

## ALAN CARTER



In the spring of 1999, a shift of fundamental significance occurred in my artistic expression. For 22 years I had been a professional artist, painting super-realistic images of the urban condition. Street corners and old neighborhoods were my subjects, three dimensional illusions rendered on two-dimensional canvas. What began as a diversion while toiling in the decidedly non-creative world of retail management (K-Mart) grew into a full-fledged career in 1977.

In more than two decades of painting I learned much about form and composition, technical prowess, and the emotional impact of a work of art. Over the years I exhibited in countless art shows, won numerous awards, and had my work placed in private, public, and corporate collections across the country. As the century drew to a close, however, I also began to feel I was running out of things to say. The sizzling cauldron of creative passion had begun to cool and I sensed a shift in my focus.

In one of those inexplicable leaps of faith and common sense, I decided to pursue woodworking full time- from 2-d to 3-d in both the figurative and literal worlds. It had been a hobby for almost as long as I had been painting and I enjoyed it immensely. I built a number of furniture pieces for our home and had been making the frames for my paintings for years.

As I made the shift from one medium to the other, I relied on my years of observation and artistic sensibilities to guide me. The same principles that shaped my painting apply equally well to my woodworking. An eye for strong design coupled with a high degree of craftsmanship is the foundation of my work. I'm influenced by the architecture and city life I painted for so many years and that is reflected in my pieces. As I continue to grow and hone my skills, one thing is certain; the fires of creativity are white-hot once again.