

Women Centered Art in Charlotte, NC, Offers Works by Carmen Neely

Women Centered Art in Charlotte, NC, will present the exhibit, *Illusions and Realities*, featuring works by Carmen Neely, on view in Artist Space 711, from Oct. 22 through Nov. 16, 2012. A reception will be held on Oct. 26, from 6:30-8:30pm.

Neely utilizes mostly contour line and flat planes to describe bodily forms, which reduces women to objectified parts or glorifies their unique sexuality depending on the viewer's perspective. Rather than emphasizing a particular interpretation of these forms, the pieces simply reflect the modern woman's dilemma of how to address her own sexuality in a confusing context where sexual symbols lurk everywhere.

"We are faced constantly with commercialized, exaggerated, and idealized representations of women's bodies and behaviors," says Neely. "These illusions cloud our perception, yet their inescapability forces us to struggle with deciphering reality."

Women Centered Art is about bringing awareness to and creating community for artists through lectures, workshops, films, and exhibitions. With lectures, workshops, films and exhibitions focusing on women artists and issues that involve women, WCA



Work by Carmen Neely

sustains political awareness and voice and brings new understanding to the way of thinking about women in the arts. WCA's programming focuses on strengthening the female voice and vision here in Charlotte by creating a space to work and a place for nonjudgmental and open dialogue about the creative process.

For further information check our NC Institutional Gallery listings, call 704/651-2224 or visit (www.womencenteredart.org).

Central Piedmont Community College in Charlotte Offers Works by Diana Arvanites

Central Piedmont Community College in Charlotte, NC, will present the exhibit, *Diana Arvanites: Experiments In Roundness*, on view in the Ross Gallery, from Oct. 24 through Jan. 13, 2013. A reception will be held on Nov. 7, from 6-8pm.

"Uncertainty allows for possibility. Presumably it's part of the process of creating," says Arvanites. "This is by nature an irreversible growth process - a dialogue that opens things up instead of closing them down. I can't imagine doing something - the content of which I know in a predetermined way."

Arvanites' work focuses on systems, practices, and ideas and how they become integrated as a whole. It is her interest in philosophy, archaeology, science, bricolage, and cartography that inspires her to experiment and explore. By drawing upon many combinations of the parts to create a whole, she arrives at interconnectivity and balance in her work. She interweaves elements of drawing and painting, high and low, fluid and linear, play and seriousness throughout her process of art making. The work refers to many things simultaneously; the relationships between the handmade, botanical, biological, internal body, and cartography. The intent is to eliminate hierarchy, making no single viewpoint privileged.

Arvanites received her MFA from the University of Massachusetts and her BFA



Work by Diana Arvanites

from the Swain School of Design. Her art residencies include The McColl Center for Visual Art, Brevard College, Provincetown Center for the Arts, and The Atlantic Center for The Arts. She is a recipient of multiple art grants and has studied under Brice and Helen Mardin and Mira Schorr. Collections include the City of Orlando, The University of Central Florida, Smith Earnest, Ceralde School of Art, and Bank of America. A seasoned college and university level art instructor, Arvanites resides in Charlotte as a studio artist and teaches and curates at Artist Space 711@WCA.

For further information check our NC Institutional Gallery listings, contact Sharon Dowell, Gallery Coordinator, at 704/330-6211 or visit (<http://arts.cpcc.edu/art-gallery>).

Carolina ClayMatters Pottery Festival Takes Place at McAlpine Business Park in Charlotte, NC - Oct. 13, 2012

One of the longest running pottery festivals in this region is on Saturday, Oct. 13, 2012, from 10am - 4pm. The Carolina ClayMatters Pottery Guild will gather on the grounds of McAlpine Business Park at 8300 Monroe Road in Charlotte, the charming site of an old dairy farm and small orchard.

Featuring more than 40 clay artists from both of the Carolinas, the wares are diverse in form and function. Expect a variety of finishes and colors. Styles will range from traditional full-bellied casseroles and comforting coffee mugs, to whimsical clay houses and exotic vases. Meet the makers and learn how they create their wares.

The event is free and open to the public. Parking is available on the grounds at no charge.

Carolina ClayMatters is a nonprofit



organization of regional clay artists, which provides a forum for the exchange of creative ideas and information between potters and the local community.

For further information check our NC Institutional Gallery listings or visit (www.carolinaclaymatters.org).



Life Glow XIV: the Light of Creation • acrylic on canvas • 48" x 60"

Annette Ragone Hall Life Glow: the Light of Creation

Creation, portrayed in the nascent form of humans in the womb, to the explosive force and chaos of the universe, is explored in a series of sixteen boldly colored abstract paintings by Salisbury, NC, artist Annette Ragone Hall.

Annette's artwork can be seen at *Southern Spirit Gallery* in Salisbury, NC, and *The Little Gallery at Smith Mountain Lake* in Moneta, VA, as well as in her studio at *Rail Walk Studios & Gallery* at 413 N Lee Street in the Rail Walk Arts District in Salisbury, NC. Call her to make an appointment to see *Life Glow XIV*.

If you let Annette know that you saw this painting in *Carolina Arts*, she will give you a 10% discount on its purchase, or the purchase of any of the other pieces still available in this series.

ragone.com • 704-798-9400 • annette@arhall.com

Waterworks Visual Arts Center in Salisbury, NC, Offers Fall Exhibits

The Waterworks Visual Arts Center in Salisbury, NC, is presenting its fall exhibits under the title: *The Vocabulary of Printmaking – Its Origins and Techniques*, on view through Nov. 10, 2012.

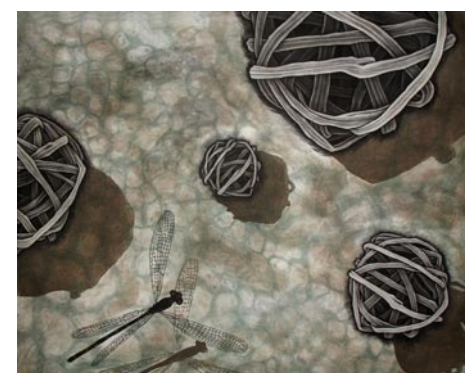
The group of exhibitions celebrate the rich tradition of fine art printmaking in its many forms including etchings, mezzotints, lithographs, and monoprints. There has been a great deal of confusion about the difference between an original print and a mechanically produced limited edition print. Printmaking is a multi-step fine art process that allows the artist to produce multiple copies of his original image. The original print is neither a copy nor a reproduction. The artist's hands steer its creation from start to finish. New works by five artists highlight an exceptional array of printmaking techniques.

Robert Dunning is an art professor at the University of North Carolina – Asheville where he has taught since 1987. His new work, *A Decade of Surfaces – Mixed Media Printmaking*, exemplifies his distinctive ability to blend invented abstract biomorphic forms with figurative imagery. To create his artwork, Collograph and Intaglio printmaking plates are created. The plates are printed with black etching ink on archival paper and then glued down to an illustration board. These boards are then cut apart into a variety of shapes and reassembled to another backing board which produces an 8 ply thickness of assembled shapes resembling an abstract puzzle of paper tiles.

Dunning fills the gaps with joint compound and sands off the excess. Multiple layers are built by adding new textures, in-lay wood, joint compound, and found objects such as butterfly wings, leaves, or other materials. The final surface effect is multi-leveled and complex with an overall surface that is both raised and carved. The viewer sees both physical depth through overlapping materials and illusionistic

depth utilizing perspective and illustration techniques.

Dunning states, "My current body of artwork addresses the themes of innocence, fertility, growth, and decay, as well as the private spiritual and psychological forces that influence this progress. Utilizing the interplay of invented abstract biomorphic forms and figurative imagery, these compositions present a range of concepts from virtuousness and fecundity to renewal and decay. The process of constructing these compositions with their multiple layers of collage, printmaking, drawing, painting, and relief work is meant to mimic the process of growth and the effects of weathering and aging."



Work by Julie Niskanen

Dunning received his BFA from East Carolina University and his MFA in Printmaking from Indiana University. His award winning work has been exhibited across the United States.

David Faber is an art professor and Master Printmaker at Wake Forest University. He teaches courses in intaglio, lithography, relief, and mixed methods. He received his BFA from Northern Illinois University and a MFA in Printmaking and Painting from Southern Illinois University. Faber practiced printmaking techniques include intaglio, lithography, relief, monotype, and mixed media.

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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. Don't be late - send your info well before the deadline.