

NC Museum of Art in Raleigh Offers Exhibition Focused on Photography

The North Carolina Museum of Art in Raleigh, NC, is presenting *Within the Frame*, a group photography exhibition, on view in the East Building, Level B, through July 21, 2019.

Photography provides an opportunity to see what might otherwise be overlooked. Capitalizing on this concept, *Within the Frame* presents a collection of images that reveal hidden scenes within mirrors, frames, windowpanes, and other constructions. In *Within the Frame*, viewers “enter” some spaces through doorways, allowing for a deepening of the scope of a picture and the expansion of the story within an image.

Windowpanes invite daydreaming, while reflective surfaces - especially mirrors - welcome contemplation of the self or questions of identity. Other works ask the viewer to consider the irony of a framed work of art within a photograph. Kristina Rogers’s photocollages, for example, encourage conversations about the layers, inversions, and geometric lines in her images.

Together the photographs in *Within the Frame* evoke ideas about photography that change the ways we think about the medium.

Artists with works in the exhibition include: David Simonton, Nan Goldin, Alec Soth, Kristina Rogers, Pamela Pecchio, Elliott Erwit, Uta Barth, John Menapace, Luis Rey Velasco, Lee Friedlander, Allen



Joyce Tenneson, “Self-Portrait: hands held before face”, 1976, gelatin-silver print, 5 7/8 x 8 7/8 in., Purchased with funds from the North Carolina State Art Society (Robert F. Phifer Bequest), © 2018 Joyce Tenneson

Frame, Ralph Eugene Meatyard, and Joyce Tenneson, among others.

Organized by the North Carolina Museum of Art. This exhibition is made possible, in part, by the North Carolina Department of Natural and Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions. Research for this exhibition was made possible by Ann and Jim Goodnight/The Andrew W. Mellon Foundation Fund for Curatorial and Conservation Research and Travel.

For further information check our NC Institutional Gallery listings, call the Museum at 919/839-6262 or visit (www.ncartmuseum.org).

NC Museum of History in Raleigh Offers Exhibition Focused on Quilts

The North Carolina Museum of History in Raleigh, NC, will present *QuiltSpeak: Uncovering Women’s Voices Through Quilts*, on view from May 4 through Mar. 8, 2020.

Historically, women’s voices have been silenced by illiteracy, exhaustion, racial oppression, and gender inequity. Men may have written most of the history books, but women expressed themselves too - sometimes through the quilts they made.

Did you know that quilts could speak? Quilts proclaimed status, and wealthy women perfected their craft with expensive imported fabrics, communicating their fine needlework skill and ample free time through their creations. Women of more modest means conveyed their determination to provide for their families by upcycling grain sacks and tailors’ samples into quilting materials. Women told their life stories through quilts; they marked births, weddings, and deaths with quilting.

“Each quilt in the exhibit represents an example of female self-expression, whether consciously or less intentionally, and each has a story to tell,” said exhibit curator Diana Bell-Kite. “By uncovering the long-silenced voices of the women who created these bedcovers, *QuiltSpeak* ultimately seeks to expand and complicate our understandings of who made history and how.”

Exhibition visitors can see quilts come to life with films, as well as fun, hands-on activities. Attendees will learn how to “speak quilt” with our interactive quilting glossary, become quilt sleuths to uncover what the physical qualities of quilts reveal about their makers, piece patterns together, and share stories about the quilts in their own lives.

The North Carolina Museum of History will be featuring 40 unique quilts that give a voice to untold stories throughout history. Read on for six of our most interesting yarns:

Give Me That Old-Timey Quilting! – Elizabeth Jacobs once stated that she was born loving to quilt. She especially loved the “old-timey” quilts that her grandmother had made. Jacobs’ grandmother taught her how to piece quilt tops when she was a child. Jacobs was especially fond of finding different fabric scraps for her quilts, believing that the most beautiful quilts had the smallest pieces. As a member of the Waccamaw Siouan community, Jacobs wanted to pass down her heritage to her children and grandchildren. She often made multiple quilts for her family members, commemo-

rating births, weddings, and housewarming celebrations.

History in Pictures – Maude McCauley, born 1884 in Alamance County, had always admired two things: history and her grandmother’s quilts. Wanting to create beautiful quilts of her own, she embroidered and appliquéd her favorite historical moments on quilting squares, many of which centered around North Carolina’s history. Twenty-four blocks later, McCauley had created an incredibly interesting quilt that read like a history book!

Quilting Bridezilla – Upper-class white ladies of the 19th century often spent their days perfecting their sewing skills. Quilts were made to celebrate momentous life events such as weddings. Louisa Green Furches wanted to make a quilt for her upcoming nuptials, and she wanted the quilt to be perfect. Furches pulled out any stitches that her sister made when she was trying to help. The quilt took months to make, and she worked until her hands were sore. Her efforts paid off, however, as her quilt is believed to have won a local quilting competition at a county fair.

A Life in Stitches – Eliza Helen Rogers Arrington grew up on her family’s cotton farm in Cary, NC, in the early 20th century. Her parents were proud to own their own land during a period when many African Americans worked as sharecroppers or tenant farmers. When she got married, her mother-in-law taught her how to quilt. Arrington quickly grew to love the art and often made a variety of everyday and special occasion quilts for her family. Arrington did not believe in wasting materials and often used fabric scraps, old dresses, and feed sacks in her quilts. Arrington’s children would look back fondly at the memories of their mother quilting. She would often tell stories passed down through generations while sewing a quilt in her lap. Arrington’s quilts are a testament to her life: her quilts reveal her stories, her values, and her dreams.

20th-Century Upcycling – Why buy materials when you can find them? Espie and Isaac Williams owned I. I. Williams Groceries and Dry Goods store in early-20th-century Maiden, NC. Espie would scour the store’s old suit catalogs for fabric swatches and samples. After collecting over

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400 wool swatches, she created a beautiful bedcover for her family.

The Grand Old Flag – In order to show their patriotism and dedication to the World War II effort, members of the women’s Bible class of the Epworth Methodist Church in Hyde County, NC, bonded together to create a patriotic quilt. The quilt featured twelve 48-star United States flags. The

women who created the quilt also worked hard to sell tickets to a war-bond fund-raiser where the quilt would be raffled off. After the war was won, the women’s patriotism lived on though that red-white-and-blue quilt.

For further information check our NC Institutional Gallery listing, call the Museum at 919/814-7000 or visit (ncmuseumofhistory.org).

NC Museum of Natural Sciences Offers Work by Lauren deSerres

The North Carolina Museum of Natural Sciences in Raleigh, NC, will present *Garden Creatures of the Sun and Moon*, featuring artwork by Pittsboro, NC, artist Lauren deSerres, on view in the Museum’s Nature Art Gallery, from May 3 - 26, 2019. A reception will be held on May 4, from 2-4pm.

Garden Creatures of the Sun and Moon is a collection of works inspired by the awakening plants and animals that emerge after the long winter. “I have a passion for medicinal plants, and often use them symbolically in this body of work, which features animals and the plants that help tell their stories,” deSerres notes. “Some animals are paired with the plants that they eat or pollinate, while others are paired with plants that communicate their spirit or nature.”

DeSerres is based at Proud Chicken Studio, located in Pittsboro. She holds a Master of Fine Arts from the University of Massachusetts Dartmouth and a Bachelor of Fine Arts from East Carolina University. DeSerres has been painting since she was 15 and has been an art educator for 10 years, working with children in public schools, school enrichment programs, community arts centers and at John C. Campbell Folk School. She creates narrative imagery of plants and animals with bright, saturated



Work by Lauren deSerres

color and patterns made with acrylic paint, watercolor, pastel, collage and ink. Much of her artwork is inspired by her home state of North Carolina and shows the importance of appreciating and conserving our natural world.

The Nature Art Gallery is located inside the Museum Store. All exhibited art is for sale.

The North Carolina Museum of Natural Sciences is located in downtown Raleigh, on W. Jones Street, and is an active research institution that engages visitors of every age and stage of learning in the wonders of science and the natural world.

For further information check our NC Institutional Gallery listings, call the gallery at 919/707-9854 or visit (www.natural-sciences.org).

North Carolina State University in Raleigh, NC, Features Works by Susan Harbage Page

North Carolina State University in Raleigh, NC, is presenting *Borderlands-Evidence from the Rio Grande*, featuring works by Susan Harbage Page, on view in the Randy and Susan Woodson Gallery, at the Gregg Museum of Art & Design, The Historic Chancellor’s Residence, through July 28, 2019.

Borderlands is Susan Harbage Page’s testimony and a commemoration of the courage, fear, hope and determination that continues to drive countless people to risk everything in search of a better life.

For more than a decade, she has traveled to the US-Mexico border near Brownsville, TX, to record the journeys of immigrants entering the United States. By collecting images with her camera and gathering found objects at the scene, she has created what she calls an “Anti-Archive” that documents this still-unfolding event.

Page comments, “In 2007 I heard an



Work by Susan Harbage Page

NPR story which stated that 20 percent more women and children died than men when crossing the US-Mexico border. I couldn’t get that figure out of my head. I wanted to know why. I wanted to see for myself what was happening on our southern border. I self-funded a trip to the border in Brownsville, TX, and Matamoros, Mexico. I had worked previously in the area in 1996

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