

Groveswood Gallery in Asheville

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shown exceptional development in their careers as artists and whose artworks have directly influenced or had a significant impact on other artists within the field of woodturning as a whole.

Groveswood encourages you to come to "Wood & Wine" and celebrate wood art, be inspired, and raise a glass. Collectors and curious patrons can also view available works online at (www.groveswood.com/wood).

Groveswood Gallery is a fine crafts destination, located in a beautiful historic setting adjacent to the Omni Grove Park Inn in North Asheville. The gallery was

opened in 1992 to revitalize the Home-spun Shops that once housed the famous weaving and woodworking complex of Biltmore Industries. Groveswood Gallery showcases 9,000 square-feet of traditional and contemporary crafts by more than 400 artists. Also located on the Groveswood grounds are the North Carolina Homespun Museum, the Estes-Winn Antique Car Museum, Groveswood Studios, and the Groveswood Café.

For further information check our NC Commercial Gallery listings, call the gallery at 828/253-7651 or visit (www.groveswood.com).

Upstairs Artspace in Tryon, NC, Features Works by Barbara Rehg & Owen Riley Jr.

Upstairs Artspace in Tryon, NC, is pleased to announce the opening of a show that offers gallery visitors the opportunity to see, through different mediums and with two distinct philosophies, what an artist sees beneath the façade of a person or object. Mixed media artist Barbara Rehg and photographer Owen Riley Jr. bring attention to the detail that defines what lies beneath the surface with the intention of opening our eyes to new understanding. The opening reception for the revelatory exhibits takes place on Aug. 2, from 5-7:30pm. The exhibits remain on view through Sept. 12, 2014.

"Both Riley and Rehg are interested in processes that result in revelation, most especially Riley, who embraces the extremely laborious, dirty and imperfect 19th century process of wet-plate colloidon photography," said Nancy Holmes, who is a member of the Upstairs exhibit committee chaired by artist, Margaret Curtis.



Work by Owen Riley Jr.

Riley is a Greenville, SC, based artist and teacher. He holds a 2010 MFA in Visual Arts/Photography from Clemson University, did post graduate work in journalism at The University of Georgia's Henry Grady School of Journalism and received his bachelors degree in Art from Berry College.

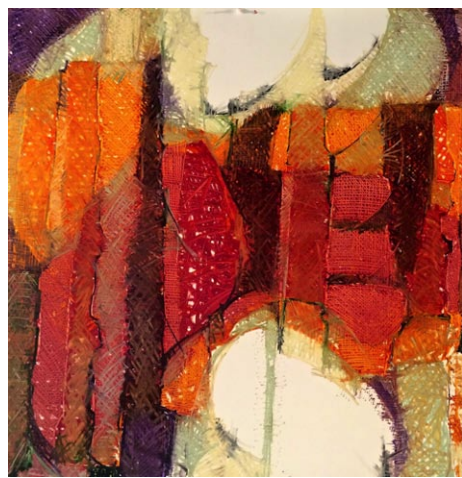
"I execute my work with a raw and haphazard disregard for the surface and with a worship of what lies beneath the façade," says Riley. "I intentionally ignore the rules of the photographic process I employ. It is a method by which I defy perfection and embrace transformation. My recent work is a reaction to the overbearing, omnipresent and instant perfection of the digitally captured image."

Riley has titled his exhibit at the Upstairs, *Owen Riley: Transformations*.

Barbara Rehg's *Woven Earth* series was inspired by digging in newly turned earth and uncovering layer after layer of roots.

"As I dug down," Rehg says, "my shovel kept encountering a system of roots that seemed to have no end. Long, thick, tenacious rhizome resisted my efforts to loosen, while some of the light, slender threads came free with barely a tug. Pulling on the roots simply churned the dirt and brought other hidden roots to the surface. The more I strove to clean out my garden bed, the more obvious it became that that was never going to happen. There were far too many roots woven into the dirt to ever be clear.

"The next day I found myself sketch-



Work by Barbara Rehg

ing page after page of images that reminded me of my day in the dirt," added Rehg. "I found myself cross hatching my images and realized I was mimicking the intricate tangle of the roots. It felt right to use this specific technique of drawing for these images, as if this language was meant to portray what was. Once I began, it seemed natural to use multiple media to create layers of cross hatching."

"When I find an idea or series of images that captivates my imagination, I often obsessively sketch variations of the forms, over and over. Usually it's because my mind has started creating symbolic meaning with my images. In this series, *Woven Earth*, the roots have become the connection of ideas in my head, the soil represents the fertile ground for new ideas. This is not a private sort of experience but is instead a realization that the connections are alive, deep and vibrant because they are connected to a whole underlying world," says Rehg.

"Once the idea took hold, making larger works was inevitable. The substrate, 'Terra Skin', was a serendipitous choice. For years I have been fascinated by rocks and rock walls (barriers). 'Terra Skin' is made of crushed rock, crushed eggshell and crushed marine shells. It was the rock that decided this had to be a part of the work. Here I had been creating work for years dealing with how to scale or work around metaphoric walls and now, rock was crushed and I make my mark on it. The symbolism couldn't have made me happier."

Rehg has taken a circuitous journey to discover her art, abandoning the call for multiple years to pursue other interests, but eventually returning to it after losing a job. Proving that when a door closes, a window opens, she says, "I was sent home to the lost dream, my lost identity," and credits fellow artists at the Women's Caucus of Art, Georgia for helping her find the thread again.

In addition to the two exhibits upstairs, the downstairs gallery will have *On the Mark: a Drawing Marathon* that includes drawings from drawing marathons organized by Rehg. Although there are many variations on this theme, the marathons are multi-artist events that focus on the various processes of drawing. These events can go for hours or days. The Upstairs Artspace will host such a

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marathon during the exhibit, with time to be determined.

The Upstairs Artspace is a non-profit art gallery whose mission is to develop an understanding and appreciation of contemporary art and craft forms through exhibits, programs and educational activities that enrich the cultural life of the re-

gion. Its free programs are made possible through the support of the Polk County Community Foundation, the North Carolina Council of the Arts and the generous support of its members.

For further information check our NC Institutional Gallery listings or call 828/959-2828.

Carlton Gallery in the Grandfather Mountain Community, NC, Offers Mid-Summer Exhibiton & More

Carlton Gallery, located in the Grandfather Mountain Community, NC, is celebrating their 32nd Anniversary, with their prime show of the season, *The Mid-Summer Group Exhibition*, along with Andrew Braitman's solo exhibition, *Expanding the Edge of Color*, both on view through Sept. 15, 2014.

This 32 Annual Mid-Summer Group Exhibition encompasses fine art in glass, wood, sculpture, clay, fiber and fine jewelry by the many talented and dedicated artisans represented by the gallery along with contemporary and traditional paintings in oils, acrylics, pastels, water color and mixed media. New paintings by Helen Farson, Roy Nichols, Warren Dennis, Mary Martha McKinley, Kate Worm, Sharon Rusch Shaver, Michael Grady, Arlene Mandell, Marion Cloaninger, Alan Gordon, Kevin Beck, Vae Hamilton and Debbie Arnold fill the gallery with landscapes, non-objective abstracts, figurative, still life and humorous caricatures.

New to the gallery this season, Kevin Aita's photorealism of dancers superimposed creatively to represent the figure in motion are breathtaking and Amy Sullivan's oil and cold wax on plaster exploring the structures of regional barns brings interior/decorative design elements into a fine art arena.

Sculptural clay figurative works by Jayne Harris and new to the gallery, Melissa York bring the quality of the feminine, intuitive side of nature along with John Littleton and Kate Vogel's cast glass hands holding a lotus flower.

Andrew Braitman's exhibition, *Expanding the Edge of Color*, clearly demonstrates his passion for exploring and creating through a focus on the relationship of texture and color combined with lost and found edges. With sizes ranging from 5"x7" to 50"x70", his explosions of artistic expression come bursting forth into form gracefully yet powerfully through the rhythm of creative cycles of layer upon layer of the blending of a collection of brilliant colors. This excellent use of color is a prominent component of Braitman's paintings. Many are almost abstract except for a few strokes that hint of a familiar image.

"The last thing I do before I finish a piece," says Braitman, is turn all the lights out in the studio and leave one small light burning ... just enough light to see the darks, grays, and lights of the painting and none of the color. I try to load as much color as I can into a painting and still have it read as almost photorealistic in the low light. I envision a patron calling his or her partner over at night to see their new painting just before bed. I want them to stare at their new painting with an intimate appreciation. No one else but them and me will see the painting this way. It should blow them away."

Braitman also states: "I am so happy with these latest paintings; they reflect my maturity as a painter as well as my



Work by Andrew Braitman

love of the colors and rhythms of the world I paint. In these pieces, I show the confidence and elegance of my painting process. Instead of trying to showcase my talent (by cramming more and more into each painting) I let the colors I choose, the way I apply the paint, and the singular brush stroke I make mimic the beauty and interest of the woods I paint."

"In these paintings I let the context (the scene I choose to paint) do much of the work so that I may showcase a few beautiful individual brushstrokes in each painting. I let the palette I work with in each painting help to explain the mood and time of day of each individual painting which lets me focus more and more on unique and varied paint application."

"I found that I am more expressive when working on larger paintings, so I wanted to see if I could be as elegant in smaller paintings," adds Braitman. "I was heartily encouraged to find that these small pieces (7 x 5 inch pieces on panel) could be as exciting and expressive as the larger work."

Braitman has exhibited his paintings at Carlton Gallery for over twenty years, and his abstract landscapes rendered in his signature color combinations are in many private and public collections. He has exhibited in galleries, one-man and group shows in Santa Fe, Chicago, Atlanta, Washington, DC, and Milburn, NJ; also in Noorbeck, Holland, Rio de Janeiro and Curitiba, Brazil.

Born in Casper, WY, Braitman earned his BA from the University of Maryland. It was at the university where Braitman discovered his true passion for art. He enrolled in every drawing, painting, sculpture, and lithography class offered by the university, along with physics to study light, anatomy and physiology courses in the nursing school to learn the human body. His artistic prowess earned him the Warton Award Grant for Outstanding Senior Artist. All the extra classes allowed him to receive the same award again two years later.

For further information check our NC Commercial Gallery listings, call the gallery at 828/963-4288 or visit (www.carltongallery.com).

Blue Ridge Community College in Flat Rock, NC, Hosts Annual "Bring Us Your Best" Exhibition

Blue Ridge Community College in Flat Rock, NC, will present *Bring Us Your Best XI*, an all media visual art exhibition, on view in the Blue Ridge Conference Hall of the Technology Education & Development Center, from Aug. 11 - 29, 2014. The exhibition is presented by The Arts Council of Henderson County.

Regional visual artists from across the spectrum, from part-time hobbyists to full-time professionals, have entered their work in *Bring Us Your Best*, now in its eleventh year.

This juried and judged competition, offers more than \$3,000 in cash prizes

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