

# Artworks Gallery in Winston-Salem

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servations about the cultural abandonment of collective action in favor of individualism, and trusting your instincts amid chaos. This series of work emerged in the winter of 2021 and is still evolving.

Mahler is an art educator and holds a BA in Studio Art from Kenyon College, a BFA

in Art Education from Michigan State University, and is an MFA candidate at Lesley University.

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

## University of North Carolina - Greensboro, NC, Offers Exhibition Focused on Color

The University of North Carolina - Greensboro, NC, is presenting *Vibrant: Artists Engage with Color*, on view at the Weatherspoon Art Museum, in the 2nd Floor: The Gregory D. Ivy Gallery and Weatherspoon Guild Galleries, through Aug. 14, 2021.

Our associations with colors are profound and diverse. Someone “seeing red” is angry, someone “feeling blue” is sad. A “green” product is environmentally friendly, while a jealous person is “green with envy.” We associate yellow with springtime—sunshine, daffodils, and baby chicks—yet also know it as an indication of low-level threats in color-coded alert systems. We make use of colors as forms of expression.

Likewise for artists, color is a dynamic tool—one that can capture moods and suggest meanings. This exhibition presents works from the Weatherspoon’s collection in which artists have chosen to feature singular colors to dramatic effect. Individually, they engage a breadth of content; collectively, they offer a vibrant installation that allows us to explore the color spectrum and appreciate its impact.

Artists with works on view include: Betye Saar, Alfredo Jaar, Annie Lapin, and Allan McCollum.

This exhibition was organized by Dr. Emily Stamey, Curator of Exhibitions.

Transforming objects culled from flea markets, garage sales, and family collections, Betye Saar weds mysticism, craft, and personal history to create works that explore experiences of being an African American female. This artwork includes many of the artist’s iconic elements - a mammy figurine, a bird, and female domestic items such as a fan. Throughout her work, Saar aims to honor the history and emotions that can be attached to such common artifacts - arranging them in ways that reveal their powerful associations. In this assemblage, she used the color red to unify the various objects. The artist describes the hue as that of “anger, danger, violence, heat, passion, blood, and fire.”

Both the sea and the color blue are often described as serene and tranquil, which might be one’s first thoughts when looking at Artist Alfredo Jaar’s illuminated image of rolling waves. Jaar, however, disrupts those associations with the pictures on the opposite side of the lightbox - portraits of Vietnamese refugees who arrived in Hong Kong Bay in the 1980s searching for a better life. Reflected back at us by seven mirrors hanging on the wall, their faces give new meaning to the seascape. With their story in mind, one



Betye Saar, “To the Manor Born”, 2011. Mixed media assemblage, 11 1/2 x 20 1/2 x 2 1/4 in. Weatherspoon Art Museum. Purchased with funds from the Jefferson-Pilot Endowment, the Robert C. Ketner Family Acquisition Endowment, the Carol and Seymour Levin Acquisition Endowment, the Lynn Richardson Prickett Acquisition Endowment, and the Judy Proctor Acquisition Endowment, 2016.18. © Betye Saar, photo courtesy of the artist and Roberts Projects, Los Angeles

might be more inclined to think about the color blue’s other associations - with both tragic sorrow and optimistic hope.

The layered abstract and figurative elements in Annie Lapin’s paintings deny resolution. Describing this purposeful lack of cohesion, the artist explains that she’s curious about the “state of waking up from a dream . . . [when] we realize that the representations and fragments of meaning that felt so solid in sleep are really just our minds’ creation . . . that moment of self-awareness when our minds create meaning.” A sense of shifting between consciousness and unconsciousness, day and night is underscored in the artist’s dominant yellow color scheme interrupted with passages of black—a wavering that’s also underscored by the painting’s title, *Bright Come Bright Go*.

Allan McCollum’s *Surrogates* might appear at first glance to comprise mechanically produced objects. However, these sculptures are in fact made by hand following a methodical process: create a mold, cast it in plaster, then paint it with a smooth surface. Hung in groupings, McCollum considers the artworks almost theatrically, like props that can stand in for the larger context and tradition of how we “hang rectangles on our walls.” He describes the sculptures as stand-ins for “anything in a frame,” such as a painting, a family photograph, or a diploma. Rather than allow us to see the artwork, the picture, or the document, however, he offers us only a black rectangle - a void for our imagination to fill.

For further information check our NC Institutional Gallery listings, call the Museum at 336/334-5770 or visit (<http://weatherspoon.uncg.edu/>).

## Village Pottery Marketplace of Seagrove, NC, Offers Special Hours in May for Mother’s Day Shopping

Village Pottery Marketplace of Seagrove, NC, offers the most unique hand-crafted gifts for those you love, especially for Mother’s Day, and for those spring wedding gifts too! The gallery will be open special hours on May 1, 2, & 8, Sat. 10am-5pm and Sun. noon-5pm. The gallery is centrally located in the heart of historic downtown Seagrove, NC, on East Main Street, in “downtown” Seagrove - the Pottery Capital of the United States.

Seagrove is a welcoming artist community, home of many potters. Village Pottery represents the works of over 80 potters and fine craft artisans in a year ‘round beautiful setting; the southern Piedmont region of North Carolina, with it’s rolling hills and breathtaking farmland.

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Work by Melanie Dennison

Village Pottery is the creation of hus-

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# Village Pottery Mother’s Day



May

1, 2 & 8

2021

Sat 10-5

Sun 12-5

336-873-7966



## Seagrove’s Largest Pottery Gallery

205 East Main St Seagrove NC 27341

Gallery Open: Mon-Sat 10 - 5 Sun 1-5

[www.seagrovevillagepottery.com](http://www.seagrovevillagepottery.com)

[melpotter126@centurylink.net](mailto:melpotter126@centurylink.net)

## Discover the Seagrove Potteries

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

### You’re invited....

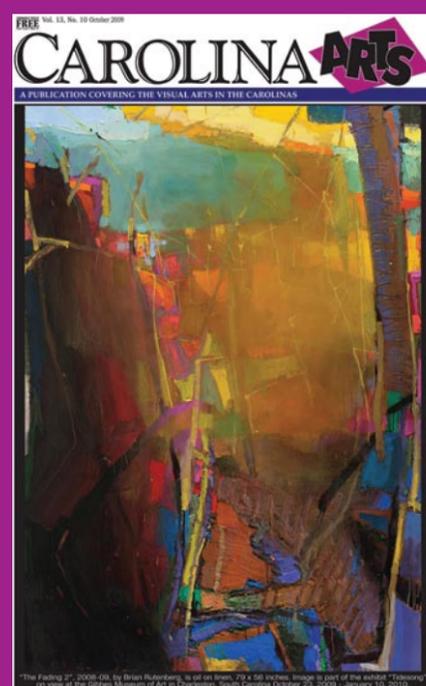
to visit the Seagrove potters at their workshops & studios nestled in the countryside.

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](http://www.discoverseagrove.com)



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