

seventy-five percent from the previous year.

Dietrick's works feature recognizable architectural forms frozen in various states of explosion. Walls of Fine Wine, Raindrop, Gallant Gold, Leather Bound, and Exclusive Plum burst apart, in a literal depiction of the housing burst.



Work by David H. Wells

Wells takes more of a documentary approach in his examination of the foreclosure crisis. His "Foreclosed Dreams" series began in 2009, with the goal of documenting, and ultimately, understanding this epidemic. Wells began photographing in the Central Valley of California, an epicenter of the crisis, before moving on to Rhode Island, Connecticut, Florida, Louisiana, Michigan, New York, Texas, and Pennsylvania. His most recent images presented in *Underwater: Interpreting the Foreclosure Crisis*, were captured in the south, specifically in the Raleigh-Durham area of NC, and in Gaffney, SC. Presenting images from across the United States makes evident the widespread nature of the crisis; no locale is immune.

Wells elects to focus on empty homes – right after the foreclosure, when families and individuals have moved out – but before the houses have been cleaned and returned to the real estate market. The images presented in the exhibit represent the wide array of scenes Wells has encountered over the years. Sometimes the homes are relatively empty, while other times they contain heaps of clothing, food, and other material items, depicting the urgent nature,

at times, of such unwelcome upheavals.

The assortment and abundance of items left behind further emphasizes the materiality central to the problem.

Wells is more interested in photographing the abandoned structures and the discarded objects than documenting particular individuals experiencing foreclosure. In fact, by focusing his lens on commonplace objects rather than people Wells' series conveys a broad, universal crisis. Wells' installation also includes an audio collage, which includes voices from around the country, including some North Carolinians, discussing the concept of "home."

Artspace, a thriving visual art center located in downtown Raleigh, brings the creative process to life through inspiring and engaging education and community outreach programming, a dynamic environment of over 30 professional artists studios, and nationally acclaimed exhibitions.

Approximately 95 artists hold professional memberships in the Artspace Artists Association. Thirty-five of these artists have studios located at Artspace. Artspace is supported by the North Carolina Arts Council, the United Arts Council of Raleigh and Wake County, the Raleigh Arts Commission, individuals, corporations, and private foundations.



Work by Joelle Dietrick

For further information check our NC Institutional Gallery listings, call the center at 919/821-2787 or visit ([www.artspacenc.org](http://www.artspacenc.org)).

## Artist Studios at Fearington Village, NC, Offers the 3rd Art in the Village Exhibition and Sale - Oct. 14, 2012

The Artist Studios at Fearington Village, NC, offers the 3rd Art in the Village Exhibition and Sale at the Village Center on Sunday, Oct. 14, 2012, from 10:30am to 5pm.

Browse fine art and crafts among the beautiful gardens of Fearington Village. The outdoor exhibit and sale showcases a group of over 30 visual artists who live and create within Fearington. Exhibitors include: painters, potters, sculptors, photographers, jewelers, woodworkers, fabric artists - art which represents a wide variety of styles and media. Join us – it's family friendly and free!

Hear lovely and exciting music. Have a snack or a meal in Fearington's renowned restaurants. Visit McIntyre's Books, a delightful independent bookstore. Enjoy exhibits by local, regional and nationally-known artists who live and create in Fearington Village and purchase their original artworks.

Some of the artists participating include: Sandy Beach (fused glass and glass creations); VidaBeth Bensen (hand-pulled screen printing); Evelyn Brown (pottery); Beverly Crow (painting and mixed media); Carolyn Davenport (collage and mixed media); Forrest Greenslade (painting and sculpture); Murry Handler (contemporary acrylic painting, bold ink-brush prints); Kar-

en Havighurst (collage and mixed media); Nancy Jacobs (painting); Florence Johnson (watercolor painting); Helen Kotsher (painting in oils and pastels); Matthew Leavitt (photography); Roni Liberman (wooden furniture and turned bowls); Roy Lindholm (photography); John Makowski (ceramics); Marcelle Pachnowski (nonobjective colorist painting); Jane Palkoski (fabric art and jewelry); Zen Palkoski (sculpture); Leslie Palmer (painting and mixed media); Stan Pomeranz (pottery); Deborah Sanks (painting); Ruta Schuller (botanical paintings and mixed media); Rita Spina (junque "found object" art); Pat Stewart (basketry); and El Temblay (watercolor painting).

Artist Studios at Fearington Village is an informal group of visual artists who live and work in Fearington Village, a lovely country community near Chapel Hill, NC, with many creative and productive residents. Fearington is located on an historic farm. At the heart of Fearington is the Village Center, with boutique shops, gourmet restaurants, a spa and an independent bookstore surrounded by extensive gardens and pastures.

For further information check our NC Commercial Gallery listings, call Forrest Greenslade at 919/545-9743 or visit (<http://fearingtonartists.org/>).

## NC Museum of Art in Raleigh, NC, Features Exhibit of Still-Life Paintings

The North Carolina Museum of Art in Raleigh, NC, will present the exhibit, *Still-Life Masterpieces: A Visual Feast from the Museum of Fine Arts, Boston*, features works by Renoir, Cézanne, Matisse, O'Keeffe, and more, on view in the East Building: Meymandi Exhibition Gallery, from Oct. 21 through

Jan. 13, 2013.

The NC Museum of Art will present a stunning 400-year survey of more than 70 still-life paintings and decorative arts. The only US venue for the exhibition, the NCMA will showcase memorable works by European

*continued above on next column to the right*

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and American masters like Pierre-Auguste Renoir, Paul Cézanne, Henri Matisse, and Georgia O'Keeffe, together with fanciful decorative arts that draw inspiration from the natural world.

Still-life painting as an art form developed in late 16th-century Europe. Artists dispensed with the need to tell stories in order to concentrate on closely observed compositions of everyday objects such as bowls of fruit, vases of flowers, or a shelf of bottles. Some painted expressively, each stroke of paint boldly evident, while others employed trompe l'oeil ("trick of the eye"), an uncanny, almost photographic illusionism.

"What all still-life painters have in common is the need to pay close, personal attention to the stuff of this world," says John W. Coffey, deputy director for art and curator of American and modern art at the NCMA. "What's painted is less important than how it is painted. These artists are primarily concerned with achieving a harmony of shape, color, and overall design."

Placing particular emphasis on the visitor perspective, *Visual Feast* is arranged conversationally rather than chronologically, encouraging dialogues between works of different periods and styles. A traditional painting of an elegant arrangement of fruit, porcelain, and glass goblet from the Dutch Golden Age contrasts with the fractured planes and perspectives of a cubist table composition. Lush impressionist images of flowers and fruits invite comparison to later still lifes, such as American John Peto's homespun depiction of a student's desk or British artist Sam Taylor-Wood's poignant video of a slowly decaying plate of fruit.

Throughout the exhibition, cases display an eclectic assortment of decorative arts serving as counterpoint to the pictures. Sèvres porcelain wares, painted with floral sprays, pair with contemporaneous English porcelains in the shapes of fruits and vegetables. A flower-bedecked silver pitcher by Tiffany is matched with other American silver decorated with motifs from nature.

Exhibiting joyous porcelain vegetables and painted "tablescapes," some galleries also feature the somber opulence of 17th-century vanitas paintings, which often juxtapose everyday objects with symbols of mortality,

such as a skull or burnt candle, intending to remind viewers of the transience of life and beauty.

"We are thrilled to bring to North Carolina an exhibition with works by some of the greatest artists of all time - Manet, Courbet, Braque, and more," says Director Lawrence J. Wheeler. "The works in *Visual Feast* showcase an array of mediums, color palettes, themes, and techniques as diverse as the artists who created them."

Exhibition was organized by the Museum of Fine Arts, Boston. In Raleigh the presenting sponsor is Quintiles, the media sponsor is WTVD-11/ABC-11, and the participating sponsors are UNC Health Care/Rex Healthcare and American Airlines. The exhibition is also made possible, in part, by the North Carolina Department of Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions.

About the North Carolina Museum of Art: yv

The North Carolina Museum of Art's permanent collection spans more than 5,000 years, from ancient Egypt to the present, making the institution one of the premier art museums in the South. The Museum's collection provides educational, aesthetic, intellectual, and cultural experiences for the citizens of North Carolina and beyond. The 164-acre Museum Park showcases the connection between art and nature through site-specific works of environmental art. The Museum offers changing national touring exhibitions, classes, lectures, family activities, films, and concerts.

The Museum will be offering a number of related programs in conjunction with this exhibition. Call for further details.

*Still-Life Masterpieces: A Visual Feast from the Museum of Fine Arts, Boston*, is a ticketed event at the NC Museum of Art.

Tickets are: \$15 Adults; \$12 Seniors, Military, Students 13+, groups of 10 or more; and \$7.50 Children 7-12. Free for children 6 and under and free for college students with current ID, Fridays 5-9pm. Admission to the Museum's permanent collection and Museum Park is free.

For further information check our NC Institutional Gallery listings, call the Museum at 919/839-6262 or visit ([www.ncartmuseum.org](http://www.ncartmuseum.org)).  
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