

Some Exhibits Still on View

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Industrial Pier by Margaret Peery

atmosphere. Even today her expansive paintings of Charleston's urban landscape reflect her penchant for precision. Peery's work is the subject of a new exhibition at the Greenville County Museum of Art. For further information call the Museum at 864/271-7570 or visit (www.greenvillemuseum.org).



Photo by John Menapace

The Historic Chancellor's Residence, at North Carolina State University and future site of the Gregg Museum in Raleigh, NC, is presenting *SMOKES AND MIRRORS: Reflections of the Self in Photographs* by John Menapace, guest-curated by Belén Morata and Sammy Kirby, on view through Feb. 6, 2015. Menapace has been called "the father of fine art photography in North Carolina," and his entire life's work (nearly 30,000 negatives and 6,500 prints) has been gifted to the university. For further information call Zoe Starling, Curator of Education at 919/513-7244.



Nicola L, *Blue Cape in China*, 2005, Great Wall of China. Image courtesy the artist.

The Southeastern Center for Contemporary Art in Winston-Salem, NC, is presenting *Nicola L: Exquisite Corpus*, featuring a solo exhibition of works by Nicola L, a multi-faceted artist whose corporeal sculptures, assemblages, and performances have circulated internationally since the late 1960s, on view in the Potter Gallery, through Mar. 10, 2015. Nicola L's far-ranging artistry encompasses performance art, wearable sculpture, design, and painting. In each area of her work, the body is the central subject and the site of transformation and collective

participation. For further information visit (www.secca.org).



Ivan Chermayeff, *untitled*, 1953, collage on paper, 23 x 18 inches. Asheville Art Museum Collection. Gift of Mary and Tom Rodman. 2005.25.10.29.

The Asheville Art Museum in Asheville, NC, is presenting *What You See Is What You See: American Abstraction After 1950*, on view through Mar. 15, 2015. This vivid and dynamic exhibition considers the phases of Color Field painting from the 1950s through the 1980s. Beginning in the late 1950s, art critic Clement Greenberg noted a tendency toward all-over color - or Color Field - in the works of several of the First Generation Abstract Expressionists such as Rothko and Clyfford Still. Greenberg included Color Field painting as part of post-painterly abstraction, a movement away from the bold gestural brushstrokes of early Abstract Expressionism. Hans Hofmann was an Abstract Expressionist and noted teacher and is regarded as one of the first theorists of Color Field painting. For further information call the Museum at 828/253-3227 or visit (www.ashevilleart.org).



Work by Hiroshi Sueyoshi

The Louise Wells Cameron Art Museum in Wilmington, NC, is presenting *Hiroshi Sueyoshi: Matter of Reverence*, on view through Apr. 12, 2015. For over forty years, Hiroshi Sueyoshi (Japanese, b. 1946) has worked in the medium of clay. This exhibition explores the evolution of Sueyoshi's art and philosophy as well as his major influences including Hamada Shoji, Isamu Noguchi, Teruo Hara, Ruth Duckworth and Peter Voukos. Featuring work from CAM's permanent collection as well as loans from private and public collections including the Smithsonian American Art Museum, Washington, DC, the Mint Museum, Charlotte, NC and the Asheville Art Museum, Asheville, NC. For further information call the Museum at 910/395-5999 or visit (www.camer-onartmuseum.org).

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