

Columbia College in Columbia, SC

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Brooke Day blends bodily forms with furniture and domestic objects to probe constructed societal roles and the dehumanization of marginalized genders.

Ashley Rabanal pulls from the perspective of how chronic pain distorts the sensation of touch and alters how the body experiences environment. Soft, comforting, and fluid forms become stiff, harsh, and unforgiving. Mundane objects become loud rather than muted and unmemorable. In some works, the breakdown of domestic relationships and environments are probed through the abstraction of form and color.

Tyson Gentry asks viewers to consider how the structure of our bodies and identities are slowly morphing and melding with the pixelated digital realm. The intangible digital footprint becomes visible and physical as the body shifts between curved flesh and rigid pixel.

Lucia Riffel offered the following statement about her LOFT Gallery exhibit, "My work leads one to the place between their mind and their screen, between space and time, between thought and feeling, and into the everyday sublime. I create spaces in-screen and in-real-life that mix the surreal, cinematic, and commonplace through 3D animation and installation. Looping slowly yet infinitely, these spaces allow one to look through the mirror of the screen and enter a meditative head-



Work by Ashley Rabanal

space beyond as well as within. The post-internet culture of distraction leads our minds to occupy themselves in any way except internally - my work utilizes these same experiential stimuli to awaken interiority in a suspended metaphysical twilight zone."

For further information check our SC Institutional Gallery listings, call Brittany M. Watkins MFA, Director of Goodall Gallery at 803/786-3718 or e-mail to (bwatkins@columbiasc.edu).

Hickory Museum of Art in Hickory, NC, Features Several Exhibits Focused on Native American Artists

The Hickory Museum of Art in Hickory, NC, will present two new exhibitions including *Indigenous Ancestral Memory: Virgil Ortiz*, on view in the Museum's Entrance, Shuford & Coe Galleries, from Mar. 1 through Aug. 31, 2025, and *Indigenous Ancestral Memory: Catawba Nation*, on view in the Museum's Third Floor Mezzanine Gallery, from Mar. 1 through Aug. 31, 2025. Receptions for both exhibits will be held on Mar. 1, beginning at 7pm.

Cochiti Pueblo artist Virgil Ortiz continues his *REVOLT 1680/2180* saga at Hickory Museum of Art with a brand new chapter. The artist draws inspiration from the most successful Indigenous uprising against a colonizing power in North American History, the 1680 Pueblo Revolt. Ortiz keeps Cochiti pottery traditions alive but transforms them into a contemporary vision that embraces his Pueblo history and culture and merges it with apocalyptic themes, science fiction, and his own storytelling.

Ortiz brings his narrative to life at HMA through immersive projection and sound, augmented reality, traditional Cochiti pottery, monumental contemporary pottery, and surprises being debuted at our Museum. This exhibition encourages repeat visitation as you engage with the story and meet the rebellion's protagonists.

Ortiz has developed 19 groups of characters that represent the 19 Pueblos that still remain. HMA's storyline highlights Tahu, leader of the Blind Archers. The beautiful, evocative Tahu reflects the strength, power, and resilience of the Pueblo women.

Ortiz describes Tahu: "Tahu is purposely blinded by the oppressors for her combat prowess. She recruits a 'spirit army' and relentlessly battles the enemy [the colonial oppressors]. Tahu is a Pueblo superhero. Her example leads young people to seek the truth and defeat their fear. Tahu is inspired by and honors Pueblo women, including my late mother. Women keep the stories of our people, our traditions, and ceremonies alive. Our mothers teach us to face adversity with a positive outlook. We have endured because we face our fears, both real and imagined.

One of the most revolutionary potters of his time, Ortiz's works have been exhibited in museum collections worldwide,



Photograph of Grace Roche © Randy Bacon

including the Design Museum Den Bosch, Fondation Cartier pour l'Art Contemporain, Triennale Milano, Smithsonian Institution, Denver Art Museum, Lowe Art Museum in Miami, and the Autry Museum in Los Angeles. His latest exhibition, *I AM: Indigenous Ancestral Memory* at Hickory Museum of Art, is a testament to his global influence and visionary artistry.

Ortiz, the youngest of six children, grew up in a creative environment in which storytelling, collecting clay, gathering wild plants, and producing figurative pottery was part of everyday life. His grandmother Laurencita Herrera and his mother, Seferina Ortiz, were both renowned Pueblo potters and part of an ongoing matrilineal heritage. "I didn't even know it was art that was being produced while I was growing up," he remembers. Ortiz keeps Cochiti pottery traditions alive but transforms them into a contemporary vision that embraces his Pueblo history and culture and merges it with apocalyptic themes, science fiction, and his own storytelling.

Indigenous Ancestral Memory: Catawba Nation features:

- Catawba River that "flows" through the gallery
 - 13 larger-than-life portraits of Catawba Nation members by photographer Randy Bacon, accompanied by their first-person stories
 - Catawba pottery by Nation members continuing the tradition
 - HMA Collection Spotlight on Eric Canty
- The Catawba have lived on their ancestors continued above on next column to the right

Zero Space Collective & Lucia Riffel at Goodall Gallery / Columbia College

Interspace: The Structure Nexus

Main Gallery
March 10 - April 11, 2025

Features members of
Zero Space Collective:
Brooke Day, Ashley Rabanal,
Jessica Swank and GuestArtist
Tyson Gentry

Ashley Rabanal, 2024, *Poke/Prick*,
oil and acrylic on panel 9 x 12 inches



Public Reception for Exhibitions: Thursday, March 20th, from 6:00–7:30 PM
Artist Talk / Q&A Session at 6:30pm



Lucia Riffel featured in the Loft Gallery:
March 10 - April 11, 2025

Hours: Monday - Friday 10am - 5pm, in line with the academic calendar
www.columbiasc.edu/koala-community/columbia-community/goodall-gallery
bwatkins@columbiasc.edu • www.instagram.com/goodall_gallery_columbia/



tral lands along the banks of the Catawba River dating back at least 6,000 years. Before contact with the Europeans it is believed that the Nation inhabited most of the Piedmont area of South Carolina, North Carolina and parts of Virginia. Early counts of the Catawba people made by Spanish explorers estimated the population of the tribe at the time as between 15,000-25,000. After settlers arrived in the area, two rounds of smallpox decimated the tribe's numbers, and by 1849 the once large group was down to under 100 citizens. Now there are currently over 3,300 enrolled members of the Nation. The Catawba have a long history and a rich culture that lives on today.

An unbroken chain of pottery production has helped preserve a cultural identity that was nearly lost after European settlement. Traditionally, women made pottery; but when the population declined so severely, everybody had to make pottery. This activity helped maintain community traditions and is now one of the purest folk art forms in this country.

Utilizing clay dug near the Catawba River, the Catawbas' methods of production are nearly unchanged since the Woodland (1000 B.C.E.–600 C.E.) and Mississippian (600–1600 C.E.) periods. It is the oldest continuously practiced traditional art form found east of the Mississippi River. This unbroken tradition helped preserve the cultural identity of the Catawba and restore their Federal status that was taken during the Termination Act.

Catawba pottery is handbuilt using traditional coiling techniques. Handles and



Eric Canty, "Vase", Hickory Museum of Art collection, Museum purchase, 2016.

legs are attached by riveting, pushing the attachment through a hole pierced in the pot. This technique creates features that will not break-off easily. Once pots are air dried, the surface is scraped even with a piece of bone, antler, or a knife and then burnished to a shine with a smooth river stone (or other favorite object). Decoration, if desired, is then incised into the surface. Firing is often in two stages. A fire is built in a pit and the pots placed near it to heat. Then the warmed pots are placed in the pit to complete the process. Smoke from the burning wood creates distinctive patterns on the surfaces of the pots. Glazes are not used.

For further information check our NC Institutional Gallery listings, call the Museum at 828/327-8576 or visit (<http://hickoryart.org/>).

UNC-Charlotte in Charlotte, NC, Offers Works by Ayana Ross

UNC-Charlotte in Charlotte, NC, is presenting *When Two or More Are Gathered*, featuring works by Ayana Ross, curated by Yvonne Bynoe, on view in the Projective Eye Gallery, through Apr. 7, 2025. A reception and artist talk will be held on Mar. 20, from 6-8pm.

Ayana Ross is a figurative oil painter

whose work combines traditional oil painting techniques and figurative realism with intricate patterns and decorative design, creating a visual language that evokes nostalgia, elevates her subjects, and provides deeper narrative context. Ross captures everyday people and

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