

gallery events at USC Upstate

through March 25, 2011

USC Upstate Art Faculty Exhibit

Curtis R. Harley Gallery,
Humanities & Performing Arts Center

Faculty from USC Upstate's Visual Arts program will have their works in various media on display. Artist reception March 3 at 4:30 pm.



H. Fagen
untitled landscape,
acrylic painting

J. Nodine
trace.089,
encaustic

J. Battaglia
Let the Water Fall,
photography

A. McMillian
Pan in the woods,
prismacolor drawing

Contact Jane Nodine at jnodine@uscupstate.edu or (864) 503-5838 for more info.

Lone Oak Elementary

Focus Gallery,
Humanities & Performing
Arts Center

Artwork by students from Lone Oak Elementary will be on display. A reception will be held March 15 at 4 pm.



Contact Mary Lou Hightower at mhightower@uscupstate.edu or (864) 503-5817 for more info.

The USC Upstate
Visual Arts Program
includes Bachelor
of Arts programs in:

Art
Art Education
Art History (minor)

To learn more, visit:
www.uscupstate.edu

April 7, 2011

Bodo Berheide Lecture and Reception

Humanities & Performing Arts Center Recital Hall

German artist Bodo Berheide, known internationally for his sculpture *Figura Magica*, will be on the campus of the University of South Carolina Upstate for a lecture presentation on his work and a reception afterwards. Lecture begins at 5 pm, admission is free.



B. Berheide
Figura Magica,
sculpture

Contact Jane Nodine at jnodine@uscupstate.edu or (864) 503-5838 for more info.

Visit us on facebook



UPSTATE

University of South Carolina Upstate

www.uscupstate.edu
(864) 503 - 5000

Caldwell Arts Council in Lenoir, NC

continued from Page 14

from the bereaved, and photograph the modest effects, mementoes, and heirlooms held onto after the death of a loved one. Each item, ranging from a below-the-knee prosthetic leg to an old Atlantic City slot machine, was photographed on a seamless white background, focusing on the wear apparent on each surface. It was important for each object to have a unique presence, thus the scale of each photo was based on the personality of that item.

Because the photos often raised questions, Servon sought collaboration with poet Lorene Delany-Ullman. Prose poems written by Delany-Ullman provide insight into the objects, the lives and deaths of the deceased loved ones, and the places of those objects in the memories and lives of the people who saved them. Through interviews, the new object-owners were asked to describe their relationship with the deceased, any distinguishing characteristics or traits of that person, a memorable occasion or event shared between them, and what makes that object special.

Based on the interviewees' responses, Delany-Ullman crafted prose poems, which chronicle the relationships between the new and original object owners, their lives and deaths. While the items may be functional, and are sometimes utilized in daily life, their value is based in their memorial function: their ability to keep the dead alive in the minds of their new owners.

Michael Twery offered the following statement about his works, "My concerns as a painter cover a variety of interests and processes. As a result, I work on four different bodies of work that each allow me to express myself in very different ways. I find that alternating my method of working helps strengthen my abilities in each different area. I have always been fascinated by the shape and quality of light and how it creates environment and mood. I also work with implied meanings of shape and color, context of subject matter

, surface quality and sheer painterliness in a painting. I often incorporate glow in the dark paint to add another viewing dimension to my work.



Work by Michael Twery

"The 'Mikigami' series reflects my fascination with taking everyday mundane objects out of their normal context and seeing them in a different way; with their shape playing an important role in how they are viewed," adds Twery. "The paintings are careful observations and representations of real objects, yet often at first glance look very abstract. The shapes made from folded candy wrappers suggest other objects and forms which vary depending on different viewers own imaginations. The 'Mikigami' paintings are all acrylics on cut out signboard. The edges of each piece are painted with phosphorescent paint so the cut out shapes glow in the dark. I work with cut-outs because I think the irregular shapes strengthen identification of the painting as an object."

Gregory L. Smith offered the following statement about his works, "My primary inspiration are the physical proprieties of paint. Paint is fluid, plastic and has dimensionality. All of these aspects can be explored and exploited. Paint may be rendered in all levels of opacity, value and tone. As a medium paint is unique. Its properties are infinite in their applica-

continued above on next column to the right

tion and ability to create illusion, mood response and context."

"Formal concerns aside, my subjects and content range as far as an old iron lock, to the visual expression of the Golden Ratio," add Smith. "The work is rendered with limited depth, realistic and rendered in a limited palette. All of these aspects are influenced by *Trompe L'oeil* American painters of the early twentieth century. I am particularly moved by the

work John Peto and John Haberle."

"The combination of these formal and stylistic concerns continues to inspire and push me to explore. Nothing is off limits, nothing out of bounds. I hope to continue to work around these concerns for many years to come".

For further information check our NC Institutional Gallery listings, call the Arts Council at 704/754-2486 or visit (www.caldwellarts.com).

North Carolina Arboretum in Asheville, NC, Features Historical Exhibition

The North Carolina Arboretum in Asheville, NC, is presenting, *Emissaries of Peace: The Cherokee and British Delegations of 1762*, a historical exhibit of a British officer's journey to a Cherokee village, on view through May 15, 2011.

After battles, towns set ablaze, ambushes and bloody massacres, the Cherokee and British were on the brink of treaty in November 1761, but one condition remained. The Cherokee warriors gathered at Fort Robinson asked that a British emissary return with them to their village as a gesture of goodwill. This exhibit chronicles the story of that visit, taken by officer and journalist, Henry Timberlake.

Emissaries of Peace, brings Henry Timberlake's memoirs to life through artifacts, archaeological treasures, period artwork, music, video, and life size figures. Timberlake, a junior officer, volunteered to accompany the Cherokee back to the Overhill towns after the British officer in charge deemed the mission too perilous to assign. The young Timberlake, along with another officer, an interpreter and a servant, set out on the journey by canoe on November 28, 1761.

Visitors to the exhibit will experience two contrasting cultures emerging from war and navigating the path toward peace. From the council houses of the Cherokees to the pleasure houses of London, *Emissaries of Peace* provides a look at Cherokee and English society of the mid-18th century, each viewed through the eyes of the other.

The exhibit was originally produced by the Museum of the Cherokee Indian for the Smithsonian Institution National Museum of the American Indian. It is the only traveling exhibition produced by members of an American Indian tribe. The exhibition received the presidential "We the People" exhibit designation because of its excellence in telling the story of American history.

To broaden the visitor experience, an exhibit called *Corn, Beans & Squash* explores the agriculture practices of the Cherokee and neighboring tribes of the Creek Confederacy. The exhibit, designed and produced by the Arboretum, features a seasonally appropriate garden of the late 1700s and displays native plants used for food. Examples of a Cherokee summer home and corn grinder, as well as a diorama of a village provide visitors a glimpse of life for the Cherokee.

The exhibit is sponsored by the National Endowment for the Humanities, the Cherokee Preservation Foundation, First Citizens Bank, Harrah's Foundation, the Cannon Foundation, the Colonial Williamsburg Foundation, and the Museum of the Cherokee Indian. Exhibition support at the Arboretum is provided in part by The North Carolina Arboretum's Community Partner, Smoky Mountain Living.

For further information check our NC Institutional Gallery listings, call the Arboretum at 828/665-2492 or visit (www.ncarboretum.org).