

Discover the Seagrove Potteries

Seagrove is a Community of Working Potters & home to the North Carolina Pottery Center

You're invited....

to visit the Seagrove potters at their workshops & studios nestled in the countryside.

Experience a diversity of pottery from contemporary, one-of-a-kind art pottery, to traditional utilitarian forms, & folk art

It's an Adventure....

Pick up a free colored map at any of the pottery shops

Seagrove is located in the Center of North Carolina 40 miles south of Greensboro on Hwy. 220 (future I-73, I-74)

www.discoverseagrove.com

SECCA in Winston-Salem, NC

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Winston-Salem artists. In contrast to many exhibitions at SECCA, works on view in Southern Idiom are available for purchase. Johnson's exhibition marks the 18th installment of the series, which previously presented artists like Frank Champion, Mona Wu, Owens Daniels, Jessica Singerman, Leo Rucker, Kevin Calhoun, Paul Travis Phillips, Laura Lashley, Sam "The Dot Man" McMillan, and others.

Johnson offered the following artist statement:

1 – On God

"Mark Yourself Safe", which is the title of this work, is a Facebook feature meant to show your friends you're safe from natural disasters and other acts of God; Black men are also acts of God.

2 – On Rorschach

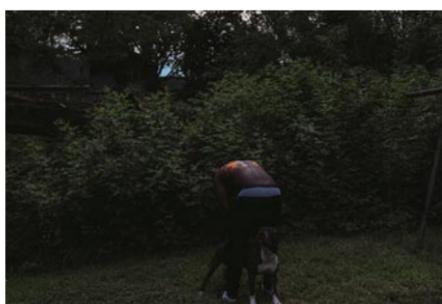
I sat on these images for month as this work is still in progress; not knowing exactly what to say about them, only that I saw, in a dream, black boys running away from a group home and painting these bright orange shapes on their backs.

I dove into books and studies on Rorschach inkblot tests, the scoring system, its biases - and I don't typically like to speak on/share any work when my study on a work isn't done. But here's what I know, and why this work needs breath now.

Rorschach inkblot tests are a psychoanalytical tool used to ask the viewer what they see, perceive or feel. The shapes painted on their backs from my dreams are reminiscent of the shapes used in the test. For the entities that still use them, test results are used to influence decisions on many things: in court to determine custody of a child, to determine fitness for clergy, to determine a person's likelihood that they'll commit violence, to determine if someone has experienced abuse and a myriad of other reasons.

Black skin is the same way, we've been conditioned to project our judgement onto black skin as a space to make determinations on our safety. In this way, we use the size and depth of black skin as a barometer for fear. My brother, in this photo, is a college student who works the meat counter at his job. It does not stop women from clutching their purses when he goes out to restock the shelves, nor does it combat complaints such as having his hat turned backward while he steps outside for a lunch break. Complaints he can't defend without raising his voice. A voice he cannot raise without compromising his income. A voice he cannot raise without scaring his white leadership. A power white fear wields routinely. Knowingly.

These photos are a study of your fear. When you focus on this black man, independent of the shape judging you inadvertently on his back, independent of this photo's creative value, with his pitt bulls



Work by Ashley Johnson

and his boxers out, standing in a neighborhood you wouldn't dare step foot in— it's not a question of whether or not you are afraid, because you are. The question is, of what?

3 – On Sight

This work was delivered to me in a dream; so my subconscious chose this orange. A hazardous, alarming orange, heated to a temperature that encourages sight.

Instead of using a black skin as measuring tool for safety, internally try to remove the shape from the body. What does this shape actually say to you? What does the body evoke in you?

Do you see a bird? A butterfly? A map? A mask? A man? Do you sense frustration, power, pain, nostalgia? Do you feel confused, heartbroken, combative, annoyed. Do you feel nothing?

Fear cannot personify itself, it needs belief as an aid. And our beliefs are a collection of notions, lack of exposure, generational instruction, DNA and social constructs that boil into instincts and truths we inherit. It registers in the body as shock, outrage, disrespect, disregard, even silence.

What you see could determine the shape of your fear, curiosities, safety or freedom.

Notice if you're able to separate what you see from what you *want to see, versus what you actually register in your body when you look closely.

The shape - the fear - your truth is one thing. *Your work, is realizing that the black male body is another.

Founded in 1956, the Southeastern Center for Contemporary Art offers a front-row seat to the art of our time. Through visual art exhibitions, education, music, film, dance and theater, SECCA starts conversations that engage diverse communities and perspectives. SECCA is an affiliate of the North Carolina Museum of Art and a division of the NC Department of Natural & Cultural Resources. SECCA receives operational funding from The Arts Council of Winston-Salem and Forsyth County. Additional funding is provided by the James G. Hanes Memorial Fund.

For further information check our NC Institutional Gallery listings or visit (www.secca.org).



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Forsyth County Public Library in Winston-Salem, NC, Features Works by Jessica Singerman

The Forsyth County Public Library in Winston-Salem, NC, is presenting *Creative Detours*, an exhibition of works by award-winning painter Jessica Singerman, on view through Mar. 31, 2021.

In this collection of paintings, viewers will notice that some are more impressionistic and some have more recognizable elements - the work hovers between abstraction and representation. In this way, Singerman explores the way things look (shapes, colors, line, edges, etc...) and the way things feel (hot sunlight, cold wind, the smell of leaves, birdsong, etc...).

Singerman's work is inspired by the poetry of nature, color and light in the landscape, seasons, and the passing of time. Says Singerman, "All of our senses are awakened when we spend time outside. The rhythm of steps while hiking, the whirl and clicks on a bike ride, the changing shapes of light and shadow between trees, the sound of birdsong - the memory of all these impacts on my senses feeds into my process of abstraction. I love to explore my experiences in nature through the elements of color, shape, line and composition."

Viewers may recognize Singerman's paintings from the billboard featuring her work on Route 52. She was one of the 2020/2021 Triad region ArtPop Street Gallery winners.



Work by Jessica Singerman

Singerman lived alternatively in France and the United States during her early life. She earned her BA with Highest Honors in 2002 from the College of William & Mary, Virginia, and her Masters of Fine Arts in 2004 from the University of Delaware while on a fellowship. Her award-winning paintings and drawings are exhibited and collected internationally. Singerman lives and works in Winston-Salem.

For further information check our NC Institutional Gallery listings, call the Library at 336/703-2665 or visit (www.forsyth.cc/library/).

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be February 24th for the March 2021 issue and Mar. 24 for the April 2021 issue. After that, it's too late unless your exhibit runs into the next month.

But don't wait for the last minute - send your info now.

And where do you send that info?

E-mail to (info@carolinaarts.com).



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