



Neher

Commissioned Portrait Paintings
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Artspace in Raleigh, NC, Features Works by Pat Scull

Artspace in Raleigh, NC, is presenting *Entomology*, featuring works by Pat Scull, on view in the Upfront Gallery, from Oct. 4 - 26, 2013. A reception will be held on Oct. 4, from 6-10pm.

Pat Scull's new series of ceramic wall pieces originated from visits to the Insect Museum in the Entomology Department of NC State University. She was able to observe drawers upon drawers of collected specimens under a microscope, and these ceramic pieces are the results of those observations. Scull focused on texture, juxtaposed fragile next to solid forms, and integrated shapes and forms of what she saw. She also introduced something man-made, such as a sharp tool, metal that might trap, or something that might poke or sting. She used underglazed stoneware and glazed to cone 6 oxidation and then later added objects to each piece.

Scull has been a working artist in the Raleigh area since 1990. She graduated from Carnegie Mellon University in Pittsburgh with a BFA in painting and explored many artistic processes until finally centering her work around sculpture and ceramics. Her work combines stoneware (underglazed and glazed to cone 6 oxidation) with found recycled objects. Using wheel-thrown and hand building skills, she glazes and fires the ceramic body and then attaches the object(s) to complete the work.

Scull has spent much time developing her own glazes. In order to create a more dynamic palette, she uses a computer software program to work with glazes on an oxide level. Scull has shown her work throughout the US with a concentration on the East Coast. Her most recent shows were the Crafts New York fair in Manhat-



Work by Pat Scull

tan, NY, and the Smithsonian Craft Show in Washington, DC. Her work can be found locally at the Lee Hansley Gallery and at Artspace.

Artspace is a nonprofit visual art center dedicated to providing arts education and community outreach programs, creating an environment of more than 115 professional artists and presenting nationally acclaimed exhibitions. Located in downtown Raleigh in the historic Sanders Ford building, Artspace has been providing the community with the opportunity to interact with working artists and to participate in hands-on arts education since 1986.

For further information check our NC Institutional Gallery listings, call Artspace at 919/821-2787 or visit (www.artspacenc.org).

Gallery C in Raleigh, NC, Offers Works by Sally Resnik Rockriver

Gallery C in Raleigh, NC, is presenting *Unfound: the Glass Rains of Planet Azure*, featuring works by Sally Resnik Rockriver, from Oct. 4 through Nov. 8, 2013. A reception will be held on Oct. 6, from 6-9pm.

Artist Sally Resnik Rockriver's newest work draws its inspiration and name for the recent discovery of a planet, 63 light years away. Scientists believe the 2,000 degree temperature heats silicate particles in the atmosphere causing it literally to rain glass, thus giving the planet a blue color and the name Azure.

Rockriver's work, a mix of glassblowing, ceramics, sculpture, and chemical reaction, brings to mind other worlds where diverse forces combine in unexpected ways to create new geological formations. Each one unique, strangely beautiful and waiting to be explored.

Gallery C is located in Downtown Raleigh on the corner of Blount Street and Peace Street in Blount Street Commons



Work by Sally Resnik Rockriver

and there is plenty of free parking.

For further information check our NC Commercial Gallery listings, call the gallery at 919/828-3165 or visit (www.galleryc.net).

NC Museum of Art in Raleigh, NC, Features Works by Carrie Levy and Brian Ulrich

The NC Museum of Art in Raleigh, NC, is presenting two new photographic exhibits including: *Reveal: Portraits by Carrie Levy*, on view East Building, Level A through Jan. 26, 2014, and *Brian Ulrich Copia—Retail, Thrift, and Dark Stores, 2001–2011*, on view in East Building, Gallery 2 through Jan. 5, 2014.

Carrie Levy's portraits reveal everything and nothing at the same time. This solo exhibition features photographs selected from several series Levy created over the past decade and a half. Vulnerable, disquieting, and unsettling, her portraits explore the politics of representation: the gaze of the photographer and the subject of the gaze. Although she has photographed women frequently in her work, this exhibition presents male portraits "under the microscope of a severe female gaze," as Levy puts it. Works in the exhibition are selected primarily from her series "Domestic Stages", "Polaroids", and "You Before All".



Carrie Levy, *Untitled* from the series *Domestic Stages*, 2004, chromogenic print, 82 x 62 in., Collection of Allen G. Thomas Jr., © 2004 Carrie Levy

By obscuring or withholding the face, twisting and contorting the pose, and/or tightly cropping the image, the artist creates intimate images of the human body as an abstract form. "Domestic Stages" consists of photographs of her friends and family members in their homes. Portrayed naked, they are all depicted turning away from the camera, hiding their faces. These photographs are extremely intimate and completely revealing but also anonymous and unidentifiable.

In reference to "You Before All", the artist has stated that these works "capture the way in which we stare at one another in silent judgment ... It is not often that we see men represented in a passive role. I've chosen to use naked bodies to amplify the vulnerability of my subjects."

Born and raised in New York, Levy now lives and works in San Francisco, CA. She has a BA from the School of Vi-

sual Arts in New York and an MFA from the Royal Academy of Art in London. Her work has been featured in solo shows in New York at White Columns Gallery and Daniel Cooney Fine Art Gallery, and in national and international group exhibitions. At the NCMA Levy's work is in the permanent collection and on view in the Julian T. Baker Jr. Gallery in *Outsiders: Facing the Camera*.

Organized by the North Carolina Museum of Art, this exhibition is 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.

The exhibition, *Brian Ulrich: Copia - Retail, Thrift, and Dark Stores, 2001–2011*, features works by contemporary photographer Brian Ulrich's decade-long investigation of American consumer culture.

Organized by the Cleveland Museum of Art, *Copia* (Latin for plenty) features nearly 50 photographs from a series Ulrich started in 2001, after September 11, in response to a national call by politicians for citizens to bolster the economy by shopping.

The exhibition is divided into three parts - *Retail* (2001-2006), *Thrift* (2005-2008), and *Dark Stores* (2008-2011) - and traces a route from the exuberant excess of big-box stores to the bleak suburban landscapes of closed malls and empty shopping centers.

Documenting the decade from 2001 to 2011 that began with a consumer boom and conspicuous consumption and ended with the impact of the global financial collapse of 2008, Ulrich's compelling images of the American consumer landscape were primarily shot in the Midwest, in cities including Granger, IN; Kenosha, WI; Cleveland, OH; and Skokie, IL, along with Chicago, Miami, New York City, and Las Vegas. There is also one image taken in Raleigh of the Rialto Theater.



Brian Ulrich, *Granger, IN*, 2003, printed 2011, ultrachrome inkjet print, 40 x 52 in., Courtesy of the artist, © 2003 Brian Ulrich

"Ulrich's photographs deal directly with issues of contemporary consumer culture and its reflections on issues of class and excess," explains Linda Dougherty, chief curator of contemporary art at the NCMA. "His work invites us to contemplate the broader ecology of consumer culture and the interconnectedness of consumers - what

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