

NC Institutional Galleries

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the community. Featuring a wide variety of art, pottery and glass. Admission: free. Hours: Mon.-Sat., 9am-5pm. Contact: 336/226-4495 or at (www.alamancearts.org).

Mebane Arts and Community Center, 622 Corridor Street, Mebane. **Nov. 11 - Jan. 9, 2022** - Featuring an exhibit of works by Jim and Rita Duxbury. Hours: Mon.-Fri., 9am-4pm. Contact: call the Center at 919/563-3629, ext. 2 or 919/304-3378 or contact the Alamance County Arts Council at 336-226-4495 or at (www.alamancearts.org).

Albemarle

Falling Rivers Gallery, 330-N Second Street, Albemarle. **Nov. 17 - Jan. 8, 2022** - "From Our Hands...Holiday Craft Show". Presenting one stop shopping for all your holiday gifts. **Ongoing** - The gallery is a cooperative venue of the Stanly Arts Guild. Member staffed, this gallery offers the very best in local art and crafts including oil and watercolor, photography, pottery and ceramic art, jewelry, native American art, gourd sculpture and much more. Hours: Tue.-Fri., 10am-5pm; Thur. till 6:30pm & Sat., 10am-4pm. Contact: 704/983-4278 or at (www.fallingriversgallery.com).

Apex

Halle Cultural Arts Center, 237 N. Salem Street, Apex. **Through Nov. 22** - Featuring works by Heike Lindner & Brook Ramsey. A reception will be held on Nov. 19, from 6-8pm. Lindner said, "Shortly before my 50th birthday, I challenged myself to draw one portrait a day. My goal was to see where I would be in a year or two. First, I drew everybody in my family, then I started drawing people of interest. Some of my early drawings turned out well, some were works in progress. Still, I was passionate to continue my artistic journey. Watercolors, my first medium, offered unpredictability and experimentation with layers and layers. I love the lightness and tones of them. Painting with coffee, my next venture, offered a monochromatic beauty that also intrigues me. Recently I started working with acrylics. Colors are bolder, more vibrant. Whether I work in acrylics or watercolors, I always focus on portraits". Ramsey said, "My art focuses on following one's dreams and finding beauty in our struggles. I am truly grateful for every experience I have had in my life, especially the harder times, because they have had the most profound impact on me. It seems to be through the most turbulent points in our life we learn to find peace. Through the scarcest times, we learn truly how abundant life is. Through our weaknesses, we find great strengths. It is the human condition to adapt and create what we need for ourselves when it is lacking from our own environment. It is our own initiative and devotion to dedicate ourselves to apply that to find out how each of us, in our own way, can make the world a better place than when we entered it. The focus of my art is to serve that purpose." Hours: Mon.-Fri., 9am-6pm & Sat., 9am-1pm. Contact: 919/249-1120 or at (<http://thehalle.org/1442/Halle-Cultural-Arts-Center>).

Asheville Area



Robert Rauschenberg, "John" from the "Ruminations" series, 1999, photogravure on paper, edition 3/46, publisher: Universal Limited Art Editions, Bay Shore, NY, 29 1/2 x 38 7/8 inches. Asheville Art Museum. © Robert Rauschenberg Foundation / VAGA at Artists Rights Society (ARS), New York.

Asheville Art Museum, 2 South Pack Square at Pack Place, Asheville. **The Van Winkle Law Firm Gallery, Through Jan. 10, 2022** - "A Dance of Images and Words: The Nancy Graves/Pedro Cuperman Tango Portfolio," features a series of eight intaglio prints that depict plants and animals alongside eleven sheets of prose that explore the steps of the Argentinian dance, the tango. Organized by the Asheville Art Museum from the Museum's Collection and curated by Hilary Schroeder, assistant curator. The common idiom "it takes two to tango" is immediately called into question in both the imagery and words of the Tango portfolio. The portfolio is an expression of artist Nancy Graves (Pittsfield, MA 1939-1995

New York, NY) writer Pedro Cuperman's (1936-2016 Buenos Aires, Argentina) meditations on the dance. Their imagery and words become paired in an illustrated book though their explorations take different formats and directions. **Appleby Foundation Exhibition Hall, Nov. 19 - Mar. 14, 2022** - "Ruminations on Memory," contends with the act of remembrance and reflection, featuring a rare presentation of all nine prints from Robert Rauschenberg's "Ruminations" portfolio, Judy Chicago's "Retrospective in a Box" portfolio, and selections from the Museum's Collection. Organized by the Asheville Art Museum and curated by Hilary Schroeder, assistant curator. Artworks are vessels for processing, recalling, and reflecting on the past. Artists often draw upon materials from their own pasts and grasp at fleeting moments in time in the creation of an object. For the viewer, observation of an artwork can draw out personal memories. **Nov. 19 - Mar. 14, 2022** - "A Living Language: Cherokee Syllabary and Contemporary Art," features over 50 works of art in a variety of media by 30+ Eastern Band of Cherokee Indians (EBCI) and Cherokee Nation artists. The exhibition highlights the use of the written Cherokee language, a syllabary developed by Cherokee innovator Sequoyah (circa 1776-1843). Cherokee syllabary is frequently found in the work of Cherokee artists as a compositional element or the subject matter of the work itself. **Judith S. Moore Gallery, Through Jan. 17, 2022** - "Huffman Gifts of Contemporary Southern Folk Art". Allen & Barry Huffman have been collecting contemporary Southern folk art for the past 40 years. Both collectors are originally from the South, and their journey together has led them around the southeastern United States, from Florida to Alabama to their hometown of Hickory, NC. In each place, they formed bonds with regional artists and learned first-hand the narratives of each artwork. Within their collection are subsets of folk art including self-taught artists driven to share their messages, crafts for the tourist market, and Southern pottery. The guiding principle evident throughout their collection and the generous donation of contemporary Southern folk art that they've gifted to the Asheville Art Museum is the story told by each of these artists through their artworks. This exhibition is organized by the Asheville Art Museum and curated by Whitney Richardson, associate curator. **Explore Asheville Exhibition Hall, Through Jan. 24, 2022** - "Gestures: Mid-Century Abstraction from the Collection," explores works in a variety of media that speak to the vibrant abstract experiments in American art making during the middle of the 20th century. **Through Jan. 24, 2022** - "Modernist Design at Black Mountain College," features the Museum's collection of groundbreaking designs from Black Mountain College (BMC)—including architecture, furniture, ceramics, textiles, and more—and situates them in the context for BMC's influences and surroundings. Artists featured in the two exhibitions include Anni Albers, Josef Albers, Ruth Asawa, Jorge Fick, Buckminster Fuller, Mary "Molly" Gregory, Karen Karnes, A. Lawrence Kocher, Albert Lanier, Jo Sandman, Mim Sihvonen, Robert Turner, Gerald Van de Wiele, and more. **Debra McClintock Gallery, Through Jan. 17, 2022** - "Walter B. Stephen Pottery: Cameo to Crystalline," features art pottery and functional vessels from each stage of Stephen's career, from his origins discovering the medium alongside his mother Nellie C. Randall Stephen in Shelby County, TN, from 1901 through 1910 to his multi-decade production just outside of Asheville. Artist Walter B. Stephen (Clinton, IA 1875-1961 Asheville, NC) contributed to Western North Carolina's identity as a flourishing site for pottery production and craftsmanship in the early 20th century. In 1926, Stephen founded his third and last pottery studio, Pisgah Forest, in Arden, NC, which he operated until his death in 1961. It was at this studio that the artist perfected the "cameo" decoration technique for which he became best known. His hand-painted images, achieved with layers of white translucent clay, often feature American folk imagery, from covered wagons and livestock to cabins and spinning wheels. **Ongoing** - The Asheville Art Museum, the hub for 20th- and 21st-century American art in Western North Carolina, has re-opened to the public. The \$24+ million, state-of-the-art facility encompasses 54,000 square feet and adds 70 percent more Collection gallery space. For the first time in the Museum's history, it has the capacity to host major traveling exhibitions from nationally recognized museums. The expansion increases its physical space and dramatically increases its role as a community center, educational resource, economic engine for WNC, and cultural concierge for the region's residents and visitors. Opening exhibitions include: "Appalachia Now! An Interdisciplinary Survey of Contemporary Art in Southern Appalachia," is the inaugural special exhibition of the newly renovated Museum. Curated by Jason Andrew, the juried exhibition features 50 artists of diverse backgrounds from

the Southern Appalachian states of North Carolina, Georgia, South Carolina, Tennessee, and Virginia. The exhibit provides a regional snapshot of the art of our time—a collective survey of contemporary Southern Appalachian culture. "Intersections in American Art," is the largest presentation ever drawn from the Museum's Collection of 5,000+ works and 4,000+ architectural drawings. It celebrates the unique qualities of art from Western North Carolina, placed within the context of art from across the United States. The intersections of regional and national art are highlighted throughout the galleries, as are three specific ways of understanding the works here: Time & Place; Experiments in Materials & Form; and Collaboration & Interdisciplinary Dialogue. Admission: Yes. Hours: Tue.-Sat., 10am-5pm; Fri. till 8pm & Sun., 1-5pm. Contact: 828/253-3227 or at (www.ashevilleart.org).



Work by Bill George

Asheville Gallery of Art, Ltd., 82 Patton Avenue, across from Pritchard Park opposite the old location, Asheville. **Nov. 1 - 30** - "Collections," featuring works by Bill George. A reception will be held on Nov. 5, from 5-8pm. George's paintings for this show compile a variety of subjects, done in a series form. He will be displaying 2-3 paintings of six different series he has completed. His "Realism/Naturalism" style portrays the subject as it actually appears in real life, but stops just short of looking like a photograph. **Ongoing** - Featuring original works of art by 31 local artists in oils, acrylics, watercolor, pastel, encaustic, and prints. Hours: Mon., 11am-6pm & Fri.-Sat., noon-5pm or by appt. Contact: 828/251-5796 or at (www.ashevillegallery-of-art.com).

Black Mountain College Museum + Arts Center, 120 College Street, Asheville. **Through Jan. 8, 2022** - Don't Blame it on ZEN: The Way of John Cage & Friends, curated by Jade Dellinger, Director of the Bob Rauschenberg Gallery at FSW. Widely revered as an innovator in the non-standard use and "preparation" of musical instruments, indeterminacy, chance-based and electroacoustic music, John Cage (1912-1992) was perhaps both the most provocative and the most influential American composer of the 20th century. Cage taught at Black Mountain College in the summers of 1948 and 1952 and was in residence during the summer of 1953. While at BMC, Cage lectured on the Huang-Po Doctrine of Universal Mind and organized what has been credited as the first-ever "Happening." As the exhibition title and John Cage's own words make clear, Cage wished only "to free Zen of any responsibility for [his] actions," yet his profound influence continues to be seen, heard, and experienced through his work and the work of friends and countless followers. Don't Blame it on ZEN: The Way of John Cage and Friends presents works by Cage and his contemporaries including Nam June Paik, Yoko Ono, Laurie Anderson, David Byrne, Robert Rauschenberg, and M.C. Richards as well as those deeply influenced by his work and teachings such as composer Matana Roberts, artist and performer Aki Onda, interdisciplinary artist Andrew Deutsch, and abstract turntablist Maria Chavez. **Ongoing** - "Leap Then Look Digital Exhibition, a virtual exhibit at (<https://bit.ly/2lwoyku>). This digital exhibition brings together images and texts from Leap Then Look's BMC+AC Active Archive Digital Residency. "Leap Then Look" is a collaboration between British artists Lucy Cran and Bill Leslie. Together the duo creates artworks, participatory projects, workshops, and events for people of all ages and abilities. Over the 10 days of the Active Archive residency, Leap Then Look responded to the history of BMC—the images, stories, happenings, and people. They used Instagram (@bmc_museum / @leap_then_look) to post archival images and quotes, and to create new work in response to the college's diverse history. Their focus was on process, experience, and material exploration. It was an invitation to the public to join in actively engaging with the archival material, opening up the historical archive and practices of Black Mountain College, making them relevant and accessible for the twenty-first century. **Ongoing** - An exhibition space dedicated to exploring

the history and legacy of the world's most acclaimed experimental educational community, Black Mountain College. Hours: Wed.-Sat., noon-4pm or by appt. Contact: 828/350-8484 or at (www.blackmountaincollege.org).

Center for Craft, 67 Broadway, Asheville. **John Cram Partner Gallery, Through Jan. 7, 2022** - "Black in Black on Black: Making the Invisible Visible in Western North Carolina". This is an exhibition about the lives and contributions of Black/African American communities in Western North Carolina (WNC). Presenting works of art alongside oral histories and research data, Black in Black on Black is a visual conversation about an often invisible history of our region. This exhibition features three WNC-based artists: Ann Miller Woodford, Viola Spells, and Ronda Birtha, as well as data from the Heart of Health: Race, Place, and Faith in Western North Carolina project, a three-year community-participatory research study that seeks to better understand the role and impact of race and racism on health. **Bresler Family Gallery, Through Nov. 26** - "Suite Américaine". The daughter, granddaughter, and sister of carpenters, artist and material culture scholar BA Harrington carries craft lineage into contemporary practice. Part of a growing, intersectional cohort of women-identifying woodworkers, Harrington learned her trade, like many before her, by reproducing furniture forms of the past. Her solo exhibition, "Suite Américaine", holds a reverence for the history of American furnituremaking, but is inflected with a contemporary feminist imagination. This body of work references late-seventeenth through early-nineteenth century dowry chests, writing desks, and sewing tables, which were designed specifically for women but made by men. However, where these objects once stored and concealed the labor and craft skill of women, Harrington opens them. The six objects expose, activate, and celebrate their rich interiors, with linens and quilts spilling out of their wooden casings. **Ongoing** - Encompassing an additional 7,000 square feet of program space, including expanded galleries, event and meeting spaces, and coworking space serving the creative sector, this one-of-a-kind National Craft Innovation Hub will engage both the national craft community and western North Carolina residents, further establishing the Center for Craft as a thought-leader in what craft means today, as well as how to support emerging voices and makers. Hours: Mon.-Sun., 10am-6pm. Contact: call 828/785-1357 or at (www.centerforcraft.org).

NC Glass Center, 140 Roberts Street, Suite C, Asheville. **Ongoing** - The North Carolina Glass Center is a non-profit, public access glass studio providing daily educational offerings & demonstrations. We are proud to represent the work of our artists and instructors in the NCGC glass gallery. Hours: Mon.-Sun., 10am-6pm. Contact: 828/505-3552 or at (www.ncglasscenter.org).



View inside Odyssey Co-Op Gallery

Odyssey Co-Op Gallery, 238 Clingman Avenue, Asheville. **Ongoing** - Our Gallery features works by 25 local clay artists, working in a variety of styles to create functional and non-functional pottery and works of figurative and abstract sculpture. Hours: Wed.-Mon., 11am-5pm. Contact: 828/505-8707 or at (<https://www.odysseycoopgallery.com/about/>).

Southern Highland Craft Guild, Biltmore Village, 26 Lodge Street, former Biltmore Oteen Bank Building in Biltmore Village, Asheville. **Ongoing** - Featuring a wide range of work by members of the Southern Highland Craft Guild, including: pottery, glass, wood, jewelry, fiber, metal, paper, mixed media and natural materials. Hours: Mon.-Sat., 10am-6pm. Contact: 828-277-6222 or at (www.craftguild.org).

Southern Highland Craft Guild at the Folk Art Center, Blue Ridge Parkway Milepost 382, Asheville. **Main Gallery, Through Jan. 16** - "Black & White 4". This is the fourth edition of the popular members show "Black and White". "This show is the most popular theme for members and visitors alike. It happens roughly every ten years and each edition has been unique and beautiful," states Nikki Josheff, Curator of Collections for the Guild. There are 77 objects by 75 members and some pieces have already sold. Disciplines represented include quilting, chair caning, hand-built and wheel-thrown ceramics, felt work, batik, glass work, stone carving, jewelry, wooden flutes, woodcarving, tapestry, wood-turning, and more. **Permanent Collection Gallery, Ongoing** - "Craft Traditions: The Southern Highland Craft Guild Collection". The

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