

FRANK Gallery in Chapel Hill, NC

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Collective is to support the arts community of Chapel Hill and the region, strengthen community appreciation of the arts through educational outreach, and promote Chapel Hill and North Carolina as a major arts

destination.

For further information check our NC Institutional Gallery listings, call FRANK at 919/636-4135 or visit (www.frankisart.com).

Artspace in Raleigh, NC, Features Works by Susan Farrar Parrish, Anne Jenkins, and Members of Artspace Figure Study Group

Artspace in Raleigh, NC, will present several new exhibits including: *The Game of Politics*, featuring works by Susan Farrar Parrish, on view in the Lobby gallery, from Jan. 4 - 26, 2013; *Twenty-Five Years at Artspace*, featuring works by Anne Jenkins, on view in the Upfront Gallery, from Jan. 4 - 26, 2013; and *Figure Study Exhibition*, featuring works by members, on view in the Education Room from Jan. 4 - 19, 2013. A reception will be held for all exhibits on Jan. 4, from 6-10pm.

"If a Nation expects to be ignorant and free in a state of civilization, it expects what never was and never will be... If we are to guard against ignorance and remain free, it is the responsibility of every American to be informed." - Thomas Jefferson to Col. Yancey, 1816



Work by Susan Farrar Parrish

In Susan Farrar Parrish's new body of work, she attempts in a humorous and satirical way to express her growing concern with the problems in the nation and the world. She caricatures attributes of many highly visible political figures, to draw attention to the absurdity of the state of politics.

Parrish has been a working artist and craftsman in the Raleigh area since the early 1980s, with most of that time spent working in clay. In 2008, she left her ceramic work behind after having a "light bulb" moment. This was the culmination of several factors - her mother's declining health, as well as the health of our nation and planet. The result is her most exciting body of work to date, work in which she addresses these life events as well as other topical issues by using found objects, hand-built ceramic pieces and other mixed media.

Anne Jenkins' exhibition, *Twenty-Five Years at Artspace*, presents a sampling of twenty-five years of work, created all while a member of the professional Artspace Artists Association.

Jenkins holds Bachelor of Arts degrees in music and early childhood education. She is a self-taught artist, though she has studied under nationally recognized teachers, including locally with Joe Cox. She began her life in the art world as a school teacher using tempera paints with her students. At the time, she would keep an easel with jars of paint set up in the back of her classroom, and as students finished their work, they



Work by Anne Jenkins

could take turns painting at the easel. At night, Jenkins would also paint at home, using tempera paints.

Jenkins' first real attempt to paint was in oils, with a set her husband gave her for Christmas. She later worked in watercolors exclusively for many years, teaching watercolor classes at Sertoma Arts Center in Raleigh. In the 1990s, Jenkins returned to oil painting, and gradually began working in acrylics. For years, her work has been impressionistic, focusing mostly on landscapes and florals. More recently, she has experimented with abstraction, enjoying the effect of transparent colors on watercolor paper in the creation of these abstract works.

In addition to being a member of the Artspace Artists Association, Jenkins is a member of the Capital Art League, a group of women who have been together for critique and friendship for thirty years; Visual Art Exchange; the Fine Arts League of Cary; and the North Carolina Watercolor Society. Her work has been exhibited in many juried shows.

The Artspace *Figure Study Exhibition* showcases artwork by participants of Artspace's Figure Study programs and highlights the diversity of work being produced during these programs.

Artspace's Figure Study programs include Life Drawing, Long Pose Figure Study, and adult figurative classes. Life Drawing is a non-instructional session that includes short gestures and longer poses. Offered each spring and fall, Long Pose Figure Study sessions are geared towards artists, working in wet or dry media, who want the opportunity to work on one extended pose and to complete a figurative work. Adult Figurative classes are offered periodically throughout the year.

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).

North Carolina State University in Raleigh, NC, Offers Exhibitions on Visionary Thinking & Offers Works by Peter Goin

The North Carolina State University in Raleigh, NC, will present two new exhibits in the Gregg Museum of Art & Design, located in the Talley Student Center including: *Farfetched: Mad Science, Fringe Architecture and Visionary Engineering*, on view from Jan. 17 through Apr. 26, 2013, and *HUMANATURE*, featuring photographs of the unnatural world by Peter Goin, on view from Jan. 17 through Apr. 26, 2012. A reception will be held on Jan. 17, from 6-8pm.

Co-curated by Tom Patterson and Roger Manley, *Farfetched: Mad Science, Fringe Architecture and Visionary Engineering* takes as its basic point of departure British mathematician Alfred North Whitehead's famous quip that, "Every really new idea looks crazy at first." The exhibition will feature objects that question (and push) the boundaries of what is considered "normal" in art and technology.

For example, Frank Lloyd Wright was considered a great architect, and Norman Bel Geddes was recognized as a great designer, but neither Wright's visionary mile high city (The Illinois), nor Geddes's proposed flying wing (Air Liner Number 4) ever proved feasible (no wonder; the air liner would have had nine decks and incorporated areas for deck-games, an orchestra, a gymnasium, a solarium and a machine shop for in-flight repairs).

Meanwhile, an uneducated Hispanic handyman named Simon Rodia, who was labeled insane, really did manage to build the famous Watts Towers in Los Angeles—singlehandedly and so sturdily that the towers couldn't be torn down (city engineers tried). Some of the greatest scientists,

architects, and engineers who ever lived—Galileo, Newton, Tesla, Marconi, the Wright brothers—were accused of insanity at one time or another during their careers.

Thinking big (or "thinking outside the box") in both art and science means taking risks, and even risking failure. To make this point, *Farfetched* will include works by both mainstream and "outsider" artists and scientists, ranging from Perpetual Motion Machines to Orgone Generators.

Nevada photographer Peter Goin makes images of human-made flies, artificial lakes and forests, man-made waterfalls, fake tornados, trees, rocks and artificial beaches, as well as controlled burns, designer forests, and managed wildlife reserves in order to question the relationship of culture to the natural and unnatural worlds.

Goin's photos explore and document the extent to which people and nature have become a strangely intertwined continuum and ask whether nature is an illusion created by culture, or a fiction dramatically reinforced through our tradition of environmental management. Does a plastic tree satisfy our cultural need for visible biota? Can (and should) an ocean beach be artificially maintained as a vast expanse of fine sand? Can we control the weather? Does "nature" have value because of the increasing demands of the urban environment? Are human-made rocks better than the real thing? Goin's large-format color photos, many of them shot in North Carolina, are as funny as they are disturbing.

For further information check our NC Institutional Gallery listings, call the Museum at 919/515-3503 or visit (www.ncsu.edu/arts).

Gallery C in Raleigh, NC, Offers Works by Vincent Daddiego and Gloria Roberts

Gallery C in Raleigh, NC, will present *Double Feature: Vincent Daddiego and Gloria Roberts, New Paintings and Sculptures*, on view from Jan. 4 through Feb. 10, 2013. A reception will be held on Jan. 4, from 6-9pm.

Like other lovers and spouses in art history who have collaborated on their mutual passion for creating works of art, Vincent Daddiego and Gloria Roberts have an enduring and life long bond. They have worked together and inspired each other throughout their marriage and yet you can still see the divergence of their own styles in their pieces.

Roberts' work has soft edges and colors and is both fanciful and dynamic.

Daddiego's work has a sharp and masculine feel to it particularly when he works in metals and steel, the material taking center stage and the painted objects on the piece being more subtle.

This exhibition will include paintings on canvas and steel and sculptures of wood, polyfoam and mixed media.

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

Don't forget about our blogs which offer more info about the visual art community in the Carolinas like Carolina Arts News at (<http://carolinaartsnews.wordpress.com/>) which provides info about Call For Entries, Juried Exhibit Results, and other Artists' Opportunities. Just type in what you're looking for in the search box.

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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 Jan. 24th for the February 2013 issue and Feb. 24 for the March 2013 issue. After that, it's too late unless your exhibit runs into the next month. But don't wait for the last minute - send your info now.

And where do you send that info?

E-mail to (info@carolinaarts.com) or mail to: Carolina Arts, P.O. Drawer 427, Bonneau, SC 29431