

# ACME Art Studios in Wilmington, NC

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assembled creatures like *White Bird* that were inspired by the artist Paul Klee's puppets.

Connolly likes to use old discarded materials and repurpose them, bringing them back to life; *The Friendly Fellow* is an example of this where she uses an old book cover, an old jigsaw piece and a matchbox card to create the base for a face which she works back into with watercolor and pencil. The history and character of the old materials is what appeals to the artist.

There is a lot of free play at work in this show – Connolly invites you to take a look – open up your imagination and be entertained with her.

For further information check our NC Commercial Gallery listings, call 910/232 0823 or visit ([www.michelleconnollyart.com](http://www.michelleconnollyart.com)).



Work by Michelle Connolly

## NC Wesleyan College in Rocky Mount, NC, Features Works by Kenneth Rooks and Carl Lewis

NC Wesleyan College in Rocky Mount, NC, will present exhibits by visionary artist Kenneth Rooks (1949-2002) and prize-winning decoy carver Carl Lewis, on view in the Four Sisters Gallery of Self-Taught Visionary Art through Dec. 17, 2012.



Work by Kenneth Rooks

The Four Sisters Gallery has just opened a retrospective exhibition of the late Kenneth Rook's paintings and poly-chromed sheetrock carvings. Born in Whiteville, NC, Rooks grew up in Rocky Mount and lived most of his life in Wilmington, NC. He worked as a commercial industrial painter throughout eastern North Carolina. He has a surviving son and daughter and his son has graciously loaned the gallery the artworks on display.

Rooks' son recalls his father always painting and carving as long as he can remember and said his father enjoyed painting and carving in public. The streets and venues of Wilmington gave him an immediate audience. Although completely self-taught, Rooks took prizes for his artworks throughout eastern North Carolina.

Rooks began carving and painting sheetrock in the early 70's and there are four excellent examples in this exhibition; his large semicircular Astronauts has strong popular appeal and is visionary as science fiction of the past future. Rooks read a lot and loved the beach environs near his Wilmington home, but a fertile imagination inspired much of what he did.

This retrospective exhibition has one of Rook's earliest paintings with his self-portrait and his very last and unfinished painting which shows his impressive skill development over thirty years. The centerpiece of the exhibition is a large oil titled *Home*; it is a colorful dreamscape where

Rooks astral-travels the beach with his hero Van Gogh.

There is a medieval quality in a number of Rook's paintings; a 1991 oil on panel titled *End of Time* shows a future prophet of judgment and reconciliation with decipherable symbolism when given the time. An enigmatic *One Wheeled Harley* is another futurist icon; there's a credence to Rooks imagery as if such prophets have long been a part of some alternative pantheon. *Family Futuristic* may be fantasy as well, but Rook's skillfully renders it with a disarming believability.

Accompanying the exhibit of Rooks' works is a display of hand-carved and painted decoys by prize winning decoy carver Carleton R. Lewis. Lewis is an Instructor of Justice Studies at North Carolina Wesleyan College; he has his Ph.D. from North Central University, MS East Carolina University and BA from NC Wesleyan College. He has lead seminars and conferences here at Wesleyan for the US Department of justice, Secret Service and FBI. Lewis entered the academic world upon retirement as a seventeen year senior police officer with the Rocky Mount Police Department with the rank of Corporal earning commendations and awards during his seventeen years of service.



Work by Carl Lewis

Lewis has been carving for approximately 12 years as a hobby. His tools include draw knife, spoke shave, and various knives. The wood used is black gum (tupelo gum) and juniper (white cedar). Lewis says each duck can take anywhere between a few hours to several days to finish.

For further information check our NC Institutional Gallery listings or call the gallery at 252/985-5268.

## Burroughs-Chapin Art Museum in Myrtle Beach, SC, Offers Works by Jonathan Green

The Franklin G. Burroughs-Simeon B. Chapin Art Museum in Myrtle Beach, SC, is presenting the exhibit, *Jonathan Green: The Artist as Servant-Leader - A Retrospective of Community Engagement*, on view through Dec. 31, 2012. The exhibition offers a unique glimpse of Green's longtime philanthropy. It features nearly

50 posters created over the past 30 years using images donated by Green in support of regional nonprofit service organizations.

The title of the exhibition comes from a 1970 essay, "The Servant as Leader," by Robert Greenleaf (1904-1990), author, hu-

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manitarian and founder of the Center for Applied Ethics in Westfield, IN. Greenleaf defined servant-leaders as builders of a better society through caring for and serving one another. Jonathan Green exemplifies this persona as identified by Greenleaf: the ability to integrate intuition and logic, the capacity to communicate a vision to others, and the courage to go ahead, even when the path is uncertain.

The artist's support of nonprofit organizations, as reflected in the posters on display in the exhibition, dates back to 1988 when he donated his image for use in a commemorative poster for the "Encountering America: Diversity in Afro-American Art" conference hosted by The Visions Foundation at the S. Dillon Ripley Center, Smithsonian Institution in Washington, DC. Since then he has extended his help to a wide range of groups and causes, including the SC Humanities Council, the Medical University of South Carolina, the Alliance of Black School Educators as well as county libraries and museums across the south

Among the many honors Green has received is the NAACP's Key of Life Award, given for outstanding achievements and performance by people of color in the arts, in 2009. He was named Honor-

ary Ambassador for the Arts for Florida in 2005 by the state's former First Lady Columba Bush; and in 1996 he received an Honorary Doctorate Degree in Fine Arts from the University of South Carolina for capturing and recording Southern traditions and culture in his art.

Green's art has been acclaimed by collectors and critics throughout the world and is in the collections of numerous museums, including the Morris Museum of Art of Augusta, GA, the African-American Museum and Cultural Center of Charlotte, NC, the Norton Museum of Art in Palm Beach and the Naples (FL) Museum of Art. Since 2003, his work has appeared in several exhibitions at the Art Museum in Myrtle Beach including *Southern Images of Faith, Family and Friends: The Art of Jonathan Green* and *Jonathan Green: The Artist and The Collector*.

The exhibit is sponsored by TD Bank, SCE&G, the City of Myrtle Beach, the Horry County Council and the South Carolina Arts Commission, which receives support from the National Endowment for the Arts.

For further information check our SC Institutional Gallery listings, call the Museum at 843/238-2510 or visit ([www.MyrtleBeachArtMuseum.org](http://www.MyrtleBeachArtMuseum.org)).

## The Cheryl Newby Gallery in Pawleys Island, SC, Offers Works by Gwen Marcus

The Cheryl Newby Gallery in Pawleys Island, SC, will present an exhibit of bronze sculptures by Gwen Marcus, on view from Oct. 4 through Nov. 3, 2012. Fourteen pieces will be included in the show, including the newest work by Marcus, *Water's Edge*.

Marcus is one of the premier figurative sculptors working in the United States today. A Fellow of the National Sculpture Society, her work is found in museums and public, and private collections throughout the United States, the United Kingdom, and Taiwan. Marcus is the recipient of many

prestigious awards and honors including the Gold Medal of Honor from The Allied Artists of America, Inc., and the Gold Medal of Honor from The American Artist Professional League, Inc. (a four-time recipient).

Known for her ability to capture movement and emotion in her subjects, along with their inner and outer beauty, Marcus's work is also distinguished by the details. She is able to capture the eye contact between a mother and child in her piece entitled *The Conversation*, and in her sculpture of an African American woman, *Tillie*,

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