

Gregg Museum of Art & Design in Raleigh, NC, Offers New Exhibitions

The Gregg Museum of Art & Design in Raleigh, NC, is presenting several new exhibits including: *STREAMING: New Art from Old Bottles*, featuring an installation by environmental artist Bryant Holsenbeck; *Spirit-Fire-Shake! Focal Objects*, featuring works by Renee Stout, Kevin Sampson, and Odinga Tyehimba; and *Art Without Artists*, co-curated by John Foster and Roger Manley. All three exhibitions are on view through Dec. 16, 2012.



Bryant Holsenbeck Installation in progress (Turchin Center Appalachian State--this exhibition similar to the one that will be installed at the Gregg)

STREAMING offers a rare opportunity to take part in creating a major hands-on artwork alongside well known environmental artist Bryant Holsenbeck. Using thousands of plastic bottles and other recyclables, participants will work together to build an installation in the Gregg Museum galleries as part of the museum's fall exhibition lineup. What the resulting piece turns out looking like will be up to the participants themselves. Each participant please bring 10 of their own (washed clean) plastic bottles and containers to include in the installation.

Bryant Holsenbeck says, "As an environmental artist, I collect detritus - everyday objects that were used once and thrown away - and make them into art. My installations are both meditations and questions: Where does all this 'stuff' come from? Where does it go? What do we do with it? Why is it here?"

Spirit - Fire - Shake! presents works by three African-American artists that evoke shrines and altars, but are perhaps best described as "focal objects," a term Tibetan Buddhists use to refer to physical things that encourage spiritual concentration.

Renee Stout is a Washington, DC-based artist who employs a variety of media including painting, drawing, mixed media sculpture, photography and installation in an attempts to create works that encourage self-examination, introspection and the ability to laugh at the absurdities of life. Her alter ego Fatima Mayfield, a fictitious herbalist and fortuneteller, allows her to role play in order to confront the issues, whether it's relationships, social ills, or financial woes, in a way that is open, evocative, and often humorous.

Newark, NJ, artist Kevin Sampson was a former cop and composite sketch artist for over 19 years. He received numerous commendations for his work as a police artist and a medal for valor as a detective. But the death of his third child affected him more deeply than anything he'd seen in the line

of duty. After losing several other family members he began making "memorials" from found objects not only to them but also to friends who had died of AIDS or drugs, erecting them in the tough neighborhoods where he lived.

Odinga Tyehimba was born in Mound Bayou, MS, grew up in Chicago and California, and served in the US Army before settling in Durham, NC. At hip-hop gatherings he found himself impressed by the African-themed staffs that many of the emcees wielded, and soon began carving canes and staffs of his own. These soon morphed into larger figures and assemblages that incorporate personal, political and mythological symbolism reflecting African traditions and mainstream Christianity as well as other belief systems like Voodoo and Santeria.

Art Without Artists is a show that asks lots of intriguing questions. If someone casually takes a snapshot, and then years later someone else happens to recognize that it is a great photograph, who is the artist—the one who took the picture, or the one who recognized it? Do photographers ever really make works of art, do they just choose them or do they only find them? Can anyone take credit for happy accidents? What about abstract painters?

When French Dada artist Marcel Duchamp signed his name on a commercially manufactured bottle-drying rack and entered it in a 1914 Paris exhibition as a piece of sculpture did it become art? When 12th century Chinese scholars rescued eroded limestone boulders from the bottoms of lakes and placed them on pedestals, did the rocks become sculptures, or were the rocks already art when they were still underwater centuries before anyone ever saw them?



Maker unknown, Belgian, ART WITH A CAPITAL A, (c. 1950) handmade letter for sign, wood, electrical sockets, wire, collection of John and Teenuh Foster

Combining things like anonymous snapshots, bullet-riddled deer crossing signs, industrial tools that might pass for contemporary masterpieces, and quirky transformational objects that may be natural, found, or completely accidental, *Art Without Artists* probes whether art exists only in the eye of the beholder or remains forever stranded in some Twilight Zone in-between intention and chance. Equal parts brain-teaser and eye-pleaser, the exhibition rekindles a sense of wonder while you wonder how to make sense of it all.

The exhibition is co-curated by St. Louis graphic designer John Foster and Gregg Museum director Roger Manley.

For further information check our NC Institutional Gallery listings, call the Museum at 919/515-3503 or visit (www.ncsu.edu/arts).

satirical, serious, subtle or scandalous interpretation of American politics in pottery, glass, wood, metal and fiber.

No matter what your personal political leanings are this should be an interesting show.

Artists participating include: Alan and Rosemary Bennett, Tracey Broome, William Brouillard, Melisa Caddell, Nell Chan-

der, Erick Haagensen, A. Brooke Heuts, Betty McKim, Jennifer Mecca, Marsha Owen, Gillian Parke, Andree Richmond, Justin Rothshank, Laurie Shaman, Darcy Szeremi, Adam Posnak, and Noi Volkov.

For further information check our NC Commercial Gallery listings, call the gallery at 919/528-1041 or visit (www.cedarcreekgallery.com).

18th Annual Orange County (NC) Open Studio Tour Takes Place - Nov. 3&4 and Nov. 10&11, 2012

With art suffering budget cuts and fiscal concerns across the country, Orange County has been able to maintain a fresh, solid reach due to the many talented artists and art teachers that have come to call the area home.

Many of these artists are transplants from other regions, however, many are home-grown talents. What these talents have in common is that Orange County, much like a gardener giving his garden the sun and care it needs to grow, has helped cultivate the artist community in this region.

Like a farmer's market proudly displaying a season harvest, the Orange County Arts Guild brings the public the 18th annual Orange County Open Studio Tour. The Tour will take place on Nov. 3-4 and Nov. 10-11, 2012, between the hours of 10am to 5pm on Saturdays and noon to 5pm on Sundays.

The Tour brings our local artists and community together to celebrate creativity and diversity of the arts. For Arts Guild member and Chapel Hill, NC, artist Julie Eastman the Tour offers an opportunity not only thank the community and show off her creations but payback not only Orange County but the entire area.

"Not only is the art community vibrant in Orange County, but the community at large is equally vibrant and supportive of the arts," Eastman said.

Eastman, a Massachusetts transplant, first took up art in the form of a watercolor class in the 1990s. She fell in love with the medium and thus began her love affair with art. Upon her arrival in North Carolina, Eastman began teaching art and the necessary skills at the Sertoma Arts Center.

"I love the experience of teaching, which continually serves to sharpen my own way of thinking about painting, technique and composition," Eastman said.

For Chapel Hill native Trudy Thomson, the seeds of art and creativity were planted and grown to maturation right here at home.

"I was teaching second grade in the Carrboro/Chapel Hill Schools when I began painting about 15 years ago," Thomson said. "I took a class at the ArtsCenter from Sue Anderson called Accessing your Creativity. It was amazing and very supportive class for women and I fell in love with painting."

However, it wasn't until after Thomson's retirement that she realized her dream of painting full time.

"I went to a two-week course at Penland School of Crafts in Penland, NC, in encaustic which happened to be held while school was starting in my first year of retirement in 2006," Thomson said. "I remember how incredible it felt that my dream had come true and I could paint full time. That was a real turning point for me."

Inspiration and creativity are much like lightning. They can come from anywhere at anytime. For fellow Arts Guild member Nadine Zenobi inspiration for work comes

from the sea and the fantastically playful mammals that inhabit it.

"My biggest inspiration is swimming in the wild with the dolphins of Hawaii," Zenobi said. "I have been doing this for the past 13 years and every time I am in the water with them, a deep inner peace and profound joy are the most prominent sensations. The ability to live in complete harmony and take care of each other and do this with unconditional love is so very inspirational."

Emily Lees uses her love of North Carolina and its vast landscape for inspiration.

"Growing up in the Piedmont area of NC, I frequently visited the Blue Ridge Mountains with my parents and their friends," Lees said. "I grew up to love the sweeping panoramas of the parkway overlooks and the enveloping calm of the sheltered paths."

After moving to Houston, TX, Lees would still venture back to NC, at least in her mind, to find her way through the creative process.

"I spent most of my adult life in Houston, a large, flat urban sprawl near the Gulf coast," Lees said. "My beloved mountains were no longer a part of my actual experience, but I visited them, often in my mind. I derived both strength and peace from their virtual presence."

New Orange County Open Studio Tour participant Lisa Goldstein creates her art in a much more familiar setting and environment.

"I have a home studio," Goldstein said. "I turned my little-used living room into my art studio. The upholstered pieces went into the attic storage closet; a friend 'loaned' me a beautiful, 9 foot teak dining table for my art desk, a bookshelf came in, and a workspace was born."

For Goldstein the hectic everyday lifestyle causes distractions but the "in-house" studio has been vital to her growth as an artist.

"The only problem for me is that it's easy to get distracted by working at home; the dog, the other chores, etc.," Goldstein said. "But that's also a good thing, because I can stop work and go make dinner, without traveling or having to put work away for the day."

Art and its creative process has been known to not only grow inside of someone and produce works of art, it also a cathartic lifestyle change for some. For Eduardo Lapitina, art has served not only as a creative outlet but also some happiness.

"I left my successful scientific career in cardiovascular research due to a diagnosis of Multiple Sclerosis," Lapitina said. "But my paintings have provided me a way to live a happy life."

The one thing the artists we spoke with have in common is that they will be participants in the Orange County Open Studio Tour and will be proudly displaying their creative works for all to see.

For further info visit (www.orange-countyartistsguild.com).

Cedar Creek Gallery in Creedmoor, NC, Offers Political Exhibit During 45th Annual Fall Pottery and Glass Festival

Cedar Creek Gallery in Creedmoor, NC, will present the exhibit, *Politically Charged: Art Celebrating American Democracy*, in conjunction with the Gallery's 45th Annual Fall Pottery and Glass Festival (Oct. 5 - 14). The exhibition open on Oct. 5 and continues through Election Day on Page 58 - Carolina Arts, October 2012

Nov. 6, 2012.

The endless election political commentary has already begun on the television, radio, and in newspaper. Leading into the election, join us in this creative perspective on democracy. Artists will exhibit their

continued above on next column to the right

Don't see info here about your exhibit or your gallery space?

I guess you didn't send it to us.

We're presenting over 50 pages filled with articles about exhibits, but there was still room for yours. You just need to send it to us by deadline.

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be Oct. 24th for the November 2012 issue and Nov. 24 for the December 2012 issue. After that, it's too late unless your exhibit runs into the next month. But don't wait for the last minute - send your info now.

And where do you send that info?

E-mail to (info@carolinaarts.com) or mail to: Carolina Arts, P.O. Drawer 427, Bonneau, SC 29431