

# Duke University in Durham, NC

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Rauschenberg fostered connections, the exhibition highlights Rauschenberg in an interchange with the unique visual vocabularies of all the artists in the show.

"We are thrilled to present many rarely viewed works by Rauschenberg and to stage his great artistic achievements in a new context with new connections," said curator Kristine Stiles, France Family Professor of Art, Art History & Visual Studies at Duke. "This exhibition is about new eyes on Rauschenberg and his dialogue with other artists of his time."

The exhibition includes painting, drawing, collage, printmaking, sculpture, ceramics, fresco, assemblage, photography and film. *Rauschenberg: Collecting and Connecting* was curated by Kristine Stiles, with the curatorial assistance of Duke undergraduates Lauren Acampora, Katherine Hardiman, Emma Hart, Jacqueline Samy, and Taylor Zakarin, who are authors of the catalogue and will graduate with distinction for their work on the project.

An exhibition catalogue, featuring essays by Stiles and her students, is funded by the Robert Rauschenberg Foundation.

Robert Rauschenberg (1925–2008) came to national attention in his early 20's. Rauschenberg, who was born in Texas and spent his adult life on the East Coast, began creating monochrome paintings in 1951, and by 1954, had developed his famous Combine paintings. Notoriously eclectic, Rauschenberg worked in many mediums. He considered himself a reluctant radical, making change a constant in his art, and eluding the efforts of others to categorize his style.

*Rauschenberg: Collecting & Connecting* is made possible by the Robert Rauschenberg Foundation, New York. At the Nasher Museum, the exhibition is made possible by Trent Carmichael; David L. Paletz Innovative Teaching Funds; Office of Academic Affairs, Trinity College, Duke University; Parker and Otis; and Nancy A. Nasher and David Haemisegger.

For further information check our NC Institutional Gallery listings, call the Museum at 919/684-5135 or visit ([www.nasher.duke.edu](http://www.nasher.duke.edu)).

## Artspace in Raleigh, NC, Offers Works by Laura Heyman, Lea Colie Wight, and Mark Brown

Artspace in Raleigh, NC, will present several new exhibits including: *Render*, an exhibition dealing with the figure in ways both familiar and surprising by Laura Heyman and Lea Colie Wight, on view in Gallery Two, from Sept. 5 through Nov. 1, with a reception on Sept. 5. Gallery Talks will be offered on Sept. 4, by Laura Heyman, on Sept. 4, from 6-7:30 and on Oct. 9, by Lea Colie Wight, from 6-7:30pm, and *October Red*, featuring works by Mark Brown, on view in Gallery One, from Sept. 13 through Nov. 1, 2014, with a reception on Oct. 3, from 6-10pm.

*Render* features photos and film by New York-based Laura Heyman and oil paintings by Pennsylvania-based Lea Colie Wight. Brought together, the artwork offers two distinctive and contemporary views on female identity.

The exhibition both celebrates and seeks complexity in the relationship between artists and the models they represent. Artspace has a thriving figure study program where community members, college students, and professional artists come together to draw live models every week, and *Render* will provide a complement to the program.

Paintings by Wight and photographs by Heyman explore the iconic relationship between the depicted and the depicter. They demonstrate alternative ways that staging and self-consciousness may affect viewing experiences.

In Heyman's series "The Photographer's Wife", the images appear to be taken by the woman's husband, but in reality Heyman embodies the role of both photographer and model. She creates a fictional dynamic between a model and a photographer, described in a video and printed journal entries that are also part of the series and the exhibition. The photos are of Heyman, but she plays the role of her invented character, and none of the images are staged in her own home, though many photos are staged in domestic settings.

Lea Colie Wight's portraits are masterworks of color and composition, painted in a classical contemporary style. Works from two different series are on display; the first featuring one of her models, "Jenn"; the second featuring mother and child pairs that she painted during visits to a homeless shelter.

*Render* kicks off Artspace's season of the figure, which also includes activities at First Friday and the downtown arts festival SPARKcon, in collaboration with the NCMA.

Heyman is based in Syracuse, NY. She received a BFA in photography from Uni-



Work by Laura Heyman

versity of the Arts in Philadelphia, PA, and a MFA from Cranbrook Academy of Art in Bloomfield Hills, MI. Her work has been exhibited at Luggage Store Gallery, San Francisco, CA, Deutsches Polen Institute, Darmstadt, DE, and Light Work Gallery, Syracuse, NY, The Laguna Art Museum, Laguna, CA, among many other venues.

In 2010, Heyman was nominated for a John Guttman Photography Fellowship, and was awarded a Light Work Mid-Career Artist Grant. She has received the Silver Eye Fellowship, a Ragdale Fellowship and multiple NYFA Strategic Opportunity Stipends. Her work has been reviewed and profiled in *The New Yorker*, *Contact Sheet*, *Frontiers*, and *ARTnews*.

Lea Colie Wight is based in Philadelphia, PA. She has a BFA from the Minneapolis College of Art and Design. Since 2005 she has taught at the Studio Incamminati, an intensive Philadelphia painting atelier. She received an Honor Awards at the Portrait Society of America's national competitions in 2000 and 2010 and a Certificate of Excellence in 2011. Wight's work is represented by Haynes Galleries in Thomaston, ME, and Nashville, TN; New Masters Gallery, Carmel, CA, and Main Street Gallery, Manasquan, NJ.

Mark Brown's new series, *October Red*, is an accomplished group of reductive oil on panel paintings. They are his next offering after having focused on his "Winter" series for a number of years. Brown's paintings defy the easy application of outside narratives. The rigorous discipline of his paint application and the sensitivity of his mark-making continually return viewers to the present moment.

Seeing a number of Brown's paintings as a group provides subtle instruction on how to view them and perhaps other reductive paintings. In the spare compositions where he says he "limit[s] activity in the centers of the compositions," a small omission from an established pattern may become an absorbing moment of painterly drama.

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Mark Kinsella

Discoveries  
Sept 23 - Oct 26

Mark Kinsella  
Michele Yellin  
Lolette Guthrie



Michele Yellin



Lolette Guthrie

Opening  
Reception  
Friday, Sept 26  
6-9 pm



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Brown also says of his work, "My approach pays attention to the properties of paint...my work is reductive because I've learned that less is more, especially given a media-saturated culture. I don't own a bell or a whistle." This solo exhibition at Artspace will be the first time that the "October Red" series is publicly on view.

Brown earned his BA from the University of Kentucky and his MFA from the University of North Carolina, Chapel Hill. His work has been exhibited in solo and group shows throughout the US, including the recent exhibitions *Independents*, Greenhill, Greensboro, NC and *Unscripted*, Craven Allen Gallery, Durham, NC.

Select exhibition venues also include the North Carolina Museum of Art, Raleigh, NC, Wichita State University, Wichita, KS, E.S. Vandam Gallery, New York, NY, Gallery Siano, Philadelphia, PA, and The Painting Center, New York, NY. His work is in collections on four continents. Brown lives outside Chapel Hill, NC, with his wife, artist Cathy Kiffney and their Australian Shepherd, Koz.



Work by Mark Brown

For further information check our NC Institutional Gallery listings or visit ([www.artspacenc.org](http://www.artspacenc.org)).

## North Carolina Museum of Natural Sciences, in Raleigh, NC, Offers Works by Pastel Society of North Carolina

The North Carolina Museum of Natural Sciences, in Raleigh, NC, will present *Horizons: Touching the Sky*, featuring works by members of the Pastel Society of North Carolina, on view in the Museum's Nature Art Gallery, from Sept. 5 - 28, 2014. A reception will take place on Sept. 5, from 6-8pm.

Formerly, the Pastel Society of Orange County, the group was formed in 1996 by pastel artist and teacher Lorie Callahan along with 12 enthusiastic artists dedicated to creating works in soft pastels, with the purpose of promoting standards of excellence and to encourage use of the medium of soft pastels. Since that time the Society has continued to grow. Through their many exhibitions, the Society shares

beautiful pastel creations by members and pastellists in other states. Paintings created by many Society members are in private and public collections throughout North Carolina.

For the last three years The Pastel Society of North Carolina, The Appalachian Pastel Society and The Piedmont Pastel Society have collaborated on an Annual Juried Pastel Exhibition. The 2015 exhibit will be hosted by the Pastel Society of North Carolina at the Art Shop in Greensboro, NC. This is an opportunity for the members of all three societies to exhibit their finest work.

Pastel is pure pigment; the same pigment used in all art media. It is the most

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