

## Some Exhibits Still On View

continued from Page 13 / [back to Page 13](#)

*Ancient Forms, Modern Minds: Contemporary Cherokee Ceramics*, on view in Gallery 6, through Aug. 12, 2012.

The Cherokee have been making pottery in Western North Carolina for almost 3,000 years. Though nearly disappearing in the 19th century, the tradition survived, emerging as a contemporary art form enriched by the Cherokee artists who have carefully preserved and passed on their practice from one generation to the next. For the first 2,000 years of the tradition, Cherokee potters created large, thin-walled, waterproof pots that were stamped with geometric designs. But early in the 20th century this style was almost entirely replaced by the production of heavier pottery, termed blackware, which was incised rather than stamped, a style common to the Catawba, Pueblo and Navajo tribes at that time.

For further information check our NC Institutional Gallery listings, call the Museum at 828/253-3227 or visit ([www.ashevilleart.org](http://www.ashevilleart.org)).

The new art exhibit on view at the South Carolina State Museum in Columbia, SC, examines a topic not always quickly associated with the traditions of the Palmetto State – abstract art. The exhibit, *Abstract Art in South Carolina: 1949-2012*, on view through Aug. 26, 2012, in the Lipscomb Art Gallery, is the first inclusive look at the evolution and influences of abstract painting and sculpture in South Carolina.

The exhibit will include work by pioneering artists such as William Halsey, Corrie McCallum, J. Bardin, Carl Blair and Merton Simpson, and contemporary artists currently working in communities across South Carolina today, such as Brian Rutenberg, James Busby, Shaun Cassidy, Enid Williams, Paul Yanko, Katie Walker and Tom Stanley, among many others.

For further information check our SC Institutional Gallery listings, contact Paul Matheny at 803/898-4921 or visit ([www.southcarolinastatemuseum.org](http://www.southcarolinastatemuseum.org)).

NC Wesleyan College in Rocky Mount, NC, is presenting the exhibit, *Humanity: Selections from the Permanent Collection 1952 to 2012*, in the Four Sisters Gallery of Self-Taught Visionary Art through Oct. 13, 2012.

From the origin of the Four Sisters Collection of Self-Taught Visionary Art when the Robert Lynch Collection of Outsider Art gave foundation and the collecting impetus to the NC Wesleyan College's Four Sisters Gallery in 1987, the collection continues to grow and focus on our kind. Let's face it, we humans interest one another. Artists and visionaries too find this species the subject for glorification, redemption and comment. With a collection numbering over

320 pieces, the majority of the art investigates humanity one way or another, from portraits in pencil to portraits in cement, from religious figures in clay to those hewn from wood, and from popular genre seen in cartooning to metal assemblage sculpture.

For further information check our NC Institutional Gallery listings, or call the gallery at 252/985-5268.



Herb Cohen (American, born 1931), Created: circa 1996, Form: Stoneware, Dimensions: 3 7/8 x 16 7/8 inches, Private Collection. Photography by Mitchell Kearney.

The Mint Museum in Charlotte, NC, is presenting the exhibit, *Sophisticated Surfaces: The Pottery of Herb Cohen*, on view in the Randolph facility, through Jan. 6, 2013.

Organized as part of the Mint's celebration of its 75th anniversary, this exhibition focuses on the ceramic creations of Herb Cohen, a master potter and seminal figure in the museum's own history. The exhibition brings together approximately 60 works, including selections from the Mint's permanent collection and loans from numerous private collections. Many of Cohen's works feature intricate, abstract patterns carved into the clay surface, along with innovative experimentations in glazing, which harmoniously blend purity of form with sophisticated surface decoration. Following the evolution of his seven-decade-long career as an award-winning potter, this exhibition demonstrates in a variety of forms that range from the functional to the sculptural the inimitable skill and style for which Cohen has become known.

For further information check our NC Institutional Gallery listings, call the Museums at 704/337-2000 or visit ([www.mintmuseum.org](http://www.mintmuseum.org)).

## Woolworth Walk in Asheville, NC, Features Works by Justin Ramsey

Woolworth Walk in Asheville, NC, will present the exhibit, *Organic Offerings*, featuring paintings by Justin Ramsey, aka Zig-Zag Soul, on view in the FW Front Gallery from July 1 - 30, 2012. A reception will be held on July 6, from 5-7pm.

Ramsey's approach to his work is playful, soulful, and intuitive, as he is a self-taught artist. He expresses his unique visions using vibrant colors and symbols. Through his paintings he explores and solidifies the many nuances of his experiences. His approach is generally stream-of-consciousness.

Ramsey's recent work has been primarily acrylic on sealed birch panels. Guided by the natural and super-natural alike, one of his recent creations, *Trailblazer* (ironically a cotton-candy colored sheep), puts it like this: "the mountains slope, the brook's



Work by Justin Ramsey

babble, I have my bearings..."

For further information check our NC Commercial Gallery listings, call the gallery at 828/254-9234 or visit ([www.woolworth-walk.com](http://www.woolworth-walk.com)).

## Flood Gallery Fine Art Center in Asheville, NC, Features Works by Leigh Anne Chambers

The Flood Gallery Fine Art Center in Asheville, NC, will present an exhibit of works by Leigh Anne Chambers, on view in the Flood Gallery, from July 7 - 31, 2012. A reception will be held on July 7, from 6-9pm.

The work of Chambers considers social ordering, or how a society determines what is tasteful, while engaging domestic materials in order to challenge traditional notions of art. Familiar household items like rugs and vinyl flooring are transformed into art objects as a result. At the center of her process is George Bataille's idea of formless that describes the need to give form to everything in order to make it comprehensible. He also believed that man has an unnatural desire to clean things up.

"These ideas permeate my studio practice as I balance order and happenstance. I choose domestic materials for both practical and formal purposes and alter them in the attempt to derive meaning. I make works to consider taste and time," says Chambers.

Chambers received her MFA in Visual Art from Vermont College of Fine Arts, and an Arts Administrative Certificate from New York University. Her work has been exhibited at the McLean Project for the Arts in McLean, VA, at the Art Institute of California, and at the Garage Gallery, both in



Work by Leigh Anne Chambers

San Diego, at the Selden Gallery in Norfolk, VA, and at Artspace in Richmond, VA.

For further information check our NC Institutional Gallery listings, call the Center at 828/254-2166 or visit ([www.floodgallery.org](http://www.floodgallery.org)).

## The Bascom in Highlands, NC, Features Exhibit of Women Impressionist Painters

The Bascom in Highlands, NC, is presenting the exhibit, *Her Impressions*, celebrating the achievements of the talented women artists who helped the Impressionism movement blossom in America, on view in the Bunzl Gallery through Sept. 16, 2012.

From household names like Mary Cassatt to lesser known artists like Ada Murphy and Sara Hess, the movement called Impressionism flourished within the community of American women painters despite the restrictions placed on them by the strict social mores of the late 19th century. Enhancing the exhibition are period furnishings and décor influenced by French Impressionists, which are included as a point of reference as to their influence on these American artists. Provocative conversations about the changing role of women artists and a closer look at the individuals associated with this exhibition will be held in conjunction with the show.

*Her Impressions* includes works on loan from The Huntsville Museum of American Art; The High Museum, Atlanta; Dixon Gallery & Gardens, Memphis; and Mason-Scharfenstein Museum of Art at Piedmont College, Demorest, GA.

Support for the exhibition is provided by Koski Family Foundation; Harry Norman Realtors; Pat and Carl Hartrampf; Ginger



White Fox by Jeanie Gallup Mottet

Kennedy and Kevin Naylor; and Delta Air Lines.

In conjunction with *Her Impressions*, an art exhibition by the members of the Art League of Highlands, is presenting the exhibit, *Impressions of a Van Gogh Painting* will be on view through July 8.

For further information check our NC Institutional Gallery listings, call the Bascom at 828/526-4949 or visit ([www.TheBascom.org](http://www.TheBascom.org)).

## Haywood County Arts Council in Waynesville, NC, Features Works by John Rolland

The Haywood County Arts Council in Waynesville, NC, will present the exhibit, *South of the Sahara: Portrait of Africa*, featuring photographs by John Rolland celebrating life in Sub-Saharan Africa and exploring the uncommon richness of this vibrant land, on view in Gallery 86, from July 4 - 28, 2012. A reception will be held on July 6, from 6-9pm in conjunction with Downtown Waynesville's Art After Dark.

John Rolland is a professional photographer who has been passionate about photography for more than twenty-five years. His first published photograph appeared in *Blue Ridge Country* magazine in 1993. His

first book, *Pordenone e la sua Provincia*, or *Pordenone and Province*, was published by Vianello Libri in Treviso, Italy in 2003. He graduated with an Associate of Science degree in commercial photography from Randolph Community College in Asheboro, NC, in 2005. From 2005 to 2008 he photographed for several North Carolina based magazines and did annual report photography for non-profit organizations.

From 2008 to 2011 he worked in West Africa as a photographer for Mercy Ships, an international charity, aboard the surgical hospital ship M/V Africa Mercy. Rolland

continued on Page 29

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be July 24th for the August 2012 issue and Aug. 24 for the September 2012 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](mailto:info@carolinaarts.com)) or mail to:  
Carolina Arts, P.O. Drawer 427, Bonneau, SC 29431