

**TRENA McNABB**  
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### **ABOUT THE “STORY-TELLING” STYLE**

"...real and yet surreal"

*New York Times* 1985

The art of Trena McNabb is a curious and elegant synthesis of realism and imagination. She paints large site-specific paintings of allegorical scenes, uniting the stylized shapes with her own harmonious concept of beauty. These compositions are typical of Trena's distinctive style in that it is a multi-layered montage of brightly lighted, realistically rendered, thematically related scenes and images.

Clients throughout the US, Europe and Asia have seen their goals, themes and histories successfully captured and expressed by artist Trena McNabb. Whether she is telling a captivating story or documenting the growth of an industry, Trena's unique style of transparent overlapping images and montages of brilliant color, inspires collectors.

Trena's prior work ranges from 20' long multi-canvas, site-specific corporate or public art commissions to small, elegant pieces for private residences. Because of this wide experience, she is especially skilled at tailoring size and price to fit the scope of a specific project without ever sacrificing artistic content or integrity.

The dimensionality of the work is achieved in many ways: sectional pieces wrap around a corner; or suspend from the ceiling on swivels; unexpected materials such as extra canvas, Plexiglass, twine, or sawdust are often sewn or adhered to the canvas. Different textures, such as matte and gloss, are also often found on a single painting. These techniques combined with the repeated applications of the white on natural canvas, result in an unusual vibrancy and lifelike quality.

She has begun to apply her unique technique of story telling through colorful and transparent, painted montages to the art of portraits. The near life-size graphite representation of the subject on raw canvas predominates the painting, starkly contrasting the multi-colored transparent images that tell the “life-story” of the subject. This colorful kaleidoscope of images depicts objects associated with the subject's work, interests, passions to convey a complete picture of the individual.

## SELECTED COMMISSIONS/COLLECTIONS:

American Bladesmith Society (USA) Portrait of Bill Moran, founder of the organization – for display at the Historic Arkansas Museum, Little Rock, AK. Size 36" x 36" hung as a diamond; 2006

Richard Childress (Welcome, NC) Portrait depicting his ownership in NASCAR racing, wine-making, nature, wildlife and his family. Total size 72" x 30"; 2006

University of North Carolina; Eddie Smith Field House (Chapel Hill, NC) *Olympic Runner* for the Hall of Fame, size 30" x 24"; 2006

Arbor Acres Methodist Retirement Home (Winston-Salem, NC) Painting to commemorate the 25th anniversary; three canvas panels, total size 36" x 96"; 2005

Forsyth Technical Community College (Winston-Salem, NC) *The Homeless Man* purchased for the new addition to the college in 2005

† Emerson et Cie (High Point, NC) Painting used for invitation, ltd. poster and promotional purposes for the Furniture Market; total size: 40" x 30"; 2001

Glencoe/McGraw-Hill Publishing (Columbus, OH) Lobby; Eighteen canvas panels, total size: 77" x 173" x 2"; 2001

Museum of York County (Rock Hill, SC) Portrait of *The Folk Artist*; purchased for the museum's permanent collection; 2000

Hahnemann University Hospital (Philadelphia, PA) Lobby; Nine canvas panels, total size: 48" x 228" x 2"; 2000

\*† Wingate Hotel/Winston-Salem Parking Deck (Winston-Salem, NC) Art Treatment of 4 story parking deck. Utilizing printed vinyl, laminated to PVC and applied to the exterior of the deck; fifteen square 6.5 ft. panels; and three 27 ft. x 2 ft. panels; 2000

† Old Salem, Inc. (Winston-Salem, NC) Painting 30" x 40" used as poster, puzzle and note cards; 1999

Lopez Nursing Home; (Land O'Lakes, FL) Veterans' Administration, Art in State Building Program; Seven equilateral triangles, each 45"; total size 39" x 184" x 2"; 1999

Life Science Company; (Greensboro, NC) Five 36" square canvas panels; total size 48" x 192"; 1998

Association for Supervision & Curriculum Development; (Alexandria, VA) Seven equilateral triangles, each 60"; total size 51" x 264" x 2"; 1998

\* The Wallace H. Kuralt Centre; Mecklenburg Department of Social Services (Charlotte, NC) Four plexiglass panels, 20" x 60" each, suspended from the ceiling and three canvas panels, total size: 45" x 109" x 2.5"; 1998

\* The Park and Recreation Administrative Office Building (Charlotte, NC) Eleven 36" squares, 3-dimensional elements and "balls" of various sizes; 1998

Banner Pharmacaps, Inc. (High Point, NC) Five equilateral triangles, each 47"; total size 41" x 150" x 2"; 1997

Kunming Cigarette Factory (Yunnan Province, China) Two square canvas panels, each 48" and one 48" circle of Plexiglass; total size: 48" x 98"; 1996

Christ Hospital; Children's Pavilion (Oaklawn, IL) 30" x 48"; 1996

Philip Morris (Concord, NC) 36" x 72"; 1995

St. James Hospital (Chicago, IL) Three canvas panels, one @ 18" x 60", two @ 38" hung in the shape of a cross, total size of 60" x 94"; 1995

PDS Engineering (Dallas, Texas) 36" x 72" and 18" x 132"; 1995

Japan Tobacco, Inc. (Tokyo, Japan) 36" x 36" x 2; 1995

Kaiser Permanente Hospital (Hollywood, CA) Two feature areas; each area with two canvas and one Plexiglass square (hung as diamond shape) interlocking together for a total size of 51" x 104" x 4" ea; 1995

† KinderCare Childcare Center (Montgomery, AL) Five canvas paintings; three 30" x 40", two 30" x 48"; paintings reproduced as limited edition prints for use in their daycare centers nationwide; 1994

PNC Mortgage (Chicago, IL) Three canvas paintings each 48" x 36"; 1994

Fannie Mae Mortgage (Chicago, IL) Ten panels, total size of the assemblage is 48" x 285"; 1994

† Sara Lee Corporation; Hanes Hosiery Division (Winston-Salem, NC) Painting 30" x 24" for their sponsorship of the 1996 Summer Olympics, poster 24" x 36" and photo/mural wall at trade show, 96" x 144"; 1993

Truliant Federal Credit Union (Winston-Salem, NC) Three locations. Behind the Teller Counter: 6 panels, total size of the assemblage is 48" x 204" x 2" – Lobby, main wall: Five panels, total size is 185" x 144" x 2" – Board of Directors Room: 36" x 48"; 1993

\* Cleveland Memorial Hospital (Shelby, NC) Six canvas panels, each 24" x 60"; total size 84" x 159"; 1993

Knight Foundation (Miami, FL) Two canvas panels, each 24" x 20" and one Plexiglass panel the same size, hung as diamond; total size 36" x 54" x 6"; 1993

Midcon Corporation (Lombard, IL) Three panels, each 24" x 72"; total size 48" x 144" x 2"; 1992

T.W. Garner Food Co. (Winston-Salem, NC) 20" x 70"; 1992

† Lt. Governor Jim Gardner (Raleigh, NC) Painting reproduced as Christmas card, ltd. print, and poster; 1989

Reynolds Tobacco Co. (Tobaccoville, NC) Seven panels, each 36" square, three of which were plexiglass; total size 51" x 228" x 6"; 1986

Focke and Co. (West Germany) Three panels, each 24" x 108"; total size 76" x 108" x 2"; 1986

† A.H. Robins Co. - ChapStick (Richmond, VA) Painting 30" x 24"; used to commemorate their sponsorship of the 1984 Winter Olympics, Poster and Limited Edition Prints; 1983

## EXHIBITIONS:

Chapel Hill Public Arts Invitational; Town Hall; *Unique Portraits*; Chapel Hill, NC; 2007

Solo Exhibition; Sechrest Gallery at High Point University; High Point, NC; 2005

State of the Art in NC - Juried Exhibit; Milton Rhodes & AAWS Galleries; Portraits of *Cafeteria Manager & Ballet Dancer*; Winston-Salem, NC ; 2004

Solo Exhibition; Theatre Art Galleries, Inc.; *Diverse Portraits*; High Point, NC; 2004

Dimensions Competition; Portrait of *Blacksmith*, AAWS Gallery, Sawtooth Building; Winston-Salem, NC; 2004 & 2005

Highlands Visual Arts Center; Bascom Louise Gallery; Honorable Mention; Portrait of *Blacksmith*; Highlands, NC; 2003

Avampato Discovery Museum; Appalachian Corridors Competition; Portrait of *First Grade School Teacher*; Charleston, WV; 2003

Exhibition Award; Durham Art Guild, Inc.; *Diverse Portraits*; Durham, NC; 2003

Solo Exhibition; Grace Wang Gallery; *Diverse Portraits*; Raleigh, NC 2003

Group Exhibition; Fayetteville Museum of Art; *The Best Artists of Winston-Salem*; Fayetteville, NC 2003

Two-Person Exhibition; Salem College; *Diverse Portraits*; Winston-Salem, NC; 2002

20th Annual Juried Show; W. H. Moring, Jr. Arts Center; Honorable Mention; *The Blacksmith*; Asheboro, NC; 2002

Solo Exhibition; Whistling Women's Community Center; *Diverse Portraits*; Winston-Salem, NC; 2002

Best in Show & Merit Award; Green Hill Center for NC Art; 8th Annual Artists Hang-Up; Portraits of *Art Collector* and *Blacksmith*; Greensboro, NC; 2002

Solo Exhibition; Stokes County Arts Council; *Diverse Portraits*; Danbury, NC; 2001

Solo Exhibition; Urban Artware; *Diverse Portraits*; Winston-Salem, NC; 2001

29th Annual Competition for NC Artists; Fayetteville Museum of Art, Portrait of *The Art Collector*; Fayetteville, NC; 2001

Realism 2001; Cultural Center of Fine Arts, Portraits of *Migrant Worker's Family* and *Blacksmith*; Parkersburg, WV; 2001

17th Annual Woman's Center Show; University of NC, Juror's Choice Award; *Homeless Man*; Chapel Hill, NC; 2001

Arts Council of Winston-Salem; Invitational Exhibition; *Local Artist's Perspectives of Winston-Salem, NC*; 2000

Office of the Mayor of Winston-Salem, NC; *Diverse Portraits*; 2000

Biennial 2000; Museum of York County; Portrait *The Folk Artist*; Purchased for the museum's permanent collection; Rock Hill, SC; 2000

Davidson County Community College; Group Show; Lexington, NC; 2000

Worrell Professional Center at Wake Forest University; Group Show; Winston-Salem, NC; 2000

*GUILD.com*; Juried site and hard backed book, described as "The Source of the Finest Artists and Their Work"; Madison, WI; (current)

Hoyt Institute of Fine Art; Solo Show; New Castle, PA; 1997

*Diptychs & Triptychs Invitational*; Arts Council of Winston-Salem/Forsyth County; 1997

10th Annual Woman's Center Show; University of NC, Chapel Hill, NC; 2002; 2000, 1996

Theatre Art Galleries; Solo Show; High Point, NC; 1990

## COMMUNITY ARTS INVOLVEMENT:

Guest Speaker; Statesville Art League; Title: "*Overlapping Images*"; Statesville, NC; April 2007

Guest Speaker; Muddy River Art Association; Title: "*Overlapping Images*"; Clemmons, NC; February 2007

Crossing 52; Created a concept for a cross-cultural art exhibit to be featured in 4 major galleries in Winston-Salem. The title and theme "*Blurring Racial Barriers*"; with a \$16,000 grant from the Winston-Salem Foundation *ECHO* Fund; 2004-2006

Board of Directors; Sawtooth Center for Visual Art, Marketing and Program Committees; Winston-Salem, NC; 1991 – 2006

Associated Artists of Winston-Salem, NC; Education Committee; 2004 – 2005

Fund Raising events, painted for auction: 6' Tennis Racket, Associated Artist of W-S; Chair, Crisis Control; Hat, Winston Salem Children's Chorus; Ceramic Plates, Aids Awareness; 2001 – Present

Guest Curator for exhibitions at Wake Forest University, Worrell Center, Winston-Salem, NC; 2003-2004

Show Chairman; AAWS; Members Show; Winston-Salem, NC; 2003

Guest Instructor; John C. Campbell Folk School, Brasstown, NC; 1993.

## PUBLICATIONS:

WFDD Public Radio; Series of interviews about the events and inspiration for "*Blurring Racial Barriers*"; Forsyth County; Throughout 2005 & 2006

*Latitudes Magazine* (4 Cover articles about the events and exhibitions for "*Blurring Racial Barriers*"); Forsyth County; Throughout 2006

*The Herald-Sun (The Delicate Art of Portraits by Blue Greenberg)*; Durham, NC; March 9, 2003

*ArtView* (Cover article about Diverse Portraits and art community involvement); Fall issue, 2001, 2005

*Furniture Today* (April 9th issue, 2001 - feature article about painting for Emerson, et Cie Furniture Manufacturing Company and their use of it for the upcoming Furniture Market)

*Domicile* (May issue, 2000 - cover/feature artist; January issue, 2001 article by the artist and cover featuring a Portrait of an *Art Collector*; September issue, 2001 article by the artist and cover featuring a Portrait of a *Blacksmith*); Winston-Salem, NC

*The Winston-Salem Journal* (Profile by Tom Patterson, Ken Keuffel and other articles); Winston-Salem, NC; 1985 – 2006

*Public ART Review*; Fall/Winter Volume 2; Issue 21 (Recent Projects); 1999

*Business Life* (Profile); Greensboro, NC; 1998

*High Lights* (Cover and feature artist January & June); High Point, NC; 1998

*The Guild: Architect's Source of Artists and Artisans*; Madison, WI; 1992 – 2003

*Burridge Index*; (Featuring distinctive architectural art); Carpinteria, CA; 1996

*The Triad Style* (feature article on artist studios); Winston-Salem, NC; 1994

*Artists of the Carolinas* (featured artist of NC); Albuquerque, NM; 1990

*PACE Magazine* (feature artist of the month); Greensboro, NC; 1982

## AUTODIDACT:

*American Indian Women's Conference*, Wake Forest University; Winston-Salem, NC; 2007

*Tools to Compete for Public Art Commissions*, Workshop; Page Walker Arts Center and Cary Visual Arts; Cary, NC; 2003

*Public Art and the Commissioning Process*; NC Public Art Network; Greensboro, NC; 2001

*Urban Oases: Public Places*; Southeastern Center for Contemporary Art; Winston-Salem, NC; 1997

*Future Visions: A Forum on Public Art*; University of NC; Greensboro, NC; 1996

*Artsearch, Contemporary Art Showcase*; Southern Arts Federation; Atlanta, GA; 1991

*Public Art Symposium*; Southeastern Center for Contemporary Art; Winston-Salem, NC; 1990

*Public Art Dialogue - Southeast Conference*; Durham, NC; 1989

Sawtooth Center for Visual Art; Winston-Salem, NC  
University of Tampa; Tampa, FL

Commercial Designer for Art Studios in Florida and North Carolina, Art Director for Ad Agencies and finally for AT&T in Winston-Salem, NC until 1996 when I began painting full-time.

Art Instruction, Inc.; Minneapolis, MN

## ARTIST STATEMENT

### STORY

...telling is closely analogous to my work. Each painting is actually a connected series of smaller paintings that tell a story...

### MEDIUM

Basic is water-proof, color-fast durable acrylic paint on canvas.

### STYLE

The style of much of my paintings employs a technique which allows the un-painted warm canvas to show through the surrounding painted areas to form a unique image. These and vibrant color areas are frequently contrasted with stark white negative spaces.

### COLOR

...areas of my work has been described as a transparent, painted collage. Painted scenes overlay each other to form a kaleidoscope of colors. These color areas depict an allegorical thought or story the meaning and depth of which deepens the longer one studies the piece.

### DIMENSION

...is achieved in many ways: sectional pieces wrap around a corner; or suspend from the ceiling on swivels; unexpected materials such as extra canvas, plexiglass, twine, or sawdust are often sewn or adhered to the canvas. Different textures, such as matte and gloss, are often found on a single painting. These techniques combined with the repeated applications of the white on the natural canvas, result in an unusual vibrancy and lifelike quality.

### SUBJECT

...matter and physical location for each work are thoroughly researched before deciding on any images or shapes to be used. One central theme or image predominates each piece, with many overlapping and interlocking images filling out the rest of the painting and the background. The overall effect created by the transparency of the images is somewhat surreal, however, as the viewer approaches the work, details come into focus. Each image is realistic and each stroke has meaning. As I overlap images, matching the same curves and angles from one image to another is very important to me.

### SHAPE

...of the piece as it is viewed from a distance is very important. The shapes themselves are geometric. I often add plexiglass shapes with painted images. Many of my larger works are done in sections which stretch across walls or wrap around corners. I have also suspended paintings from the ceiling on wires and spinners, with other paintings of related themes mounted on either side of the suspended work.

### ORIGINALITY

...of the work, creating multiple images that take viewers months, or even years to totally explore visually – is my goal.

### THANK YOU

...for your interest in my work.