

Uproar Festival of Public Art

continued from Page 27 / [back to Page 27](#)

12, from 6 to 9pm, at the Eno Arts Mill in Hillsborough. The celebration is free and open to all, featuring live music by Blue Cactus and Triangle Afrobeat Orchestra, food trucks, and locally-produced beverages.

"After four years of planning, we are delighted to see Uproar come to life," says Katie Murray, director of the Orange County Arts Commission (OCAC). "This first festival of its kind in North Carolina was born from a desire to showcase our community through the arts. The response has been incredible, from the number of artist applications to our fundraising campaign."

Inspired by ArtPrize in Grand Rapids, Michigan, and ArtFields in Lake Park, South Carolina, Uproar will be the first festival of its kind in the state and will prioritize accessibility. The OCAC, along with nine community partners, created the festival to celebrate artists, engage art lovers of all types, and support and celebrate the community. Since summer can be a slow time for small business owners, Uproar is also expected to boost the local economy.

The festival provides a \$500 honorarium for each selected artist or team. Artists living further than 60 miles from Chapel Hill are receiving four nights' complimentary lodging at a partner hotel, as well as a mileage stipend for up to 200 miles based on location. Artists are encouraged to sell their work during Uproar, but the work will remain on site for the duration of the festival.

Uproar's community partners include: Chapel Hill Community Arts & Culture, Visit Hillsborough, Town of Carrboro, Orange County, Chapel Hill/Orange County Visitors Bureau, The Chamber for a Greater Chapel Hill-Carrboro, Arts Ev-

erywhere, Chapel Hill Downtown Partnership, Hillsborough Arts Council, Orange County Public Transit, and the National Endowment for the Arts.

Uproar's founding sponsors: Eno River Mill (Awards Party Presenting Sponsor), Robert & Mercedes Eichholz Foundation (People's Choice Prize Sponsor), Application Architects LLC, The Forest at Duke, Triangle Media Partners, WRAL, Our State, West Queen Studio, Cassilhaus, Inhabit Real Estate, Edward Jones - Tom Struckmeyer, WUNC, PNC Bank, Whitehall Antiques, Soccer.com, Duke Energy, School of Rock Chapel Hill, The Mary Duke Biddle Foundation, Carol Woods Retirement Community, Leland Little, Bluestem, Thomas Stevens Gallery, Pinnacle Financial Partners, A Better Image Printing, Carolina Square, Gail and Phil Cooley, Elizabeth Matheson, Anita Mills and Andrea Selch, Caterri Woodrum, Atmos, Carolina Meadows, UNC Summer School, Carolina Performing Arts, Coleman Merritt Rainsford, Summit Design and Engineering Services, Orange County Artists Guild, The Frame & Print Shop of Chapel Hill, The Carolina Inn, Measurement Incorporated, PHE Inc., Sanders Ridge, Jim and Jamie Parker, Stuart Paynter and Anna Williams, Marvin and Mary Ann Rozear, Chapel Hill Toffee, Big Spoon Roasters, Botanist and Barrel, Eno River Brewing, Morinaga America Inc., DB Sutton & Company Salon & Spirits, Mediterranean Deli, Weaver Street Market, Cocoa Forte, Wegmans, The Root Cellar, and Carolina Brewery.

Look for updates about Uproar on Instagram, Facebook, and Twitter. Find more information about Uproar, its volunteer opportunities, and its sponsors at (uproarfestnc.com).

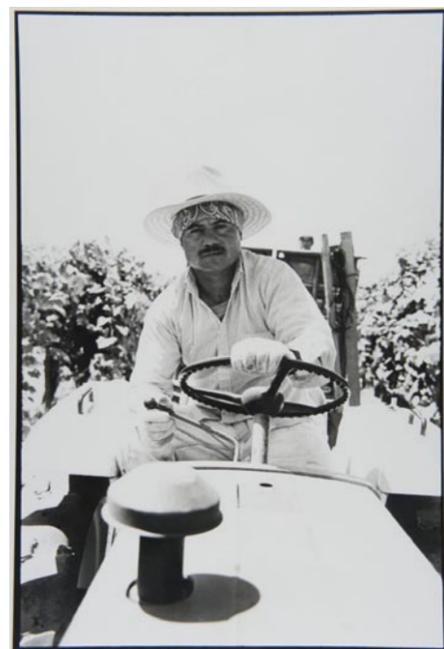
North Carolina Museum of Art in Raleigh, NC, Offers Two New Exhibitions

The North Carolina Museum of Art in Raleigh, NC, will present two new exhibitions including: *Luis Rey Velasco*, on view in the East Building, Level B, Photography Gallery 1 (Julian T. Baker Jr. Gallery), from Aug. 12 through Jan. 28, 2024, and *The Surrealist Impulse*, on view in the East Building, Level B, Photography Gallery 2 (Allen G. Thomas Jr. Gallery), from Aug. 12 through Jan. 28, 2024.

Luis Rey Velasco and *The Surrealist Impulse* explore a variety of photography processes and subjects. Highlighted in *Luis Rey Velasco* are the artist's pictures of children of North Carolina migrant farmworkers. In *The Surrealist Impulse*, artworks are brought together to illustrate a surrealist impulse that exists in contemporary art.

Luis Rey Velasco (b. 1969) creates evocative photographs that capture labor histories, cultural traditions, and everyday people. He came of age in the San Joaquin Valley, a region of California where the history of Latinx farm labor is intrinsic to its identity. Mexican migrant workers arrived in the 1940s due to a set of agreements between the United States and Mexico. The program ended in 1964, but immigration to the region continued. Immersed in this history, Velasco moved to North Carolina in 1999 to photograph children of migrant farmworkers. Featured in this exhibition are a selection of photographs Velasco executed between 1998 and 2005, many portraying members of farmworker communities in California and North Carolina. These compelling images emphasize his longtime focus on communities, histories, and regions that are largely hidden yet integral to the American economy.

The early 20th-century movement surrealism was groundbreaking for its time. Developed in response to the travesty of World War I, the art and literary phenomenon invigorated artists and thinkers to explore dreams, the irrational and

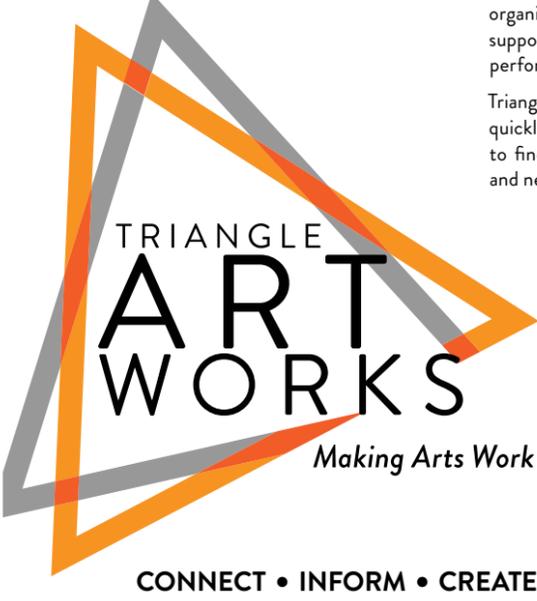


Luis Rey Velasco, "104 Degrees", 1998, gelatin silver print, 17 3/8 x 11 3/4 in., Purchased with funds from the William R. Roberson Jr. and Frances M. Roberson Endowed Fund for North Carolina Art

uncanny, and the poetic in their works. Works like Carolyn Janssen's large-scale ~*{G.O.E.D.}*~ depict fantastical worlds that seem plucked from the chasms of the inner psyche. The black-and-white photographs of Kristina Rogers adopt techniques of cropping and layering to blur reality and subtly serve as societal critiques. From these specific qualities and others, the artworks on view exhibit surrealist tendencies and demonstrate how many contemporary artists revel - whether discreetly or not - in the movement's legacy.

The NCMA's affiliate, Southeastern Center for Contemporary Art (SECCA) hosts *Kukuli Velarde: CORPUS*, a ceramics and fabric works exhibition exploring colonialism, cultural identity, and perfor-

continued above on next column to the right



Triangle Art Works is a non-profit organization dedicated to providing services, support and resources to the visual and performing arts and creative industries.

Triangle Art Works can help you connect quickly and easily with the arts community to find arts-related groups, resources, jobs, and news.

WWW.TRIANGLEARTWORKS.ORG
INFO@TRIANGLEARTWORKS.ORG
FACEBOOK.COM/TRIANGLEARTWORKS
TWITTER: @TRIARTWORKS

Making Arts Work in the Triangle.

CONNECT • INFORM • CREATE • SUPPORT • PROMOTE

mance of self, on view through Oct. 15, 2023.

The North Carolina Museum of Art's collection spans more than 5,000 years, from antiquity to the present, making the institution one of the premier art museums in the South. The Museum's collection provides educational, aesthetic, intellectual, and cultural experiences for the citizens of North Carolina and beyond. The 164-acre Museum Park showcases the connection between art and nature through site-specific works of environmental art. The Museum offers changing special exhibitions, classes, lectures, family activities, films, and concerts. The Museum is located on Blue Ridge Road in Raleigh and is home to the People's Collection. It is the art museum of the State of North Carolina, under the auspices of Governor Roy Cooper; an agency of the Department of Natural and Cultural Resources, guided by the direction of Secretary D. Reid Wilson; and led by Director Valerie Hillings.

For further information check our NC Institutional Gallery listings or visit



Kristina Rogers, "Untitled", 1993, gelatin silver print (diptych), each: 11 x 14 in., Gift of the artist's family

(ncartmuseum.org).

Artspace in Raleigh, NC, Features Works by Katie Knoeringer and Jimena Vergara Sanz

Artspace in Raleigh, NC, will present several new exhibits including: *Katie Knoeringer: Summer Artist in Residence Exhibition*, on view in Gallery 1, from Aug. 4 through Sept. 24, 2023, and *Jimena Vergara Sanz: Universal Access Artist in Residence Exhibition*, on view in the Upfront Gallery, from Aug. 4 through Sept. 24, 2023.

Knoeringer received an MFA from Louisiana State University, and is currently a full-time instructor of drawing at Murray State University, KY.

Knoeringer shares, "Space, color, and shape drive my work. I make painted paper collages based on observational drawings. I'm interested in capturing the truth of the moment, and my interaction with the space occupied by the figure. Rather than having people pose for me, I prefer to watch them engaged in an activity. When I approach a new subject, I make many gestural drawings and more drawings of the space in my sketchbook. I construct my collages directly from the drawings. In the absence of the subject, color and specificity become dictated by the needs of each composition according to space and contrast. Negative and positive shapes are equivalent powers. I build them up simultaneously (rather than laying down a ground first and working on top of it). This allows the image to grow organically and meander around towards its eventual outer bounds."

Since 1999, Artspace has hosted our Summer Artist in Residence Program in our Gallery One. This month-long residency provides funding, studio space and professional support for an artist to produce a solo exhibition immediately following the residency at Artspace. A unique aspect of the residency is that the artist uses the exhibition space as their



Work by Katie Knoeringer studio during the residency period.

Jimena Vergara Sanz is from Colombia and is a product designer, innovator, mediator, and art explorer.

Vergara Sanz shares, "The artwork that I've been working on for the past year is called 13 Moons and is an exploration on how to heal physically and emotionally through art, creativity, and communication. On June 2021, I was experiencing an abnormal uterine hemorrhage that was diagnosed with 'giant uterine myomatosis.' The medical recommendation was immediate hysterectomy, which was avoided after three months of inner reflection and art creation through the blood stains collection...Initially, when I realized that my uterus could be taken out, I didn't want this part of my life taken away and wanted to try some alternatives to heal naturally. I decided to find ancestral knowledge to do this...I experienced fear and pain with the idea of having my uterus extracted. So

continued on Page 30