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Come in...and be captivated...

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In Remembrance~ Honoring Jim Fuess

From the Editor-in-Chief:

In putting together my thoughts on having worked with the great Jim Fuess, I had to go back through my folders to trace the story from the very beginning. I realized just how rich our communication had been and all of the wonderful details that I'd forgotten. Jim's precise, breathtaking and often whimsical talents distinguish him as an artist, yet in my mind, he stands out because of who he was as a person- a person I only ever e-mailed, but through this correspondence I got to see the spirited individual behind the work.

Jim first approached us at the magazine on January 15th, 2009. He sent a line of description about his work and a sample image entitled, "Neptune". Jim is one of the artists that I credit with expanding my mind about abstract art; once I saw his work, I was spellbound and knew that it had an incredible, flowing life force that I wanted to be a part of our publication. It was a wonderful and serendipitous turn of events that he found us.

There was the sharing of ideas, insights and interpretations from one creative



"Phoenix"



"Fleeing the Furies"

mind to another. He always loved to know what people saw in his work and I loved to look at the art as a visual prompt and tell the words, the stories or images that I discovered within them. I was honored when he told me that he'd updated his site with over thirty images and wanted to know what I thought. When we were reviewed around our two year magazine anniversary, I sent Jim the link because the reviewer was captivated by his image, "Wave and Sand" and had mentioned it in the review. I've always believed that such a part of who we are is determined by all of the people who share their art (written or visual) within our community. Jim was inspired to delve into the written medium at one point in autumn of 2010 and contributed two poems to us.

On a more personal level, we talked about gardening (tips for me as I admittedly have a black thumb), wonderment over weather phenomenons, shared pictures of our beloved pets, spoke of family and pie at Thanksgiving (including a 'No Name Pie' that Jim described as "deadly") and Jim took the time to write in after the winter issue last year when my grandmother had passed away to express his sympathy.

We really are a family here at The Write Place At the Write Time and this is a loss that will be deeply felt. I remember Jim's last e-mail to me being one of his customary 'thank yous' after the summer issue had come out. Just a simple gesture that meant so much because it was distinctly him and spoke of the thoughtfulness behind it, and he included information about an exhibit titled "Joy" that was a retrospective of his thirty-eight years of achievement in the arts. The e-mail about the exhibit had pictures of Jim from different times in his life and I could finally put a face to the kind words I'd



"Wave and Sand"

received for years. He looked as I imagined- vibrant, bright and warmly down-to-earth, but with a spark to him that conveyed itself time and again in his paintings.

I wish to say THANK YOU, Jim, for enchanting countless readers who gazed upon your art, for being a vital part of our community and for being a friend; it is my deep hope that you knew how much you were appreciated here.

I'd also like to thank Claudia Fuess who kindly reached out to us to let us know and who, in a most warm, elegant manner, allowed us to do this tribute to her husband. Our deep sympathies, heartfelt wishes and respect for your husband's contributions to the art world are with you.

Artist Bio:

Jim Fuess was an artist for 38 years. He was in hundreds of group shows and more than 50 solo shows. His work was in over 170 print and web literary sites over the past three years. Jim Fuess worked with liquid acrylic paint on canvas. Most of his paintings are abstract, but there are recognizable forms and faces in a number of the abstract paintings. He was constantly striving for grace and fluidity, movement and balance. He liked color and believed that beauty can be an artistic goal. There is whimsy, fear, energy, movement, fun and dread in his abstract paintings. A lot of his abstract paintings are anthropomorphic. The shapes seem familiar. The faces are real. The gestures and movements are recognizable.

Jim once said of his process, "Painting is a joy for me. Something I can have fun with. Technically, my painting process involves liquid paints of different viscosities and squeeze bottles with a number of

interchangeable nozzles of different apertures. The spontaneous effects created through the combination and recombination of these materials are fascinating to me."

Artists Featured in this Issue

Linda Bigness

Linda Bigness is an internationally exhibited artist who maintains a gallery/studio in Syracuse, New York. Her work has been exhibited in several prestigious solo and group shows that have involved notable jurors such as art critic Clement Greenberg, Ivan Karp, director of OK Harris Gallery in NYC, and Tom Piche, director of the Daum Museum of Contemporary Art. In addition, Bigness' large-scale paintings are often selected and commissioned for corporate and residential clients, including the Turning Stone Resort, Merrill Lynch Corporation, Haylor, Freyer and Coon, and Bausch and Lomb. She continues to exhibit professionally at several venues with artwork featured frequently at the Nan Miller Gallery in Rochester, NY.

Presently she is working on her latest book and exhibition about abstract art and the contemporary processes used by working artists today. Part of the research for this book is taken from the workshops she teaches and her oil painting and mixed media collage experience. For over 30 years, Bigness has used her expertise to share with others the unique beauty and processes of her chosen medium through writing, teaching and professional exhibits.



Her first book, *Paint It, Tear It, Create It* offered the reader insight into visual abstract thinking through the process of collage into painting. She continues to explore the abstract through surface manipulation using encaustics and oil and is currently working on a new series, the "Journey Stones Revisited," that reflects her extensive travels through the United States and Europe.

<http://www.bignessart.com/index.html>

C. Michelle Olson

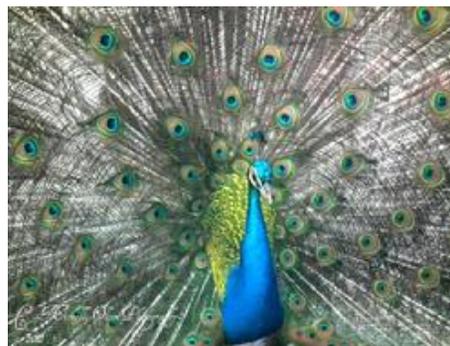
A published author, poet, and photographer, writing and photography have always been passions of mine.

San Diego is a place that has left a beautiful imprint in my heart. I love to capture all the mystical wonder of a city that reflects love and happiness by the marvelous surroundings. My writing is then inspired by the simple beauty of a photograph.

Publications including *The Write Place At the Write Time* and *Everything Coronado* regularly feature my photography. The Rancho San Diego Library has hosted events featuring regional artists in both January and April of this year that have included my work. I have also donated art for auction to support animal advocacy causes in the community.

As a professional photographer, I am always updating myself on the latest photographic information and techniques, keeping myself well-educated to offer cutting-edge photography to my clients.

<http://www.cmichelleolson.com/Home.html>



Christopher Woods

Christopher Woods writes fiction, non-fiction, poetry and plays. He is the author of *THE DREAM PATCH*, a lyrical novel about a Texas family during the 1940's. His collection of prose poems and brief fictions, *UNDER A RIVERBED SKY*, was published by Panther Creek Press. His collection of stage monologues for actors and actresses, *HEART SPEAK*, was published by Stone River Press.

His work has appeared in over four hundred publications in the U.S. and in fourteen foreign countries. These publications include *Columbia*, *The Southern Review*, *New England Review*, *Confrontation* and *Glimmer Train*.

His plays have been produced in Houston, Ft. Worth, Memphis, Minneapolis, Providence, Boston, Chicago, Los Angeles, New York, Tampa, Fort Lauderdale and Santa Fe.

He is also a photographer, and his work has appeared in dozens of publications including *Narrative Magazine*, *Best Fiction*, *Deep South*, *Glasgow Review* and *Public Republic*.

He has received a grant from the Mary Roberts Rinehart Foundation. He has received residencies at the Ucross Foundation in Wyoming and the Edward Albee Foundation in New York. He lives in Houston where he has taught creative writing workshops at Rice University Continuing Studies Program, The Women's Institute, and by correspondence. Christopher lives in Houston and in Chappell Hill, Texas.



Linda Woods

Linda Woods is an avid photographer and artist. She teaches art to Children at St. John's School in Houston, Texas where she was awarded the Zilkha Chair in Fine Arts in 2010. As one of her teaching passions, Linda has placed the artwork of her children at Texas Children's Hospital, The Ronald McDonald House, and DePelchin Children's Home. Three of her young students donated a mural that now belongs to the collection of the September 11th Memorial and Museum at Ground Zero.



As for her own artwork, Linda finds a wealth of artistic and photographic inspiration in the Chappell Hill, Texas area surrounding the farmhouse that she shares with her husband, author and photographer, Christopher Woods. Linda's special photographic passion is photographing a large herd of Gypsy Vanner Horses for The Magic Gypsy Ranch in Chappell Hill. Her other passions are portraits of people with their animals, landscape, and nature photography. Linda's work has been published in *Gypsy Horse Journal*, *Parelli's Savvy Times Magazine*, *Platte Valley Review*, *De La Mancha*, *Talking Writing*, *JPG Magazine*, and *The Write Place at the Write Time*.

<http://www.lindawoodsphotography.smugmug.com/>

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