

# NC Museum of Art in Raleigh

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forthcoming Freedom Park in Raleigh. Freelon and his team drew on histories of neighborhoods, connections to African American communities, and African pasts to create designs rooted firmly in place and time. Activism and celebration of heritage are subtly present in Freelon's work.

He was a master of formal symbolism and design metaphors that are thoughtful and thought-provoking and reference culture and history. Freelon's work, for example, examines the multiple functions and meanings of skin - as both a protective covering and a visual form of identification. In his designs for African American communities and institutions, he expanded the idea of skin with complex building exteriors that explore the use of color, pattern, and material.

The exhibition was researched, curated, and designed by a team of faculty and students led by Dr. Emily Makas from the School of Architecture at the University of North Carolina at Charlotte. This work was made possible by support from UNC Charlotte's School of Architecture, College of Arts and Architecture, Chancellor's Diversity Grant Program, and Office of Undergraduate Research, as well as from Perkins&Will. 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



The Freelon Group. National Center for Civil and Human Rights, Atlanta, GA, 2014. © Mark Herboth Photography. Courtesy of Perkins & Will.

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)).

## Some Exhibits That Are Still On View

Our policy at *Carolina Arts* is to present a press release about an exhibit only once and then go on, but many major exhibits are on view for months. This is our effort to remind you of some of them.



Work by Ryan McGovern

The Hilton Head Art League on Hilton Head Island, SC, is showcasing the work of Academy instructors in *Artists That Teach*, kicking off an entire year of exhibits at Art League Academy as part of Art League's 50th anniversary celebrations. The artwork ranges in medium from paintings in oils, acrylics and watercolor to mosaics, mixed media and pottery and will be on view through Feb. 25, 2022. "Typically, the bulk of our exhibits are held at Art League Gallery, but in honor of our 50th anniversary, we are also holding exhibits all throughout 2022 at the Art League Academy," says Amy Wehrman, Academy manager. "What better way to start the celebration and the new year than by honoring the incredible artwork of some of our instructors here at Art League Academy?" For further information call the Academy at 843/842-5738 or e-mail to ([academy@artleaguehi.org](mailto:academy@artleaguehi.org)).

Clemson University in Clemson, SC, is presenting, *An Archive of Loose Leaves*, an exhibition based around questions of the influence and hierarchy of memory within contemporary art, on view in the Rudolph E. Lee Gallery, through Mar. 9, 2022. Featuring the works of Rachel Lin Weaver, Joann Quiñones, Cristina Molina, Allison Janae Hamilton, April Dauscha, & Matthew Anthony Batty. This exhibit hopes to explore how artists address silences in the traditional archive or collection, as well as investigating how ephemera



Work by April Dauscha

and oral history influence a reflection on the past. The works curated go between physical material and digital elements in order to fully realize their concerns at hand. Using collected material, passed down objects and narratives, the works begin to create a new archive of sorts that no longer relies on a privileged lineage. Each artist works to ensure their space in a collective cultural memory that is at once collapsing and being built. For further information call the Furman Department of Art at 864/294-2400.



Work by Thomas Pickarski

Central Piedmont Community College in Charlotte, NC, is presenting *Floating Blue*, featuring works by Thomas Pickarski, on view in the Ross Art Gallery, through Mar. 10, 2022. Multi-media visual and performance artist Thomas Pickarski will bring his exhibition to the Central Piedmont Community College Ross Art Gallery, located on the college's Central Campus, to take visitors on his journey through the fragile arctic landscape with a series of photographs depicting the eternal beauty of icebergs. Intrigued by the happenstance of abstracted forms in nature, Pickarski found himself drawn to the sculptural magnificence of icebergs and the otherworldliness of the landscape in which they exist. For further information contact Amelia Zytka by e-mail at ([amelia.zytka@cpcc.edu](mailto:amelia.zytka@cpcc.edu)).

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Work by Stephen Hayes

The Cameron Art Museum in Wilmington, NC, is presenting *Stephen Hayes: Voices of Future's Past*, on view through Mar. 20, 2022. Born in Durham, NC, Hayes is the 2020 recipient of the 1858 Contemporary Southern Art Prize. He is a creator who works with a variety of mediums - sculpture, casting, knitting, woodcuts, video, and audio - to explore issues of race and economics in the United States. The installation, *Cash Crop* features 15 life-size concrete statues chained to a pallet, representing the 15 million people who were transported as slaves from Africa to America. *Voices of Future's Past* explores the legacy of growing up black in America. The works invite the viewer to participate, bringing a new depth to the experience of viewing art. In the *Cash Crop* installation, viewers walk between the figures, stepping over iron chains, connecting with the human experience of the atrocity of the transatlantic slave trade. *Voices of Future's Past* allows visitors to listen to the voices of young black men describing their experiences while looking at the face of an adult. For further information call the Museum at 910/395-5999 or visit ([www.cameronartmuseum.org](http://www.cameronartmuseum.org)).



Work by Cindy Walton

Pink Dog Gallery in Asheville, NC, is presenting an exhibition of work by the 9

diverse artists of Pink Dog 348, on view through Apr. 3, 2022. A reception will be held on Feb. 10, from 5-7:30pm. Each artist has chosen works that highlight their creative expressions. Mediums and styles included range from glass art, oils, acrylics, cold wax, encaustic, mixed media, textile art, portraiture, landscape and abstracts. The artists participating all have working studios in Pink Dog Creative, 348 Depot Street in Asheville's River Arts District. Participating artists include: Lynn Bregman Blass, Karen Keil Brown, Julieta Fumberg, Leene Hermann, Gayle Paul, Joseph Pearson, Sarah St Laurent, Larry Turner and Cindy Walton. For further information visit ([pinkdog-creative.com](http://pinkdog-creative.com)).



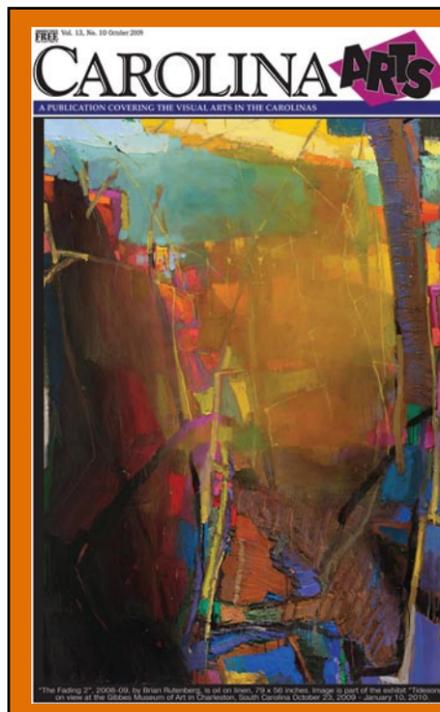
Wolly McNair is one of more than twenty artists whose work will appear in *Black@Intersection* this November at SECCA. Above: Wolly McNair, "Black Magic is only bad in the movies", 2020.

The Southeastern Center for Contemporary Art in Winston-Salem, NC, is presenting *Black@Intersection: Contemporary Black Voices in Art*, on view in the Center's Main Gallery, through Apr. 17, 2022. SECCA is proud to present a special group exhibition featuring more than twenty artists, organized by guest curator Duane Cyrus. In January 2021, SECCA posted an open call for guest curator submissions, seeking new voices and new perspectives for an upcoming project. SECCA hoped to develop a collaborative exhibition that showcases work being produced in response to the current moment, primarily the onset of and quarantine surrounding COVID-19 and the protests and events surrounding the death of George Floyd and the wider Black Lives Matter movement. For further information visit ([SECCA.org](http://SECCA.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 February 24th for the March 2022 issue and Mar. 24 for the Apr. 2022 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)).



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