

NC Institutional Galleries

continued from Page 49

media, hangs on the walls. On the main floor are displays of various types of fine crafts, such as jewelry, pottery, fiber art, hand crafted baskets, and hand turned wooden bowls. You might even see a welded "junk yard" critter or two. After viewing all of the various arts and crafts, visitors can walk through a wide archway on the right to view more fine art and craft work and talk to the artists and students in several studios and the AGS classroom. If a studio door is open, visitors are being invited to step inside and enjoy the work. Currently, our Gallery and studio artists and artisans include: Lorelle Bacon, Ann Whisenaut, Karen Piquette, David Kaylor, Dawn Driebus, Len Eskew, Wayne Stroud, Susan Taylor, Cathy Green, Anne Bevan, John Sullivan, Evelyn Chrisawn, Tim Muench, Chuck Aldridge, Charles Davis, Fredreen Bernatovicz, Anne Allison, Darlene Matzer, Billie Haney, Marguerite Welty, Jean Ryan, Kasha Baxter, Linda Magnus, Kim Hostetter, Bonnie Burgin, Sonya Russell, Helen Sullivan, Janet Bennett, and Sabrina Miller. Hours: Tue.-Sat., 10am-6pm & Sun., 1-4pm. Contact: 828/668-1100 or at (<http://arrowhead-art.org/>).

Pembroke

A.D. Gallery, University of NC at Pembroke, Locklear Hall, 1 University Dr, Pembroke. **Ongoing** - The A.D. Gallery is sponsored by the Art Department of the University of North Carolina at Pembroke. Serving the university and local community, the gallery provides a venue for student and faculty work, as well as that of local, regional, national and international artists. The gallery helps fulfill the department's goal of providing outstanding educational opportunities for its students by bringing quality visual arts to the university and the community at large. Hours: Mon.-Fri., 9am-6pm. Contact: e-mail to (joseph.begnaud@uncp.edu) or visit (www.uncp.edu/departments/art/ad-gallery).



Work by Sequoia Jacobs

The Museum of the Southeast American Indian, Old Main (first floor) at the University of North Carolina Pembroke, 1 University Drive, Pembroke. **Through Apr. 6** - "9 | 9 Native South Art Show, Native Community Engaged Art - Culture - Identity - Heritage - Inspiration". The exhibition will include artworks by State and Federally recognized Indigenous Artists throughout the southeastern United States. Art placed in the show will be for sale by artists. **Ongoing** - As part of the Southeast American Indian Studies Program at UNC Pembroke, The Museum of the Southeast American Indian maximizes the capacity of the University to address the complex historical, cultural and contemporary issues facing American Indian communities in North Carolina and the American Southeast. The Museum's cross-disciplinary collaborations greatly enhance the University's programs of research, service, outreach and instruction. The Museum is a multi-faceted museum and resource for scholarly research and community outreach. While the Museum contains exhibits of authentic Indian artifacts, arts and crafts from Indian communities all over the Americas, our primary focus is on tribes from the American Southeast. Many items come from North Carolina Native communities, with special emphasis on Robeson County Indian people. Specific focus is placed on the largest North Carolina tribe, the Lumbee, but our outreach activities have extended into Virginia and South Carolina with plans for further outreach throughout the Southeast. Hours: Mon.-Fri., 9am-5pm. We typically close for lunch from noon-1pm. Contact: call 910/521-6282 or e-mail to (nativemuseum@uncp.edu).

ALTERNATE ART SPACES - Pembroke **Artist Market Pembroke**, at the UNCP Entrepreneurship Incubator, 202 Main Street, Pembroke. **2nd Sat. every month** - Featuring handmade art and jewelry by local artists. Hours: 10am-4pm. Contact: 910/775-4065.

Penland

Penland Gallery & Visitors Center, Penland School of Crafts, 3135 Conley Ridge Rd, Penland. **Ongoing** - Newly installed outside the gallery are two brightly-colored, billboard-sized murals based on paper collages by artist Anne Lemanski. Hours: Tue.-Sat., 10am-5pm & Sun. noon-5pm. Contact: 828/765-6211 or at (<http://penland.org/gallery/>).

Raleigh



"Cornell Watson" by Leticia Clementina - Block

Block Gallery (inside Raleigh Municipal Building), 222 W. Hargett St., Raleigh. **Through Feb. 23** - "It Ain't All Black and White," a photography exhibition curated by North Carolina-based photographer Leticia Clementina that encourages viewers to consider emotions such as serenity, apprehension, yearning, and more. Captured by 10 dynamic photographers dedicated to documenting the fullness and complexity of Black life, this exhibition offers each of us an opportunity to see ourselves with renewed attention. Featured photographers include Derrick Beasley, Mark Anthony Brown Jr., Samantha Everette, Chris Facey, Titus Brooks Heagins, Gadisse Lee, Phillip "King Phil" Loken, Jaylan Rhea, and Cornell Watson. This photographic exhibition is presented in conjunction with the Click! Photography Festival, which celebrates the medium and its cultural influence by engaging the photography community with exceptional photo-based works, artists, and programming. Hours: Mon.-Fri., 8:30am-5:15pm. Contact: Stacy Bloom Rexrode, Curator of Exhibitions and Collections, Raleigh Arts, call 919/996-4687 or at (<https://raleighnc.gov/arts/block-gallery>).



Work by "JP" Jermaine Powell

CAM Raleigh, 409 W. Martin Street, between Harrington and West streets, Raleigh. **Main Gallery, Through Mar. 24** - "Neo-Psychedelia," featuring works by Jerstin Crosby, Chieko Murasugi, Zach Storm, Kathryn Desplanque, Tonya Solley Thornton, and Charlie Dupee. Jerstin Crosby currently makes paintings and objects assembled from layers of hand-cut and laser-cut segments, realized in saturated tones. He has used digital tools from early in his practice, starting with the emergence of programs like Microsoft Paint, which influenced his aesthetic in its colorful simplicity. Chieko Murasugi is an abstract artist who employs personal symbols, illusory forms, and irrational spaces to address questions about history, identity, and the notion of personal agency. Her current series, titled "In Loving Memory," is a tribute to her late mother, Yasue Murasugi, who died on May 31, 2022 at the age of 92. Zach Storm was born and raised in Los Angeles, CA. He received his BFA from the Corcoran College of Art+Design in Washington, DC, in 2005 and earned his Masters degree at the Maryland Institute College of Art in 2012. Coming from a family of west coast engineers and car enthusiasts, Storm's work is heavily influenced by surface detail, objects of desire and spatial illusion. Kathryn Desplanque's artwork builds universes on the edge of this one's expansion where the laws of nature are wobbly and unrecognizable. Drawing on Platonic forms, deep sea animals, fungi, and theoretical physics she imagines places that border on the inconceivable and unknowable, macroscopic or microscopic, the alien. Tonya Solley Thornton is a multidisciplinary artist fascinated by strange found objects

and vintage craft materials. Her sculptures and collages, which typically feature plant-like forms with emotional resonance, grow intuitively from the colorful weird chaos that surrounds her in her studio. Charlie Dupee (they/he) is a black, white, queer, Maine-born, multi-disciplinary trash collector and visual artist. He works improvisationally with soft, goopy, sometimes lightly-used materials and occasionally in digital media. Their practice is slow, meditative, and consists largely of thinking about work—that will never be made—in an attempt to combat the trappings of hyperproductivity in american capitalism. **CAM Emerging Artist Wall, Through Mar. 24** - "JP" Jermaine Powell. The goal of my artwork is to create balance between people. I travel the world and work with various communities to understand the history and the people in it. "JP" Jermaine Powell is a NC-based mixed-media designer, public artist, and locally known as a "luxury art specialist". Originally from Cleveland, OH, JP holds a Bachelor of Fine Arts from Pratt Institute, located in Brooklyn, NY. His paintings and public art projects explore the complexities of human relationships, diversity and community in regards to materialism, and consumerism. **Front Window, Through Mar. 24** - "Brian Gonzales". Gonzales is an American artist born in Santa Monica, CA. He received his BFA from East Carolina University in Greenville, NC, and his MFA from the Herron School of Art and Design in Indianapolis, IN. In 2016 he moved to the United Arab Emirates where he spent 7 years teaching drawing and printmaking at the University of Sharjah, College of Fine Arts and Design. He has recently relocated to Durham, NC, where he is an assistant professor at NC Central University. Admission: Yes. Hours: Mon., 11am-6:30pm; Wed.-Fri., 11am-6:30pm; Sat. & Sun., noon-5pm; and 1st & 3rd Fri., open till 9pm. Contact: 919/513-0946 or at (<http://camraleigh.org/>).

Collective Arts Gallery & Ceramic Supply, 8801 Leadmine Road, Suite 103, Raleigh. **Ongoing** - Featuring works by local and nationally renowned artists on permanent exhibit. Hours: Tue.-Fri. 11am-7pm & Sat., 10am-6pm. Contact: 919/844-0765.

Diamante Arts & Cultural Center, 5104 Western Blvd., Suite B, Raleigh. **Ongoing** - The Diamante Arts & Cultural Center is a non-profit (501c3), a community grounded, arts and culture organization dedicated to the preservation, development, and promotion of the culture, heritage, and artistic expressions of the diverse Latino/Hispanic population in North Carolina. Diamante Arts and Cultural Center, the oldest Latino/Hispanic Arts and Culture organization in North Carolina, is celebrating 25 years of service. Through its programs and activities, it reaches more than 16,000 people per year. Recently, Diamante launched the Latino Artists Database, which collects information on Latino/x, and Hispanic artists in North Carolina. The information will be used to build and share opportunities for Latino artists throughout the state. Latino artists may add their information by visiting (bit.ly/Diamante-database). Hours: Tue.-Fri., 11am-5pm. Contact: 919/852-0075 or at (www.diamanteacc.org).

Gregg Museum of Art & Design, The Historic Chancellor's Residence, NC State University, located at 1903 Hillsborough Street, Raleigh. **Through Jan. 28** - "BLOW UP II: Inflatable Contemporary Art". The exhibit explores the medium of inflatable art with figurative, conceptual, and abstract imagery. These large-scale inflatable sculptures, conceived by nine artists and art collectives, connote fun and whimsy, are familiar yet strange, and challenge the definition of art. Here, in an unusual feat, artists use air as an active tool in their work to subvert our perspective and surprise us. Inflatables have a long history, dating as far back as the 18th century, and were initially perceived as innovative, if not magical, objects. Today, inflatables are often associated with happy memories. Lawn inflatables, bouncy houses, and party balloons are ubiquitous at holidays and celebrations. Water wings, inflatable inner tubes, and rafts conjure thrilling vacation memories. The awe-inspiring hot air balloon challenges our feet-on-the-ground perspective, allowing us to levitate and explore the land from above like a bird. The inflatable is also well-known for its effective marketing abilities. Who hasn't been drawn to the dancing street inflatable near the shopping center or the massive blimp with a scrolling electronic sign flying over a stadium? Plain and simple: humans are attracted to inflatables. However, what happens to our experience of large, art-filled objects—typically encountered outdoors—when we place them in an art gallery and play with their scale? The result is what you will find in "BLOW UP II", the second iteration of Bedford Gallery's traveling inflatable exhibition. This show's roster of artists includes: Nicole Banowitz, Sharon Engelstien, FriendsWithYou, Josh Harker, Susan Lee-Chun, Matt Ritchie, Lizbeth Rossof, Jen Stark, and Max Streicher—many of whom have never worked in the inflatable medium previously. **Through Apr. 13** - "Leading by Design: Celebrating 75 Years of the College of Design". NC State's School (now College) of Design became a reality in Septem-

ber 1948, and rapidly gained a reputation as one of the top design schools in the nation. The most progressive school of architecture and allied arts in the South, it served as a hub of modernist creativity for the entire region and greatly influenced the landscape and architecture found throughout the Triangle Area today. "Leading by Design" celebrates the design school's legacy by showcasing artworks from the Gregg Museum's permanent collection created by professors and instructors associated with it in its formative years along with an audiovisual element that marks its ongoing impact in the 21st century. **Ongoing** - "Selections from the Collections". Image of a beige quilt with a skeleton riding a wolf holding an American flag. The quilt is made out of old t-shirts. Drawing from the Gregg Museum's collections of over 54,000 objects, Selections from the Collections displays a sampling of the many different kinds of pieces in its holdings. Though objects in the exhibition will rotate from time to time to facilitate their preservation and so that different artists and kinds of objects can be exhibited, the same general themes, materials, and variety of work will remain a part of this ongoing exhibition. For many years, Gregg audiences have been treated to wide ranging but relatively short-term exhibitions that explore topics or present artists' works for a matter of months, and then get changed out and replaced by entirely new shows. While this will continue, most visitors have departed without realizing that the Gregg staff also maintains vast collections used for teaching, research, supporting student projects, and, on occasion, as source material for the exhibitions in the public galleries. The semi-permanent Selections from the Collections exhibition in the historic Residence seeks to remedy that. This new rotating installation will ensure that there will always be fascinating things to see and share at the Gregg! **Historic Residence, Ongoing** - One of NC State University's most historic buildings is now the permanent home of the Gregg Museum of Art & Design. The Historic Chancellor's Residence, located at 1903 Hillsborough Street, along with a 15,000 sq. ft. addition, increases the museum's visibility while significantly adding to its exhibition and programming space. Hours: Tue.-Sat., 10am-5pm. The Gregg does ask that larger groups (15+) call ahead at (919) 515-3503, to avoid crowding in the galleries. Contact: Zoe Starling, Curator of Education at 919/513-7244 or at (<https://gregg.arts.ncsu.edu/>).

North Carolina Museum of Art, 2110 Blue Ridge Road, Raleigh. **East Building, Level B, Photography Gallery 2 (Allen G. Thomas Jr. Gallery), Through Jan. 28** - "The Surrealist Impulse". The early 20th-century movement surrealism was groundbreaking for its time. Developed in response to the travesty of World War I, the art and literary phenomenon invigorated artists and thinkers to explore dreams, the irrational and uncanny, and the poetic in their works. These principles reverberate in the 21st century, where surrealism remains a chief inspiration. In this exhibition artworks are brought together to illustrate a surrealist impulse that exists in contemporary art. Works like Carolyn Janssen's large-scale ~*(G.O.E.D.)~* depict fantastical worlds that seem plucked from the chasms of the inner psyche. The black-and-white photographs of Kristina Rogers adopt techniques of cropping and layering to blur reality and subtly serve as societal critiques. From these specific qualities and others, the artworks on view exhibit surrealist tendencies and demonstrate how many contemporary artists revel - whether discreetly or not - in the movement's legacy. **East Building, Level B, Photography Gallery 1 (Julian T. Baker Jr. Gallery), Through Jan. 28** - "Luis Rey Velasco". Luis Rey Velasco (b. 1969) creates evocative photographs that capture labor histories, cultural traditions, and everyday people. He came of age in the San Joaquin Valley, a region of California where the history of Latinx farm labor is intrinsic to its identity. Mexican migrant workers arrived in the 1940s due to a set of agreements between the United States and Mexico. The program ended in 1964, but immigration to the region continued. Immersed in this history, Velasco moved to North Carolina in 1999 to photograph children of migrant farm workers. Featured in this exhibition are a selection of photographs Velasco executed between 1998 and 2005, many portraying members of farm worker communities in California and North Carolina. These compelling images emphasize his longtime focus on communities, histories, and regions that are largely hidden yet integral to the American economy. **Ongoing** - "Break the Mold: New Takes on Traditional Art Making". The exhibit showcases contemporary artists who use traditional modes of art making and crafting to tackle timely subject matter. Innovative takes on embroidery, ceramics, quilting, furniture, interior design, and fashion accessories serve to explore diverse topics such as gender assumptions and inequalities, prison reform, racial justice, memory, and loss, as well as how objects transmit and transform social and cultural history. This show features 25 contemporary artists, including Sanford Biggers, Elizabeth Brim, Maria Britton, Julie Cockburn, Rodney McMillan, Rachel Meginnes, Katy Mixon, Gabriel de

continued on Page 51