



Turner's Rock oil on canvas 24' x 30" by Ron Boehmer

Interpretations of the James
2007

A Traveling Exhibition by
Twelve Virginia Artists

Ron Boehmer

Richard Crozier

Durwood Dommissie

David Freed

Tom Hale

Frank Hobbs

Ray Kass

Frederick Nichols

Lindsay Nolting

Maruta Racenis

Ephraim Rubenstein

Tom Tartaglino

March 8 -April 28

June 1 - June 29

July 31 - Sept 7

Nov 11 - Dec 29

The Art Center In Orange

Lynchburg Academy of Fine Arts

This Century Gallery, Williamsburg

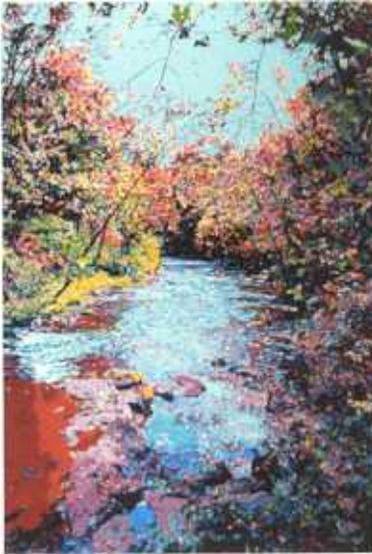
Cultural Arts Center at Glen Allen



*Travertine Polyptych "Scrimms" #3,
(along the Maury, which feeds the James)
watermedia 26" x 28" by Ray Kass*

Moving water has always been the inspiration in my painting, Virginia's rivers in particular. My work outdoors always begins with loose but literal drawings of the place - but then evolves into abstract imagery and extraordinary formats in my paintings. My goal is to represent the character of "nature" in its manner of operation - not in its literal pictorial appearance.

Ray Kass



*Downstream, Jackson River (headwaters of the James)
oil on linen 48" x 32" by Frederick Nichols*

The source, or headwaters, of the river is the beginning of a living, changing, and expanding body. The movement and the colors flow downstream, creating abstractions looking through the surface and reflecting off the surface. This mix offers a visual show that is sublime.

Frederick Nichols

I revel in the way the urban and natural environments mingle and co-inhabit - always, for me, a powerful source of feeling that I try to convey in my painting.

Frank Hobbs



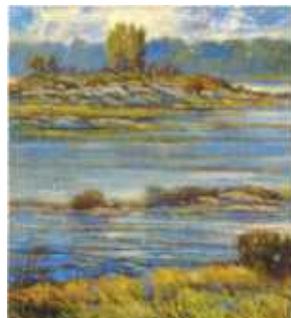
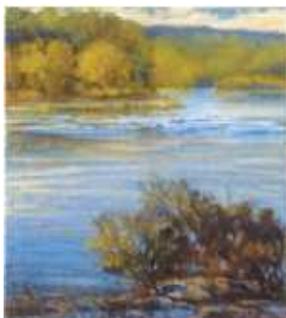
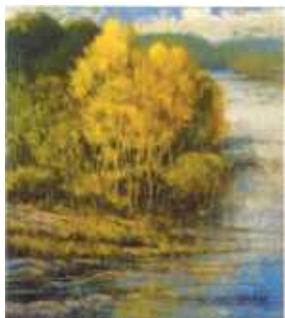
The James River & Bridge, from May Island, Winter oil on canvas 24" x 36" by Frank Hobbs



View of the James at Scottsville oil on panel 12" x 54" by Richard Crozier

This view of the James was done on site over the course of several days. Each view presents an individual point of focus on the far bank, perhaps as a viewer might experience the scene in nature.

Richard Crozier



The James at Richmond, Three Views oil on canvas 19" x 21" each by Tom Hale

Richmond is fortunate to be one of the few cities in the country to have a beautiful and historic river run through its heart. An artist could spend a lifetime along the James River and never run out of opportunities for paintings and stories.

Tom Hale



"Railroad Bridge, Kanawa Canal, Richmond II" oil on linen 18" x 24" by Ephraim Rubenstein

The working, commercial aspect of the James is quite beautiful, as well as an important part of the river's history. Depicted in this painting is the railroad bridge that crosses the Kanawa canal.

Ephraim Rubenstein

Certain features - light, time, weather - affect my senses and my landscapes. These are actual places but are translated into visual form from memory. My quest in this investigation of landscape through the painted surface is to communicate a sense of place without losing the intimacy of experience.

Maruta Racenis



River - Ice watercolor 22" x 30" by Maruta Racenis



Jeremiah & Casandra Dancing acrylic on canvas 24" x 50" by Lindsay Nolting

I live near the James River at its confluence with the Rivanna. For many years a dependable impetus for my painting, the river embodies a paradoxical effect of landscape: it is both moving and calming.

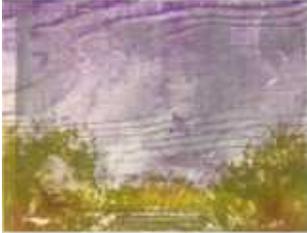
Lindsay Nolting

It is of a particular interest that I paint both the physical and psychological aspects of the scene in front of me. For that I prefer to paint on location and be part of the woods. What I am trying to accomplish is a truthfulness about the subject that allows me to understand it.

Tom Tartaglino



The James at West Bottom oil on canvas 16" x 68" by Tom Tartaglino



The River - One Year, printed intaglio and relief 30" x 60"

A visual study of the changing seasons and moods of the James by **David Freed**

It begins as a gin-clear dribble on a highland farm and swells at its meetings with springs and streams until it's miles wide and muddy brown and powerful beyond calculation. Along the way, the James River morphs a thousand times, its mood shifting with each bend or rocky falls, with each shower or summer drought.

Trusted friend one day, brutal stranger another - it's a living thing more than a feature of terrain, a beautiful but capricious organism in constant motion, its 435-mile path merely a cartographic suggestion.

No wonder that over four centuries, the James has played a central role – the central role – in the Virginia experience. No other piece of the landscape has witnessed so much of our history, from the settlement at Jamestown to the bloom of modern suburbs. No other has been so stained with blood, nor relied on as sustenance, as a first highway through the mountains, as a muscle for industry.

And we are drawn to it still, to live beside it, to work on it, to delight in its sun-sparkled calm and refresh ourselves in its pools. To doze in the shade of its ash, maples and old man's beard. To float it. Paddle it. Cross it by bridge, tunnel, ferry.

And paint it. For in the James an artist finds more than pretty scenery. Here is a direct link to our forebears, with whom we share hard lessons on how puny we are in nature's hands – and reminders of how lovely nature can be, despite our sins against it.

Earl Swift

Earl Swift is a staff writer for the Virginia-Pilot of Norfolk, and author of *Journey on the James: Three Weeks through the Heart of Virginia*, published by the University of Virginia Press

Cover photo: *This one prominent rock formation and several smaller rock islands punctuate the deep water like ships at harbor; hence the title, "Turner's Rock," in remembrance of J.W.M. Turner's maritime sketches and paintings.*

Ron Boehmer



October Along the James oil on canvas 30" x 40" by Durwood Domisse

It's the totality of the outdoor experience that informs the painting. The landscape is changing continually before your eyes, and the James River, with all its varied manifestations, is an exceptionally forceful, yet poetic demonstration of this change.

Durwood Domisse

Interpretations of the James was curated by Beth Nichols,
Director of Nichols Galleries in Barboursville.

The exhibition is sponsored by the Arts Center In Orange,
and funded in part by the James City County, City of Williamsburg and York County,
and the Virginia Commission for the Arts.

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for making exhibitions such as these possible.

The Arts Center In 