

# City of Raleigh, NC

continued from Page 30

In honor of Katherine Cherry, a display of her jewelry is included in this exhibit. Cherry did many things and did them well. One of those things was working with metal and making jewelry. She told people that she started taking jewelry classes at the suggestion of her husband, Tim Cherry. Soon she was hooked. Katherine took many classes and workshops at Pullen Arts Center, she used the studio there weekly and made many friends. Cherry's work was earthy and natural. It celebrates the materials and techniques she used to make it. From steel to Sterling, copper, brass, pearls, and stones, from enameling to fold forming she mastered material and techniques, sharing what she learned with others. Cherry would roll her

bin of tools and materials into the Pullen jewelry studio many days around mid-afternoon. She would work for an hour or three, producing bits and pieces for something larger, and building community with the other jewelers that came into work.

Sertoma Arts Center showcases emerging artists living and/or working in and around Wake County, along with special themed exhibits such as the *Sertoma Student/Instructor/Patron* exhibit and Sertoma's co-sponsored artist group exhibits.

Normal operating hours have resumed with reduced capacity.

For further information check our NC Institutional Gallery listings, call the Center at 919/996-2329 or e-mail to (sertomaartscenter@raleighnc.gov).

## Charlotte Russell Contemporary in Raleigh Features Works by Abie Harris, Maggie Perrin-Key, and Jennifer Small

Charlotte Russell Contemporary in Raleigh, NC, is presenting *Collecting Moments*, featuring works by Abie Harris, Maggie Perrin-Key, and Jennifer Small, on view through Dec. 16, 2021.

Featured artists collect memories and moments from everyday life, architecture, and their surroundings as inspiration for their colorful works on view.

For Raleigh, NC-based artist Abie Harris, visualizing architectural concepts was the essence of his work as the University Architect at NC State University. Creating forms and exploring their relationships with color were the foundations of this work and now are the foundations of Harris' paintings and drawings. Visual structure presents an ongoing exploration of forms, color, and their interrelationships.



Work by Maggie Perrin-Key

Maggie Perrin-Key (Roanoke, VA) uses color palettes connected to specific memories and familiar shapes to capture and abstract what memories look like. Perrin-Key activates the space with movement while maintaining flat blocks of color. She begins a painting by first recording the memory in colored pencil on paper less than eight inches on either side. This step before blowing the composition up into larger than life size allows for a



Work by Jennifer Small

moment of translation; from brain and body, to small paper recording, and finally to fully rendered encapsulating painting. She takes memories that exist in the ether and brings them into fully bodied life.

Philadelphia, PA-based artist Jen Small's works are abstract in appearance but actually record a journey of a day in the life — a practice that starts with documentation through the lens of a camera. Her eyes act as a viewfinder narrowing down the panoramic into single frames. Compiled snapshots represent blocks of time during her process of seeing and recording aesthetic significance in ordinary routine. She sees curious formal elements in common things waiting to be manipulated and transformed into abstract compositions. She collages together the single framed images, simplifies and renders them in paint to create the lines, shapes, and hues that fill the canvas. Abstracted layers build shallow spaces that depict her translation of the everyday.

For further information check our NC Commercial Gallery listings or visit (charlotterussellcontemporary.com).

## Duke University in Durham, NC, Offers Political Works From Collection

Duke University in Durham, NC, is presenting *In Relation to Power: Politically Engaged Works from the Collection*, on view at the Nasher Museum of Art, on Duke University's Central Campus, through Feb. 13, 2022.

The last decade has been one of the most politically divisive in recent memory. The rise of cable television and the twenty-four-hour news cycle in the 1980s, followed by the ubiquitous spread of information (and misinformation) online and through social media in the subsequent decades, has led to a fevered pitch of political rhetoric in recent years. Philosopher and theorist Marshall McLuhan

noted that artists are often first responders to shifting political winds, and declared that art acts as an early alarm system to social and psychic dynamics. *In Relation to Power: Politically Engaged Works from the Collection* reveals some of the ways in which artists address political systems and either comment on, consent to, and in many cases vehemently resist the dynamics of inequitable systems of power found therein.

This exhibition is loosely organized into three thematic groupings, providing a rough framework through which to view artistic strategies of commentary and

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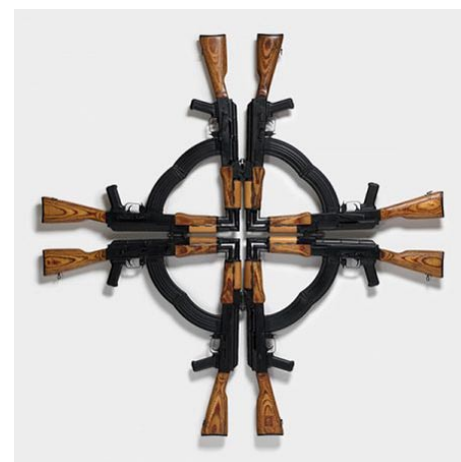
critique. *Image & Ideology* demonstrates the unambiguous ways in which imagery often symbolizes or represents political ideas. *Text & Subtext* includes works that employ language, often paired with images, to further comment on power dynamics. *The Body Politic* explores the incorporation of the body to confront, resist, and reverse long-standing abusive authority, implicit and explicit bias, and violent, corporeal aggression. In doing so, artists use the body as a site of immense political consequence and a potential agent of change.

Over the last several years and despite greater public scrutiny of inequitable policies, individual liberties remain vulnerable to restrictive and harmful legislation. Artists play a vital role in exposing and confronting these oppressive practices. Including work by artists throughout the globe, *In Relation to Power* offers a glimpse into artistic gestures that encourage reflection on aspects of power, the nature of authority and authoritarian practices, and the ongoing struggle for political agency.

Mel Chin and Boris Orlov comment on the destructive forces of imperialism with imagery that takes the form of militaristic symbols. May Stevens turns a similarly critical eye toward white male patriarchy in *Big Daddy, Paper Doll*. Dimitri Baltermants and Anatoli Glinov glorify labor and prosperity in support of Soviet values. Mexican printmaker Reynaldo Olivares adopts an equally propagandistic message in his prints of Socialism architects Karl Marx, Friedrich Engels, and Vladimir Lenin, and the Mexican revolutionary Emilio Zapata. The juxtaposition of two very different renderings of George Washington by Mose Tolliver and Jacques Reich allows for a critical reconsideration of a figure who has become emblematic of democratic values. Collectively, these works underscore how images can reinforce, critique, or comment on ideological beliefs.

Visual artists often incorporate language and text into their work. Invariably, this text has both an explicit meaning and an implicit meaning, or subtext. Artists in this gallery below, creatively leverage the power of subtext in a variety of ways to provide critical commentary, additional insight, or simply reinforce their explicit messages.

Language and text are central to the practice of Edgar Heap of Birds, who incorporates three-word phrases in his "wall lyrics" to convey both dire and hopeful messages about Indigenous identity. Sherman Fleming uses images that represent words, syllables, or phrases in his rebus paintings to create puzzles that call out harmful racial stereotypes. For decades, the Guerilla Girls have incorporated the language and graphics of the advertising industry that boldly confront gender and racial inequities. Artists such as Wendy Red Star, Jaune Quick-to-See Smith, and Alexander Kosolapov combine humorous phrases, commercial product names, and corporate logos, with charged imagery to



Mel Chin, "Cross for the Unforgiven", 2002. AK-47 assault rifles (cut and welded). Collection of the Nasher Museum of Art at Duke University. Museum purchase, Arthur Asian Art Endowment Fund and the J & M Johnson Acquisition Endowment Fund; 2019.22.1. © Mel Chin. Photo by Peter Paul Geoffrion.

disarm the viewer and draw attention to issues of Native American identity, sovereignty, and imperialism.

The term "body politic" refers to a political entity such as a country, city or state, or group of people, often represented as a metaphorical human body. In this exhibition, "body politic" is a double entendre, referring simultaneously to the artists and their political interests as well as the ways in which they incorporate the body into their work.

For artists such as Zanele Muholi, Renee Cox, Genevieve Gaignard, and others, self-portraits serve as a locus for protest, empowerment, and liberation. In works by Ai Wei Wei and Gary Simmons, the absence of a body is used to draw attention to issues of cultural authority and the ways in which educational systems may perpetuate inequities, respectively. Nina Chanel Abney, Alex Bradley Cohen, Kara Walker, and others present Black bodies subjected to racialized violence, while Barbara Chase-Riboud and Peter Williams pay homage to two cultural figures known for protesting anti-Black violence: civil rights leader Malcolm X, rendered as an abstract sculpture, and activist-athlete Colin Kaepernick, surrounded by a halo of aspirational words. Together, the works in this gallery, below, remind us of the physical body's political power and poignancy.

This exhibition is organized by Marshall Price, Chief Curator and Nancy A. Nasher and David J. Haemisegger Curator of Modern and Contemporary Art, and Adria Gunter, Curatorial Assistant, at the Nasher Museum of Art at Duke University.

*In Relation to Power: Politically Engaged Works from the Collection* is supported by the Nancy A. Nasher and David J. Haemisegger Family Fund for Exhibitions; the Janine and J. Tomilson Hill Family Fund; the E.T. Rollins Jr. and Frances P. Rollins Fund; and the Neely Family Fund.

For further information check our NC Institutional Gallery listings, call the Museum at 919/684-5135 or visit (www.nasher.duke.edu).

You can contact us by calling 843/693-1306 or by e-mail at [info@carolinaarts.com](mailto:info@carolinaarts.com) but do it before the 24th of the month prior to our next issue.