

Explorations 2006

About the Artists

Fritz Ducheine

Brockton, MA

Fritz Ducheine was born in Plaisance, Northern Haiti, and has been drawing and painting since he was sixteen as a student at Lycee Geffrard in the town of Gonaives. His paintings are very much influenced by nature and the daily life of the Haitians. His more recent work is entirely imaginative and portrays the spiritual symbolism of his homeland. A self-taught painter, he has learned mainly by observing and visiting the studios of the other artists he admires. Ducheine speaks about his art and culture through national television, radio and universities in the United States.

Personal Statement: "Since my childhood, I have had an intense feeling for colors. I believe I was unconsciously the child of 'La Grande Famille de l'Art.' Painting remains my main preoccupation – what to draw and what to paint honestly. My brush has always traced after Nature, and what nature has painted first. Discover in Nature beauty, silence, paradise. Have you ever been alone in the heart of a forest, breathing the pure air that floats, forgetting yourself in the silence pierced only by a few small birds? Even the smallest dust particle draws my attention. I watch, admire a flower, stone, the leaves of a tree and believe that the closer you are to Nature, the nearer you are to real wisdom. My love of Nature includes my love for humanity. This is why I condemn ignorance, violence and exploitation. In my paintings, I am trying to understand and establish the rapport that holds Nature and mankind together. My dream is to see all peoples having the liberty and opportunities Nature affords."

Frank Jannette

Brockton, MA

Frank was born in Boston and attended Butera School of Art, and the MFA. His professional experience was as an illustrator for the U.S. Army, Polaroid Corporation, and the Art n' Sign Studio where he was instructor as well.

Frank Jannette has won numerous awards throughout Eastern Massachusetts for his Oil Paintings and his Stone Sculptures. In 1998, he was commissioned by the City of Brockton to create a sculpture which is annually awarded to two recipients for volunteerism within the community. Frank's professional affiliations include the Copley Society, Rockport Art Association, and the Artists' Circle of the Fuller Art museum.

Personal Statement: "Social issues, state of mind and high emotion interest me. Through art, I attempt to express compassion for the human condition. When I paint, my creative process begins with auto sketching. Mood develops and intensifies and then I see the composition taking form. Most of my oil paintings are considered figurative-narrative."

When I produce a sculpture, the method that I use is direct stone carving. I rarely do preliminary studies and prefer to begin by wire brushing searching until form becomes evident. I carve into the stone until the conversion is complete. I like to working sandstone, a light, course material that can sometimes have an interesting grain. The stone itself is an inspiration."

J. Marshall Dyke

Hull, Ma

J. Marshall Dyke attended North Quincy High School and graduated from the Art Institute of Boston in 1976. He was an illustrator for the U.S Air Force from 1969 to 1974, and is currently employed as a medical illustrator at the Dept. of Veterans Affairs Medical Center in Boston. His work is published in professional medical journals and textbooks. And, since 1979, has been teaching oil painting and watercolor at the Braintree Continuing Education Center.

In 1982, he began to transition from oil to watercolor, studying with Ron Blake and Jim Hooley. John took more classes in watercolor at Mass Art, and Brockton Art Museum as well as workshops at Cape Cod Art Association and South Shore Art Center. He continues to work in oil, acrylic and is interested in working with airbrush.

J. Marshall Dyke is a member of a number of the areas art associations including Quincy, Milton, Braintree, Weymouth, and Cape Cod, the Marion Art Center, Falmouth Artists Guild, and North River Arts Society. He has had one-man exhibitions on the South Shore since 1982, including an annual exhibition at the Avon Library for the past seventeen years. His works have also been exhibited in many local galleries.

An active member of the recently formed Hull Artists Studio Connection, J. Marshall Dyke has been the recipient of numerous art awards since 1990.

James Moran

Mansfield, MA

After gaining a Bachelor's degree at Boston College and a Master's degree at the University of Kansas, James Moran worked for thirty-five years mainly in the computer field. In 2000, he retired as a software project manager.

In retirement, Jim has devoted himself to the creation of large expressionistic painting and collages based upon philosophical and religious themes inspired by the Abrahamic tradition. His artwork has received awards in exhibitions at the Fuller Craft Museum, and at the Attleboro Art Museum, He is an active member of the Artists' Circle at the Fuller Craft Museum.

Personal Statement: "In this series, "Doors of Heaven," I seek to express in paint, deep emotions springing from elements of the Abrahamic tradition in which I was raised, each panel is both a remembrance, too soon to end."

"Through my art, I will continue to acknowledge my fealty to the Uncaused Cause that created me, until I return to the great gulf of non-being, whence I sprang."

Lori Schill

Sharon, MA

Lori Schill received a Bachelor of Fine Arts from Boston University in 1966 and her Masters of Fine Arts in Education from Indiana University in 1968. From 1968 to 1993, she taught art in Newton Public Schools. Since 1993 Lori Schill is a studio artist whose focus has been fiber art, clay, acrylic, watercolors, and mixed media drawings and paintings. She has several gallery affiliations, and has shown her works in numerous Invitational, Juried, and Membership Exhibitions.

Lori Schill is active in several professional associations including the Women's Caucus for the Arts, South Shore Art Center, New England Watercolor Society, and the Artist's Circle of the Fuller Museum.

Personal Statement: "My experience with art has been eclectic. It has provided the opportunity to develop creatively in many areas. Most of all, it has provided the opportunity to play. I have investigated many media from metal to fiber to clay. However, painting has always been the core of my creative life, and since 1993, has received my full attention. I am neither an abstract, nor realistic painter, but one who works intuitively. To be an artist is to be in a constantly changing mode and to be in a visual dialogue with my work. Although my forms are reminiscent of the real, most of my works arise from my imagination, and from a sense of my own reality. I am basically a painter of ideas."

"My ideas flow from one painting to another; each one is a challenge and a continuation of the learning process. This provides me with a thread to further explore, in painting and drawing, a burst of energy that can be found in nature and radiates beyond itself. It is this energy that I seek in all my paintings. I am seduced by both color in all of its many nuances, and I use my palette to explore the quality and mystery of shadows and shapes of surfaces and space. However, some of my work has been content driven and not merely decorative. I paint so that I can understand what is within me that connects me to nature and rest of the world."

Carol Moses

Cambridge, MA

www.watercolors.com

Carol Moses has taught in Cambridge at On the Rise, and as a private instructor. She has participated in numerous exhibits in and around Boston since 1992. Her professional affiliations include Cambridgeport Artists Open Studios, Brickbottom Artists Association, Fountain Street Studios, Artists' Circle of the Fuller Art Museum, and United South End Artists.

Personal Statement: "I use strong colors and non-representational forms to describe structural connections and relationships. I frequently find myself painting images that visually articulate physical or emotional conditions and states of mind. While I am working, I study what is on the paper with the question, "what is needed?" I add elements of colors or structures until I don't feel anything is lacking."

"People who enjoy my work are often attracted by the feeling of emotion conveyed by the various compositions – peaceful, energetic, balanced, dynamic, profound, amused, etc. My aspirations as an artist are to articulate in my paintings the concepts and constructions in my head, and to make this creative work accessible to people who are interested in it."

Carol H. Chisolm

Lakeville, MA

www.felosart.com

Carol Hiltz Chisholm was born in Norwood. She started out a colorist, painting landscapes and printmaking with Beverly Edwards, and painting with oils for a number of years with George Pappas. During the past twenty years, she has explored with oil block printing inks at the Fuller Museum.

Her artistic journey has taken on many forms of self-expression including poetry and computer art. Her prints have circulated as far as Port Hood, Canada, Maine, Delaware, North Carolina, Nevada, Georgia, and Florida. Carol has participated in numerous solo and group exhibitions. Her professional associations include the Stoughton, Canton, and Cambridge Art Associations, the Artists' Circle of the Fuller Museum, Plymouth Guild, and the Monotype Guild of New England.

Personal Statement: "I have been experimenting with block printing inks for over the last two decades at the Fuller Museum starting out under the supervision of Beverly Edwards, watercolors with Lee Parsons, and oils with George Pappas."

"The technique used produces dimension, and creates depth and using texture, to produce a finished monotype. Essentially, what is being done here is, I'm preparing a negative of the work. Sometimes if there is enough ink on the paper to successfully create a cognate, the image is reversed. Otherwise, a ghost, (a lighter version) can be made from the plate after the first print if enough ink is present."

"The wonderful message here is that you don't have to have something in mind to create a monotype. You can just go where your brayer, palette knife and imagination takes you! I will say though the times have had a specific influence on my way of thinking, thus creating has taken on a different view."

Lafayette Hayes

Brockton, MA

Lafayette Hayes was born in Atlanta in 1941, and moved to Boston in 1943. He attended Boston Public Schools, and received a Bachelor's degree from Central State College, Ohio in 1963. He studied at Goddard College to receive a Masters in 1971. His art training is self-taught through observation and experimentation since 1979.

He has several solo and group exhibitions in and around Boston, and is a member of the Artists' Circle of the Fuller Museum

Personal Statement: "I am a mixed media artist. The work combines art, architectures and carpentry, using unusual materials to create quality works of art."

"I use leftover building materials, i.e., saw dust, bones, Styrofoam, cigarette filters, tree branches, cork, sea shells, nutshells, lobster, cloth ribbon, my own hair, grits. And several well-thought-out spices. My themes are inspired from culture all over the world. Through travel – vision and freedom is imperative. Free to change my mind, colors and materials."

"Hopefully, my work will be enjoyed by all as much as I enjoyed creating it."

Sharen Lindquist

Brockton, MA

www.claymaid.com

Sharen has been exploring artistic mediums for many years. After receiving her Bachelor's degree, her profession led her away from art. However, for the past two years, she has concentrated on her artwork in earthenware clay, polymer clay and painting in acrylic and oils. There are many similarities in these mediums. Earthenware and polymer techniques interchanged, painting principles are applied to clay and glaze. Experimentation keeps her work interesting. Sharen is an active member of the Artists' Circle of the Fuller Museum, the Canton Art Association, and a former member of the National Guild of Polymer Clay Artists.

Sharen has participated in a several Juried and Group Exhibitions on the South Shore in recent years. In 2005, she was awarded 1st Place for "Faux Abalone Jewelry" in an International Show. Sharen's work was featured in an article in the NY Times in 2005, and on WCVB's Chronicle in 2004.

Personal Statement: "All masques begin with earthenware clay. The clay is formed into a basic shape and the individual masques emerge as I develop the features. The masques are bisque fired in an electric kiln."

"At this point, I apply a raku glaze, keeping in mind that any unglazed area will become black. The masques are then fired quickly in a gas kiln. While hot, they are removed from the kiln and placed in a reduction chamber, filled with combustibles. The heat of the piece ignites the combustibles (newspaper, sawdust); the reduction chamber is covered, starving the fire of oxygen. The fire pulls oxygen from the glaze, resulting in a unique and unpredictable surface. The piece is then quenched in water and cleaned. At this point I embellish the masques, often with fibers, polymer clay beads and found objects."

"I enjoy the unpredictability of raku. It is an exciting process that allows me to explore color and form while expressing myself."