

Tyler White O'Brien Gallery

continued from Page 37

subjects often walk a fine line between abstraction and reality. Settled amid thick layers of paint, her simple subjects wander softly in and out of the background.

Chosen by the Charlotte Symphony for the 2008 Spirit of the Symphony Award, "Dancing Girls" showcases Nesbit's unique ability to use light, texture and movement to capture a moment as if frozen in time. Her captivating paintings are sought after throughout the Southeast and will no doubt continue to receive acclaim.

Although most of Nesbit's time is devoted to painting, there has been an enthusiastic demand for her to teach workshops throughout the Southeast. Her passion for teaching shines brightly as she demonstrates her energetic style of painting with palette knife in hand.

Nesbit received a BA from the University

of North Carolina at Chapel Hill and studied classical drawing and painting at Queens University and Spirit Square Center for the Arts in Charlotte. She has studied intensively with Andy Braitman of Charlotte for 10 years. She has also studied with many nationally recognized artists such as Cedric and Joannette Egeli, William Schultz, Jove Wang, Camille Przewodek, Peggi Kroll-Roberts and Ken Auster. She is committed to further development and carefully selects artists she admires to study under each year.

Nesbit lives in Charlotte with her very supportive husband and their two forever-inspiring children.

For further information check our NC Commercial Gallery listings, call the gallery at 336/279-1124 or visit (www.tylerwhite-gallery.com).

Theatre Art Galleries in High Point, NC, Offers Summer Exhibitions

Theatre Art Galleries in High Point, NC, will present its Summer Exhibitions, on view from May 28 through Aug. 7, 2015. A reception will be held on June 4, from 5:30-7:30pm.

The Main Gallery will feature artist and designer Woodie Anderson with the exhibit, *Stitched, Stuttered and Screened: Recent Works by Woodie Anderson*, curated by guest curator Tom Patterson.



Work by Ben Towle

"Art Quilts at Play" by Jane Davila and Elin Waterston. She has exhibited at regional and national venues including the Cooper-Hewitt National Design Museum and The Turchin Center for the Visual Arts at ASU.

Ben Towle is a cartoonist whose graphic novel *Oyster War* will be published this fall. His previous book, *Amelia Earhart: This Broad Ocean* (a graphic novel for young adults) was released in 2010. A Junior Library Guild selection, it received accolades from *The New York Times* and *Publishers Weekly*, among other publications. Towle's previous work includes the historical fiction graphic novel *Midnight Sun* as well as an earlier volume of comics folk tales. Towle has been nominated three times for the prestigious Will Eisner Comics Industry Awards.

Towle's exhibition in Gallery B will feature original pages from his three graphic novels and one of the folk tales in its entirety.

The Hallway Gallery will host Carol Meetze Moates who works primarily in watercolor but also enjoys oils. She states, "Painting is my passion, and I paint for the process. To me, the medium is mysterious and exciting, and creating art is about the basic need to experiment with the process." Her work is primarily in watercolor but she has a great love for oils as well.

Since retiring Moates has devoted herself full time to painting and teaching. She teaches a watercolor class and a calligraphy class each week at Uptown Artworks in Greensboro, NC.

The Kaleidoscope Youth Gallery will host the *Annual Triad Middle School Art Exhibition* with works from 10 area middle schools.

For further information check our NC Institutional Gallery listings, call TAG at 336/887-2137 or visit (www.tagart.org).



Work by Woodie Anderson

The exhibition employs printmaking, drawing, sculpture and written language to explore the areas where identity, personal history and society intersect. While studying fine art and graphic design at Appalachian State University, Anderson began experimenting with the tensions between fine art and commercial applications of visual language - areas she continues to explore in much of her work through the use of text, info-graphics and other collected graphic materials. Often starting with well-worn household fabrics, she employs a variety of processes including stitching, dyeing, screen-printing and drawing to build layered, textural pieces that are full of life.

Letterforms and texts - including original and appropriated writings - are integral to much of her work. Her current series, "Flags of Our Mothers," is formally inspired by banners and pennants dating from the Middle Ages, while its content centers on women whose roles in history, myth, or present-day events have interested her in particular.

Anderson lives and works in Winston-Salem, NC, where she teaches printmaking at the Sawtooth School for Visual Art and participates in the Art-o-mat® (Clark Whittington's vintage cigarette vending machines repurposed to dispense original artworks). Anderson's work is featured in The Art-o-mat® "Unpacked" Book and in

SECCA in Winston-Salem, NC, Features Work by Harun Farocki, Leslie Hewitt, Pedro Lasch, Jumana Manna, and Jeff Whetstone

The Southeastern Center for Contemporary Art (SECCA) in Winston-Salem, NC, is presenting *Alternative Modernisms*, on Page 38 - Carolina Arts, May 2015

view through Aug. 16, 2015. The exhibition captures the evolving relationship between

continued above on next column to the right

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the historical and contemporary image through diverse cultural perspectives of five contemporary artists: Harun Farocki, Leslie Hewitt, Pedro Lasch, Jumana Manna, and Jeff Whetstone.

Each artist stages a dialogue with historical and vernacular culture, revisiting representational traditions born in painting, at one remove, through the lens of photography and film. Each finds new spaces in the genres of still life, portrait, and landscape to intervene in how specific histories can be told. They work from the archive, the studio, the museum and the outdoors. They investigate personal histories of place, from Rural Appalachia to Palestine. Various approaches to narration emerge from time-based media driven by the desire to refute a monolithic sense of history and to speak from the contemporary vantage.

Harun Farocki's film *Still Life*, 1997, tours the history of 16th century Flemish still life painting to reveal these tableaux as artifacts of commerce and vessels of a representational language that persists today in luxury commodity advertising.

Leslie Hewitt's photographic series *Untitled* and *Riffs on Real Time*, 2013, incorporate archival documents, domestic spaces and objects, literary texts, found photos and popular magazines into nested images that tunnel between the present and the past. Her images expand the field of photography while drawing on collective memory, histories of Civil Rights and urban protest, and the tropes of still life.

Jumana Manna's film *A Sketch of Manners*, 2013, uses a found archival image of a wealthy Palestinian merchant's masquerade party in 1942, on the eve of Palestine's dissolution. The source material inspires a dream-like re-staging of that moment and its cosmopolitanism, running counter to calcified narratives of conflict.

Jeff Whetstone's classically composed portraits and landscapes provoke us to consider narrative and performative dimensions of regionalism and folk culture. Often carefully staged and composed, his portraits and landscapes trouble the naïve ethnographic look at rural Appalachia and the South, reveal nuance in gender roles of his subjects



Jumana Manna, "A Sketch of Manners" (Alfred Roch's Last Masquerade), 2013, 12 min HD video, co-scripted with Norman Klein. Courtesy the artist.

and complicate the role of photographer as participant-observer.

Finally, Pedro Lasch's project, *What are we before we are naturalized? Citizenship, Portraiture and Abstraction* is a social mediation of art history, museums, and interacting publics that opens the Western canon of art to other subject positions. Lasch invites participants in museum settings to wear mirror masks of his design in viewing experiences that engender values of curiosity, inclusivity, and ultimately, global citizenship. Beginning at the National Gallery of Art, the Smithsonian's National Portrait Gallery and Hirshhorn Museum, Lasch continues his project with SECCA. The artist has staged photographs in the historic setting and with the collection of the Reynolda House Museum of American Art. The photographs from all four institutions are accompanied by public engagements using mirror masks at both SECCA and the Reynolda House Museum of American Art.

From the contemporary vantage, these divergent responses to modernism offer new approaches to visual storytelling and representation that can only emerge from where we stand now.

Talk @ SECCA: A series of public talks invites participating artists and scholars to animate conversations around the work of *Alternative Modernisms*. Artists talks held by Pedro Lasch and Jeff Whetstone; Conversations with Cora Fisher, SECCA Curator; Dr. Nadia Yaqub, Chair, Department of Asian Studies, UNC at Chapel Hill; Ian Taplin, Professor of Sociology, Wake Forest University; Wesley Hogan, Historian

continued on Page 39