

# City Art in Columbia, SC

continued from Page 18 / [back to Page 18](#)

ing and a determination to pursue art as a career and that's what I've done for the past 34 years. Memory, metaphor, myth, and the illustration of my experiences in nature, serve as points of departure for my abstract representational work in painting and sculpture. While I love every Bonnard and Vuillard painting I see, the Post War Era and the prevailing philosophies of the Avant-garde movement are what I relate to most."

Pierre Bonnard said, "Imagination is merely the exploitation of memory." With respect to purpose, Lucian Freud felt, "It is the only point of getting up every morning: to paint, to make something even better than before, not to give up, to compete, to be ambitious."

"Without art I'd be lost, therefore I continue to fish for understanding through my daily study and practice of painting", adds Williams.

Williams explains his painting process, "It begins with a gesture, no plan other than to paint. Guided by instinct and intuition, I explore subjects and materials in an atmosphere of stimulating music that enhances my ability to function creatively and sets my mind at ease. As I work into a rhythm of layering marks and colors, the process unfolds. Each added line, wash, smear, smudge and scrape has a profound effect on the whole. As a composition begins to emerge, the arduous and often intriguing part of the creative process begins — the analysis. What's working? How shall I proceed? I sit and study, and give the work a chance to tell me what to do. If it doesn't speak, I bombard it with more paint, draw on it, scrape it, scratch it or whatever it takes to move the work in



Work by Mike Williams

a satisfying direction even if that means grinding it down and restarting."

"I'm an action painter at heart. Action painters act, then think. What I want to make is an exciting painting, unique to me, with lyricism and dynamics drawn from nature and life. I use no formulas to achieve this goal; each piece is characterized by this process and that ensures its authenticity. I do not consider a work complete unless it challenges or advances my understanding of painting," says Williams.

City Art Gallery is located on Lincoln Street in the historic Congaree Vista area in Columbia.

For further information check our SC Commercial Gallery listings, call the gallery at 803/252-3613 or visit ([www.cityartonline.com](http://www.cityartonline.com)).

## Museum of the Cherokee People in Cherokee, NC, Offers Exhibit Focused on the Cherokee's Legacy of Resilience

The Museum of the Cherokee People in Cherokee, NC, is presenting *sovereignty: Expressions in Sovereignty of the Eastern Band of Cherokee Indians*, on view through Feb. 28, 2025.

This exhibition illuminates the complexities of tribal sovereignty and the Eastern Band of Cherokee Indians' continuing legacy of resilience.

The Museum of the Cherokee People is the tribal museum of the Eastern Band of Cherokee Indians (EBCI), one of three federally recognized Cherokee tribes alongside Cherokee Nation and the United Keetoowah Band of Cherokee Indians. The EBCI is a self-governed, autonomous nation with over 16,000 enrolled members living around the world - it has its own laws, elections, and government - and is the only federally recognized Tribal Nation within the boundaries of what is currently known as North Carolina.



Cherokee Beaded Sash

In this exhibition, visitors will learn how, through adaptability and innovation, the EBCI has combated attempts to eradicate, remove, and assimilate its people and remained on the Qualla Boundary - 57,000 acres (0.00067661% of the original Cherokee territory) which is owned by the EBCI and held in trust by the federal government.

Established in 1948, the Museum of the Cherokee People is one of the longest-operating tribal museums in the country.



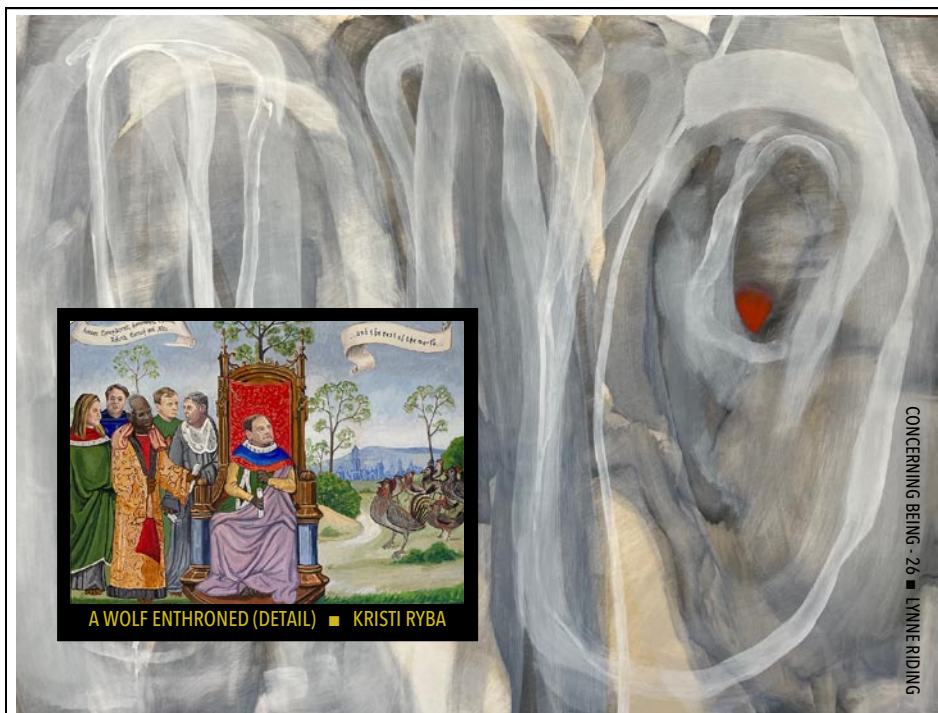
Cherokee Robe

Located in Cherokee, NC, on the Qualla Boundary, the sovereign land of the Eastern Band of Cherokee Indians and ancestral homelands of all Cherokees, the Museum shares the history, culture, and stories of the Cherokee people through its exhibitions, collections, and programs.

The Museum of the Cherokee People is a proud member of Southern Highlands Attractions, the most highly acclaimed visited points of interest in the Southern Highland Region of the United States.

For further information check our NC Institutional Gallery listings, call the Museum at 828/497-3481 or visit ([motcp.org](http://motcp.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 Apr. 24th, at 5pm, for the May 2024 issue and May 24, at 5pm for the June 2024 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](mailto:info@carolinaarts.com)).



RECEPTION APRIL 6, 5-7pm ■ ON DISPLAY MARCH 30 - MAY 24

**CONCERNING BEING**  
Lynne Riding  
**LIKE AN EPIPHANY**  
Kristi Ryba  
**SCENES FROM ALICE IN WONDERLAND**  
Mary Walker

upstairs  
[artspace]

49 S. Trade St., Tryon NC ■ Hours: Weds - Sun 12-5 pm  
UpstairsArtspace.org ■ 828.859.2828



## Appalachian State University in Boone, NC, Offers Annual Photography Competition

Appalachian State University in Boone, NC, is presenting *Roots. Ground. Water. Seeds*, featuring the 21st Annual Appalachian Mountain Photography Competition, juried by E. Gale Greenlee, Ph.D., on view in the Turchin Center for the Visual Arts' Bickers Family Gallery, through June 1, 2024.

"Appalachia. A region. An idea. An imaginative and geopolitical landscape with real land(s) and real people(s) - those living, those who have passed on, and those to come. These mountains, valleys and streams, hollers and cities, dirt roads and railroad tracks texture our lives and craft our many histories," says E. Gale Greenlee, the competition juror.

"They build a felt sense of place."  
"My story (a snippet): I grew up not in the mountains, but always going to them—a ritual homecoming as we gathered each month with my Daddy's family in the Swannanoa Valley. As Daddy and all but one of his siblings have transitioned to the ancestral realm, I often lay my eyes on these hills and valleys (IRL and in my dream-world) to center myself and to return home to them...to me," adds Greenlee.

"The stories reflected in these photographs reveal the specificity of you/me/him/her/they as well as the common and collective (the we/us). Whether embodied by grandma's hands, animals grazing, raindrops resting on leaves, banjos fixin' to be played, painted church windows, rebel flags or carrots pulled fresh from earth, they call us to question. To dream. To remember. To muse. Who's at the center of these lands? Who's at the center of this story? What is the story here? What is this place? And what if there's not one story—there isn't y'all—but a multiplicity of narratives that bob and weave, overlap, criss-cross and diverge?," E. Gale Greenlee asked.



Work by Heather Cormons

"*Roots, Ground, Water, Seeds* is an effort to amplify visual artists whose photography considers our many and intertwining ancestral roots; our connection and relationship to the land, the ground we walk on, the lives these lands have supported and the way Appalachian earth demands and yearns for our conscious care. Here, you dip into the waterways and communities that sustain and repair us and witness the seeds that birth new life/futures, rejuvenate our soil and spirits, and spark necessary political change. Here in this place, you/we/I bear witness to a personal and collective archive. Come in. Listen. See," adds Greenlee.

Gale Greenlee, Ph.D. (she/her/hers) is a writer-educator, an independent children's literature and Black Girlhood Studies scholar, and a recent teacher-scholar in residence at the bell hooks center at Berea College. Born in Greensboro, NC, she is the granddaughter of farmers from rural South Carolina and a descendant of five generations of Affrilachians who called Western North Carolina home. Broadly interested in pop culture, Black Appalachian literature, memory work and Black feminist legacy keeping, Greenlee is a longtime arts advocate whose childhood dream was to travel across the US in an RV selling her art. Her public humanities work focuses on curating

continued on Page 21