

NC Wesleyan College

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mission to the preservation and interpretation of self-taught visionary art and some of the gallery's artists are long dead and have left no material trace of their life's work. Fortunately, Vollis Simpson made his kinetic sculpture with welded steel and aluminum and we have significant quantity of his artworks establishing his visionary harnessing of wind and motion; he was also a wonderfully colorful and photogenic subject as attested in Ron Sowers photographs on view in the gallery.

Rocky Mount native William S. Boyd died in 1999. He lived in a non-descript rental house, except he carefully detailed his interior space with cryptic symbols and simulacra [objects that look like some familiar thing but are fabricated out of unexpected alternate materials]. Nothing he made had permanence; everything was taped together and highlighted with magic marker. Scotch tape was his most important working material. Scotch tape was not permanent and it made no holes in the walls of his rented house; Boyd was afraid he would lose his rental deposit or be penalized if he made his work permanent. Everything he made was cerebral and had visionary significance, from the form he designed to the colors selected. For such concern for the ephemeral, it is ironic how his obsession with green was important to him; it was the color of resurrection and eternal permanence. Boyd's story is complex, an essay is

available. All photographs were taken by famous folk art curator William Arnett in 1998.

The last group of photographs are selected from a portfolio made in 1976; it features the hand-painted signs and recurring image of a riverboat that surrounded the veterinary hovel of the hermit Pauline Meistereiffel [a.k.a. Pauline Francis after St. Francis, patron saint of God's animals]. Afraid she would be taxed for money that she didn't have, afraid she would be interfered with by the state, she hand-painted warnings and visionary spiritual wisdom in signage that was ironically intended to draw attention to her hilltop solitude and mission. Meistereiffel was a self-taught veterinarian and ministered to all sorts of animals, either born birth-defected, become sick, or suffered trap or hunting wounds; many were bed-ridden, missing legs, blind or terminal with cancer; she fed and cared for them all in her make-shift hospital...and wanted no interference from the authorities. In homage to her late father, a riverboat pilot, she painted the riverboat on the exterior of an abandoned farmhouse she owned, also a billboard that blew down as often as she stood it up. Meistereiffel's paranoia was valid; the state did come take her away and bulldozed her animal hospital.

For further information check our NC Institutional Gallery listings or call the galleries at 252/985-5268.

Artspace in Raleigh, NC, Features Works by Alma Leiva

Artspace in Raleigh, NC, is presenting *Celdas*, featuring a solo exhibition by Miami-based artist Alma Leiva, on view in Gallery 1, through Mar. 7, 2014. Leiva will give a gallery talk on First Friday, Mar. 7, at 6pm in Artspace's Gallery 1.

The exhibition features Leiva's newest work on her well-received, current series *Celdas*, meaning "prisons" in Spanish. She constructs environments that allude to violence and Spanish colonialism in Central American culture. The environments may memorialize people killed in the violence, use Virgin Mary kitsch and inexpensive, frail building materials to reflect the necessity of making do in the culture.

Leiva has exhibited her work widely in the United States in venues such as The Invisible Dog Art Center, Brooklyn, NY; Hasted Kraeutler, New York, NY; Philadelphia Photo Arts Center, Philadelphia, PA; David Castillo Gallery, Miami, FL; The Center on Contemporary Art, Seattle, WA; and Houston Center for Photography, Houston, TX, among others. She has completed residencies at Vermont Studio Center, Johnson, VT; Atlantic Center for the Arts, New Smyrna Beach, FL; and The Center for Photography at Woodstock, NY.

Most recently (fall 2013), Leiva was an artist-in-residence at The MacDowell Colony, Peterborough, NH. Her work has been featured in numerous publications including *Time Magazine's Lightbox*, *PND*, *Newsweek*, *Miami New Times*, *El Nuevo Herald*, *ArtPulse* and *The Washington Post*. She has



Alma Leiva, *Celda #1 (Prison Cell #1)*

received grants from New York Foundation for the Arts, College Art Association, Joan Mitchell Foundation and Foundation for Contemporary Arts to name a few.

Artspace is a nonprofit visual art center dedicated to providing arts education and community outreach programs, creating an environment of 120 professional artists and presenting nationally acclaimed exhibitions. Located in downtown Raleigh in the historic Sanders Ford building, Artspace has been providing the community with the opportunity to interact with working artists and to participate in hands-on arts education since 1986.

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

North Carolina Museum of Art in Raleigh, NC, Presents Photography Exhibition Featuring Durham Bulls

The North Carolina Museum of Art in Raleigh, NC, will present *Bull City Summer*, a photography exhibition chronicling the 2013 season at the Durham Bulls Athletic Park, on view from Feb. 23 through Aug. 31, 2014.

The project features works by nationally and internationally acclaimed photographers Alec Soth, Hank Willis Thomas, Hiroshi Watanabe, Alex Harris, Frank Hunter, Kate Joyce, Elizabeth Matheson, Leah Sobsey, and Jeff Whetstone, and video artist Ivan Weiss. Beginning with the Bulls' home opener on April 8, 2013, the artists converged on the stadium to document all

72 home games.

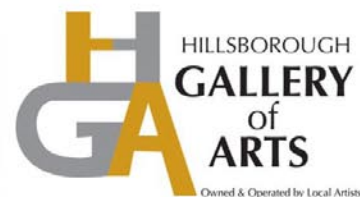
Bull City Summer is a collaborative effort. In May CAM Raleigh will open an exhibition of photographs and video work that resulted from the project, and in April American Tobacco Campus's Crowe Lobby Gallery will host new photographs not included in the NCMA or CAM shows. By displaying different parts of the project at different times and in different locations in the Triangle, the collaborators hope to engage the community more broadly.

"The idea of community is very important to us at the North Carolina Museum

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Lynn Wartski



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Opening Reception
Friday, February 28, 6-9 pm

Reading by Jill McCorkle
Sunday, March 2, 2-4 pm



Alice Levinson



Nell Chandler

of Art," says Museum Director Lawrence J. Wheeler. "When I heard about this fascinating project portraying the traditions, community, and art of baseball—all documented in photographs by some of the finest local and international artists—I knew the Museum had to be involved."

The exhibition offers a subtle yet powerful group study of the obsessive routines and crafts of baseball, including those seen in the stands, in concessions, and behind the scenes.

Project director Sam Stephenson describes *Bull City Summer* as "a portrait of the art and craft and grit of baseball and the community that revolves around it." Explaining what inspired this project, Stephenson says: "My last project, the Jazz Loft Project, involved documenting a building, too. Rather than the Durham Bulls Athletic Park, it was a legendary jazz haunt in New York City in the late 1950s and 1960s. I was ready to document something here and now, not New York 50 years ago. *Bull City Summer* emerged from that impulse."

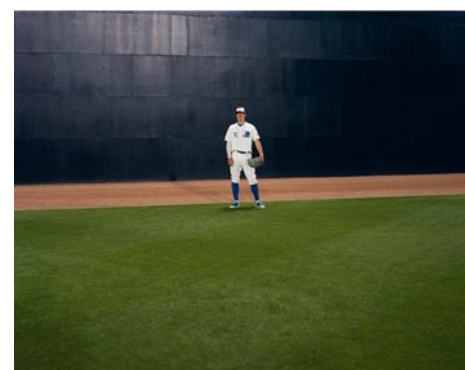
Highlights of the exhibition include: Alec Soth's portraits, such as *Center Field #1* and *Crystal*, reveal the solitary nature of baseball by focusing on the players in the outfield and the fans who choose to sit near them.

Made in collaboration with a group of photographers and their iPhones, Hank Willis Thomas's giant group portraits are titled to reflect his endeavor: *A Futile Attempt to Take a Portrait of Everyone Who Attended the Last Regular Season Game*.

Frank Hunter's dramatic skyscapes, such as *Light in a Summer Night #3*, capture the power of nature and the magic of twilight as it settles over the stadium.

Kate Joyce's uncanny grid of 30 prints, *Impact of the Ball and the Outfield Wall, Part I*, depicts dents and marks left by line drives on the famed "Blue Monster" left field wall at the Durham Bulls Athletic Park.

"Here's an opportunity to 'suspend play' and look at baseball through the lens of art—literally," says George Habel, vice



Alec Soth, *Center Field #2*, Durham Bulls Athletic Park, 2013, archival pigment print, 40 x 50 in., Courtesy of the artist, © 2013 Alec Soth

president, Sports Group of Capitol Broadcasting Company. "We're grateful to Sam Stephenson and the NCMA and CAM for this opportunity to both celebrate and contemplate Durham Bulls baseball. We've been playing baseball for 111 years, but this is our first time in a museum gallery!"

Bull City Summer is produced by Sam Stephenson and his Rock Fish Stew Institute of Literature and Materials, based in Durham; and Taj Forer and Michael Itkoff of Daylight Books, based in Hillsborough, NC. Daylight is publishing the related book *Bull City Summer*, featuring writer Adam Sobsey. More details are available at (www.bullcitysummer.org).

Lead sponsors of *Bull City Summer* are Triangle Orthopaedic Associates, Capitol Broadcasting Company, and the Durham Bulls Baseball Club. Additional sponsorship provided by Baker Roofing.

The exhibition is organized by the North Carolina Museum of Art in collaboration with Bull City Summer. This exhibition is made possible, in part, by the North Carolina Department of Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions.

For further information check our NC Institutional Gallery listings, call the Museum at 919/839-6262 or visit (www.ncartmuseum.org).

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be Feb. 24th for the March 2014 issue of *Carolina Arts*.