

continued from Page 25

Cone Memorial Endowed Director of the Weatherspoon Art Museum, said, "As a hub for innovative teaching and learning, the Weatherspoon is an inclusive and dynamic catalyst for people's engagement with art and one another. Partnering with Bank of America to present this diverse collection of contemporary photography, we collectively create an opportunity for visitors to experience these artists' perspectives while considering their own."

The exhibition acts as a time capsule, its point of departure 1987, the year US President Ronald Reagan and Soviet General Secretary Mikhail Gorbachev signed the Intermediate-Range Nuclear Forces Treaty (INF), a historical nuclear arms agreement. This event, along with the fall of the Berlin Wall and the dissolution of the Soviet Union, marked the end of the Cold War and a new era of globalization. Included in the exhibition is an actual fragment from the Berlin Wall, marking the moment in 1989 when East and West Berliners were able to communicate and traverse freely across the former boundary. Parallel to these events was a technological revolution with the rise of the World Wide Web, which created a vast digital world without borders.

"This exhibition will truly resonate with anyone who experienced the emergence of the World Wide Web and personal access to such technologies as smart phones and iPads. These photographs were created at the cusp of this new reality and indicate what artists were drawn to both technically and thematically at this historical moment,"

says Elaine D. Gustafson, Curator and Head of Collections and Facilities at the museum. She organized the exhibition's presentation at the Weatherspoon.

She adds that the exhibition presents a rare chance to see work by such renowned photographers in one fascinating exhibition. "It focuses on an international cast of artists who were major practitioners of the medium, so it's a unique opportunity to view work by these artists in one place at one time," she notes. "The majority of the images are large scale and were produced with large-format cameras. As a result there is a level of detail that is spellbinding. I think visitors will be amazed by what the photographs capture and convey."

Artists represented in the exhibition include: Hans Aarsman, Olivo Barbieri, Wout Berger, Edward Burtynsky, Gregory Crewdson, Philip-Lorca diCorcia, Ken Fandell, Günther Förg, Ben Gest, Andreas Gursky, Jitka Hanzlová, Barbara Klemm, Sze Tsung Nicolás Leong, Bertien van Manen, Shirin Neshat, Walter Niedermayr, Gabriel Orozco, Thomas Ruff, Tokihiro Satō, Raghubir Singh, Beat Streuli, Thomas Struth, and Massimo Vitali.

This exhibition was loaned through the Bank of America Art in Our Communities Program. Additional funding generously provided by Margaret and Bill Benjamin.

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

Reynolda House Museum of American Art in Winston-Salem, NC, Offers New Exhibitions

The Reynolda House Museum of American Art in Winston-Salem, NC, is presenting several exhibitions including: *Black Mountain College: Seedbed of American Art*, on view in the Northwest Bedroom Gallery, through June 25, 2023; *Still I Rise: The Black Experience at Reynolda*, on view in the Master Bedroom Gallery, through Dec. 31, 2023.

The exhibit *Black Mountain College: Seedbed of American Art* is on view in the Northwest Bedroom Gallery.

Black Mountain College, which was open in western North Carolina from 1933-57, was a site of collaboration among people, practices, disciplines, and performances that generated astonishing creativity and continues to spark innovation among contemporary writers and artists. It was a college for free spirits, where both faculty and students could explore new ways of learning and fresh approaches to the varied subjects that comprise the liberal arts.

This exhibition is curated by Thomas Frank. Dr. Frank is professor emeritus from Wake Forest University and an editor of the *Black Mountain Studies* journal. He has selected works by former students and faculty of the short-lived experimental college from the collections of Reynolda and Wake Forest, including Josef and Anni Albers, Jacob Lawrence, Lyonel Feininger, and Robert Rauschenberg.

The exhibit *Still I Rise: The Black Experience at Reynolda* is on view in the Master Bedroom Gallery.

"Into a daybreak that's wondrously clear / I rise." Maya Angelou's poem "Still I Rise," published in 1978, was an assertion of dignity and resilience in the face of oppression. In the 1980s, Angelou used Reynolda as her stage, sharing words of humanity, survival, and triumph. But before her, numerous Black lives impacted and intersected with the story of Reynolda. *Still I Rise: The Black Experience at Reynolda* examines the lives of the Black women and men who helped shape Reynolda as it evolved from a Jim Crow era working estate into a museum for American art.



Flora Pledger and Lillie Hamlin, circa 1930

From 1912 through the 1950s, during one of the most repressive climates for Black people in North Carolina history, Black men and women navigated Reynolda's segregated spaces—farming the land, constructing buildings, and working as domestic staff within Reynolda's walls. During this era, segregation, the exploitation of Black labor, and laws that regulated Black behavior affected the lives of all individuals in the Reynolda story, whether at Reynolda or at the R.J. Reynolds Tobacco Company.

While the struggle for equality did not end with the Civil Rights Act of 1964, the story of Reynolda pivoted to one of a public cultural institution. When it opened its doors in 1967, Reynolda's intersection with Black lives shifted as the young, fledgling museum provided a venue for Black artists to celebrate their art. Artists such as Jacob Lawrence, Romare Bearden, and Maya Angelou transformed the historic setting into a stage for their art and teachings. Through art, letters, photographs, and audiovisual recordings, *Still I Rise: The Black Experience at Reynolda* examines Reynolda's complicated past in a space designed for reflection and healing.

This exhibition has been made possible in part by the National Endowment for the Humanities. An exhibition partner is the Winston-Salem (NC) Chapter of the Links, Incorporated.

For further information check our NC Institutional Gallery listings, call the Museum at 336/725-5325 or visit (<https://reynolda.org/>).

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Artworks Gallery in Winston-Salem, NC, Features Works by Karen Kopf and Jessica Tefft

Artworks Gallery in Winston-Salem, NC, is presenting two new exhibitions including: *D.C. al Fine*, featuring new works by Karen Kopf, on view through July 1, 2023, and *Peaceable Kingdom*, featuring new works by Jessica Tefft, on view through July 1, 2023. A reception will be held on June 2, from 7-9pm and an Art Crush will be held on June 16, from 7-9

Karen Kopf is inspired by Jazz, classical, and rock music, merged with the natural world to create a sensory experience rather than a narrative one. Sketching the natural forms in the world, she then composes the painting by overlapping individual forms to create more forms within the whole. The result is a web of conflicting energies with many intricate textures.

Gold, silver and copper leafing is used liberally throughout the works. The overall impression of the paintings is a tactile and luminous interpretation of the energy within forms in nature.

After studying painting in Austria for a year, Kopf established a studio in Marbella, Spain on the Costa del Sol. Five years under the bright Spanish sun added an intensity to the colors of her palette and a wide range of experiences and exhibitions to her career as a professional artist. Her works from this period are in collections all over the world.

Upon returning to the US, she painted in



Work by Karen Kopf

upstate New York, where she was resident director of Guy Park State Historic Site. Eventually she moved to Winston-Salem where she earned a Master's degree from Salem College and worked for twenty years as a teacher while she and her husband raised two sons. She currently exhibits at Artworks Gallery in Winston-Salem.

A framed print of the *Peaceable Kingdom* by Edward Hicks hung in Jessica Tefft's living room when she was growing up.



Work by Jessica Tefft

The lion's eyes appeared to watch over her. Later, she realized Hicks' painting was a visual sermon promoting spiritual and earthly harmony. In addition to being a painter, Hicks was a Quaker minister, and his works were based on Isaiah 11:6-9: "The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the fatling together; and a little child shall lead them."

When Tefft created this new body of work, she thought about how the *Peaceable Kingdom* would look today in our gun-crazed country. These works express her thinking on how the things we hold most beautiful are also the most targeted.

Tefft is an artist and professional photographer based in Winston-Salem. She believes art offers her the language to explore themes of trauma and healing. She also sees art as a lens through which to interpret current events. She worked as a photojournalist in Washington, DC, and elsewhere and has exhibited and won numerous awards for her work.

Photojournalism took her from Cuba to the Alaskan wilderness, and then the presidential campaign trail. She assembled and edited an entry for coverage of the DC sniper that was a Pulitzer Prize finalist. She graduated from Wake Forest University with a degree in studio art and is currently working toward a master's in public administration. She is the founder and executive director of The Art SHAC, a creative reuse nonprofit providing affordable art supplies to her community.

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

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