

GreenHill - Photography

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ing image while pulling out the embedded colors and paper that are hidden underneath the surface." Likewise, Signe Ballew turns photographs into objects by layering a wispy Polaroid transfer onto hand-blown glass discs.

Courtney Johnson's series, *Salt*, uses salt water from the bodies of water she photographs to produce dreamy, pink and brown hued, salted paper prints. She says, "one particularly beautiful effect of the unusual hyper salinity in this process is the accumulation of salt on the finished images, which sparkles in the light." Joshua White speaks about the "magic" of lumen prints: "I often print in the same sunlight that shines on my subjects, allowing me to observe the quiet processes that surround us every day, deepening my understanding of our communion with nature."

On Aug. 30, from 6-7pm, GreenHill will host a lecture entitled "Collecting Photography with Frank Konhaus." Frank Konhaus, Director of Cassilhaus and the Cassilhaus Collection, will cover the why, what, and how of collecting fine art photography. He

will explore the motivations and mechanics of collecting as well as documentation of your collection. No prior experience required - just a love of photography. Free and open to the public.

GreenHill, located in Downtown Greensboro, is a nonprofit visual art center with the vital mission to support and advocate for the art and artists of our home state, North Carolina. At GreenHill professional artists have meaningful opportunities throughout their careers to participate in a wide range of exhibitions. We provide economic support to artists through the sale of their art in our world-class galleries. Novice artists, from toddlers and young students to lifelong learners, can learn and stretch their creative muscles through our studio-based educational programs. Tap into your creative side by making art, purchasing original works of art and viewing exhibitions that inspire and pique your imagination. At GreenHill there is something for everyone.

For further information check our NC Institutional Gallery listing or visit (www.GreenHillNC.org).

GreenHill in Greensboro, NC, Offers NC Jewelry Survey

GreenHill in Greensboro, NC, will present *Beyond Ornament*, a major survey exhibition highlighting North Carolina makers of studio jewelry on view from Aug. 3 through Nov. 4, 2018.

The artists selected for the exhibition produce objects that enhance and embellish the human body and question what jewelry and ornament can be. They pursue projects extending beyond the body, and present works that cannot be contained by the traditional jewelry case. Through sculptural installation, juxtapositions of scale, unconventional materials, and narrative content, the artists in *Beyond Ornament* broaden the context for jewelry. They bridge cutting edge concepts and traditional skills blurring the boundaries between art, craft, and design.

Visitors will have the ability to not only view the work, but also meet artists who teach in North Carolina. At the opening reception on Aug. 3 there will be a presentation and live demonstration of making a ring from 5:30-6:30pm by East Carolina University Metals faculty and exhibiting artists.

Brooches, necklaces, and bracelets typically displayed in cases will also be presented using the walls, ceiling, and floor of the gallery. Most participating artists will be represented by smaller wearable works as well as non-wearable pieces that relate to them. Highlights of the exhibition include "Opaline Corona" by Kit Paulson, a three foot high transparent spun-glass headpiece, a delicate kinetic butterfly by Charity Hall as well as works incorporating found objects with precious metals by Robert Ebendorf one of the founders of the studio jewelry movement. Peter Antor will present three stunning examples of his "architectonic rings": intricate tree dimensional rings in silver, ebony, cement, and gold, whose hidden interior spaces are as exquisitely detailed as their exteriors. Hanging on the wall near them will be mixed media paintings resembling architectural blueprints of the rings.

Certain artist's works entwine the body in their fabrication as in Judith M. Barello's vivid floral wall installations fabricated from dyed X-ray films or Erica Diamond's collection of small bronzes memorializing the spaces between two people when holding hands. Innovative displays propose multiple versions of the same object such



Work by Sarah Tector

as Mi-Sook Hur's wall mounted brooches in the form of seed pods and irises. Rows of silver husks suggest nature's abundance while the substitution of wire outlines for some bulbs suggests cloning or disappearing varieties.

Ashley Buchanan's "Brooching the Object" is a wall-mounted installation of 32 powder-coated forms whose cutout shapes recall traditional brooch designs. By paring down the brooch as an object to its lowest common denominator, Buchanan opens up its cultural references to include women's equality and the #MeToo movement. Contemporary jewelry artists' responsiveness to challenging social issues is also evident in Kat Cole's "Oil & Water" necklaces inspired by the oil industry's impact on her Texas community or Marissa Sanholtz's figurative enamel jewelry from her "Corrupt Fairytales" series that question gender stereotypes.

Two associated exhibitions will take place in the gallery during *Beyond Ornament*. On display will be *ECU METALS*, an invitational exhibition featuring work by East Carolina University faculty and MFA students from the School of Art & Design. Guest-curated by Mi-Sook Hur, the exhibition showcases the influence of teaching artists such as Robert Ebendorf who are connected to ECU's nationally recognized metals program. The other associated exhibition is curated by Sarah Tector, *Cadavre Exquis*, a nine-person exhibition of art jewelry based on the surrealist practice of the "exquisite corpse." An exercise in blind collaboration and trust, nine artists create combined pieces of jewelry from assigned materials, only discovering the final version of their works at the end.

For further information check our NC Institutional Gallery listings or visit (www.GreenHillNC.org).



School House Gallery at STARworks

Open Monday - Saturday, 9am - 5pm

Featuring a selection of works from North Carolina glass, clay and fiber artists.

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www.STARworksNC.org



Southeastern Center for Contemporary Art in Winston-Salem, NC, Features Works by Cuban Artists

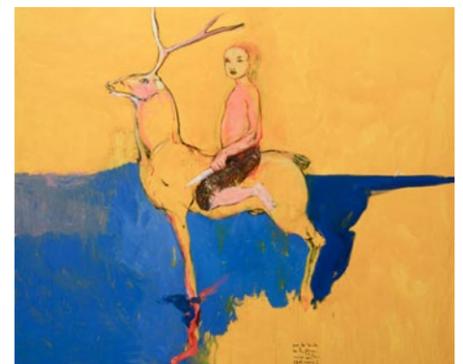
The Southeastern Center for Contemporary Art in Winston-Salem, NC, is presenting *Cubans: Post Truth, Pleasure, and Pain*, curated by Elvia Castro and Gretel Acosta, on view through Nov. 4, 2018.

Cubans: Post Truth, Pleasure and Pain is one of the first exhibitions in the southeast to examine contemporary Cuban artists, both inside the island and the diaspora and features more than 60 works of art by 19 well-known and emerging Cuban artists. It is a multi-generational, bilingual survey showcasing painters, sculptors, photographers, and videographers as well as multimedia installation and performance artists.

Visitors to this bilingual exhibition will encounter a range of works of art from provocative, sociological, and documentary style, to depictions of strong sensuality and conceptualism. A younger generation of Cuban artists comment on issues like the dominance of technology and industrial design and use a subjectivity that works against the traditional Western lenses of binary thinking and power, gender, race, and immigration issues.

The artists featured in the exhibition are: José Bedía, Ariel Cabrera, Celia & Yunior, Rafael Domenech featuring Ernesto Oroza, Alejandro Figueredo, Diana Fonseca, Aimée García, Rocío García, Luis Gárciga, Juan-si González, Manuel Mendive, Carlos Montes de Oca, Geandy Pavón, René Peña, Carlos Quintana, Sandra Ramos, Grethell Rasúa, and Yali Romagoza.

Guest curator Elvia Rosa Castro (Sancti Spiritus, Cuba) obtained a philosophy degree and a Master's in art history at the University of Havana, Cuba. Currently, she is an independent art curator, art critic, and



Carlos Quintana (b. 1966). Lives and works both in Havana and Miami, "Untitled" Oil on canvas

editor. She is the CEO of the art blog *Señor Corchea*, the first independent blog created in Cuba to promote Cuban artists and exhibitions. In addition to her numerous exhibitions and teaching, she has been awarded two Calendario Prizes in Essay (both in 1997), the Juan Francisco Elso Fellowship (2000), the National Prize of Curatorship (2005), the Grant de IFA-RAVE Foundation (2007) in Germany, and the National Prize of Art Critique Guy Pérez Cisneros (2011).

Guest curator Gretel Acosta (Havana, Cuba) graduated from the University of Havana in art history in 2014. She has been awarded the Remake, Curatorial Grant Issued by the Center for Development of Visual Arts of Cuba for her collateral collective show NANO at the Twelfth Biennale of Havana, and recently, she received the UNCG Inclusiveness Award to study for a Master of Arts degree in languages, literature, and culture.

For further information check our NC Institutional Gallery listings or visit (www.secca.org).

So you're the Marketing Director of a visual arts organization, art museum, arts center, arts council or artist guild and you're wondering why you never see the exhibits presented at your facility included here. Maybe you're the owner of a commercial art gallery or an individual artist who is having an exhibit in a non-profit space or commercial space and you don't see your exhibits included. My question to you is - "How long will you put up with that before you ask someone why that is?"

Check us out at (www.carolinaarts.com) or e-mail to (info@carolinaarts.com)

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be Aug. 24th for the September 2018 issue and Sept. 24th for the October 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).