

Discover the Seagrove Potteries

Seagrove is a Community of Working Potters
& home to the North Carolina Pottery Center

You're invited....

to visit the Seagrove potters at their workshops & studios nestled in the countryside.

Experience a diversity of pottery from contemporary, one-of-a-kind art pottery, to traditional utilitarian forms, & folk art

It's an Adventure....

Pick up a free color map at any of the pottery shops

Seagrove is located in the Center of North Carolina
40 miles south of Greensboro on Hwy. 220 (future I-73, I-74)

www.discoverseagrove.com

Mims Art Gallery in Rocky Mount, NC, Offers Works by Gérard Lange

The Mims Art Gallery in Rocky Mount, NC, will present the exhibit, *History of Trees: Personal Messages Revealed in Photographic Mixed Media*, featuring works by Gérard Lange, on view from Apr. 4 through May 15, 2011. The gallery is located in the Dunn Center for Performing Arts at North Carolina Wesleyan College. A reception will be held on Apr. 1, from 7-9pm.

Lange, an Assistant Professor of Art at Barton College, in Wilson, NC, uses his technical knowledge of photography and printmaking to achieve unconventional personal expression.

vocabulary of adaptive photography methods, including the hand-building of cameras. In his courses one can expect to be exposed to the historical, contemporary and theoretical issues of photographic image making and be encouraged to try any and every experiment, of which one could conceive.

Lange offered the following statement: "Regarding photography, I never intended to become a maker of traditional images, but entered the medium to use it as an interpretive process. To say interpretative, I mean that my approach in photography has never been one where I accept the medium's inherent qualities, but depart from those qualities denying the accepted nature. When beginning a new project I usually define some aspect of the photographic process, then address image making in response or in denial of that definition."

"Having been initially trained as a painter I entered photography for the purpose of making original imagery for use in collage. This anti-traditional treatment has led my down many paths of experimentation. But, I have seldom completed an extensive series of work akin to my initial forays in the medium. History of Trees marks a major aesthetic return to my creative process from over a decade ago."

"In these images the subject has been addressed much like a Cubist might have done," continues Lange. "In each instance I have photographed a tree from multiple angles and vantage points contemplating and admiring the grandeur of nature. Back in the studio the dozens of drug store prints are arranged on the canvas in an introspective fashion. However, instead of simply reassembling the form ad litterae I also invest the image with subconscious emotional wanderings. The composition reflects my impression of the trees' presence, while the text is a meditation on a variety of topics – the individual titles reflecting these ponderings."

"Essentially, these images are Romantic interpretations of nature in both urban and rural settings and conceptual critiques of the emotional subjects. The form of the tree is not a necessity for my investigation, but earlier contemplations regarded people and the tree is a fitting symbol upon which to ascribe thoughts on some person. Other works are autobiographical and therapeutic in the sense that I use the process to work out difficult situations I may be facing. Being an avid journal keeper, these images are an extension of my ruminations and the manifestations of random thought influencing daily observations."

For further information check our NC Institutional Gallery listings, call the gallery at 252/985-5268 or visit (www.ncwc.edu/Arts/Mims/).



Work by Gérard Lange

Lange, has a diverse background in both fine and commercial arts. His initial training included a BA in Art and Design that carried a triple emphasis in Drawing, Sculpture and Photography. After receiving his undergraduate degree, Lange worked as a professional photographer in Atlanta, GA. During this time he worked on extending his education in film and video. Later he would move to New Orleans and complete the MFA program at Tulane University.

Prior to Barton College, Lange taught at Tulane as an Instructor and at Northern Michigan University as an assistant professor. Professionally, Lange rarely does commercial photography any longer and instead concentrates on fine art. He is represented by galleries in New Orleans, Athens and New York. His work in a variety of media has been exhibited across the United States and internationally.

Lange regards his highest level of expertise to be in photography. He has a thorough knowledge of traditional chemical processes, digital imaging, Nineteenth century processes and time-based media. Through years of personal experiments, Lange has also developed an in-depth



Moored, Oil on masonite

PROVENCE REVISITED

Opening Reception
fri may 13, 2011 5-8 pm
Artworks by Jude Lobe

Carolina Creations
317-A Pollock St.
New Bern, NC
CarolinaCreations.com

The Arts Center in Kinston, NC, Offers Annual Juried Show, Works by Harry McDaniel & Student Works

The Arts Center in Kinston, NC, is presenting several exhibits on view through Apr. 30, 2011, including: *Community Council for the Arts' 30th Annual Juried Exhibition*, juried by Harry McDaniel, on view in the Hampton Gallery & Permanent Collection Gallery; *Harry McDaniel: Sculptor from Asheville, NC*, on view in the Permanent Collection Gallery; *CCA Exhibition Unaccepted Work*, on view in the Minges Gallery & Rayner Gallery; and an exhibit of works by students from Rochelle Middle School in Kinston.

March 2011 will mark the Community Council for the Arts' 30th annual competitive exhibition featuring artists of all mediums from across the country. This year's juror is Harry McDaniel, a sculptor from Asheville, NC. Over \$1,700 in prizes, including the coveted CCA Purchase Prize will be awarded to winning artists.

Harry McDaniel, juror for CCA Juried Exhibition offered the following statement about his show: "Those who saw my show at the Community Council for the Arts in 1998, featuring my 'American Artifacts' series and life-size figurative sculptures, may be surprised by the current exhibition. Throughout my career, my creative interests have bounced back and forth between abstraction and social commentary. This exhibition features my abstract work."

"My abstract sculptures tend to have a strong sense of motion. I am intrigued by motion or, more accurately, the paths taken by objects in motion. I love to let my eyes trace the path of a bird swooping through the air or a fish gliding through water. A successful sculpture invites the

viewer's eyes to follow its contours and explore its form in a similar way."

"In some pieces I merge curvilinear, organic forms with geometric forms. The combination can seem surprising or contradictory. I enjoy an element of illusion. I also enjoy the sense of playfulness in these distorted geometric forms," adds McDaniel. "While all of my abstract works contain aspects of implied motion, the mobiles are literally in motion. The delicate balance and subtle, graceful, gliding motions of mobiles have intrigued me since I was a child. As a sculptor I appreciate the ever-changing shapes and intersections of lines."

"Most of my current work is in metal, which is adaptable to a wide range of forms and is well suited to large-scale outdoor pieces. When I began sculpting, I worked primarily with wood. Over the years I was drawn to a variety of other materials for practical and aesthetic reasons, but I return frequently to wood. There is an irresistible quality to wood: in its feel, in the beauty of its grain, and in its simple reminder of nature. The process of transforming a log or a rough-sawn board into a polished, flowing, sensuous form brings me great satisfaction."

Work from the *CCA Competitive Exhibition* that was not juried into the show will be displayed in the Minges & Rayner Galleries. This is a rare chance to see work that was submitted from artists from across the country!

For further information check our NC Institutional Gallery listings, call the center at 252/527-2517 or visit (<http://www.kinstoncca.com/index.html>).

It's easy to contact Carolina Arts, you can call us at 843/825-3408 or by e-mail at - info@carolinaarts.com. You can even send us something in the mail at Carolina Arts, P.O. Box 427, Bonneau, SC 29431