

North Carolina State University

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photographing impromptu shrines to the Virgin of Guadalupe. On that journey I crossed the border for the first time in Los Ebanos, TX, where the last hand-operated cable ferry floats you across the border.”

“Since then, I have been making yearly trips/pilgrimages to walk the border and photograph the objects and traces left behind in the landscape by migrants and refugees crossing the US-Mexico border in southeast Texas. I photograph the depersonalized objects abandoned as waste by border crossers, military personal, and drug cartel members. These objects have accumulated over time and become a new way to look at the militarization of the border and the ways in which the power of nations plays out in this space. In the end, these objects represent the fact that some people have access and others don’t.”

Page has exhibited nationally and internationally at major museums and public institutions in Bulgaria, France, Italy, Germany, Israel, England, the United States, and China. Her work has been collected by nationally recognized museums including the Museum of Fine Arts, Houston, TX, the Baltimore Museum of Art, Maryland, the High Museum of Art, Atlanta, GA, and the Nasher Museum of Art at Duke University, Durham, NC. Amongst Page’s awards are fellowships from the North Carolina Arts Council, the Camargo Foundation, and the Institute for Arts and Humanities, UNC-Chapel Hill, as well as funding from the Andy Warhol Foundation and the Fulbright Program. She was awarded second prize in the Bernice Abbott International Competition for Women in Documentary Photography.

Her work includes six monographs published by museums concurrently with exhibitions: *Susan Harbage Page: Lo Strappo della Storia*, *Conversazione con Merletti/History’s Pull*, *Conversations with*



Work by Susan Harbage Page

Lace (2013), Casa Della Memoria e Della Storia (A Roma Capitale Museum), Rome, Italy; *Lingering Portraits*, Gettysburg College Pennsylvania, (2008); *Postcards from Home*, Sumter County Gallery of Art (2007), South Carolina; *Involuntary Memories: Blanden Memorial Museum of Art* (2006), Fort Dodge, Iowa; *The Ties That Bind*: Greenville County Museum of Art and the Emrys Foundation (2003), Greenville, South Carolina; and *Standing Still*, ATA Center for Contemporary Art (2001), Sofia Bulgaria.

Page is an Associate Professor in the Department of Women’s and Gender Studies at the University of North Carolina at Chapel Hill where she has received the Carolina Women’s Center Faculty Scholar Award (2014), a fellowship from the Institute for the Arts and Humanities (2015) and an Academic Excellence Award from the Institute for Arts and Humanities (2016). She received her BM and MM (saxophone performance) from Michigan State University and an MFA (photography) from the San Francisco Art Institute as well as a Certificate of Knowledge of the Italian Language from the University for Foreigners in Perugia, Italy.

For further information check our NC Institutional Gallery listings, call the Museum at 919/513-7244 or visit (<https://gregg.arts.ncsu.edu/>).

Hillsborough Gallery of Arts in Hillsborough, NC, Offers New Exhibit

The Hillsborough Gallery of Arts in Hillsborough, NC, will present *Be in Touch*, featuring new work by Garry Childs, Jude Lobe and Pat Merriman: a potter, a painter, and a mixed-media artist, on view from May 27 through June 23, 2019. A reception will be held on May 31, from 6-9pm.

Garry Childs describes his process, “All of my work for the show is formed on a potter’s wheel. I glaze my pots after they have stiffened up but are not yet completely dry. I then carve through the glaze into the still damp clay to achieve the various patterns seen on the pots. Texture is a very important aspect of the finished pieces which should be looked at with both eyes and hands. I want people to feel free to ‘Be in Touch.’”



Work by Jude Lobe

Jude Lobe reflects on her new work, “As caretakers of this planet, it seems to me we have much to learn from nature if we can observe quietly. When I am hiking along a trail, or kayaking through marshes, I become present in nature. It’s a calming and stress-relieving feeling to be in touch with nature. In my artwork, I create my impressions and remembrances of the feelings I had when alone with nature. My landscape paintings aren’t recreations of the scenes, but rather an expression of the emotions



Work by Garry Childs

I had while communing with nature. My copper sculptural works are symbolic representations of Native American spirit guides, particularly shamans that help with balancing our spiritual, emotional, and physical health.”

Pat Merriman, mixed-media artist and founding member, writes that for *Be in Touch*, “I am working on North Carolina landscapes and on collages from some of my favorite songs: ‘The Rose,’ Lenard Cohen’s song ‘Anthem,’ and ‘Wind Beneath My Wings.’”

The Hillsborough Gallery of Arts is owned and operated by 22 local artists and represents these established artists exhibiting contemporary fine art and fine craft. The Gallery’s offerings include oil and acrylic paintings, pastels, 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).

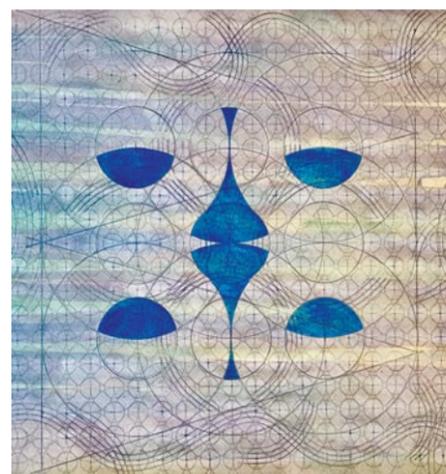
Some Exhibits That Are Still On View

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 Takuro Shibata

The North Carolina Pottery Center in Seagrove, NC, is presenting *Art of Clay National Juried Show*, on view through June 15, 2019. The exhibition will feature 50 pieces from 41 artists from 21 States. It’s the North Carolina Pottery Center’s first ever National Juried Show, and it’s exciting! Our international juror, Douglas Fitch of Scotland, narrowed the field down from 230+ pieces and will be doing the final judging when he is here the beginning of March as one of the featured potters at the North Carolina Potter’s Conference, hosted by the Randolph Art Guild in Asheboro, NC. For further information call the Center at 336/873-8430 or visit (www.ncpotterycenter.org).



Work by Tom Dimond

Clemson University in Clemson, SC, is presenting *A Patient Search: Paintings by Tom Dimond*, on view in the Brooks Center for the Performing Arts Lobby exhibition space, through Aug. 8, 2019. Tom Dimond’s work is highly detailed with hidden meanings, textural interest and layers of abstraction. Through the manipulation of materials, his work conveys familiarity and nostalgia, as well as a state of ambiguity that allows room for viewer to interpretation. This collection features large-scale, abstract acrylic paintings, as well as smaller mixed media collages. His thoughtful titles illuminate the inspiration behind each work and pique viewer’s interests. Dimond’s career has spanned five decades and he has exhibited work all over the country, in both the private and public sector. More than a decade after being named professor emeritus, we are delighted to showcase his work back at Clemson University. For further information e-mail Susan Soroan, Brooks Center exhibitions director at (soroan@clemson.edu).

The Mint Museum Uptown, at the Levine Center for the Arts in Charlotte, NC, is presenting *Under Construction: Collage from The Mint Museum*, on view through Aug. 18, 2019. This is The Mint Museum’s first large-scale exhibition to explore the dynamic medium of collage. Although this artistic technique, in which materials are cut, torn, and layered to create new meanings and narratives, gained acclaim in the early twentieth century through the groundbreaking work of such artists as Pablo Picasso, Georges Braque, Kurt Schwitters, and Jean Arp, it experienced a renaissance (particularly in America) after World War II.



“Autobiography: East/West (Gardens)” by Howardena Pindell (American, 1943-)

Charlotte native Romare Bearden is widely credited with rejuvenating and reinvigorating the technique. His work, which has long been a highlight of The Mint Museum’s collection, serves as the point of departure for this fascinating exhibition. For further information call the Museum at 704/337-2000 or visit (www.mintmuseum.org).



“The Last Parking Place on Broadway,” by Manning Williams, acrylic on canvas, 2006. On loan from Barbara Williams.

The Florence County Museum in Florence, SC, is presenting the exhibit, *Manning Williams*, featuring works by Charleston native artist Manning Williams (1939 - 2012), on view in the Museum’s Special Exhibits Gallery, through Sept. 22, 2019. Williams began his career as a realist artist. However, in the 1990s, his art took an extraordinary turn as Williams began to incorporate comic book imagery into large, abstract expressionist compositions. This synthesis often utilized a recurrent vocabulary of shapes and symbols to create an elusive narrative exploring personal, historical and political themes. Williams was born in Charleston in 1939. He received his BS from the College of Charleston before doing graduate work at the Pennsylvania Academy of Fine Arts. Williams’s work has been exhibited nationally and internationally with solo shows in Charleston, New Orleans, Washington, at the University of Pennsylvania Museum of Archaeology and Art and the Greenville Museum of Art. For further information call the Museum at 843/676-1200 or visit (www.flocomuseum.org).

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The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be May 24th for the June 2019 issue and June 24 for the July 2019 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).