

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 colored 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

Artworks Gallery in Winston-Salem

continued from Page 26

ies and community exhibits in and around Winston-Salem, including the Sawtooth School for Visual Art's gallery and shop.

Don Green's latest sculpture is based on the cycle of life, death, decay and rebirth. His wood sculptures are created from found trees that have gone through this cycle on life, death and decay and are now reborn as magnificent, sensual sculpture.

Green is a sculptor, artist and craftsman. A fixture for more than 20 years in the Triad art community, his work also graces public and private collections across the nation. Green specializes in metal, wood and stone forms inspired by nature. He lives and works in Winston-Salem. He received his MFA from the University of Wisconsin, Madison, Wisconsin in 1966, his BFA from Illinois Wesleyan University in Bloomington, IL, in 1964, and an Advertising Art Degree from the American Academy of Art,

Chicago, Illinois in 1956.

To quote Green, "My art has always been inspired by nature - land, rocks, woods, water and the ongoing processes in nature - erosion, wear, rust and decay. My life is shaped and influenced by my perceptions of the natural world around me. I find proof of the existence of a supreme being and a sense of spiritual renewal and guidance in nature's landscapes. The materials I work with are stone, wood and naturally oxidized steel. My forms are generally organic, inspired by trees or details of them, hills and valleys, rocks, roots, streams and rivers. Much of my sculpture is concerned with massive weight, compression and the resulting distortion apparent in the forms."

For further information check our NC Institutional Gallery listings, call the gallery at 336/723-5890 or visit (www.Artworks-Gallery.org).

Reynolda House Museum of American Art in Winston-Salem, NC, Offers Exhibition Focused on Georgia O'Keeffe

The Reynolda House Museum of American Art in Winston-Salem, NC, will present *Georgia O'Keeffe: Living Modern*, on view in the Mary and Charlie Babcock Wing Gallery, from Aug. 18 - Nov. 19, 2017.

Reynolda House Museum of American Art will mark its centennial as an estate and its fiftieth anniversary as a museum with an exciting and timely exhibition of the work of Georgia O'Keeffe. The exhibit explores how the artist's modern sensibility saturated her art, her life, her homes, and her carefully fashioned public (and private) personas. Reynolda House is one of only three venues to host the exhibition, and the only venue south of New York.

Georgia O'Keeffe: Living Modern presents a completely new, highly focused, and meticulously researched perspective on the unified modernist aesthetic of O'Keeffe's dress and art. In addition to a number of carefully chosen paintings by O'Keeffe and photographs of her and her homes by Alfred Stieglitz, Ansel Adams, Todd Webb, Philippe Halsman and others, the exhibition will feature selected items from her personal wardrobe that highlight her preference for compact masses, organic silhouettes, and minimal ornamentation. O'Keeffe considered her clothed body as another canvas on which to proclaim her modernism. Freshly conserved and shown in this exhibition for the first time, her understated and carefully designed garments dating from the 1920s to the 1980s will be presented alongside key paintings and photographs of her at various points in her career.

The exhibition was organized to explore key themes that place O'Keeffe's self-fashioning within the history of artistic identity, women's culture, and modernist consumer design. It will look at the ways she confronted and incorporated "masculine" austerity in her wardrobe as well as her deep



Bruce Weber (American, born 1946). "Georgia O'Keeffe", Abiquiu, NM, 1984. Gelatin silver print, 14 x 11 in. (35.6 x 27.9 cm). Bruce Weber and Nan Bush Collection, New York. © Bruce Weber

and abiding appreciation for Asian fashion and aesthetics. Of particular interest are the various "uniforms" O'Keeffe invented throughout her life so that she would look distinctive without spending much time planning her ensemble.

In the first two decades of her career, she made black and white her dominant "colors" of dress and her garments were interchangeable; in those same years, she made black and white significant colors in her painting palette and continued to feature them for the rest of her lifetime. When she moved to New Mexico, she enlarged her palette, introducing strong colors in both her everyday dress and paintings. Immersed in the panoramic sea blue skies of the Southwest, and the arid colors of the geographical formations in the desert, she leaned towards

continued above on next column to the right



Pottery Jam

featuring Shadow May, Joey Sheehan & Eck McCanless

Thursday, August 17, 5 - 8:30pm

A collaborative and improvisational pottery demo by potters working together and sharing their diverse approaches, processes and stories. Free event!

100 Russell Drive,
Star, NC 27356
(910) 428-9001
www.STARworksNC.org

STARworksNC
Center for Creative Enterprise

blues, pinks, and turquoises. Yet, when professional photographers came from the East coast to picture her, O'Keeffe reverted to her black and white outfits to perpetuate her public persona as a nun-like presence in the American desert.

This exhibition is organized by the Brooklyn Museum, with guest curator Wanda M. Corn, Robert and Ruth Halperin Professor Emerita in Art History, Stanford University, and made possible by the National Endowment for the Arts.

A fully illustrated catalogue will accompany the exhibition.

For further information check our NC Institutional Gallery listings, call the Museum at 336/725-5325 or visit (www.reynoldahouse.org).



Georgia O'Keeffe (American, 1887-1986). "Ram's Head, White Hollyhock—Hills" (Ram's Head and White Hollyhock, NM), 1935. Oil on canvas, 30 x 36 in. (76.2 x 91.4 cm). Brooklyn Museum; Bequest of Edith and Milton Lowenthal, 1992.11.28. (Photo: Brooklyn Museum)

North Carolina Pottery Center in Seagrove, NC, Features Exhibit Focused on Dinnerware

The North Carolina Pottery Center in Seagrove, NC, will present *What's for Dinner?*, on view from Aug. 5 through Nov. 25, 2017. A reception will be held on Aug. 5, from noon-2pm.

Handmade dinnerware does more than feed a hungry body - it provides the user with visual nourishment and tactile delight. *What's for Dinner?* celebrates the connection between ceramics and food through the work of twenty North Carolina makers, including: Cady Clay Works, Courtney Martin, David Vorhees, Dean & Martin Pottery, Doug Dotson, East Fork Pottery, Great White Oak Gallery, HAAND, Heather Mae Erickson, Jugtown Pottery, Mangum Pottery, Melissa Weiss, New Salem Pottery, Nick Moen Studios, Nine Toes Pottery, Original Owens Pottery, Sedberry Pottery, Stanley Mace Andersen, Tom Gray, and Westmoore Pottery.

All dinnerware in the show will be available for purchase. Purchased dinnerware must remain in the show until its end date.

In addition, we are hosting three intimate dinners at the North Carolina Pottery Center



Works by John Millage and Beth Gore

featuring the dinnerware that's on display. The first of these dinners is Friday evening, Aug. 4, the day before the exhibition officially opens, which combined with a delightful four-course dinner and wine from Elliotts on Linden of Pinehurst, NC, makes this dinner extra special! Executive Director Lindsey Lambert will be your host for the evening.

Tickets are \$160 each. Only 20 available. Call 336/873-8430, go to (tinyurl.com/ncpcwhatsfordinner), or visit the North

continued on Page 28