

CAM Raleigh in Raleigh, NC, Offers 3rd Installment in Emerging Artists Series

The CAM Raleigh in Raleigh, NC, will present, *ID:ENTITY SELF : PERCEPTION + REALITY*, a group exhibition of cutting-edge interactive art works by artists and faculty at North Carolina State University, on view in the Independent Weekly Gallery, from Nov. 18 through Feb. 13, 2012. A reception will be held on Nov. 18, from 6-9pm.

This exhibition is the third installment of the Emerging Artists Series featuring a group exhibition by the following artists, faculty, and students affiliated with the North Carolina State University College of Design, Department of Art+Design, and the Communication, Rhetoric, and Digital Media Ph.D. program in the College of Humanities and Social Sciences: Kevin Brock, Lee Cherry, Patrick FitzGerald, McArthur Freeman, II, David Gruber, David Millsaps, Cecilia Mouat, Carol Fountain Nix, David M Rieder, and Marc Russo.

ID:ENTITY is a group exhibition which explores the complex dichotomy between the public and private versions of "self." Radical changes are emerging at the technical, cultural, and aesthetic intersections of contemporary life due to the speed and prevalence of digital media. *ID:ENTITY* investigates the vicissitudes which occur across the boundaries of self and world.

"I am thrilled to support innovative thinking about art, technology, and design. Our new home for contemporary art and design, CAM Raleigh, aligns with both the College of Design's curriculum and the ambitions of the many artists and designers that we showcase," said North Carolina State's College of Design Dean Marvin J. Malecha, FAIA.

Artists featured in *ID:ENTITY* use a wide range of cutting-edge software technologies (including Microsoft's Kinect) to create dynamic, interactive imagery, inspiring environments, and to engage viewers with sensory experiences. Interactive, thematic videos will be projected on the walls of the gallery, creating internal and external views. Visitors will experience large-scale interactive installations, short experimental films and digital sculpture. The exhibition brings to the center the ways in which identity is augmented, multiplied, and mashed-up by digital technologies. Most of the projects require user interaction, and many are projected on large surfaces, some angled, others textured.

Kate Shafer, Exhibitions Manager at CAM Raleigh, says, "The artists and designers in this exhibition are pioneers in new media arts. They repurpose familiar technologies to engage the visitor in unexpected ways. CAM Raleigh seeks to present the unexpected and to deliver on that mission- we are an ever changing experience like no museum."

One featured work in *ID:ENTITY* that exemplifies the experimental dynamic nature of the exhibition is a four-screen installation by Marc Russo depicting *The Four Horsemen of the Apocalypse*. In Russo's

re-imagining, the first horseman, Silence, prevents communication and censors thoughts and expression. Silence results in the second sign: Decay. The next sign is Consumption, relating to the mass consumption of our resources, which ultimately leads to our Death.

Making its museum premiere is David Gruber and David Rieder's *Tunnel Vision*, a cyber textual interpretation of Mark Strand's poem, *The Tunnel*. Strand's poem dramatizes the fear and loathing that we feel as we confront a sense of the outsider within us. Gruber and Rieder's interpretation of Strand's poem uses a webcam with motion-tracking software to extend and allegorize the connection that a user feels with the technologized and externalized projection of the self on the screen – a self that is inextricably linked to the words from Strand's poem. The work is a contribution to a type of experimental writing known as cybertext. Strand's poem and a scholarly essay about their work will be displayed alongside this interactive work.

A number of the *ID:ENTITY* projects are based on open-source hacks of the Microsoft Kinect. Due to the ways in which the Kinect can identify human movements in a three-dimensional space, these works will dramatize the extent to which the assumed boundaries dividing self and world are transgressed by digital technologies. Several new works by Patrick FitzGerald and Lee Cherry demonstrate the opportunities for experimentation introduced by the Kinect.

One more work making its museum debut is David Rieder and Kevin Brock's *Floating Signifiers*, a Kinect-based exploration of embodied textuality. Rieder and Brock's project uses the sensor's depth-tracking capabilities to allow users to engage with a dynamic, three-dimensional textual space on a projected screen.

The exhibition is generously supported by North Carolina State University's College of Design and NC State's Art+Design Program. Additional supported is provided by the Communication, Rhetoric, and Digital Media Ph.D. program in the College of Humanities and Social Sciences.

CAM Raleigh is the only museum in the region with a dedicated gallery for emerging artists and designers. Through exhibiting emerging artists whose work is still in progress and fresh from the studio, CAM Raleigh celebrates the diversity of artistic expression and places the artist at the center of the community. The museum supports early career contemporary artists in an atmosphere where they are encouraged to foster a cross-fertilization of ideas and dynamic interaction with visitors. Visitors from all walks of life will often have a chance to meet and exchange ideas with the artists celebrated in this series.

For further information check our NC Institutional Gallery listings, call the center at 919/513-0946 or visit (<http://camraleigh.org/>).

Adam Cave Fine Art in Raleigh, NC, Features Works by Byron Gin and Tisha Weddington

Adam Cave Fine Art in Raleigh, NC, will present the exhibit, *Birds, From Real to Surreal*, featuring works by Byron Gin and Tisha Weddington, on view from Nov. 3 - 30, 2011.



Work by Tisha Weddington

Adam Cave Fine Art transforms itself into a virtual aviary with an exhibit of new works by Byron Gin and Tisha Weddington. Although from very different backgrounds,

both artists have become fascinated with bird imagery in recent years. The 16 works on view showcase this imagery along with other subjects, captured in two very different artistic styles. While Gin combines painterly realism with pure abstraction, Weddington creates works of pure surreal fantasy.

Gin calls Chicago, IL, home although he grew up in Southern California where he studied art at Cal Poly in San Luis Obispo. Birds and various random tools and toys populate his canvases but they are often small focal points in otherwise large fields of abstract color. The paintings have a brightness of color and strong sense of design that make them an absolute joy to look at. The birds themselves are all based

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on Byron's own photographs, taken while birdwatching around the country.

Weddington is a well-known North Carolina artist and a graduate of the School of the Art Institute of Chicago. Interests in Japanese art, Native American mythology, old carnivals, tent shows, and the circus all feature strongly in her work. Weddington paints intuitively, with little planning, often

UNC-Chapel Hill in Chapel Hill, NC, Offers Works by (Luis) Franco

UNC-Chapel Hill's Sonja Haynes Stone Center for Black Culture and History will present the exhibit, *FRANCO Gallery Exhibition*, featuring works by (Luis) Franco, on view in the Robert and Sallie Brown Gallery and Museum in Chapel Hill, NC, from Nov. 11 through Jan. 20, 2012. A reception will be held on Nov. 11, starting at 7pm.

Franco's work is an exciting and eclectic mix of pop art and pop art icons reconfigured to communicate subtle and overt political themes.

While preferring to be called simply Franco, his quest to synthesize art and activism provides him with exciting new possibilities. Through his illustrations, graphic art, and paintings, Franco produces what he calls visual activism. His visual activism embodies a strong urge to "create and sustain justice and open a space for truth to prevail". By doing so, he states, the characters and images he creates grab more than your attention; they spark consciousness.

Franco's work, described as both ac-

cessible and thought-provoking, makes statements about the triumphs and continued struggles of those who have fought and who continue to fight for social equality and justice.

For further information check our NC Commercial Gallery listings, call the gallery at 919/838-6692 or visit (www.adamcave-fineart.com).

Examples of Franco's bold and engaging aesthetic can be seen, most recently, in his pop art examining culture through the lens of popular Latino and Asian food products. Additionally, music is always a strong influence in his work, whether hip-hop, funk or rare groove.

Franco received his Bachelor of Arts in Art at North Carolina Central University with a concentration in Visual Communications and a Certificate in Multimedia at The School of Communication Arts. Franco lives and creates in Durham, NC.

While some may claim that life imitates art, Franco is dedicated to the notion that art can change life.

For further information check our NC Institutional Gallery listings, call the Museum at 919/962-9001 or visit (www.unc.edu/depts/stonecenter).

NC Museum of Natural Sciences in Raleigh, NC, Offers Works by Mary Edna Fraser

The NC Museum of Natural Sciences in Raleigh, NC, will present the exhibit, *Aerial Inspirations: Batiks on Silk* by Mary Edna Fraser, on view in the Museum's Nature Art Gallery, from Nov. 4 - 27, 2011. A reception will be held on Nov. 4, from 6:30-8:30pm.

The exhibit features more than 20 silk batiks by South Carolina textile artist Mary Edna Fraser. This exhibit is a complement to the Museum's Special Exhibit, *Our Expanding Oceans: The Blending of Art and Science*, a collaboration between Fraser and Duke scientist, Dr. Orrin Pilkey. *Our Expanding Oceans* closes Sunday, Nov. 6, making the opening weekend of Fraser's gallery exhibit a great opportunity to view both.

Working from an aerial perspective, Fraser transcribes the landscape onto silk panels using dyes and the ancient art form batik. She uses maps, charts, satellite imagery and aerial photographs to identify natural features of visual interest. An accomplished photographer, Fraser often takes her own aerial photographs from her grandfather's vintage 1946 Ercoupe plane with her brother as pilot.

Once the design is imagined she chooses colors that are an emotional rather than a realistic response to the subject. Her compositions are influenced by Japanese wood block prints from the Edo period, impressionist and modern art, and her own memories and intuition. Batik is a very slow process that allows Fraser the time to "meditate on thoughts feeding into the artwork." Her goal is to evoke a sense of place that differentiates locations.

Fraser has won numerous honors and grants and her work has been exhibited and commissioned worldwide. She has been awarded several high profile commissions for public spaces where she created large-scale works including the National Aeronautics and Space Administration (NASA). She has exhibited continuously since the mid-80s here and abroad. In 1994, she became the first woman to be honored with a solo exhibition at the Smithsonian National Air and Space Museum. Duke University, Emory University and the National Science Foundation have also exhibited her work.

The North Carolina Museum of Natural Sciences documents and interprets natural history of the state of North Carolina through exhibits, research, collections, publications and educational programming.



Work by Mary Edna Fraser

For more information about the Nature Art Gallery, call 919-733-7450, ext. 369 or visit (www.naturalsciences.org/store/nature_gallery.html).