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Living

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Boyd writes another Steve Vail adventure

In this book, he reluctantly agrees to work for the FBI again.
Details, Page D2

Exhibit series shows those who teach art also create it

"Strictly Academic" is the title of a new series of exhibitions in the Womble Carlyle Gallery at the Milton Rhodes Center for the Arts. The series is designed to broaden the audience for artists who teach in local colleges and universities. This first exhibit showcases works by eight faculty members at Winston-Salem State University.

The works encompass traditional figuration, critically focused conceptual art, experimental videography and contemporary design.

On the traditional end of the spectrum are color, still-life photographs by Alison C. Fleming and figural-expressionist oil paintings by Juie Rattley.

Rattley's paintings are distinguished by their economical brushwork and their subject matter. Two are from a series depicting the interiors of black barber shops, and three are portraits of the subjects' facial expressions.



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Their faces appear to reflect mistrust, anger and malevolence.

Scott Betz uses figure painting as a conceptual departure point in his oil paintings that juxtapose appropriated photographic imagery with passages borrowed from drawings by his 10-year-old son and 8-year-old daughter. Blurrily painted reproductions of color photographs depicting adults with children from different cultural contexts serve as backdrops for painted renditions of his children's imagery. Green trompe-l'oeil leaves almost appear to

EXHIBIT, Page D3



RECEIVERFEST

In "Canadian Time," a 12-hour experimental video performance, Christine Kirouac comments on her tenuous status as a U.S. immigrant.

If you go

Who: Winston-Salem State University art department faculty

What: "Strictly Academic, Part I"

Where: Womble Carlyle Gallery, Milton Rhodes Center for the Arts, 251 N. Spruce St.

When: On view through April 30

Information: Call (336) 725-8996

Note: First in a series of exhibitions by artists teaching at area colleges and universities.



RECEIVERFEST

Winston-Salem State University teacher Christine Kirouac uses red paint on white walls to show the relentless passing of time.

Exhibit

From Page D1

have fallen onto the canvases.

The four paintings from Betz's "Games" series feature multiple images of guns, knives and other implements traditionally associated with males.

The images in the four from his series "Designing for Her Something Better" — dresses, pink flowers and valentine hearts — are typically associated with females. Andrew Fansler refer-

ences landscape painting in his contribution to the show, a wall-mounted, mixed-media installation. It incorporates painted references to clouds, trees and the Earth, as well as geometric-abstract components in the form of painted segments, cutout wooden forms and intricately symmetrical, crisscrossing networks of tightly stretched thread.

The title, "Better When Vexed," seems to allude to the creatively beneficial nature of art projects that challenge, perplex and

sometimes frustrate their makers and their viewers.

On the wall opposite Fansler's piece is a more sprawling conceptual work by Leo Morrissey, a satirically, self-referential, grid-format installation of drawings and other components that is an ongoing project. The unframed drawing-paper sheets contain small, self-portrait silhouettes juxtaposed with collage elements and/or texts that reference topics including mythology, work, language, movement, loss and retrieval.

One of the sheets contains a mock "wanted" advertisement that criticizes the Arts Council's expectations of local artists and its approach to the Womble Carlyle Gallery: "... gallery desperate to fill wall space needs local artist, absolutely no compensation." A word balloon emanating from the accompanying silhouette head contains the installation's terse title, "I'm in."

Christine Kirouac's "Canadian Time," one of the show's two experimental video pieces, documents an eponymous performance in which Kirouac, a Canadian, critically comments on time's relentless passage, her tenuous immigrant status in this country and the ultimately contingent status we all share as mortals. In the 12-hour performance, a white-clad Kirouac uses bright-red paint to cover the white walls of an empty room with numerals corresponding to the passing hours and minutes. By the end of the performance,

the walls are saturated in red paint, considerable amounts dripping onto her clothing, the floor and a clock that ominously ticks throughout the video's soundtrack.

Also included in the show is Thomas Tucker's animated video that suggests bubbles being con-

tinuously emitted from mysterious mechanical devices, and Tammy Evans' photo-and-text display that explains her contribution to the relatively new signage installed on and near the grounds of the Southeastern Center for Contemporary Art.



ANDREW FANSLER

Andrew Fansler's "Better When Vexed" makes a statement about the creation — and viewing — of artwork.

CORNERSTONE

YOUR MEDICAL HOME Chealth care

Announces that
David R. Wood, MD
Has joined Brookview Hills Internal Medicine

Dr. Wood comes to Brookview Hills Internal Medicine from Salem Gastroenterology Associates, where he treated patients for the past 29 years. He will be providing outpatient gastroenterology care to patients at Brookview Hills Internal Medicine. Dr. Wood was awarded his Bachelor of Arts degree in Chemistry by Hiram College in Ohio. He earned his medical degree at the Ohio State University. Dr. Wood served his internship and residency training at North Carolina Memorial Hospital in Chapel Hill, NC, where he also completed a fellowship in gastroenterology. Dr. Wood is board certified by the American Board of Internal Medicine in Internal Medicine and Gastroenterology. He is currently Section Chief, Division of Gastroenterology at Forsyth Medical Center in Winston-Salem, NC.