

Cheryl Newby Gallery

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At twenty seven years old, Williams is the youngest artist represented by the gallery. Established in 1983, the gallery represents thirteen well-known and emerging artists. Williams is the first Georgetown

native to be represented by the gallery.

For further information check our SC Commercial Gallery listings, call the gallery at 843/979-0149 or visit (www.cherylnewbygallery.com).

New Bern ArtWorks & Company in New Bern, NC, Features Works by Anne Cunningham and Jane Faudree

New Bern ArtWorks & Company in New Bern, NC, will present an exhibit of works by Anne Cunningham and Jane Faudree, on view from July 8 through August 19, 2011. A reception will be held on July 18, from 5-8pm.



Work by Jane Faudree

A native of Greenville, NC, Jane Faudree was born into a small college town rich with love for academics and the arts. Her love for the visual arts eventually led her to study with master painter, Luana Luconi Winner, who was trained in the

classical vein.

Faudree has developed a style of painting that is influenced by Winner and also by her infatuation with the American and French Impressionists. She paints almost entirely in oils, with palette knife more often than brushes. Much recent work is done outside, rather than in the studio. Landscape and seascape are favorites, yet Faudree is constantly trying new subjects and techniques.

Since 1990, Anne Cunningham has been on an exciting exploration using metals such as copper, brass and aluminum to create large and small free-form shapes. "Every day is an experiment" - discovering new ways to texturize and shape the metals, layering with papers, weaving cut strips, applying inks, dyes, chemicals and paints. With no constricting boundaries, her work continues to change and evolve.

For further information check our NC Commercial Gallery listings, call the gallery at 252/634-9002 or visit (www.newbernartworks.com).

Duke University in Durham, NC, Features Works by Jonathan Hyman

Duke University in Durham, NC, is presenting the exhibit, *Flesh & Metal, Bodies & Buildings - Works from Jonathan Hyman's Archive of 9/11 Vernacular Memorials*, on view in the Special Collections Gallery at the William R. Perkins Library through Oct. 16, 2011. The exhibition was curated by Professor Pedro Lasch, of the Department of Art, Art History & Visual Studies, at Duke University.



9/11 Memorial Masks on Bicycle, Manhattan, NY 2003, by Jonathan Hyman

Over the last ten years, New York-based photographer Jonathan Hyman has been documenting vernacular artwork created by Americans on the side of the road and in public places in response to the September 11, 2001, terrorist attacks. His images depict a range of subjects and artistic styles - murals painted by graffiti artists, farmhouses painted with American flags, and firefighters with elaborate memorial tattoos.

This exhibition brings together a small selection of photographs from Hyman's vast documentation of US vernacular 9/11 memorials.

Lasch noted, "As a guest curator Page 30 - Carolina Arts, July 2011

and fellow artist working on this topic, I decided to select works that elucidate the relationship between the iconic metal buildings and the human body. In this show, the World Trade Center (WTC) appears transfigured in murals on the surface of other buildings, reincarnated in assemblages of scraps and remains, and inscribed on the very skin of those who mourn and remember."

According to Lasch, Hyman's photographs "capture largely impermanent, spontaneous expressions created and encountered by people in their everyday lives."



T.C.'s Back, Manhattan, NY 2003, by Jonathan Hyman

As a body of work, Hyman's archive constitutes a complex process of artistic, social, and political mediation. Having earned an MFA in painting in addition to his photographic training, and counting artists like Leon Golub among his friends and mentors, Hyman is no stranger to the non-photographic media that appear framed within his pictures. His work bridges the medium of documentary

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photography with painting, sculpture, tattooing, and other media employed by hundreds of individuals who created the WTC memorials represented in their specific social contexts. Unlike much other work produced and compiled around 9/11/2001, Hyman's archive enables a multi-layered dialogue about issues that go far beyond this specific subject, such as public and private memory, violence, corporate spectacle and vernacular aesthetics, art and social class, race and sexuality, patriotism and nationalism.

Lasch also offers, "Many of the image producers involved in this archive's complex assemblage do not consider themselves artists, but all are committed to the importance of remembering 9/11 through material representations that exceed language, writing, and the ubiquitous electronic media associated with the video loops of the crashing and smoking Towers. As we enter the second decade after the tragedy of 2001 and its military responses, we may also reestablish the value of material culture and memory. Having already disappeared as physical objects, most of the memorials documented by Hyman were also ignored by TV and other

media of the digital age."

"How are we to always remember, if we let the few archives representing these vernacular memorials disappear along with them?," adds Lasch. "When those honoring their dead with tattoos are buried, and every mural has been painted over, what buildings and bodies will house their memory? The WTC attacks will surely never be forgotten, but without archives such as Hyman's our collective memory will be shaped exclusively by the monotony of state monuments, and the generalizations of mass media."

Produced by the Duke University Rare Book, Manuscript, and Special Collections Library, *Flesh and Metal, Bodies and Buildings* is part of a cycle of events commemorating the tenth anniversary of 9/11 at Duke University. A related reception, panel discussion, and talk including Jonathan Hyman and Pedro Lasch will be held on Thursday, Sept. 8, 2011, in the Mary Duke Biddle Rare Book Room.

For further information check our NC Institutional Gallery listing, call the Library at 919/660-5968 or visit (www.library.duke.edu/exhibits).

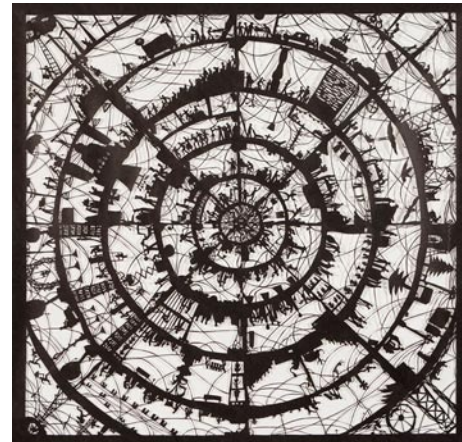
FRANK in Chapel Hill, NC, Features Works With Little Color

FRANK, the Franklin Street Arts Collective in Chapel Hill, NC, will present the exhibit, *BLACK & WHITE*, on view from July 5 through Aug. 21, 2011. A reception will be held on July 8, from 6-9pm.



Work by Barbara Tyroler

Sometimes we can best understand a thing by its absence. In this new show, FRANK artists will be contemplating the nature of color by creating artworks without it. With black, white, and all the grays in between, FRANK will be a beautiful, pure play of black, white, and grays - of shade and tint. Shade is the addition of black pigment to a color and tint is the addition of white.



Work by Beatrice Caron



Work by Nadine Zenobi

What happens when artists are asked to move away from color, restricting them to the use of only black and white?

Shades and tints then become darker and lighter grays. How do artists translate this into their respective media: into clay, wood, metals, pen, or paint? What does the spectrum between black and white say to artists and to viewers about the nature of color as it changes between dark and light? This show will be a visual feast, engaging viewers as well as daring FRANK and invited artists to take a step away from color, into the world of black, white and gray.

Organized by FRANK artists Sudie Rakusin, John Rosenthal, Anita Wolfenden, and Sasha Bakaric, it will include invited artists Bill Neville, Beatrice Caron, Andy Fleishman and Nadine Zenobi, as well as FRANK members and consignment artists.



Work by Sasha Bakaric

The mission of the Franklin Street Arts Collective is to support the arts community of Chapel Hill and the region, expand community appreciation of the arts through educational programming, and promote the Town of Chapel Hill and North Carolina as a major arts destination.

For further information check our NC Institutional Gallery listings, call the gallery at 919/636-4135 or visit (www.frankisart.com).

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This would be July 24th for the August 2011 issue and Aug. 24 for the September 2011 issue. After that, it's too late unless your exhibit runs into the next month.

But don't wait for the last minute - send your info now.

And where do you send that info?

E-mail to (info@carolinaarts.com) or mail to:

Carolina Arts, P.O. Drawer 427, Bonneau, SC 29431

If you don't see your art or an article about your gallery's exhibit here - you just didn't send it by deadline or at all.