

Cameron Art Museum

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stomachs that now sag. We have worked and given and created. We are aging, and we're lucky to have reached this time to appreciate our experiences and wisdom and celebrate that we have survived."

The Cameron Art Museum is eastern North Carolina's premier art museum: a cultural gathering place that brings people of different backgrounds and cultures together

and nurtures a lifelong curiosity about, and connection with, the world and one another. Cameron Art Museum is a non-profit fully reliant on the generosity of its donors.

For further information check our NC Institutional Gallery listings, call the Museum at 910/395-5999 or visit (www.cameronart-museum.org).

NC Museum of Art in Raleigh, NC, Reopens With New Exhibitions

The North Carolina Museum of Art in Raleigh, NC, has reopened with two new exhibits including: *Good as Gold: Fashioning Senegalese Women*, on view in the Museum's East Building, Level B, Meymandi Exhibition Gallery, through Jan. 3, 2021; *Leonardo Drew: Making Chaos Legible*, on view in the Museum's East Building, Level B, Meymandi Exhibition Gallery, through Jan. 3, 2021; and *Christopher Holt: Contemporary Frescoes/Faith and Community*, on view in the Museum's East Building, Level B, Gallery 3, through Feb. 7, 2021.

Good as Gold: Fashioning Senegalese Women is the first major exhibition of Senegalese gold jewelry to date that focuses on the history of Senegal's gold, from past to present, and the beauty and complexity of the way Senegalese women use ornament and fashion to present themselves. A key theme of the exhibition is the Senegalese concept of *sañse* (a Wolof word for dressing up or looking and feeling good). *Good as Gold* explores how a woman in a city like Dakar might use a piece of gold jewelry to build a carefully tailored, elegant fashion ensemble.

The exhibition also looks at the interconnectedness of local and global expressions and understanding of fashion. In addition to presenting nearly 120 works, the exhibition unveils an haute couture ensemble inspired by the strength and savoir faire of Senegalese women, designed by Oumou Sy—Senegal's "Queen of Couture" and its most celebrated fashion designer.



Fabrice Monteiro, "Signare #1", 2011, inkjet print on baryte paper, 47 ¼ x 31 ½ inches, Courtesy Magnin-A © 2011 Fabrice Monteiro.

Good as Gold: Fashioning Senegalese Women was organized by Kevin D. Dumouchelle of the National Museum of African Art, Smithsonian Institution. It is curated by Amanda Maples of the North Carolina Museum of Art. The exhibition is made possible, in part, by the North Carolina Department of Natural and Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions. Research for this exhibition was made possible by Ann and Jim Goodnight/The Andrew W. Mellon Foundation Fund for Curatorial and Conservation Research and Travel.

Using a variety of materials - wood, cotton, canvas, paper, steel, aluminum, sand - Leonardo Drew makes dynamic sculptures that explode and expand into their spaces. These gravity-defying sculptures convey a feeling of barely contained or restrained



Leonardo Drew, "Number 215B", 2019, acrylic, wood, paint, and sand, dimensions variable, Courtesy of the artist and Galerie Lelong & Co.; © 2019 Leonardo Drew; Photograph: Christopher Burke Studio

energy and chaos. "I think of it as making chaos legible," he says.

City in the Grass, Drew's first major outdoor sculpture, is both an abstracted cityscape and a colorful flying carpet. Over 100 feet long and 30 feet wide, the work is composed of aluminum panels covered in a mosaic pattern of colored sand, mimicking a Persian carpet. Drew wants his visitors to feel like Gulliver discovering Lilliput as they wander through his bird's-eye view of a city. "In the end," he says, "it can be your flying carpet transporting you to wherever you need to be." Drew sees public art as a shared experience, and for him *City in the Grass* is not complete until the public appears and interacts with the work, making it whole.

This project at the NCMA is generously supported by the Hartfield Foundation and Libby and Lee Buck. *Leonardo Drew: City in the Grass* was commissioned by Madison Square Park Conservancy, New York, and was first exhibited in Madison Square Park.

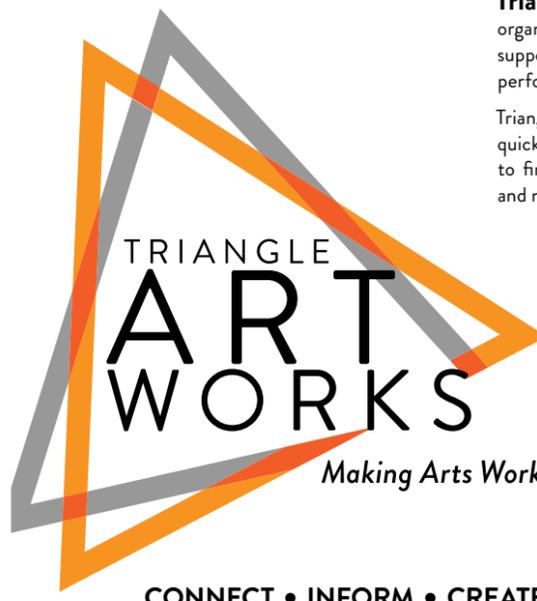
Leonardo Drew: Making Chaos Legible is made possible, in part, by the generous support of the Hartfield Foundation and Libby and Lee Buck, and by the North Carolina Department of Natural and Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions. Research for this exhibition was made possible by Ann and Jim Goodnight/The Andrew W. Mellon Foundation Fund for Curatorial and Conservation Research and Travel.

Finally, we have the exhibit, *Christopher Holt: Contemporary Frescoes/Faith and Community*. "Affirming sacred worth, restoring human dignity, and sabotaging the shame of poverty, the Haywood Street fresco announces, in plaster and pigment, that you matter," said The Rev. Brian Combs of the Haywood Street congregation.

This exhibition features monumental drawings, intimate portraits, and studies by artist Christopher Holt (b. 1977, Asheville, NC; lives Weaverville, NC) for the Haywood Street Beatitudes fresco completed in September 2019. The fresco is the result of a two-year community project led by Holt with the Rev. Brian Combs, founder of the Haywood Street congregation in Asheville.

The purpose of the Haywood Street fresco is to honor everyday people and emphasize the church's ministry, which focuses on helping members of the community who live in poverty and often on the margins of society. The congregation is encouraged to live by the Beatitudes (the blessings recounted by Jesus in the Sermon on the Mount), which is also the subject of the fresco. In the Haywood Street Beatitudes, Holt gracefully incorporates powerful portraits of the local community and members of the congregation in his

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contemporary depiction of the narrative of the Beatitudes. In the Rev. Combs's words, "What poverty makes invisible, art makes immortal."

Organized by the North Carolina Museum of Art. This exhibition is made possible, in part, by the North Carolina Department of Natural and Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions. Research for this exhibition was made possible by Ann and Jim Goodnight/The Andrew W. Mellon Foundation Fund for Curatorial and Conservation Research and Travel.

The NCMA would like to thank the following individuals for their support of the Museum's spring and summer 2020 exhibitions highlighting North Carolina artists:

Carole and Cloyce Anders
Ruth and Bill Barnett
Mary Charles and Robert Boyette



Christopher Holt's "Haywood Street Beatitudes" in progress, 2019, Courtesy of the artist, © 2019 Christopher Holt; Photograph: John Warner

Marion Johnson Church
Grubb Ventures
Carol and Rick McNeel

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

Watercolor Society of North Carolina Offers Virtual Exhibition for Its Annual Juried Exhibition

The *Annual Watercolor Society of North Carolina (WSNC) Juried Exhibition* will be virtual this year at (ncwatercolor.org) from Oct. 4 through Nov. 21, 2020. The Juror this year is 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, is saddened and disappointed that the *Annual Juried Exhibition* has been canceled at the Page-Walker Art & History Center in Cary, NC.

"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), on the afternoon of Oct. 4, 2020."

Selected artists and the titles of their works include: John Anderson, *Low Country Boil*; Lynne Anderson, *Gadina*; Beth Bale, *Ryder*; Pegi Barnes-Sharp, *Hey Mon*; Bonnie J Becker, *Before They Fall*; Lynette Bettini, *Bountiful*; Kathleen Blackwell-Plank, *Taos Pueblo, NM no.3*; Joy Brinkley-Hill, *Vincent's Van*; Sharron Burns, *Family*; Allan Butt, *Paris: Apres le Dejeuner (After Lunch)*; Judith Collins, *Barcelona Flower Mart*; Mike Dorsey, *The terrifying swamp angel balloon plant*; Howard Eberle, *Drudgin*; Kathy Flood, *Contemplating Life*; Christopher Fogarty, *Cupcakes*; Ryan Fox, *Waiting for Customers- Guatemala*; Rita Fujimagari, *Morning*; Amanda Fullerton, *Crudités*; Pamela Haddock, *The Oconaluftee In Spring*; Suzanne Hetzel, *Venice Unmasked*; Jeffrey Jakub, *Southern Grace*; Meredith Janssen, *Mine Brook in Winter*; Cathy Klopfenstein, *Strolling Around Biltmore*; Joseph Lahita, *Evening Feed II*;

Alexis Lavine, *Rules of the Game*; Dixie Leibert, *Charleston Churchyard*; Dennis Lighthart, *Timothy McAlister*; Donny Luke, *Santa Rosalia Relic*; Georgia Mason, *Wild Garden Spring*; Joanna McKethan, *Ascension*; Carol Meetze-Moates, *Top Cat*; Martha Moore, *Carrick Creek II*; Margaret Mueller, *The Wilder Side of Florida*; Verena Murvin, *Song of Summer*; Gary Nemcosky, *At Grandma and Pops*; Nancy Paden, *Looking Back*; Anthony Pfohl, *Celine*; CoraMae Pipkin, *Convergence*; Jo Ann Pippin, *Delicate*; Laura Poss, *Brooklyn Bridge*; Christine Provard, *Rough Day at Headlands*; Eng Pua, *The Dragon Rider - Angkor Wat, Cambodia*; Rani Ray, *Journey Home*; Marcia Rieff, *Johnson's Alley*; Ann Rubino, *Serendipitous*; Veronica Samuel, *Twins*; Peggy Saporito, *Orchids*; Karen Schaaf, *Fabric of Time*; Susan Schuhmacher, *Backstreet Naples*; Nancy Henkel Schulte, *John's Produce*; Diane Seifart, *Goodbye Dublin*; Charles Sharpe, *Paint Shed Window*; Helen Shaw, *Evening Jasmine*; Richard Siegel, *Blue Domes Santorini Greece*; Sook Sienkiewicz, *Siesta at Ephesus*; Claire Simpson-Jones, *Tim's Cabin*; David Stickel, *Fragrant Pleasures*; Sean Stickel, *Classic Cruiser*; Roger Tatum, *Lands End Sunset*; Zan Thompson, *Rockin Chair Watch*; Lyudmila Tomova, *In the Light*; Eileen Tullner, *In The Works*; Karen Van Gamper, *A View of Whittaker Creek*; Ann Vasilik, *Boats On The Ganges*; Christine S. Walker, *Vessels*; Marion Weathers, *Wagon Wheel (Vollis Series #22)*; Linda Werthwein, *Japanese Iris*; William West, *Downed 57 Flyer*; Jane Wiliford, *Amaryllis*; and Kae Wright, *Summer Games*.

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 check our NC Institutional Gallery listings or visit (ncwatercolor.org).