Some artists strive for acclaim, others seek only the satisfaction gained from artistic creation.

Local artist Peggy Carter definitely falls into the second group. "I'm more interested in working...in getting good," than in selling or self-promotion, Carter said.

A shy, reticent woman, Carter nonetheless is able to effectively express herself by using such media as art, film and prose.

When questioned about her inspirations, Carter writes in "Contemporary Works on Paper," a catalog published by the University Art Museum in 1984 in conjunction with an exhibit. "A strange form of worship to life. The same way an actor times a joke for a laugh, does a cricket and frog time its croak - the spaces, I mean."

Carter herself says and as her works show, she is "very interested in motion and the body." One drawing focuses intently on the human foot (her foot actually) a rendering which strongly gives the suggestion of motion. In another, Carter uses her own perspective in a pencil and crayon sketch of legs.

Carter also explores movement and art through film. Her work has been shown at various U.S. film festivals, including the Ann Arbor Film Festival, the Sinking Creek Film Celebration at Vanderbilt University and the Film Forum in New York City. She recently had a screening of four of her films at USL in conjunction with her art show.

As Carter herself says and as her works show, she is "more interested in working...in getting good," than in selling or self-promotion, Carter said. Most of the frames are also donated. "If there is any money, it goes to Europe and gets these old frames."

"I get the scraps from friends," she said. "Most of the frames are also donated from people she knows. Some are real old," Carter said, "like 500 years old. Some scraps I put together. I have a friend who goes to Europe and gets these old frames and gives me the scraps."

As far as her future goes, Carter seems dominated by two things. First, she hopes to finish building her new studio, but not upon its completion, she hopes to move to New Mexico, buy some land and work.

Secondly, she plans to conclude the project "Epic Tales" which she has been doing on and off for a few years. The idea, centered on the story of creation, "originated in a dream," Carter said. "I've been trying to understand it visually."

One of the films, "Bread I," was originally titled "Meiosis" but, according to Carter, friends kept referring to the work as the "bread film" and so the obvious change was made. Carter admits to having trouble giving titles to her work, saying most names are the result "of desperation."

The Film Forum describes "Bread I," as an exploration of "the rhythms of movement via the optical printer. Starting with footage of bread-making, Carter creates a film/poem which she says is "more akin to a musical sensibility than a photographic one."

Another outstanding characteristic of Carter's art is her use of scraps of paper and old frames. In looking at a collection of her drawings and paintings, the viewer will notice the variety of paper upon which she works. -- from scraps of high-quality drawing paper to pages ripped from books.

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