

Adam Cave Fine Art in Raleigh, NC, Offers a Celebration of Block Prints

Adam Cave Fine Art in Raleigh, NC, is presenting the exhibit, *Block Party*, a celebration of the block print including works by Joseph Cave, Andy Farkas and John Gall. The gallery is pleased to also include historic Japanese woodblock prints as a part of this exhibition, all from the 19th and 20th Century. The exhibit will be on view through Sept. 30, 2011.



Flowers in a Glass Vase, woodblock on paper by Joseph Cave

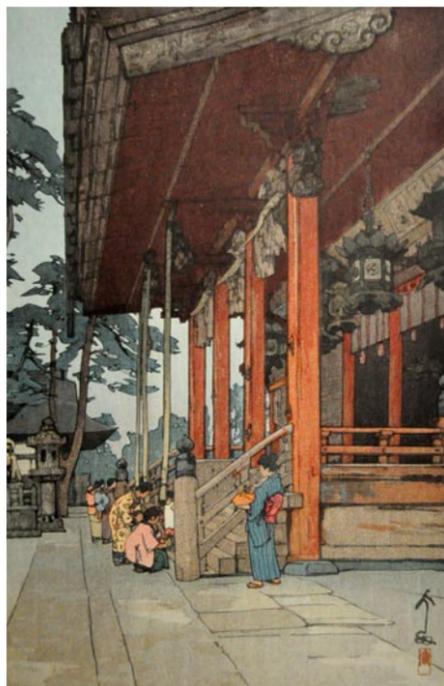
The block print or relief print is the subject of this show at Adam Cave Fine Art. The gallery is pleased to exhibit works by three North Carolina printmakers as well as historic Japanese works from the 19th and 20th Century. Color and black and white works in both Eastern and Western traditions will be shown including woodblock prints, linoleum block prints and wood engravings.

Joseph Cave is a renowned Southern landscape painter who has routinely exhibited oil paintings as well as beautiful black and white etchings of subjects ranging from the farmland and coast of the Carolinas to European scenes. What have never been exhibited before are his small-scale woodblock prints, originally created as gifts for family and close friends. This show features six of these black and white works, printed in small re-editions of eight prints each. Many of the compositions feature flowers and demonstrate a love of the earthy qualities of wood grain as well as an abstract artist's sense of positive and negative space.

John Gall has exhibited his etchings and block prints for years at Adam Cave Fine Art. His works take their inspiration from the European block printing traditions with compositions reminiscent of

medieval art. Gall does both woodblock prints and linoleum block prints. When using wood he often chooses soft woods that give his works excessive wood grain while, in his linoleum block prints there is a cleanness that lets us focus on his imaginative characters, symbols, and settings.

Andy Farkas is an Asheville, NC-based printmaker showing with the gallery for the first time. His works in both wood engraving and a style of Japanese color woodblock printing called Moku Hanga that makes use of water-based paint instead of inks to produce subtle, translucent colors. His works often feature animals and nature along with a line of text suggesting that each is a page in a larger story.



Yasaka Jinja (1935), color woodblock print on paper by Hiroshi Yoshida (1876-1950)

The gallery is pleased to also include historic Japanese woodblock prints as a part of this exhibition, all from the 19th and 20th Century. Artists include Kunisada and Kuniyasu whose scroll prints and bust portraits from the 1830s and 1860s feature young women and courtesans. From the 1930s - 1940s we have images of temples and street scenes by Hiroshi Yoshida and Kawase Hasui, two artists most associated with the reemergence of the Ikiyo-e in the 20th Century.

For further information check our NC Commercial Gallery listings, call the gallery at 919/838-6692 or visit (www.adamcavefineart.com).

Ackland Art Museum in Chapel Hill, NC, Features Alumni Owned Art

The Ackland Art Museum of The University of North Carolina in Chapel Hill, NC, will present the exhibit, *Carolina Collects: 150 Years of Modern and Contemporary Art*, on view from Sept. 9 through Dec. 4, 2011.

Gathered from the private collections of more than 45 alumni of UNC-Chapel Hill, the exhibition brings together nearly 90 hidden treasures by some of the most renowned artists of the modern era.

From Claude Monet to Alexander Calder, from Louise Bourgeois to Yayoi Kusama, *Carolina Collects* offers an extraordinary overview of art of the past 150 years through paintings, drawings, prints, photographs, and sculptures, many of which have rarely been exhibited.

American artists in the exhibit include Marsden Hartley, Thomas Hart Benton, Isamu Noguchi, George Bellows, Louise Nevelson, Arthur Dove, Milton Avery, Alice Neel, Richard Diebenkorn, David Smith, Hans Hofmann, Roy Lichtenstein, Meyer Schapiro, Andy Warhol, Joan Mitchell, Robert Smithson, Alexander Calder, Jasper Johns, Romare Bearden, Louise Bourgeois, Robert Colescott, Martin Puryear, Lynda Benglis, Lee Bontecou,

Sam Durant, and Glenn Ligon, among others.

European artists are also a significant presence in the exhibition, among them Camille Pissarro, Claude Monet, Gustave Doré, Auguste Renoir, Alfred Sisley, André Derain, Henri Rousseau, Emil Nolde, El Lissitzky, Gaston Lachaise, Pablo Picasso, Max Ernst, Marcel Duchamp, Henry Moore, Giorgio de Chirico, Gerhard Richter, Georg Baselitz, Olafur Eliasson, and Bridget Riley.

An area, among several, in which *Carolina Collects* is particularly strong is photography, with photos by Lewis Hine, Ansel Adams, Edward Weston, Walker Evans, Weegee, O. Winston Link, Sally Mann, Irving Penn, Nan Goldin, Tina Barney, John Coplans, William Wegman, Gabriel Orozco, and others featured.

The exhibition will be accompanied by an illustrated publication and a series of related programming.

For further information check our NC Institutional Gallery listings, call the Museum at 919/966-5736 or visit (<http://www.ackland.org/index.htm>).

Reynolda House Museum of American Art in Winston-Salem, NC, Features an Exhibit Focused on Early Exploration in America

The Reynolda House Museum of American Art in Winston-Salem, NC, is presenting the exhibit, *Wonder and Enlightenment: Artist-Naturalists in the Early American South*, on view in the Museum's Northeast Bedroom Gallery, through Feb. 20, 2012.



Work by John J Audubon

A spirit of exploration dominated the political and intellectual growth of the country in America's early centuries, both before and after Independence. The primary form of exploration was the unremitting, conquering movement outward from Eastern ports into the far reaches of the continent. This military expansion had an intellectual corollary in the artists and naturalists who attempted to map their physical world and document in text and

image the astonishing variety of flora and fauna native to their new country.

The roles of artist and natural scientist were not then as distinct as they are today; many naturalists saw their work as art but also as a response to what one naturalist referred to as their "obligation to explore and comprehend the grand effect of creation." They were children of the Enlightenment, believing that knowledge should be tested by observation in the field of nature, and that science was served by the application of an artist's sensibilities and faculties for analysis and description.

As the 18th century gave way to the 19th, the rationality of the Enlightenment was increasingly challenged by a Romantic subjectivity. This change is clearly visible in the subjects American artists selected, from awe-inspiring natural wonders like the Natural Bridge in Virginia to the eerie moonlit landscape of Joshua Shaw's *Witch Duck Creek*, site of a notorious witch "ducking," or drowning.

The artist-naturalists of the 18th and 19th centuries certainly accomplished one of their stated goals: to convince the Old World that, in the words of Shaw, "In no quarter of the globe are the majesty and loveliness of nature more strikingly conspicuous than in America." This exhibition includes three plates from John James Audubon's *Birds of America*, a painting and four prints by Joshua Shaw, paintings by Edward Hicks and David Johnson, and an early edition of Mark Catesby's ornithological treatise.

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

Southeastern Center for Contemporary Art in Winston-Salem, NC, Features Works by Margarita Cabrera



Work by Margarita Cabrera

The Southeastern Center for Contemporary Art in Winston-Salem, NC, will present the exhibit, *Margarita Cabrera: The Space in Between*, on view from Sept. 15 through Jan. 22, 2012. The exhibition was organized by SECCA, and curated by Steven Matijcio.

Cabrera is a Mexican-American artist,

activist and organizer whose objects and activities address timely issues related to border relations, labor practices and immigration. Turning crafts and their manufacture into the vehicle for socio-political consideration, she questions contemporary applications of post-NAFTA Latin American labor.

Drawing upon local communities, Cabrera orchestrates the manufacture of soft, vinyl sculptures resembling backpacks, bicycles, potted plants, domestic appliances, pianos, and full-sized automobiles. Throughout the process, she works with displaced immigrants – organizing workshops and ad hoc corporations to close the gulf between third world production and first world consumption.

In the summer of 2011, Cabrera will lead a workshop in Winston-Salem, in which the products will be displayed alongside existing work in this fall exhibition.

For further information check our NC Institutional Gallery listings, call the Center at 336/725-1904 or visit (www.secca.org).

Artspace in Raleigh, NC, Features Four New Exhibitions

Artspace in Raleigh, NC, will present several new exhibits including: *Red and White and Black*, featuring works by Tom Stanley, on view in Gallery 1, from Sept. 10 through Nov. 5, 2011; *Memory, Myth, & Meaning*, featuring works by Lauren Schiller, Jane Terry, and Susan Watson, on view in Gallery Two from Sept. 17 through Oct. 29, 2011 (these two exhibits will have a reception on Oct. 7, from 6-10pm); *Art Forms in Nature*, featuring works by

Megan Clark and Anna Podris, on view in the Upfront Gallery, from Sept. 2 through Oct. 1, 2011; and *flock*, featuring works by former Artspace Regional Emerging Artist-in-Residence Janelle Howington, on view in the Lobby Gallery, from Sept. 2 through Oct. 1, 2011 (these two exhibits will have a reception on Sept. 1, from 6-10pm).

Red and White and Black features recent works by Tom Stanley that illustrate the

continued on Page 39