



**Neher**

Commissioned Portrait Paintings by Brian Neher

(704) 543-8815

[www.BrianNeher.com](http://www.BrianNeher.com)

## Providence Gallery in Charlotte, NC

*continued from Page 8*

exhibit will be on view Dec. 1 - 31, 2012.

Our gallery artists have created a wide selection of customer favorites for this show including landscapes of the Carolinas by Todd Baxter, Bob Brown and Curt Butler, and seascapes and Lowcountry marsh paintings by Paula Holtzclaw. Jann Pollard will present a large collection of works depicting vistas from the Italian Countryside and historic Charleston, SC.

A variety of floral still life paintings will be represented by Ann Bloodworth Rhodes' oil and mixed media compositions and Ann Watcher's large oil paintings in this genre. Kathy Caudill has created a limited number of her acrylic and paper "snow paintings" for this special exhibition. Also featured will be new abstract works by Dru Warmath and mixed media abstractions by Rod Wimer.

The exhibit will also be introducing works by guest artists Terri Otten and Gene Smith. Born in Rossford, OH, Otten loved to draw from an early age. In high school, she was awarded a spot in a high school program at the Toledo Museum of Art; and under scholarship at Bowling Green State University, Otten earned a BFA degree in drawing and graphic design. After graduation, she began a successful career as an art director at a graphic design studio in Houston.

When she moved to Charlotte, Otten gladly took the opportunity to leave behind graphic design to concentrate on her passion for fine art. To hone her skills while searching for her own voice, she has studied and taken workshops with a number of well-known artists and teachers including Tony Griffin, Stephen Early, Ben Long, and Kim English.

Otten now focuses solely on oil paint-



Work by Ann Bloodworth Rhodes

ing and figurative drawing. Through her work, she explores her desire to go beyond the mere likeness a person but to provide a visual mirror into her subject's personality, an element that has always intrigued her as an artist.

Gene Smith's innovative diorama compositions immediately draw the viewer into the space of each work, creating a dialogue with no barriers between observer and artwork, giving the viewer an unspoken invitation to explore the open space offered. Thus, the observer is free to discover the multiple, complex layers of mixed media and found objects Smith thoughtfully incorporates throughout each piece.

Using wood, printed-paper, and found objects, Smith chooses each object and its placement carefully to further the concept each composition represents.

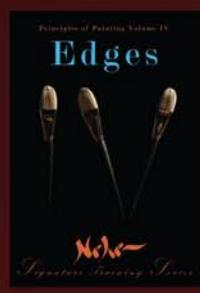
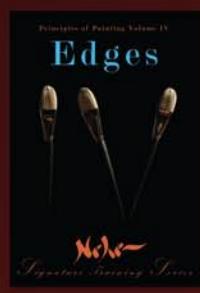
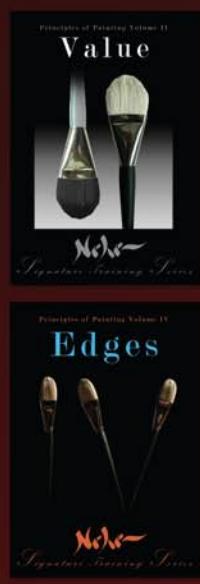
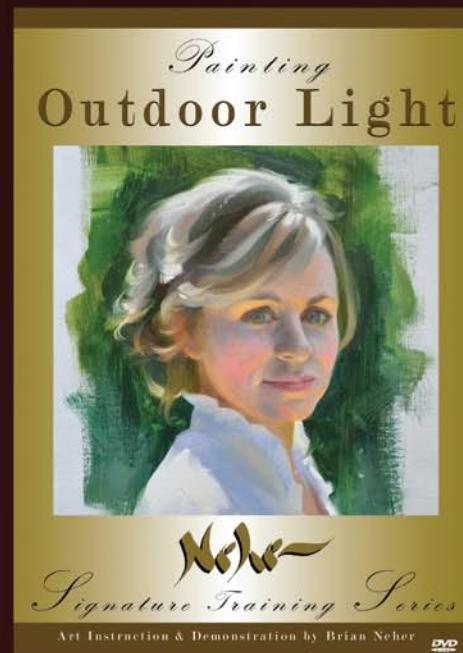
For further information check our NC Commercial Gallery listings. call the gallery at 704/333-4535 or visit ([www.ProvidenceGallery.net](http://www.ProvidenceGallery.net)).

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be Dec. 24th for the January 2013 issue and Jan. 24 for the February 2013 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.

**Neher**

*Signature Training Series*



## Holiday Sale!

**25% off All Art DVDs & Downloads**

Use coupon code NEHER2012XX  
at checkout to receive discount.

[www.BrianNeher.com](http://www.BrianNeher.com)

## McColl Center for Visual Art in Charlotte, NC, Features Works by Randy Shull, Tomoo Kitamura, and JoAnn Sieburg-Baker

The McColl Center for Visual Art in Charlotte, NC, is presenting two exhibits including: *Channeling the USA*, featuring works by Randy Shull, on view in the 1st Floor Gallery through Jan. 12, 2013, and *11-Month Affiliate Artist Exhibition*, featuring works by Tomoo Kitamura and JoAnn Sieburg-Baker, on view in the 2nd and 3rd Floor Galleries through Jan. 12, 2013.



Work by Randy Shull

Randy Shull offers the following about his exhibit: "There is a continuous public dialogue taking place about the role the USA plays throughout the world. This new body of work that I am making is part of that conversation. The work is not intended to be political yet the very outline of the shape we know as the USA takes on a stance that resonates beyond the visual. It resonates in the arena of power, history, geography, economics and politics to name but a few. My intention is to further explore this rich and fertile territory that I have come to know as 'home'."

How to describe Shull – artist, designer of furniture, landscapes, buildings and homes, colorist, sculptor, entrepreneur? Perhaps the appropriate word is "maker." Shull admits to bringing together all of his interests with his sense of proportion,

color, texture, and detail when designing spaces. What a maker he is - from small scale individual works to the redesign of homes, transformation of Depot Street in Asheville, NC's River Arts District and renovation of Casa Contemporanea, a mid-century modern house in the Mexican state of Yucatan. The latter example sparked *Channeling the USA*, new work that evolved as a result of his new experiences moving back and forth between Asheville and the Yucatan.

Channeling, receiving thoughts from the spirit world and passing on the insights and information, seems to us to be what he is doing. Using the familiar map of the United States as his symbol, he is bridging the gap between art, politics, geography, culture, environment, economics, and experience and inviting us to engage in conversation about different perspectives and world events as they relate to the US and/or our sense of ourselves as "Americans."

There is another way that this body of work by Shull is enigmatic. His artistic roots are in craft. However, he continues to push traditional definitions of craft and his own creative exploration. In this work, he ventures into conceptual art while maintaining a quality of "making" work. It isn't work conceived of by him and then produced by shop assistants. He is intimately engaged in exploring the ideas while physically wrestling with the materials and scale.

Tomoo Kitamura carves patterns into stoneware clay to produce texture that is both visual and tactile. Not intended to be perfect, clean or comfortable, the forms are designed to evoke feelings

*continued on Page 10*

[Table of Contents](#)

Carolina Arts, December 2012 - Page 9