

## **TRENA McNABB**

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### **ABOUT THE "STORY-TELLING" STYLE**

*"... surreal yet real" New York Times 1985*

**Each painting tells a story. Trena's work reveals its deeper meaning through a connected series of smaller paintings, each a tale in itself.** Images overlap in a kaleidoscope of colors depicting the flora, fauna, foods and landscapes that comprise our precious earth, utilizing the vivid acrylic-on-canvas pieces described by one reviewer as transparent painted collages. As the viewer approaches the painting, more and more details come into focus. This technique has been used in many large-scale paintings for public spaces.

This curious and elegant synthesis of realism and imagination in Trena's art reflects her interest in nature and the environment. Real world visuals come alive through her use of "windows" created by the overlapping images, adding a many layers to the story which becomes deeper the longer one studies the work.

Trena's unique blending of science, realism and fantasy creates original art where vibrant color and stark white paint compete, contrast and ultimately dance together in breathtaking harmony. She paints large site-specific and small-scale 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.

Trena's prior work ranges from 32-foot long multi-canvas, site-specific corporate or public art commissions to small, elegant pieces for private residences. 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.

*"It was certainly a pleasure to work with you in the Nature Art Gallery!  
Many of our visitors and employees have commented how beautiful and colorful your pieces are. I was surprised as well during the time we were unwrapping them. The photos of the pieces, in my opinion, do not do the finished canvas justice. The detail and colors seem to be lost in a photograph. I wanted to let you know how much more gorgeous the pieces are in person as opposed to the photographs. Thank you for your time and great talent!"*

*“Looking at Trena McNabb's paintings is a journey into ourselves. Her flawless compositions and thoughtful renderings thoroughly engage the viewer. She allows us to glimpse the unseeable aspects of life through her portrayals of real things. Joyful and intellectual, Trena McNabb's paintings are the inspired work of an artist with much to say about the richness of our lives.”*

Brad Thompson, Curator; NC Museum of Natural Sciences, Raleigh, NC

**I want my work to be more intriguing than a single glance can satisfy.**

### **SELECTED COMMISSIONS/COLLECTIONS:**

Piedmont Land Conservancy; 2 exterior, wildflower panels for the Emily Allen Wildflower Garden: 30” circle & 36” x 48” oval; Winston-Salem, NC 2022

Red Oak Brewery; 4 locations: Office; Lager Haus; Wursthau; Exterior Biergarten; Whitsett, NC 2021- 2022

‡ Wake Forest Baptist Hospital; Birthing Center, 3 panels, each 36”x30”, 2” apart; Winston-Salem, NC; 2019

† ‡ Dayton Children’s Hospital; High resolution photo prints (23”x46”) (30”x51”) Dayton, OH; 2019

‡ Lucile Packard Children’s Hospital; 2 paintings for treatment rooms (19”x120” & 19”x145”) Palo Alto, CA; 2019

† ‡ Wake Forest Baptist Health, Printed installation honoring Abdominal Transplant Donors; Winston-Salem, NC; 2019

† Clean Air Carolina; Painting for large-scale photo print and note cards; Charlotte, Chapel Hill, NC 2017

Red Oak Brewery Painting of all North American Hummingbirds; 24”x36”; Whitsett, NC 2015

† ‡ Salemtown Retirement Community; Focal point for a renovation; 24”x48”; Winston-Salem, NC 2015

Arbor Acres Methodist Retirement Home; Painting to commemorate their employees; 48”x72”; Winston-Salem, NC 2014

‡ Wake Forest Medical Center; Paintings for the Davie County and Cancer Center locations; Winston-Salem, NC 2013

\* ‡ Carolinas Healthcare System; Series of paintings that connect to tell a story. Six 30” squares and seven 15” equilateral triangles; Total size: 30”x375”; Charlotte, NC 2008

American Bladesmith Society (USA) Portrait of Bill Moran, founder of the organization - for display at the Historic Arkansas Museum, Little Rock, AK. 36”x36”; 2006

Richard Childress; Portrait depicting his ownership in NASCAR racing, wine-making, nature, wildlife and his family. 72"x30"; Welcome, NC 2006

University of North Carolina; Eddie Smith Field House Hall of Fame *Olympic Runner*, 30"x24"; Chapel Hill, NC 2006

‡ Arbor Acres Methodist Retirement Home; Painting to commemorate the 25th anniversary; three canvas panels, Total size 36"x96"; Winston-Salem, NC 2005

Forsyth Technical Community College, 72"x24"; *The Homeless Man*; Winston-Salem, NC 2005

† Emerson et Cie; Painting for Furniture Market promotional purposes; 40"x30"; High Point, NC 2001

Glencoe/McGraw-Hill Publishing; Lobby; Eighteen canvas panels, Total size: 77"x173"; Columbus, OH 2001

Museum of York County; Portrait of *The Folk Artist*; 72"x24"; Permanent Collection; Rock Hill, SC 2000

‡ Hahnemann University Hospital; Lobby; Nine canvas panels, Total size: 48"x228"; Philadelphia, PA 2000

\*† Wingate Hotel/Winston-Salem Parking Deck; 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; Winston-Salem, NC 2000

† Old Salem, Inc.; Painting; 30"x40" used as poster, puzzle and note cards; Winston-Salem, NC 1999

\* ‡ Lopez Nursing Home; Veterans' Administration, Art in State Building Program; Seven equilateral triangles, each 45"; Total size 39"x184"; Land O'Lakes, FL 1999

Syngenta; Five 36" square canvas panels; Total size 48"x192"; Greensboro, NC 1998

\* The Wallace H. Kuralt Centre; Mecklenburg Department of Social Services; Four Plexiglass panels, 20"x60" each, suspended from the ceiling and three canvas panels, Total size: 45"x109"; Charlotte, NC 1998

Association for Supervision & Curriculum Development; Seven equilateral triangles, each 60"; Total size 51"x264"; Alexandria, VA 1998

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

Banner Pharmacaps, Inc.; Five equilateral triangles, each 47"; Total size 41"x150"; High Point, NC 1997

Kunming Cigarette Factory; Two square canvas panels, each 48" and one 48" circle of

Plexiglass; Total size: 48"x98"; Yunnan Province, China 1996

‡ Christ Hospital; Children's Pavilion; 30"x48"; Oaklawn, IL 1996

Philip Morris; Painting; 36"x72"; Concord, NC 1995

‡ St. James Hospital; Three canvas panels, one @ 18"x60", two @ 38" hung in the shape of a cross, total size of 60"x94"; Chicago, IL 1995

PDS Engineering; Paintings, two locations; 36"x72" and 18"x132"; Dallas, Texas 1995

Japan Tobacco, Inc.; Painting; 36"x36"; Tokyo, Japan 1995

‡ Kaiser Permanente Hospital ; Two feature areas; each area with two canvas and one Plexiglass square (hung as diamond shape) interlocking together for a Total size: 51"x104"ea; Hollywood, CA 1995

† KinderCare Childcare Center; Five canvas paintings; three 30"x40", two 30"x48"; paintings reproduced as limited edition prints for use in their daycare centers nationwide; Montgomery, AL 1994

PNC Mortgage; Three canvas paintings each 48"x36"; Chicago, IL 1994

Fannie Mae Mortgage; Ten panels, Total size of the assemblage is 48"x285"; Chicago, IL 1994

† Sara Lee Corporation; Hanes Hosiery Division; Painting 30"x24"; Sponsors of the 1996 Summer Olympics, poster 24"x36" and photo/mural wall at trade show, 96"x44"; Winston-Salem, NC 1993

Truliant Federal Credit Union; Behind the Teller Counter: Six panels, Total size: 48"x204"– Lobby, main wall: Five panels, Total size is 185"x 144"– Board of Directors Room: 36"x48"; Winston-Salem, NC 1993

\* ‡ Cleveland Memorial Hospital; Six canvas panels, each 24"x60"; Total size 84"x159"; Shelby, NC 1993

Knight Foundation Two canvas panels, each 24"x20" and one Plexiglass panel the same size, hung as diamond; Total size 36"x54"; Miami, FL 1993

Midcon Corporation; Three panels, each 24"x72"; Total size 48"x144"; Lombard, IL 1992

T.W. Garner Food Co.; 20"x70"; Winston-Salem, NC 1992

Reynolds Tobacco Co.; Seven panels, each 36" square, three of which were Plexiglass; Total size 51"x228"; Tobaccoville, NC 1986

Focke and Co.; Three panels, each 24" x 108"; Total size 76"x108"; Verdun, West Germany 1986

† A.H. Robins Co. - ChapStick; Painting 30"x24"; Commemorating their sponsorship of the 1984

Winter Olympics, Poster and Limited Edition Prints; Richmond, VA 1983

\* Public Art Commission      ‡ Hospitals/Health      † Printing Commission

### **SELECTED EXHIBITIONS:**

Griffith Fine Art Museum; at Red Oak Brewery; 6905 Konica Dr; Whitsett, NC

Museum of Life and Science; Juried show; Durham; 2023

Waterworks Visual Arts Center; Solo Museum Show 2011; Identity, Stories, Connections; Salisbury, NC; 2022-2023

Piedmont International Airport; *NC Personalities-Portraits*; Greensboro, NC; 2017 & 2023

Solo Show, Gallery C; Raleigh, NC 27604; 2018

*Winter Show*; Greenhill Center for NC Art; 2016

*The Art of NC Native Plants*; Blowing Rock Art & History Museum; Group Show; Creator, co-curator & participant; Sponsor NC Native Plant Society; Blowing Rock, NC 2016

*Transparent-Overlapping Images of Nature*; NC Museum of Natural Sciences; Solo Show, Nature Art Gallery; Raleigh, NC; 2015

*Inspiration from Nature*; Group show, Davis Gallery; Sawtooth School of Visual Art; Winston-Salem, NC 2015

*Overlapping Images of Nature*; Solo Show, NC Botanical Garden, DeBerry Gallery; Chapel Hill, NC; 2014

*Art Comes Alive*; International Juried event; Cincinnati, OH; 2013

NC Museum of Art; *Art of the Auction*; Juried fund-raiser; Raleigh, NC; 2011, 2012 & 2013

*Sacred Space for the City*, Exhibition and Conference; The Servant Leadership School, (Juror and Invited Exhibitor) Greensboro, NC 2012

Waterworks Visual Arts Center; Solo Museum Show; *Transparent Imagery*; Salisbury, NC; 2011

Carolina's Got Art! Juried exhibit, Artists of North and South Carolina; The historic Atherton Mill; Charlotte, NC; 2009, 2010

Cultural Crossroads; Associated Artists Gallery; Winston-Salem, NC; 2009, 2010

Arts Council of York County; 20th Annual Juried Competition Exhibition, Honorable Mention, *Mother Earth - Happenstance*; Rock Hill, SC; 2009

Arts & Culture Alliance; Art at the Airport, Showing *Migrant Worker's Family & Restaurant Manager*; Knoxville, TN; 2009

NC Artists Exhibition; Raleigh Fine Arts & NC Museum of Art; Raleigh, NC; 2009 & 2010

Five & 40rty, for Reynolda House, Museum of American Art, *Seeing Winston-Salem, Contemporary Artists View the City*; Winston-Salem, NC; 2008

Mobile Museum of Art; Southeastern Juried Exhibition; Showing, *Earth Mother*; Mobile AL, 2008

Green Hill Center for NC Art; Facing South: Portraits by North Carolina Artists; Showing, *American Indian Potter, The Musician, Folk Carver and Migrant Worker's Family*; Greensboro, NC; 2008

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, 2009 & 2010

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

## **PUBLICATIONS:**

*US-Air In-flight Magazine*; Blowing Rock Feature; June 2013

*Winston-Salem Magazine*; Artist in Residence/Feature; April; 2011

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 Cía 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 - 2006

*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

**COMMUNITY ARTS INVOLVEMENT:**



a/perture cinema, non-profit art house cinema; Featured 4 paintings on screen during the month of August 2023

ArtPop Street Gallery; Painting reproduction rotating for one year on 8 billboards in 12 counties. Chosen by Lamar Outdoor, ArtPop Street Gallery and Winston-Salem/Forsyth Arts Council. 2019-2020

Clean Air Carolina; Charlotte & Chapel Hill, NC; Paintings copyright donated for reproductions as wall prints and note cards; 2016

Creator, Co-curator & Participant; *The Art of NC Native Plants*; Blowing Rock Art & History Museum; Group Show; Sponsor NC Native Plant Society; Blowing Rock, NC 2016

Guest Speaker; NC Extension Master Gardener Conference; *Meadow Making*; 2014

Guest Speaker; Rockingham Naturalist Club; Wentworth, NC; *Art and the Meadow*, 2013

Guest Speaker; Reynolda Gardens of Wake Forest University; *Meadow-Making*, 2010 and *The Art of Pressing Plants*, 2013

Juror; Sacred Space for the City, Exhibition and Conference; The Servant Leadership School, Greensboro, NC April 2012

Guest Speaker; Native Plant Meadow as inspiration and material for art; multiple locations in NC; 2010-current

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 (AAWS) Education Committee; 2004-2005; Exhibits Committee 2010

Fund Raising Events: AAWS, 6' Tennis Racket; Crisis Control, Chair; W-S Children's Chorus, Hat; Aids Awareness, Ceramic Plates; 2001-Present

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

AAWS - Show Chairman, Members Show 2003; Show Chairman Cultural Crossroads 2010;  
Winston-Salem, NC

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

## **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**

***... An interconnected series of smaller paintings that tell a story through dramatic visuals that overlap, and weave together in multi-layered paintings.***

#### MEDIUM

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

#### STYLE

...No one ever taught me what I “couldn’t” or “shouldn’t” do. Without those limitations, I feel free to spread my wings and develop my own original style. “White-on-White”, the technique for which I am known, sometimes utilizes the natural raw canvas and bright colors as a subtle counterpoint to the white acrylic paint.

#### COLOR

...areas of my work has been described as a transparent, painted collage. The unique base of white then showcases the overlapping transparent images of vibrant colors. Painted scenes overlay each other to form a kaleidoscope of colors. Real world visuals come alive through the use of “windows” created by the overlapping images, adding layers to the story which becomes deeper the longer one studies the work.

#### DIMENSION

...is achieved in many ways: sectional pieces wrap around a corner; or suspend from the ceiling on swivels; unexpected materials such as plant material, 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. I have been adding pressed plants and leaves such as you would find in a Herbarium to the work which also adds dimension.

#### 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. I prefer images from nature and like the overlapping of animals, birds, plants, food or landscapes within one overall shape.

#### 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. I may take a rectangle and hang it on the wall at an angle and paint the images straight up and down. I want to add a bit of playfulness to each piece.

#### ORIGINALITY

...My goal is that it will take viewers months, or even years to totally explore the work visually.

THANK YOU ...for your interest in my work.

I want my work to be more intriguing than a single glance can satisfy.