

USC-Lancaster's Native American Center

continued from Page 15

the environment, history, social values and spiritual beliefs.

Today, the Confederated Tribes of the Umatilla Indian Reservation (Cayuse, Umatilla and Walla Walla) are using their resources to restore waterways and native species in Eastern Oregon and the Columbia River Basin. The Tulalip Tribes of Northwest Washington are rediscovering native foods, raising organic foods and, in the process, reconnecting to native food and traditional medicine plants. In doing so, they combine traditional knowledge and Western science for a more culturally appropriate approach to health care.

The Eastern Band of Cherokee Indians is working with scientists and regional groups to restore river cane in its homelands of Western North Carolina. They are also revitalizing cultural traditions that use the cane, such as basket making. And, Native Hawaiians are using traditional knowledge and Western science to restore parts of the land divisions or small communities called ahupua'a ("ah-hoo-poo-ah-ah"), which spanned from mountaintop to the ocean. Although fish-pond restoration is challenging, the work is significant for Hawaiian culture and potentially important for future sustainable food sources.

Roots of Wisdom: Native Knowledge. Shared Science was developed, produced and circulated by the Oregon Museum of Science and Industry, Smithsonian Institution Traveling Exhibition Service (SITES) and the Smithsonian's National Museum of the American Indian. The exhibition was made possible with funds provided by the National Science Foundation.

SITES has been sharing the wealth of Smithsonian collections and research programs with millions of people outside Washington, DC, for more than 65 years. SITES connects Americans to their shared cultural heritage through a wide range of exhibitions about art, science and history,



A basket weaver from the Eastern Band of Cherokee Indians weaves a river cane basket. The process of harvesting, splitting, dyeing and weaving river cane requires specialized techniques and lots of practice. Courtesy Oregon Museum of Science and Industry.

which are shown wherever people live, work and play. Exhibition descriptions and tour schedules are available at (sites.si.edu).

The Smithsonian's National Museum of the American Indian is committed to advancing knowledge and understanding of the Native cultures of the Western Hemisphere - past, present and future - through partnership with Native people and others.

Founded in 1944, the Oregon Museum of Science and Industry (OMSI) is one of the nation's leading science museums, a world-class tourist attraction and an award-winning educational resource for the kid in everyone. OMSI operates the largest museum-based outdoor science education program in the country and provides traveling and community outreach programs that bring science-learning opportunities to schools and community organizations in nearly every county in Oregon. For general information visit (omsi.edu).

For further information check our SC Institutional Gallery listings, call the Center at 803/313-7172 or visit (www.sc.edu/lancaster/NAS).



THERE'S A FINE LINE BETWEEN PRICELESS AND WORTHLESS.



Artist Diane Falkenhagen's Texas studio — destroyed by flooding during Hurricane Ike, 2008

What would you do if you lost your work, your tools, your images, and a lot more to a flood? Metalsmith Diane Falkenhagen knows what five feet of contaminated saltwater can do to a jewelry studio. CERF+ can help you learn how to protect your career from crossing that fine line.

Cerf+
THE ARTISTS'
SAFETY NET

CraftEmergency.org + StudioProtector.org

Mint Museum Uptown in Charlotte, NC, Offers New Ceramic Exhibit

The Mint Museum Uptown in Charlotte, NC, is presenting *Classic Black: The Basalt Sculpture of Wedgwood and His Contemporaries*, on view through Aug. 30, 2020.

Featuring more than 100 ceramic objects, with loans from notable public and private collections in the United States and England, this exhibition is the first to focus exclusively on the black basalt sculpture made by Josiah Wedgwood and other Staffordshire potters in late eighteenth-century England. The works of art on view include life-size portrait busts, statues, vases, and other fully three-dimensional, ornamental forms, as well as works in low relief, such as large plaques, portrait medallions, and medals.

Among the ceramic bodies produced in great numbers in Staffordshire, England in the late eighteenth century was black basalt. Josiah Wedgwood perfected this fine-grained stoneware in 1768, creating its dark color by adding manganese and iron, a slurry rich-with-iron oxide obtained from coal mines, to the clay body. Basalt was soon produced by many other Staffordshire potters as well. Although Wedgwood and the other potters used black basalt to create so-called "useful wares," such as teapots and bowls, this exhibition showcases basalt sculpture, especially works with classically inspired themes or ornament.

Many of the basalt objects on view in the galleries were copied directly from works of art made in ancient Greece and Rome, such as busts of Homer and Socrates, gems and statues depicting gods and other mythological creatures, and coins with portraits of Julius Caesar and his successors. Other basalt pieces derived from works made much later. Among the many artists represented in the exhibition by basalt versions of their creations are Michelangelo from the sixteenth century, Gian Lorenzo Bernini from the seven-



"Mercury", Wedgwood. Staffordshire, England, 1759-present, 19th century, Stoneware (black basalt). Collection of Lindsay Grigsby

teenth century, and sculptor Louis François Roubiliac from the eighteenth. The Staffordshire potteries also hired modelers and other craftsmen to create new designs for their basalt wares.

Whatever the design source, the basalt sculpture made by Wedgwood and his contemporaries was well-crafted, refined, and perfectly suited for the neoclassical interiors so popular among style-conscious consumers, both in England and beyond, in the last few decades of the eighteenth century. *Classic Black* proudly highlights this fascinating chapter in the history of ceramics.

This exhibition was organized by The Mint Museum, and was made possible with generous support from presenting sponsor Wells Fargo Private Bank, with additional support provided by Moore & Van Allen and the Samuel H. Kress Foundation. The exhibition catalogue was fully funded by the Delhom Service League and

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an anonymous patron.

For further information check our NC Institutional Gallery listings, call the Mu-

seum at 704/337-2000 or visit (<https://mintmuseum.org>).

Central Piedmont Community College in Charlotte, NC, Offers Annual Student Show & Works by Alice Ballard

Central Piedmont Community College in Charlotte, NC, will present two new exhibits including: the *2020 Annual Juried Student Art Show*, on view in Ross Art Gallery, from Mar. 23 through June 25, 2020. An awards ceremony held on Mar. 31, at 5:30pm, with a reception to follow from 6:30-8pm. And, *Harmony With an Edge*, featuring ceramic creations by Alice Ballard, on view in the Overcash Art Gallery, from Mar. 23 through May 28, 2020. A lecture by Ballard will be offered on Mar. 30, at 4:30pm in Tate Hall, with a reception held from 5:30-7:30pm in the gallery.

Each year, Central Piedmont Community College's Visual Arts Department hosts the Annual Juried Student Art Show recognizing student works in ceramics, 2D and 3D design, drawing, jewelry, painting, photography, printmaking, and sculpture.

Students who have works featured in the show receive a variety of awards, ranging from the Presidential Purchase Award; Foundation Purchase Award; first, second, and third place awards; along with a variety of others. Each year, select student artwork is showcased in this celebratory exhibition, held during the college's Sensoria festival.

Christopher Thomas, director of foundations, professor of art in printmaking and drawing at the University of North Carolina Greensboro, will jury in this year's selection of artwork that represents our visual arts students and arts department.

Alice Ballard is a ceramic artist whose work is deeply connected to nature. Working with clay, Ballard takes her inspiration from close observation and communion



Work by Alice Ballard

with the natural world around her. Pressing the clay into molds, Ballard creates organic shapes in hopes of transcending the divide between art and the outside world. With a great concern for the environment and conservation, Ballard hopes that, through her art, others will be inspired to forge their own connection with nature.

Harmony With an Edge will include work consisting of tree totems, wall hanging pods, and a variety of white earthenware pieces. Ballard's solo exhibition will be represented during this year's Sensoria Festival in Overcash Center's latest gallery addition, Overcash Art Gallery. Ballard will be hosting two free workshops during Sensoria including an artist lecture and opening reception.

Workshop Day I: Monday, March 30, 2020, from 12:30 - 3:15pm in Ceramics Studio, Center for Arts Technology Building, and Workshop Day II: Tuesday, March 31, 2020, 10am-3pm in Ceramics Studio, Center for Arts Technology Building.

continued on Page 17