

UNC-Chapel Hill

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of clouds in Asian arts can therefore raise questions about “clouding,” asking viewers to consider the significance of the invisible, the indeterminate, and the in-between.

Clouds are present as decorative and symbolic motifs, framing devices, compositional strategies in landscape painting, and as color. Ceramic surfaces can derive from the fire-driven cloud of ash and carbon in the kiln and even calligraphy, ink painting’s conceptual twin, can invoke the metaphor and analogy of clouds. These themes are explored with some forty works from the Ackland’s distinguished collection of Asian art, including screens, scrolls, ceramics, lacquer, and metalwork. The selection of light-sensitive works will change every three months.

A final section of the installation will present a collaborative contemporary work: an abstract ink painting by Ming Ren (American, b. 1956) installed opposite an interactive projection responding in real time to the viewers of the painting, designed by computer scientist and artificial intelligence pioneer Hansong Zhang (Chinese, b. 1969), who received his PhD from the University of North Carolina at Chapel Hill in 1998.



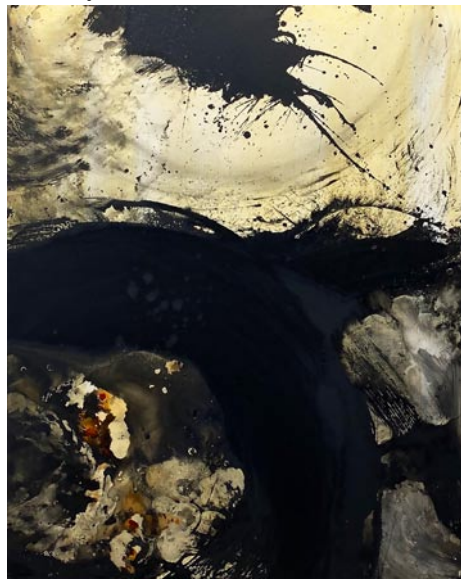
Unidentified artist, Chinese, Han Dynasty (206 BCE—220 CE), Cocoon-shaped Storage Vessel, Gray stoneware with painted red and white decoration, 10 3/8 x 11 7/8 x 8 1/4 in. (26.4 x 30.2 x 21 cm). Gift of Smith Freeman and Austin Scarlett, 2009.26.7.

Clouding: Shape and Sign in Asian Art has been organized by Ellen Huang, former curator for Asian art, with Peter Nisbet, deputy director for curatorial affairs. It has been made possible in part by the Ackland’s Ruth and Sherman Lee Fund for Asian Art, Linda and Philip Carl, Smith Freeman and Austin Scarlett, and Mina Levin and Ronald Schwarz.

For further information check our NC Institutional Gallery listings, call the Museum at 919/966-5736 or visit (www.ackland.org).

Some Exhibits That Are Still On View

Our policy at *Carolina Arts* is to present a press release about an exhibit only once and then go on, but many major exhibits are on view for months. This is our effort to remind you of some of them.



Work by Christopher Rico

Presbyterian College in Clinton, SC, is presenting *Everything That Was Forever*, featuring work by South Carolina artist Christopher Rico, on view in the Elizabeth Stone Harper Gallery, through Nov. 20, 2020. Rico’s paintings are bold, broad gestures in ink and acrylic paint. The titles are mostly names of ancient cities, like Dwarka and Casluhim, to allow for free association, Rico says. “Many may not recognize most of the cities’ names, even though they were each powerful kingdoms in their day,” Rico said. “Empire is a fragile thing that presents itself as an enduring thing. So this references the show’s title again.” Rico grew up on military bases across the United States and has lived on both coasts and along both borders. He earned his undergraduate degree from the University of Memphis in 1995, followed by an intensive series of studio art and art history courses at PC from 2003 to 2005. In 2016, he received his Master of Arts from Clemson University. Rico has exhibited internationally in Australia, England, and Germany; in regional art museums in South Carolina; as well as in commercial galleries in New York City, Atlanta, and New Orleans. Rico is represented by Lyons Weir Gallery and Bill Lowe Gallery. For further information contact Ann Stoddard at 864/833-8635.

The *Annual Watercolor Society of North Carolina (WSNC) Juried Exhibition* will be virtual this year at (ncwatercolor.org) through Nov. 21, 2020. The Juror this year was Fort Worth, TX-based artist Soon Warren. Out of 257 entries submitted by 143 watercolor artists across the state, 70 have been chosen for exhibit. Peggy Saporito, WSNC president, was saddened and disappointed that the *Annual Juried Exhibition*



Work by Allan Butt, 1st Place winner of “Watercolor Society of NC’s Annual Juried Exhibition”


had been canceled at the Page-Walker Art & History Center in Cary, NC, but the exhibit can be seen virtually this year. “There is nothing like seeing an abundance of portraits, still life and landscapes during this annual exhibition. And most importantly it is our one chance each year to share with fellow artists from the organization the enthusiasm and excitement, and to hear the comments expressed about the amazing paintings. We invite everyone to join with our members to view this stunning exhibition on our website (ncwatercolor.org,” said Saporito. The Watercolor Society of North Carolina, Inc. is a non-profit organization promoting the education and reputation of watercolor artists in North Carolina. For further information visit (ncwatercolor.org).



Work by Juan Logan

Greenville Center for Creative Arts in Greenville, SC, is presenting *Constellations*, a group exhibition organized by Tiger Strikes Asteroid Greenville (TSA GVL), on view through Nov. 25, 2020. The show was curated by TSA GVL Co-director Mark Brosseau and features work by Hamlett Dobbins, Lynne Marinelli Ghenov, Caroline Kent, Juan Logan, Alex Paik, and Esmé Thompson. *Constellations* explores how six

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artists use abstraction as a navigational tool. The work in this show is developed as a way of feeling out relationships – mapping the artist’s sensory experience, cultural history, personal history, or understanding of life and the universe and their minor place in it. The “maps” that are created by the artists are not meant to be a set of instructions to get to a specific destination. They are the evidence of an investigation: a charting of the unknown as opposed to documentation of the known. For more info contact TSA GVL by e-mail at (greenville@tigerstrike-asteroid.com) and GCCA at (exhibitions@artcentergreenville.org).



Work by Linda Luise Brown

Central Piedmont Community College in Charlotte, NC, is presenting *Love & Gravity*, a solo exhibition by Linda Luise Brown, on view in CPCC’s Ross Gallery, through Dec. 10, 2020. This exhibition features the colorful and elegant paintings of Charlotte artist Linda Luise Brown. She is a well-known and accomplished artist represented by The Elder Gallery of Contemporary Art in Charlotte. Drawing inspiration from abstract expressionism and abstract expressionist artists such as Wassily Kandinsky, Lee Krasner and Helen Frankenthaler, Brown prompts us to look at color and form while analyzing the impact it has on the soul. The abstract colors and forms of her work invite us to embark on a journey of self discovery and imagination. For further information contact Art Galleries Coordinator Amelia Zytka by e-mail at (amelia.zytka@cpcc.edu).



Work by Patton Blackwell

City Art in Columbia, SC, is presenting *Four Decades of Patton Blackwell*, featuring an exhibit of paintings by Patton Blackwell, on view through Dec. 31, 2020. Blackwell’s work is deeply rooted in her experience of her surroundings, and her desire to translate this experience to the

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canvas. Blackwell captures the essence of atmosphere and landscape in her use of color, action, and brush stroke. Infused with beauty and passion, Blackwell’s paintings embody both the tangible and the intangible. From the lush green rolling fields and dense foliage of Camden, SC, where her home and studio are located, to the streets of Rio de Janeiro during Carnival, to time spent on the Aegean Sea, Blackwell creates mosaics of swirling paint that radiate light and power, reflecting moments and spaces in time that are both active and meditative, universal and timeless. Referencing the works of such artists as Willem de Kooning, and Wassily Kandinsky, Blackwell’s paintings recall the physicality and emotion of de Kooning’s animated brushwork while evoking the spiritual resonance of Kandinsky’s later work. For further information call the gallery at 803/252-3613 or visit (cityartonline.com).



“The Judgment of Paris”, 1508, By Lucas Cranach the Elder (ca. 1472-1553); Woodcut; Courtesy of a private collection.

The Gibbes Museum of Art in Charleston, SC, is presenting *Charleston Collects: Devotion and Fantasy, Witchcraft and the World’s End*, featuring works from a private Charleston collection of Northern Renaissance Art, on view in Galleries Two and Three, through June 27, 2021. This selection of paintings and prints from a major, private, Charleston collection of Northern Renaissance art introduces a world of intensely, and sometimes disturbingly, vivid imagery that speaks to uncertainties of the period and remains relevant today. This exhibition is a selection of art curated by Lawrence Goedde, Ph.D., professor of art history at the University of Virginia. The collection, which is comprised of objects created in the Low Countries and Germany between 1440 and 1590, showcases a world of contradictions and unease—whether the subject is a troubled Virgin Mary contemplating her young son, or a menacing group of malevolent figures inspired by Hieronymus Bosch, or Albrecht Dürer’s famous scenes from *Revelations*. For further information visit (www.gibbesmuseum.org).