

Hillsborough Gallery of Arts

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second year in a row. "Last year I enlarged my studio, which meant that for the first time, I had enough space to be on the tour," Graebner says. "I wasn't sure what to expect. Some people just wanted to come and look; others wanted to talk. I enjoyed answering questions and talking to visitors about my work or their own. I'm always happy to share what I've learned over the years and to learn about new materials and techniques from other artists or beginning artists. Painting is a lifelong learning process – each canvas teaches you something new."

Lolette Guthrie, whose abstract and landscape paintings have many devotees, says, "I've been a member of OCAG for four years and have participated in the open studio tour each year. I find it an exhilarating experience. I am constantly amazed and humbled by the great number of people who are willing to travel long distances to come on the tour, by how interested they are in what I do, and by how knowledgeable so many are about art. It's especially gratifying to meet other artists who are so willing to share their knowledge."

Eduardo Lapetina says his open studio this year will feature his color-field abstract paintings, which he says he creates with techniques he's worked out himself. Using those techniques, he starts a painting without knowing what the end result will be.

Marcy Lansman, whose watercolors are well-known to HGA visitors, says, "my studio is my living room. I love having people come by during the Studio Tour. I feel they get a better sense of who I am as an artist by seeing my paintings in their native habitat."

"For the past several years, I have shared my 'studio' with Dale Morgan during the tour," says Lansman. "She paints realistic and fanciful animals; I paint flowers, mushrooms, and leaves. We feel that our work is complementary."

For HGA wood turner Pat Lloyd, the tour provides an opportunity to introduce visitors to the art of wood turning. She says of her visitors, "there are so many questions: where do you get your wood; how do you get it so smooth; what finish do you use; how long does it take; how do you do 'that'



Work by Garry Childs

(fill in the blank)? Throughout the four tour dates, my husband, Wayne Peterson, and I will be turning wood and spraying wood shavings while we demonstrate the process of converting a tree into a finished bowl for your dining room table. In addition, we have a gallery that will be filled with the latest crop of finished turnings."

The 18th Annual Open Studio Tour will be held Nov. 3 & 4 and Nov. 10 & 11, from 10am-5pm Saturdays and noon-5pm Sundays. Tour brochures with maps will be available at the Hillsborough Gallery of Arts as well as many other locations across the Triangle.

The Hillsborough Gallery of Arts is owned and operated by 22 local artists, the gallery represents established artists exhibiting contemporary fine art and fine craft. The gallery's offerings include painting, sculpture, ceramics, mosaics, photography, fiber, jewelry, glass, metal, encaustic, enamel, watercolor, and wood.

For further information check our NC Commercial Gallery listings, call the gallery at 919/732-5001 or visit 2 (www.hillsboroughgallery.com).

Eno Gallery in Hillsborough, NC, Offers Works by Claudia Schmitz-Esser

Eno Gallery in Hillsborough, NC, is presenting the exhibit, *Inked Yarn Woodcut Prints*, featuring fine art prints by Austrian artist Claudia Schmitz-Esser, on view through Nov. 25, 2012.

Eno Gallery announces exclusive representation in America of Austrian artist Claudia Schmitz-Esser, with an exhibition of original new Artist Proof prints hand printed and signed by the artist and representing the first prints of a very limited edition of 9 prints, 22" x 30", oil based ink on acid free paper, framed. There will be one artist proof of each woodcut available at this exhibition.

In the *Inked Yarn* woodcut series, Schmitz-Esser manipulates and dips yarn shapes into ink and applies the inked yarn to large woodblocks to create abstract shapes, textures and patterns. She then carves out the patterns that remain on the woodblock to make her beguiling prints.

Schmitz-Esser says: "These very hard black and white ink prints originated in the soft trace of a tiny rolling ball of yarn, went through a process of working solid wood with metal tools, and finally, by forceful hand-printing, are carried by a soft and flex-



Work by Claudia Schmitz-Esser

ible sheet of beautiful paper."

For Schmitz-Esser, these works portray the balance between weak and strong, between the unyielding and the adaptable. She goes on to say: "Combining hard and soft materials has always held a strong fascination for me - to see how one depends on the other and how something weak can create something strong and something hard can become flexible."

For further information check our NC Commercial Gallery listings, call the gallery at 919/883-1415 or visit (www.enogallery.net).

Progress Energy Center for the Performing Arts in Raleigh, NC, Features Works by Judy Crane

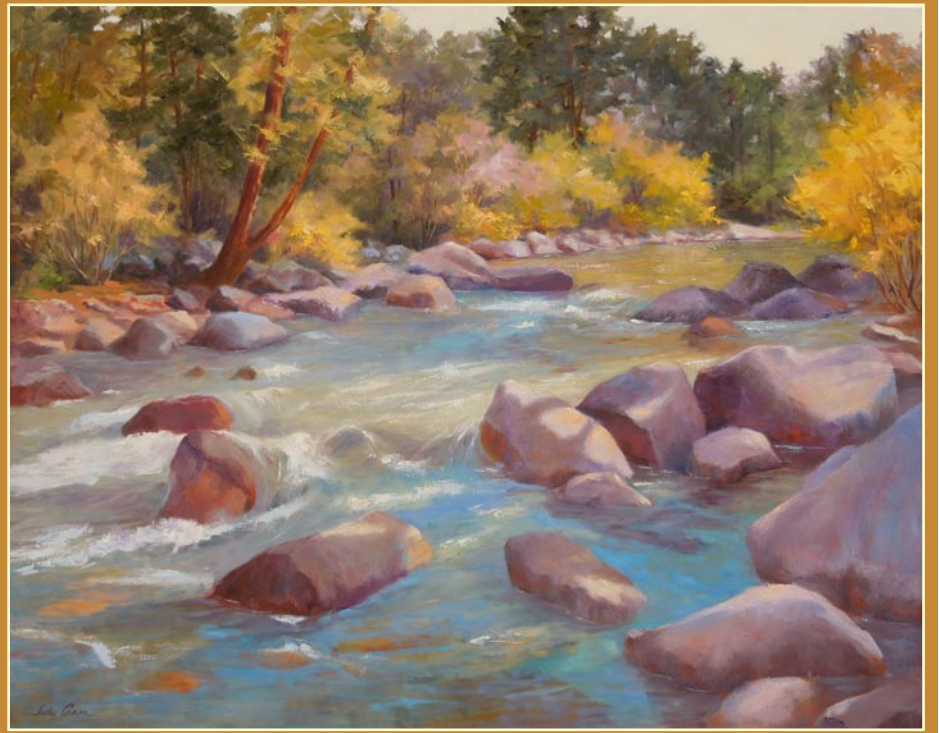
The Progress Energy Center for the Performing Arts in Raleigh, NC, will present the exhibit, *Serenity*, featuring oil paintings of the Carolina landscape by Judy Crane, on view in the Betty Ray McCain Gallery, from Page 56 - Carolina Arts, October 2012

Oct. 7 through Feb. 28, 2013. A reception will be held on Oct. 7, beginning at 2pm.

The Carolina landscape has long been a source of inspiration for Crane's oil paint-

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Judy Crane



Cool Waters

Oil

48 x 60 inches

Serenity, The Carolina Landscape

October 2012 - February 2013

Opening Reception

Sunday • October 7th • 2 - 3:30pm

Betty Ray McCain Gallery

Progress Energy Center for the Performing Arts

2 East South Street • Raleigh, NC • 919-996-8700

www.judycrane.com



Work by Judy Crane

ings and she celebrates the diverse landscapes of North Carolina, from the mountains to the coast and all the changes that the seasons bring.

Honored to have the opportunity to exhibit in the Betty Ray McCain Gallery at the progress Energy Center for the performing Arts in Raleigh, Crane stated, "This is a beautiful, large, and well lit venue in one of Raleigh's most prestigious and beautiful buildings. I decided to create an entire show of large oil paintings as expressions of the beauty, serenity, and joy that I feel in looking at and painting the landscape I have come to know since moving to Raleigh in 1980."

Crane has been a full time professional artist for over 30 years. Having worked in

pastel and watercolor, she presently works primarily in oils. She paints in a manner that encourages the viewer to see the subject as the eye sees a scene, not in photographic focus, but with atmosphere and depth of field. Crane captures the sophisticated and lush color of nature and of our man made environment, and presents them in a believable and exciting way. For the observer, her work conveys a feeling of "being there".

Crane has traveled and painted on location in France, Italy, Spain, Portugal, the UK, and the Caribbean, as well as many areas of the US.



Work by Judy Crane

For further information check our NC Institutional Gallery listings, e-mail Judy Crane at (jc.judycrane@gmail.com), visit (www.judycrane.com) or call the performing arts center at 919/996-8700.

Artspace in Raleigh, NC, Offers Works by Joelle Dietrick and David H. Wells

Artspace in Raleigh, NC, is presenting the exhibit, *Underwater: Interpreting the Foreclosure Crisis*, featuring works by Joelle Dietrick and David H. Wells, on view in Gallery Two, through Oct. 27, 2012.

Dietrick's two-dimensional works and projected animation and Wells' photographs and audio collage, present two different perspectives on the same theme, namely, the housing crisis.

Dietrick began her "Sherwin Series" in 2010, three years after the housing bubble burst. Her inkjet prints and animations reflect her environs, having previously

lived in California, and currently residing in Florida, two states initially hit hardest by the foreclosure crisis. Dietrick creates her inkjet prints by digitally remixing images of foreclosed homes (found on the internet) with Sherwin-Williams' 2007 color forecast, the company's predictions for the year's trendiest paint schemes. These paints, with lofty names such as Balanced Living and Kinetic Contrasts, seem even more ridiculous considering the foreclosure statistics for the release year: the number of US homes that fell into some stage of foreclosure increased

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