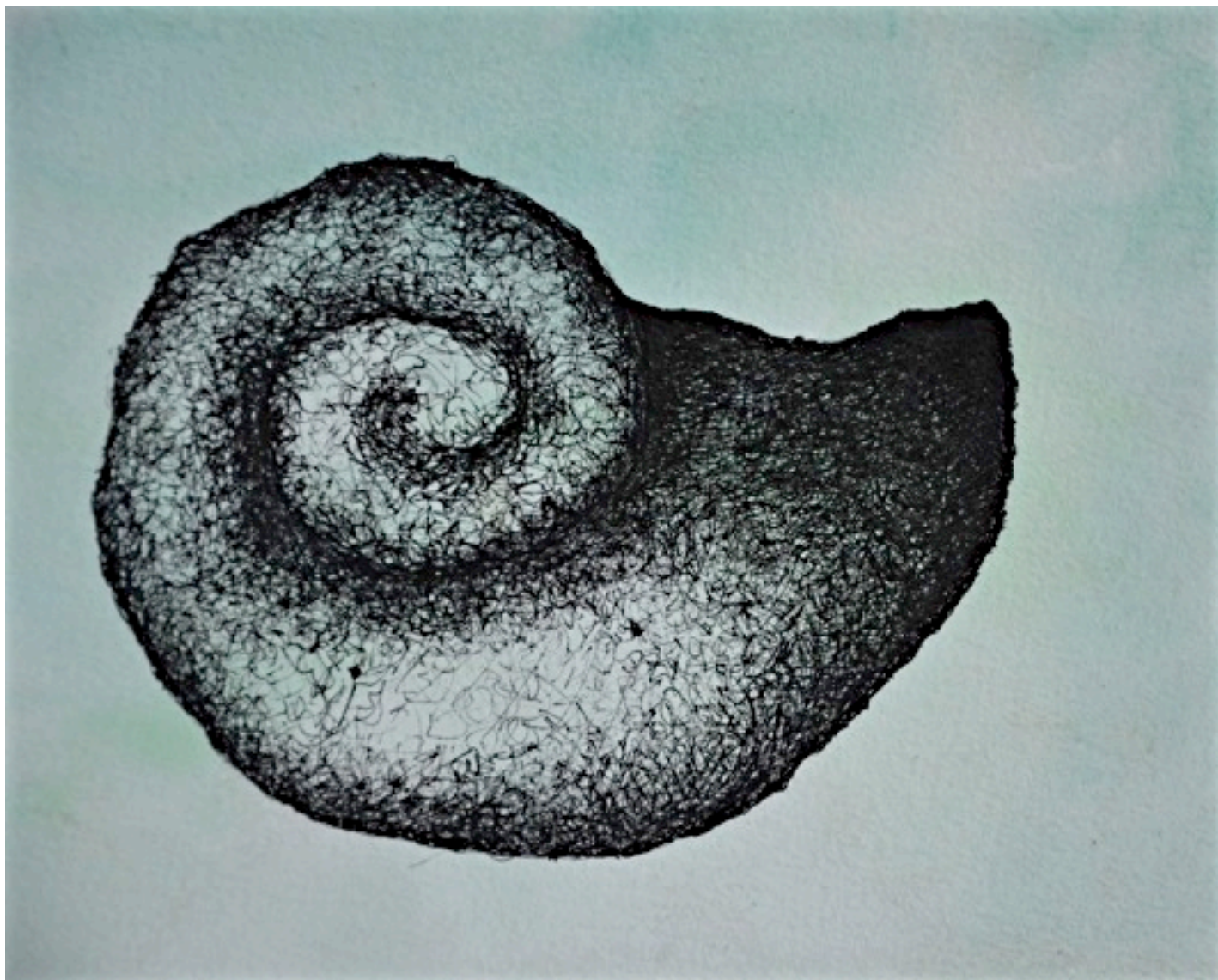
Katie Rooks



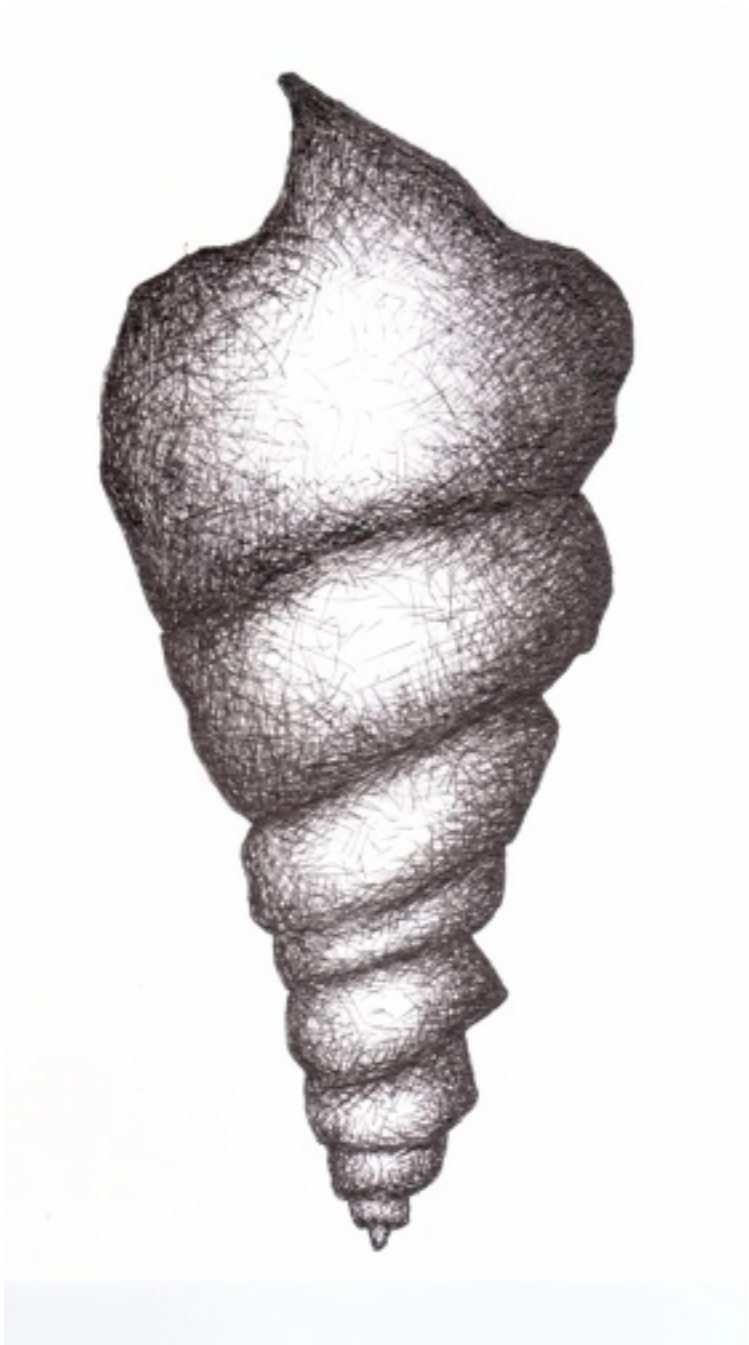
KATIE ROOKS, Shell I, pen and ink, 6" x 9"



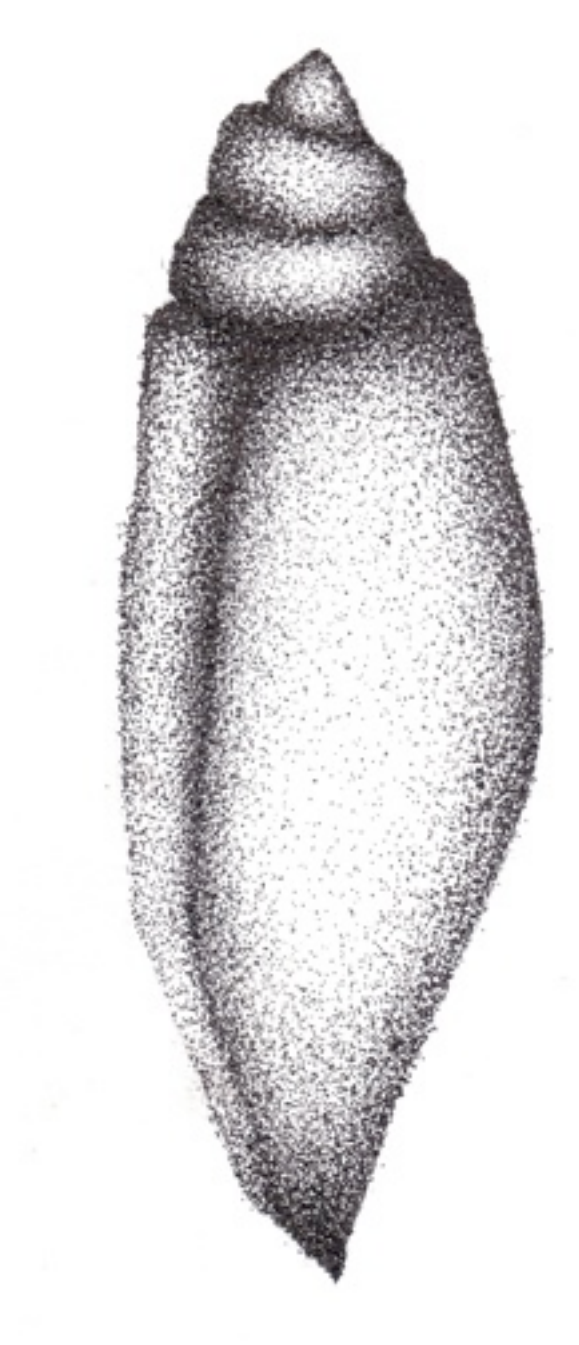
KATIE ROOKS, Shell II, pen and ink, 6" x 9"



KATIE ROOKS, Shell III, pen and ink, 6" x 7.5"



KATIE ROOKS, pen and ink, Shell IV



KATIE ROOKS, pen and ink, Shell V



KATIE ROOKS, *Creatures of the Sea*, mixed media

CAROL RICKARD LOST AND FOUND



Carol Rickard was born and raised in Montgomery, Alabama. She graduated in 1985 from Vanderbilt University with a degree in fine arts. Carol has taught middle school art at Trinity Presbyterian School and substituted at Montgomery Academy. Looking for good junk to glue together takes up a lot of time. The rest is spent with her husband, Don and their daughters, Maggie, Caroline and Claire.

Artist's Statement

I discovered my love of assembling things quite by accident. Once I got started, I was hooked on using conventional objects in unexpected ways. The wonderful thing about assemblage sculptures is that inspiration is everywhere! Each piece is an adventure, starting out in my mind as one thing and usually ending up as something totally different. My hope is that my pieces will make people see the world around them differently.

Carol Rickard

