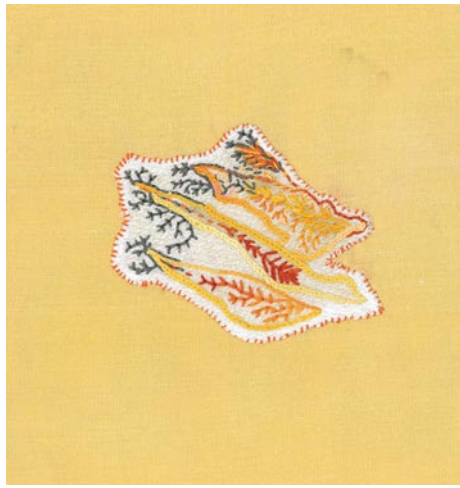


Artspace in Raleigh, NC

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during every menstrual period, I decided to collect my blood in pieces of cloth, to keep it as a valuable treasure, because every time might have been my 'last moon stain.' The idea...brought many fears, sadness, nostalgia and reflections to my mind...what does it mean to come from a uterus, what does it mean to be a woman, what does it mean to have an uterus, what is motherhood, what is the creative potential, how our relations shape our life, what is the importance of our ancestors, our mom, grandma?"

Initiated in 2020, the Universal Access Artist Residency is for artists who identify as having a disability. This month-long residency provides funding, studio space and professional support for an artist to produce a solo exhibition immediately following the residency at Artspace. During the residency the artist works in the gallery where the work will be exhibited. Residents can actively contribute to Artspace's artistic and educational programming by participating in First Friday, Raleigh's monthly art walk; being available for studio visits and tours; and working in their studios during Artspace's business hours. While this contribution is encouraged, the main goal of this residen-



Work by Jimena Vergara Sanz

cy is to provide the resident with the space and opportunity to devote themselves to their creative practice.

On Sept. 1, Artspace will present its annual Studio Artist Showcase, showcasing the work of Artspace Studio Artists, through Oct. 29, 2023, in Gallery 2.

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

University of North Carolina at Chapel Hill, NC, Offers French Drawings

The University of North Carolina at Chapel Hill, NC, is presenting *Reform to Restoration: French Drawings from Louis XVI to Louis XVIII (1770-1830)*, on view at the Ackland Art Museum, through Oct. 8, 2023.



Jean-François Janinet (1752-1814), "Standing Woman in Antique Dress" (detail), 1791, pen with black ink and brush with gray and black-ink wash on cream wove paper, 305 x 203 mm, The Horvitz Collection, Wilmington.

Reform to Restoration: French Drawings from Louis XVI to Louis XVIII (1770-1830) presents over eighty master drawings from The Horvitz Collection, the preeminent private collection of French art in the United States, and showcases some of the most well-known artists of the period, including Jacques-Louis David, Jean-Auguste-Dominique Ingres, and Pierre-Paul Prud'hon. Working in a time of tremendous political and social upheaval in France, artists looked to the art, architecture, and literature of ancient Greece and Rome for inspiration and used stories from antique history and mythology as well as current events and contemporary



Jean-François-Pierre Peyron, French, 1744-1814, "Académie: Seated Male Nude", 1780, black chalk on off-white laid paper, 14 3/8 x 20 7/8 in., (36 x 53 cm). The Horvitz Collection, Wilmington.

theater to convey moral and civic values during a period of great uncertainty.

Arranged in thematic groupings devoted to the concepts of patriotism, love, honor, conflict, and despair, the works on display demonstrate the intellectual curiosity of late eighteenth- and early nineteenth-century French artists as well as the expressive versatility and powerful immediacy of drawings.

Add to your experience of the art on view with fabulous French music, do-it-yourself F.A.M. activities, drawing in the galleries, and more.

For further information check our NC Institutional Gallery listings, call the Museum at 919/966-5736 or visit (ackland.org).

Hillsborough Gallery of Arts in Hillsborough, NC, Features New Exhibition

A new show, *From the Mind's Eye*, highlights the work of artists Chris Graebner, Marcy Lansman and Pringle Teetor. It will be on display at the Hillsborough Gallery of Arts in Hillsborough, NC, from Aug. 22 through Sept. 24, 2023, with a reception on Aug. 25, from 6-9pm.

Oil painter Chris Graebner, has continued her botanical series this year. These paintings are oil on cradled panel - a smooth flat surface that is perfect for detailed work and which allows the painting to extend right to the edge without the intervention of a frame. In the process of making them Graebner rediscovered her "magic brush."

"Back in the late 1990s, I was taking a class in watercolors, when I discovered a Raphael Kolinski sable brush in the bargain bin of a Kansas City art supply store.



Work by Pringle Teetor

These brushes are usually quite expensive, but this one was on deep discount, so I bought it. I couldn't believe how much more control I had with a really good brush. It felt like magic! Fast forward 20

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years: I'd stopped using watercolors and returned to oils. My magic brush was made for watercolors, so I'd put it away. Last year I got it out again and decided to see how it would work with oils. Most brushes for oil paints are stiffer with much coarser bristles. But for the detailed work that I do, my little sable brushes are perfect!"

Many of Marcy Lansman's paintings have been inspired by what she sees on walks in the woods near her home in Chapel Hill. "On summer mornings I go straight from the woods into my studio, where I recreate some of what I experienced on my walk. I put down an underpainting of patches of bright colors. Then, using a palette knife, I fill the painting with random strokes that work together to create the illusion of light hitting trees."

Although it's impossible to control the palette knife as precisely as a brush, it's easier to create random, organic shapes. Speckles of color from the underpainting show through the random shapes created by the palette knife. The effect of those speckles is to liven up the painting, mimicking splashes of light we see in nature. This technique is especially suited to paintings of trees since, from a distance, the leaves on a tree look like random patches that vary not only in brightness, but in color.

"I want the paintings to take the viewers out of their busy world into the peace and quiet of the woods," says Lansman.

For glass blower Pringle Teetor these past 2 years have felt like an out-of-control freight train with too many major transitions. "I really wanted to get back to working with cane but felt that my head wasn't where I needed it to be for complicated work. So, a couple of weeks before



Work by Chris Graebner

shutting the glass furnace down for the summer, I decided not to worry about the final product and just practice canework."

"After just one piece, I suddenly felt like I was back in the saddle! I have had a few designs in my head for a long time that I had wanted to try," added Teetor. "One is called a 'switched axis': after the cane is rolled up on the pipe, a hole is made in the side and a pipe is attached there. Then the original pipe is removed from the gather. This changes the direction of whatever was on the first pipe. It is a complicated procedure, but the results are stunning."

The Hillsborough Gallery of Arts is owned and operated by 21 local artists exhibiting contemporary fine art and fine craft. The Gallery's offerings include oil, acrylic and watercolor paintings, metal sculpture, figurative sculpture, ceramics, photography, montage, digital art, mixed media, jewelry, glass, and handcrafted furniture. The gallery is located on N. Churton Street, in Hillsborough, NC.

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

So you're the Marketing Director of a visual arts organization, art museum, arts center, arts council or artist guild and you're wondering why you never see the exhibits presented at your facility included here. Maybe you're the owner of a commercial art gallery and you've never seen your exhibits included with others presented in your area. You might even be an individual artist who is having an exhibit in a non-profit space or commercial space and you don't see your exhibits included. My question to you is - How long will you put up with that before you ask someone, "Why that is the case?" If you're not included - it's your fault. Send your info about exhibits to "Carolina Arts" by e-mail to (info@carolinaarts.com). Our deadline is the 24th of the month "prior" to the month your exhibit starts.

Don't forget about our website:

www.carolinaarts.com



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