

Artspace in Raleigh, NC, Offers Works by Barbara Bernstein, Susan Martin, Alia El-Bermani & Area Art Educators

Artspace in Raleigh, NC, will present several new exhibits including: *Educators' Juried Exhibition*, juried by Ann Roth, on view in Gallery Two, from May 19 through June 4, 2011, a reception will be held on June 3, from 6-10pm; *Patterns of Love and Beauty*, featuring works by Barbara Bernstein, on view in Gallery One, from May 6 through June 25, 2011, a reception will be held on May 6, from 6-10pm; *Befallen* featuring works by Susan Martin, on view in the Lobby Gallery, from May 6 - 28, 2011. A reception will be held on May 6, from 6-10pm; and *Southern Weeds*, featuring works by Alia El-Bermani, will be on view in the Upfront Gallery, from May 6 - 28, 2011. A reception will be held on May 6, from 6-10pm.

The *Educators' Juried Exhibition* was open to any current art instructor at a public or private school, university, or arts organization in Wake, Durham, or Orange counties.

Ann Roth is a gallery director and teaches color theory at Meredith College. She has held curatorial and administrative positions in universities, non-profit arts organizations and commercial galleries since 1976. In the Triangle area she has been a juror for the Town of Cary's Lazy Daze Arts Festival, Artspace, Raleigh Arts Commission and student exhibitions at UNC-Greensboro and NCCU among other organizations.

Roth is also a weaver. Her hand dyed and woven wall textiles have been shown in the *Fine Contemporary Craft National Juried Competition* at Artspace in Raleigh, the Chapel Hill Town Hall, and the NC State Craft Center. Her work will be featured in a 3-person show at the Block Gallery in Raleigh in May this year. She received her MFA in textile design from the University of Kansas and her BFA from the University of Michigan.



Work by Barbara Bernstein

The title of Barbara Bernstein's installation, *Patterns of Love and Beauty* came from one of the last conversations the artist had with her father. "It's all patterns," he said. Then he continued, "...and the patterns are love and beauty. Never forget that, Barbara." Nearing the seven-year anniversary of his death, Bernstein dedicates this exhibition to her father.

In *Patterns of Love and Beauty*, the window and entry walls of the gallery act as an invitation of what the viewer will experience in the installation: a furnished sitting room is realized in unexpected and unforeseen ways. Seamless line drawings of fantastical plants cover the surface of the walls, floor, and all of the objects in the room. Areas not readily visible, for example, under chairs and tables, are given equal attention with drawing, ensuring the saturation of the experience.

Bernstein's black and white palette reinforces the impact of dichotomy and paradox. Also included in the exhibition are related drawings made from layered hand-cut and manufactured paper doilies, entitled, NAME, after the state of Virginia's complex and layered history. They interface with the installation's domestic environment and are symbolic of what Bernstein believes we aim to hold onto in our transitory lives.

Bernstein began drawing at a very early age and has never stopped. She received her BFA from the Rhode Island School of Design, her MA and MFA from the University of New Mexico and

was selected to attend the Skowhegan School of Painting and Sculpture. She has exhibited her work throughout the US and internationally including at the Carnegie Museum of Art, Pittsburgh, PA; and the United Nations Conference on Women, Beijing, China. Bernstein has received numerous grants including the Pollock-Krasner Foundation, the HK Mellon Foundation, and the Pennsylvania Arts Council. She has been an artist-in-residence at the Visiting Artist and Scholars Program at the American Academy in Rome, the MacDowell Colony, and the Virginia Center for the Creative Arts, where she and her husband have been the Resident Artists since 2007.



Work by Susan Martin

The pieces in *Befallen* by Susan Martin can be considered studies of time. The compositions are intentionally arranged to create measured tension between object and setting, highlighting an episode of quiet magnitude. The sequence of events which has transpired is never defined, allowing a past and future to remain unestablished, keeping the moment paused indefinitely.

Choosing watercolor as her medium was led by Martin's ongoing interest in how it translates to contemporary imagery. A deceptively demanding medium, it requires you to be deliberate with your marks and patient with your time. In her words: "At every step of building a piece I am engaged by the lengths at which I must look, and focus, before proceeding."

Martin currently lives in North Carolina and maintains a studio in downtown Raleigh. Trained as a painter and printmaker, she graduated with a degree in Studio Art from the University of Redlands in Southern California. In addition to working with watercolors and drawing, Martin's art practice also focuses on traditional printmaking techniques. Recently she has had work included in exhibits at the Greenhill Center for North Carolina Art and Artspace and has taught workshops on painting and printmaking.



Work by Alia el Bermani

As a recent transplant to the South, Alia E. El-Bermani has been struggling to find how she belongs here, especially as an artist. She grew up in New England, just south of Boston and then spent the last thirteen years in California before moving to NC. Her recent relocation has markedly skewed her sense of identity.

El-Bermani is now acutely aware of how foreign she is in this place where terms like Yankee still mingle freely in

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conversation and where even still, segregation is a reoccurring and prominent subject.

Southern Weeds is an exploration of El-Bermani's new natural surroundings. Her new backyard is at once familiar and shockingly different than that of her childhood. As a continuation of previous bodies of work exploring ways of representing the mundane as extraordinary, the artist hopes to share the beauty that she finds in common, and often overlooked, southern weeds. Through research and painting of these specimens, she has learned some of the history of the area, discovering how these plants were used as medicine or ink or even in Anti-Slavery protests, thus helping El-Bermani find a deeper connection to her new setting.

El-Bermani notes, "It's a connection safely explored through beauty and history, beyond any stigmas or political agendas. It is an artistic connection rooted to the natural history here that has helped me find my place."

El-Bermani received her BFA from Laguna College of Art and Design in 2000, Laguna Beach, CA. She is currently represented by two premier galleries, Sullivan Goss Gallery, Santa Barbara, CA, and The Loft Galeria, Puerto Vallarta, Mexico. She is a member of the Artspace Artist Association and the Portrait Society

Arts Council of Wilson in Wilson, NC, Features Works by Brenda Behr

The Arts Council of Wilson in Wilson, NC, will present an exhibit of works by Brenda Behr, on view from May 5 through June 18, 2011.

Behr's representational paintings combine her eye for detail with a heart that captures the essence of her subject. Since embarking on a painting career in 2003, she has sold her work in galleries and art centers throughout North Carolina. Behr paints much of her work on location, considering *en plein air* painting to be the most challenging and evocative way to paint. Seldom without her sketchbooks and paints, her good nature and innate interest in people make her a fun artist to follow.

Behr has a MFA in Advertising Design

of America. Her work has been included in six solo exhibitions and numerous group shows across the country including at the Palm Springs Desert Museum, CA; the Anchorage Museum of History and Art, AK; West Valley Art Museum, AZ; the Museum of Contemporary Canadian Art, Toronto; and most recently at the Greenville Museum of Art, NC.

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 located in Historic City Market in Raleigh at the corner of Blount and Davie Streets.

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.

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

from Syracuse University and a BFA in Communication Arts, Virginia Commonwealth University. Her career highlights include being a signature member, as well as former board member, of the Watercolor Society of North Carolina. She is the recipient of numerous awards for both her oils and watercolors and has received several commissions by the University of North Carolina, Chapel Hill. She has been a featured artist in *Our State* magazine and in the book, *Painting North Carolina*, and is a 2009-2010 NC Regional Artist Project Grant Recipient.

For further information check our NC Institutional Gallery listings, call the council at 919/291-4329 or visit (<http://www.wilsonarts.com/>).

CAM Raleigh in Raleigh, NC, Offers First Exhibits Featuring Works by Dan Steinhilber and Naoko Ito

CAM Raleigh in Raleigh, NC, is presenting its inaugural exhibitions including: *Dan Steinhilber: Hold On, Loosely*, featuring works by Washington, DC-based artist, on view in the Main Gallery, through Aug. 22, 2011, and *Naoko Ito: Urban Nature*, featuring works by New York City-based artist, on view in the Independent Weekly Gallery, through July 11, 2011.



CAM Raleigh is proud to present a new installation of some of the largest works to date by Dan Steinhilber.



Work in progress by Dan Steinhilber

Inspired by the relationship between our building's past and present function, Steinhilber has created a series of site-spe-

cific installations throughout the museum that reflect the human gesture to contain the perishable. An architectural structure of cardboard boxes spans overhead, shipping pallets painted with stretch wrap hang on the wall, and an inflated sculpture of mulched plastic bags can be entered. These, and several other works, demonstrate Steinhilber's capacity to transform the ordinary into the extraordinary.

An established mid-career artist, Steinhilber received his MFA from American University in Washington, DC, and his BFA from the Institute of Art and Design, Milwaukee, WI. He has had numerous solo and group exhibitions including an installation at MassMOCA entitled *Breathing Room*, which has received much critical acclaim. Past exhibitions include the Hirshhorn Museum of Art and Sculpture Garden (Washington, DC) and Contemporary Art Museum Houston (Houston, TX), among others. Steinhilber is a recipient of a Joan Mitchell Foundation Painters and Sculptures Grant and a Smithsonian Artist Research Fellowship.

CAM Raleigh is also proud to present New York-based Japanese artist Naoko Ito in her first solo museum exhibition, the first in the Emerging Artist Series.

Ito works primarily with manufactured materials rather than traditional "art" mediums. By utilizing common items like jars and wire, the works are obtainable by everyone. In her series "Urban Nature", segmented tree branches are preserved in mason jars, a nod to historical methods

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