

# Gallery C in Raleigh, NC

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curriculum focused on making art in older styles, ranging from classical to Impressionist, Ibrahim was deeply attracted to modern painting, which eventually became his lifelong preoccupation. In 1965, awakening early one morning with his mind clear and open, Ibrahim realized a need to paint from his inner self. What followed was an outpouring of 150 small ink wash images, that connected the observable and the subconscious. This approach, which the artist calls, "painting from my gut and not my mind", would prove basic to Ibrahim's art.

In the mid-1960s, Ibrahim moved to New York, immersing himself in the world of abstract art. One day in Greenwich Village, he encountered in person; one of his artistic influences, Mark Rothko. Later, while seeing his work, the older artist encouraged Ibrahim in his path as a painter, and Rothko remains a spiritual mentor.

Other important influences include the Abstract Expressionists de Kooning and Pollock, and the Color Field painters Paul Jenkins and Helen Frankenthaler. During this period, Ibrahim's abstract paintings were shown in New York.

In the mid-1970s Ibrahim moved to Clearwater, FL, where he took over his father's printing business and ran an art gal-

lery. During a hiatus from painting, Ibrahim immersed himself in the study of metaphysics and homeopathy. The spiritual depth that he explored became a touchstone for his work, with abstraction an embodiment of the boundlessness of existence itself.

In 1999, Ibrahim produced several new paintings. These canvases, while abstract, reflected the artist's closeness to nature, as well as his feeling for the dialogue of spontaneity and control with liquid, translucent paint. From 2004-2005, he produced paintings with veils of rich color on white grounds. The *Isness Series* in 2005 followed a similar format and was inspired by the intrinsic reality of all experience, expressed through luminescent petals and flows of oil and acrylic paint.

Ibrahim's work is in several corporate and private collections and has been widely exhibited in the United States and abroad. His solo exhibitions include those at the Leepa Rattner Museum of Art, Pensacola Museum of Art, Mobile Museum of Art and Lauren Rogers Museum of Art.

For further information check our NC Commercial Gallery listings, call the gallery at 919/828-3165 or visit ([www.galleryc.net](http://www.galleryc.net)).

## Hillsborough Gallery of Arts in Hillsborough, NC, Offers Preview of Orange County Artists Guild Studio Tour

The Hillsborough Gallery of Arts in Hillsborough, NC, will present *Orange County Artists Guild Studio Tour Preview Exhibit*, on view from Oct. 25 through Nov. 13, 2022. A reception will be held on Oct. 28, from 6-9pm.

2022 marks the 28th year for the Orange County Artists Guild's Annual Open Studio Tour. During the first two weekends in November, more than 100 artists located throughout Orange County will be participating in this juried event and opening their studios to visitors. OCAAG's Open Studio Tour is a rare opportunity for art lovers from Orange County and beyond to meet artists in their places of work, to view and purchase art directly from the artists, and in many instances to watch as artists demonstrate how they create their pieces. Studio Tour brochures and maps of participants' studios are available at the Hillsborough Gallery of Arts and other area locations or on the Guild website at (<http://www.ocagnc.org>).

The preview show is a wonderful opportunity for a first look at the work on the tour and can help you plan your tour route.

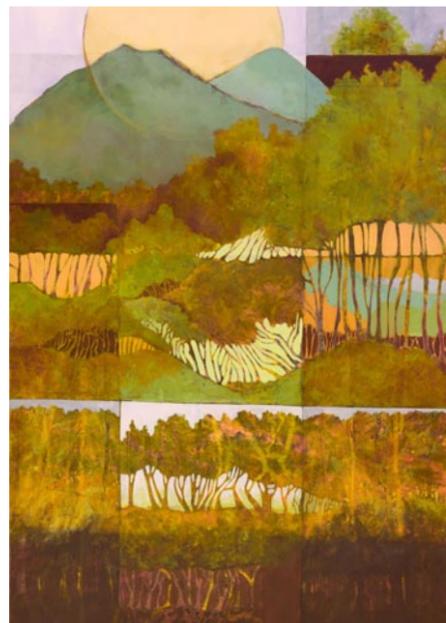


Work by Alice Levinson

Five members of the Hillsborough Gallery of Arts will be among those participating in this year's tour: Stacy Crabill, Eduardo Lapetina, Alice Levinson, Jason Smith, Nancy Smith and Pringle Teetor.

Candy and sweets dominate the work of painter and mixed media artist Stacy Crabill. Her studio is #26 on the tour at 5204 Margon Place, Hillsborough.

Eduardo Lapetina's studio is located at 318 North Estes Drive, Chapel Hill, and #75 on the tour map. This is his 13th year participating on the tour. Lapetina will show



Works by Nancy Smith

new abstract paintings with vibrant colors and in various sizes, including some very large pieces.

Alice Levinson will be exhibiting her contemporary wall-hung textile pieces. Each is rich in color and texture, and composed of hand-dyed fabric, densely sewn. Her studio is #29 on the map, at 3604 Pasture Road, Hillsborough. Her studio will only be open on the second weekend of the tour.

Jason Smith creates abstract metal sculptures in steel and copper using reclaimed material. Jason's studio is #4 on the map at 1709 NC HWY 86N, Hillsborough.

Nancy Smith's studio is #54, 201 Morningside Drive, in Carrboro. She will have intriguing contemporary mixed media paintings of figures, animals and nature.

For the 11th year, glass artist Pringle Teetor will be on the tour. This year she'll be showing at Ali Given's home studio, (#20) located at 3611 Mijos Lane in Chapel Hill. Pringle's blown glass and Ali Given's textile art complement each other perfectly. There will be plenty of colorful work to see.

The Hillsborough Gallery of Arts is owned and operated by 21 local artists and represents these established artists exhibiting contemporary fine art and fine craft. The Gallery's offerings include acrylic and oil paintings, sculpture, ceramics, photography, textiles, jewelry, glass, metals, encaustic, enamel, and wood.

For further information check our NC Commercial Gallery listings or visit ([www.HillsboroughGallery.com](http://www.HillsboroughGallery.com)).

## North Carolina Museum of Art in Raleigh, NC, Features Works From The Phillips Collection

The North Carolina Museum of Art (NCMA) in Raleigh, NC, will host *A Modern Vision: European Masterworks from The Phillips Collection*, on view from Oct./ 8, 2022, to Jan. 23, 2023.

The exhibition features more than 50 paintings by iconic artists from The Phillips Collection's world-renowned holdings. *A Modern Vision* brings masters famous for their depictions of light, color, and modern life to the NCMA, including Paul Cézanne, Edgar Degas, Vincent Van Gogh, Wassily Kandinsky, Edouard Manet, Amedeo Modigliani, Berthe Morisot, Pablo Picasso, Maria-Helena Vieira Da Silva, and more.

"This fall the North Carolina Museum of Art will celebrate two important museum collections established in the twentieth century," said Museum Director Valerie Hillings. "We are hosting this special exhibition of works of art from our country's first museum of modern art, while debuting our own reimagined collection, which was the first public art collection funded with a state appropriation. The iconic works of art in *A Modern Vision*, presented together with the new vision of the *People's Collection*, will create an unforgettable experience for our visitors."

The exhibition opens alongside the reimagined *People's Collection*, the state art collection cared for by the NCMA. Since January 2022 the collection has been undergoing a transformation, as galleries are reorganized to better connect art across time and space while highlighting previously unshared narratives. The reimagined presentation seeks to broaden the representation, narratives, and media within the galleries and will feature new technology updates including digital wall labels and interactive educational installations.

The Phillips Collection was America's first museum of modern art, opening its doors in Washington, DC, in 1921. The Phillips's collection and mission pay tribute to the distinctive eye and collecting vision of its founder, Duncan Phillips. Phillips wanted to define modern art and its origins, starting with art from the 19th century and moving well into the 20th century. He installed works by different artists, together across time and place, to discover new relationships among them, aiming to capture the artists' voices rather than their place in art history.

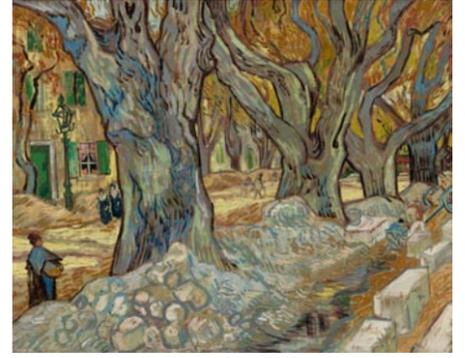
The NCMA is exploring a similar approach with the reorganization of the *People's Collection*, offering multiple perspectives on given themes, techniques, and histories. Phillips considered his museum to be an educational institution that would support living artists, whose work he also acquired and whom he hoped would be inspired by the "few great masters" in his collection. Similarly,

## NC Museum of Art in Raleigh, NC, Offers Exhibition of African Works

The NC Museum of Art in Raleigh, NC, will present *Powers Concealed: Egúngúns from Africa and America*, on view from Oct. 15, 2022, to Feb. 26, 2023.

The exhibition showcases egúngúns, created with layers of sumptuous, paneled fabrics sourced locally and globally, that typically appear at annual festivals to honor the past and seek blessings for the future. The exhibition will feature a Nigerian Yorùbá ensemble from the 1930s in the NCMA's collection alongside a newly commissioned egúngún titled Baba Eleko and presented by Babatunde Akinsegun, Alagba, or hereditary chief of egúngún at Oyotunji Village in South Carolina.

The third ensemble, created by Atlanta-based artist Dr. Fahamu Pecou, examines the political and social violence enacted



Vincent van Gogh, "The Road Menders" ko, 1889, oil on canvas, 29 x 36 1/2 in., The Phillips Collection, Washington, DC, Acquired 1949

the NCMA aims to steward and share the people's art collection, inspiring creativity by connecting diverse communities to cultural and natural resources.

This exhibition expresses Duncan Phillips's belief that his museum gathered "congenial spirits among artists from different parts of the world and from different periods of time" to demonstrate "that art is a universal language." The NCMA explores the same beliefs in new thematic galleries throughout the Museum, weaving throughlines in the stories that art can tell.

The *People's Collection* is free to visit; no ticket is required. The reinstatement's opening will be celebrated with a variety of community programs. More details on these events will be announced this spring.

This exhibition is organized by The Phillips Collection, Washington, DC.

In Raleigh additional support for 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 North Carolina Museum of Art's collection spans more than 5,000 years, from antiquity to the present, making the institution one of the premier art museums in the South. The Museum's collection provides educational, aesthetic, intellectual, and cultural experiences for the citizens of North Carolina and beyond. The 164-acre Museum Park showcases the connection between art and nature through site-specific works of environmental art. The Museum offers changing special exhibitions, classes, lectures, family activities, films, and concerts.

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

Just reach out and touch us.

You can contact us by calling 843/693-1306 or by e-mail at - [info@carolinaarts.com](mailto:info@carolinaarts.com) but do it before the 24th of the month prior to our next issue.