

# NC Pottery Center in Seagrove, NC, Offers Works by Potters with Global Roots and Works by ECU Students

The North Carolina Pottery Center in Seagrove, NC, is presenting two new exhibits including: *Worldwide Welcome: Global Perspectives in North Carolina Clay*, on view in the Main Gallery through Nov. 27, 2018, and *ECU Ceramics Guild: Embracing Process*, also on view through Nov. 27, 2018.

With the title, *Worldwide Welcome*, borrowed from Emma Lazarus' poem at the base of the Statue of Liberty, this show celebrates the diversity of work produced by a number of contemporary ceramic artists who have moved to North Carolina from different places around the world over the past several decades, bringing with them a multiplicity of perspectives and traditions. North Carolina has a rich pottery tradition, one that continues to evolve with each subsequent generation and as more and more people immigrate here from other areas around the world.

Featured artists include: Sasha Bakaric, Onay Cruz Gutierrez, Seo Eo, Mark Hewitt, Helene Icard, Jinsong & Carol Kim, Jeanine Marchand, Reiko Miyagi, Anne Pärtna, Siglinda Scarpa, Hitomi Shibata, Takuro Shibata, and Hiroshi Sueyoshi.

Many pieces in this exhibition are available for purchase. Purchased pieces must remain in the exhibition until it ends.

As part of the North Carolina Pottery Center's ongoing collaboration with East Carolina University, we are pleased to present *Embracing Process*, a show by ECU's Ceramics Guild.

At East Carolina University, ceramic students are continually engaged in the making process. Whether this leads to a wood-fired tea bowl, a figurative narrative sculpture, or an experiential installation, our students embrace the process of making work in clay. The making process in ceramics can be thrown on the wheel, hand-built using coils, or numerous glaze tests to get just the right blue. Process is the long firing of the wood kiln or the programming of an electric kilns computer. Process is the study, research, and trials that lead to unique work. Regardless of the end product, every piece goes through



Work by Anne Partna (L) & Jimsong Kim (R)

a variety of processes to come to fruition.

This exhibition showcases work from the studios of East Carolina University Ceramics program. It includes the experimentation, interpretation, and labor necessary to understand the process of making work from clay. It is us, as makers, celebrating making.

Exhibitions are made possible through the generosity of our membership, the Mary and Elliott Wood Foundation, the Z. Smith Reynolds Foundation, the Windgate Charitable Foundation, and the John W. and Anna H. Hanes Foundation. This project was supported by the NC Arts Council, a division of the Department of Cultural Resources, with funding from the National Endowment for the Arts. Thank you!

The mission of the North Carolina Pottery Center is to promote public awareness of and appreciation for the history, heritage, and ongoing tradition of pottery making in North Carolina.

For further information check our NC Institutional Gallery listings, call the Center at 336/873-8430, visit ([www.ncpotterycenter.org](http://www.ncpotterycenter.org)), or find us on Facebook.

# UNC at Greensboro, NC, Offers Two New Exhibitions

The University of North Carolina at Greensboro, NC, is presenting two new exhibitions on view at the Weatherspoon Art Museum including: *1960s: A Survey of the Decade*, on view in the Gregory D. Ivy Gallery, The Weatherspoon Guild Gallery, through Feb. 17, 2019, and *Dread & Delight: Fairy Tales in an Anxious World*, on view in the Bob & Lissa Shelley McDowell Gallery, from Aug. 25 through Dec. 9, 2018. This exhibition contains mature content.

Drawn from the museum's collection, *1960s: A Survey of the Decade*, highlights various art styles and social issues that emerged in America during the turbulent decade of the 1960s. Paintings by figurative artists such as Philip Pearlstein and Alex Katz will hang alongside abstract compositions by Raymond Parker, Larry Rivers, and Al Held. Conceptualist works by Shusaku Arakawa and Lee Lozano will serve as counterpoints to Robert Rauschenberg's socio-political painting, *Straw-Boss*.

The museum will also display works on paper and sculpture by many of the leading artists of that time. Boisterous prints by Robert Stanley, printed in bright colors on Day-Glo paper, glorify some of the important musical icons of the decade: the Beatles, James Brown, Dionne Warwick, the Rolling Stones, the Beach Boys, and the Shirelles.

Other works on paper include photographs of New York's countercultural denizens by Diane Arbus and Larry Clark, Pop prints by Andy Warhol and Roy Lichtenstein, and anti-war sentiments by James Rosenquist and Nancy Spero. Several sculptures created during this volatile and evolving era will demonstrate the focus on new media, such as the adoption of neon as



Robert Stanley, "James Brown", 1965, screenprints on Color-aid paper, 24 x 18 in. each. Weatherspoon Art Museum; Museum purchase with funds from the Benefactors Fund, 1965.

an art material.

The exhibition was organized by Elaine D. Gustafson, Curator of Collections. This exhibition is presented in conjunction with the campus-wide initiative *1960s: Exploring the Limits*.

A Noon @ the 'Spoon Public Tour will be offered on Oct 9 @ 12pm.

This fall the Weatherspoon Art Museum premieres *Dread & Delight: Fairy Tales in an Anxious World*, an exhibition that brings together the work of contemporary artists who use classical fairy tales to address the complexities of our lives today. While some embrace the stories' promises of transfor-

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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](http://www.discoverseagrove.com)

mation and happy endings, others plumb the stories' more troubling elements - poverty, addiction, and exploitations of power.

No matter their approach, each of the artists dismantles and reassembles the tales in imaginative ways. In a 1980s arcade-like video by Ericka Beckman, *the story of Cinderella* becomes a means to talk about women's proscribed social roles; in Timothy Horn's nearly life-size carriage made of crystallized candy, it becomes an opportunity to address queer identity and notions of the so called rags-to-riches American dream. In Alison Saar's tar and gold-leaf covered sculpture *Blonde Dreams, the story of Rapunzel* becomes an avenue for reconsidering racial constructions of beauty; in MK Guth's 1800-foot-long braid *Ties of Protection and Safe Keeping*, it becomes the site for a conversation about values and desires.

Many of the fairy tales featured in *Dread and Delight* will be readily familiar. Others are lesser known and provide an opportunity to explore the rich breadth of the fairy tale tradition. Throughout the exhibition, one finds that the artists have engaged with fairy tales across time - from early Italian, French, and German anthologies; to Walt Disney's 20th-century animations; to post-modern retellings by authors such Angela Carter and Margaret Atwood. Collectively they remind us that fairy tales have never been merely children's tales. Rather, these

age-old stories of wonder are powerful tools for making sense of life's stark - and often dark - realities.

*Dread & Delight* will be accompanied by a scholarly catalogue charting five decades of fairy tales in the visual arts. The publication will also feature a new work of fairy tale fiction by UNC Greensboro alumna and Pulitzer Prize finalist Kelly Link.

The exhibition and catalogue have been generously supported by Seymour and Carol Cole Levin; the Elizabeth Firestone Graham Foundation; Furthermore, a program of the J.M. Kaplan Fund; and UNC Greensboro's Office of the Provost; and Tim Warmath and Ed Comber.

Artists with works featured in the exhibition include: Ghada Amer, John Baldessari, Ericka Beckman, Nayland Blake, Ellen Cantor, Ana Teresa Fernández, Natalie Frank, Anna Gaskell, MK Guth, Arturo Herrera, David Hockney, Timothy Horn, Kerry James Marshall, Tom Otterness, Alison Saar, Cindy Sherman, Xaviera Simmons, Kiki Smith, Carrie Mae Weems, Miwa Yanagi, and Gil Yefman.

This exhibition contains mature content. Visitors with children may wish to preview the artworks.

For further information check our NC Institutional Gallery listings, call the Museum at 336/334-5770 or e-mail to ([weatherspoon@uncg.edu](mailto:weatherspoon@uncg.edu)).

# GreenHill in Greensboro, NC, Offers Photography Exhibition

GreenHill in Greensboro, NC, is thrilled to present photography by eight North Carolina artists in an exhibition entitled *Analog*. The work is on view at GreenHill from Aug. 3 through Nov. 4, 2018. Join us for the opening reception on Aug. 3, from 6-8:30pm; and a collectors' talk on Aug. 30 from 6-7pm. Admission is free to view and open to the public. All artworks are available for purchase.

Artists on view are: Signe Ballew, Diana H. Bloomfield, Courtney Johnson, Michael Keaveney, Holden Richards, Dale Rio, elin o'Hara slavick, and Joshua White.

Using traditional, analog, and alternative process photography, the artworks in this exhibition capture fleeting moments out of time and space. Kallitypes, cyanotypes, Polaroids, and lumen prints are some of the mediums used by these North Carolina photographers exploring the field of photography, both in subject matter and process.

The ghostly scenes of abandoned Americana captured on film in Dale Rio's series *Forgotten 66* seem to melt into the landscape as they are overtaken by creeping vines and obscured by decades of dust. "I want to make the invisible visible," explains elin o'Hara slavick of her series *After Hiroshima*, also on view in *Analog*. This series of photographs document artifacts of the A-bomb with cyanotypes, rubbings, and silver gelatin prints.

Diana H. Bloomfield and Holden Richards reflect the history of photographic processes in their work. Bloomfield's photos of irises are each a tri-color gum dichromate over cyanotype, processes which both origi-



Work by Dale Rio

nate from the mid-1800's. "The repeated layering and ... mis-registration of the gum dichromate process, in particular, remove all the hard and clearly defined edges, resulting in softness and ambiguity — much the way we see and remember," she says. Richards' kallitypes of the wilderness near his home in Hillsborough, NC, are created using vintage large and medium format film cameras. He says, "using large 19th century plate film camera creates a need for going slow for being intentional."

Michael Keaveney's experimental photo-collages question the very nature and purpose of photography itself. "[Photographs] assume the role of truth teller... representing events and replacing memory," explains Keaveney. He sands away the surface of his assemblages of found c-print photographs, which "abstracts the pre-exist-

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