

Roundabout Art Collective

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strives to create truth in her work, without regard to “art rules” or boundaries.

Metalsmith Sarah Tector will be displaying her powder coated, wearable sculptures and linear wire pieces. Architectural and geometric forms are her main design influences; with their linear designs, she often feels that she is “drawing with wire”.

Pruneau grew up in Raleigh, NC, and received a BFA from East Carolina University. She traveled extensively with her family, and as an adult, has lived in New York City and Berlin, Germany, before moving back to her hometown.

She is mostly known for her colorful paintings, both large and small scale, as well as plexiglass and mixed-media wall-hung constructions. Pruneau’s processes vary from piece to piece, but the concepts remain interrelated. Her work is intuitive and personal, while portraying both universal and conceptual themes.

Currently, Pruneau maintains a studio at her home and exhibits her work in the Roundabout Art Collective. She teaches classes and workshops, offers critiques both publically and privately, acts as a juror for art competitions, and lectures by invitation at universities and various other venues. With over 30 years of experience, her work has been exhibited both nationally and internationally, with many pieces in public and private collections.

Sarah Tector offers the following statement, “I am fortunate enough to have parents that told me to pick a major that would make me happy. With these words of wisdom in mind, I attended East Carolina University and received a Bachelor of Fine Arts – Art Education with a Concentration in Metal Design, in 1993.



Work by Sarah Tector

In addition, I also studied at the Penland School of Crafts for eight sessions; glass blowing/casting, mixing different colors of gold, wood components for jewelry, hand working in clay, surface treatments in leather and canvas, and sculptural glass blown jewelry. After years of trying my hand at different art related jobs in different cities (gallery owner, jewelry design for a manufacturing company, and studio assistant), I have once again settled in Raleigh, NC. I now split my time between my studio and teaching.”

“My aesthetic when designing my work over the years has always been to approach jewelry as small-scale sculpture,” adds Tector. “As a result, my work catches the eye when on the body or not. This collection focuses on clean, geometric and architecturally influenced pieces in sterling silver, gold filled, and powder coated materials creating one-of-a-kind, limited edition, and production pieces of jewelry.”

For further information check our NC Institutional Gallery listings, call the Collective at 919/747-9495 or visit (www.roundaboutartcollective.com).

North Carolina Museum of Art in Raleigh, NC, Features Exhibit of Art Deco Cars and Motorcycles

This fall the North Carolina Museum of Art in Raleigh, NC, opens *Rolling Sculpture: Art Deco Cars from the 1930s and '40s*, featuring 14 cars and three motorcycles embodying the design characteristics of the art deco movement. The exhibition, guest curated by renowned automotive journalist Ken Gross, opens Oct. 1, 2016, and runs through Jan. 15, 2017.

The art deco period - from the 1920s to 1940s - is known for blending modern decorative arts and industrial design and is today synonymous with luxury and glamour. The cars from this era are no exception. While today manufacturers strive for economy and efficiency, during the art deco period elegance reigned supreme. With bold, sensuous shapes, hand-crafted details, and luxurious finishes, the cars and motorcycles in *Rolling Sculpture: Art Deco Cars from the 1930s and '40s* provide stunning examples of car design at its peak.



BWM R7 Concept Motorcycle, 1934, BMW Classic Collection; Photo © 2016 Peter Harholdt

“These exquisite cars - several of which are truly one-of-a-kind - show what can happen when an automaker’s imagination takes the wheel,” says Gross. “There were absolutely no limitations or constraints placed on design, and it shows beautifully. This exhibition is a perfect demonstration of the intersection of art and cars, and the title *Rolling Sculpture* could not be more accurate.”

Highlights for the exhibition include:

- A one-of-a-kind aluminum-bodied Speedster hand-built for Edsel Ford in 1934 when he was President of Ford Motor Company.



Peugeot 402 Darl'mat, 1936, Jim Patterson/Patterson Collection, Photo © 2016 Michael Furman

- A Figoni and Falaschi Delahaye “Salon De Paris” Roadster that was lost in Algeria for decades, then recovered and restored in Switzerland.
- One of five surviving Stout Scarabs, an aircraft-inspired, beetle-shaped Depression-era precursor of the modern minivan.
- The legendary Bugatti Aéroliithe, a streamlined, magnesium-bodied sports coupe that looks as though Jules Verne designed it.
- The radical, fully enclosed BMW R7 Concept motorcycle, hidden in a crate in 1935 and discovered 70 years later.
- The Chrysler Imperial Airflow, inspired by high-speed passenger trains - a car so advanced, it scared the public and nearly put Chrysler out of business.
- One of three surviving Pierce-Arrow Silver Arrows, the art moderne star of the 1933 Chicago Century of Progress exposition.
- The last Ruxton of only 96 built, a stunning, low-roofed sedan with an unusual layered paint scheme by interior designer Joseph Urban.

In the galleries the cars and motorcycles will be categorized and interpreted based on three themes: Art Deco, Streamlining, and Yesterday’s Car of the Future. “These categories help bring historical and cultural context to the cars and motorcycles featured in the exhibition,” says Caroline Rocheleau, NCMA coordinating curator of *Rolling Sculpture*. “Many people know a little something about the 1930s but might not be familiar with the

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era’s automobiles. We hope visitors enjoy learning about the cars’ connection to the art world, their innovative engineering and design, and the reasons these automobiles, hailed as the ‘cars of the future,’ are not

seen on the road today.”

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

NC Museum of History in Raleigh, NC, Offers Works from the Jonathan P. Alcott Collection

The NC Museum of History in Raleigh, NC, is presenting *Scent of the Pine, You Know How I Feel: North Carolina Art from the Jonathan P. Alcott Collection*, on view through Dec. 4, 2016.

Artwork by Thomas Hart Benton, Minnie Jones Evans, Mary Anne Keel Jenkins, James Augustus McLean and other artists with ties to North Carolina will be showcased in a new exhibit at the NC Museum of History. The exhibition will feature 73 original works that span two centuries and represent all three regions of the Tar Heel State.

The soulful and sultry character of Nina Simone’s song “Feeling Good” inspired the exhibit title. The song evokes the same sense of place and people as the art in *Scent of the Pine*, which ranges from breathtaking views of the Smoky Mountains to scenes of everyday life.

“The variety of works in *Scent of the Pine* covers numerous styles - from realism and American Impressionism to post-modernism and folk art,” says Michael Ausbon, Associate Curator of Decorative Arts, NC Museum of History. “Art is a visual narrative of history. It records the sense of place and dignity of the human spirit at a particular moment in time.”

The exhibition includes paintings, etchings, a lithograph and other media from the collection of Jonathan P. Alcott, who

resides in Raleigh and in Wilmington. *Scent of the Pine* was originally organized by the Longwood Center for the Visual Arts and curated by K. Johnson Bowles at Longwood University in Farmville, VA.

Each artist represented was either born in North Carolina or lived or worked here. For example, Roy Elliot Bates painted during the winters in Bermuda but in western North Carolina as part of a thriving artists’ colony in Tryon. His painting “Cottage in Landscape” appears in the exhibit. Discover these Tar Heel connections as well as background information about each work.

The NC Museum of History is located on E. Edenton Street in downtown Raleigh. The museum collects and preserves artifacts of North Carolina history and educates the public on the history of the state and the nation through exhibits and educational programs. Each year more than 300,000 people visit the museum to see some of the 150,000 artifacts in the museum collection. The Museum of History, within the Division of State History Museums, is part of the N.C. Department of Natural and Cultural Resources.

For further information check our NC Institutional Gallery listings, call the Museum at 919/807-7900 or visit (www.ncmuseumofhistory.org/).

NC Museum of Art in Raleigh, NC, Features Works by Zanele Muholi

The NC Museum of Art in Raleigh, NC, will present *Zanele Muholi: Faces and Phases*, featuring works by this South African photographer, on view in the East Building, Level A, from Oct. 1 through Jan. 8, 2017. An Artist Lecture will be offered on Oct. 6, at 7pm in the East Building, SECU Auditorium. The event is free, but a ticket is required. Visit (www.ncartmuseum.org) for ticket info.

Faces and Phases, features 10 photographs by internationally acclaimed South African photographer and self-described “visual activist” Zanele Muholi, from her ongoing series of the same title.

Muholi’s art is rooted in social justice and advocacy, and she sees herself equally as an activist and photographer. Through her deeply personal portraits, she strives to present positive images of individuals often confronted by others’ assumptions, stereotypes, and prejudices regarding race, sexuality, and identity. Her subjects look straight at the camera (and the viewer): openly, defiantly, shyly, proudly. “This is not art, this is life,” says Muholi. “Each and every photograph is someone’s bio-

graphy.”

Muholi was born in 1972 in Umlazi, Durban, and lives in Johannesburg. She co-founded the Forum for Empowerment of Women (FEW) in 2002, and in 2009 founded Inkanyiso, a forum for queer and visual activist media. She studied photography at the Market Photo Workshop in Newtown, Johannesburg, and in 2009 completed a Master of Fine Arts in Documentary Media at Ryerson University, Toronto. Muholi has won numerous awards, including the 2016 International Center for Photography’s Infinity Award for Documentary and Photojournalism. Her works can be found in the permanent collections of museums across the United States and Europe.

“Muholi’s powerful portraits give voice to those who are often voiceless,” says Linda Dougherty, the NCMA’s chief curator and curator of contemporary art. “Her photographs are forms of activism, gestures of defiance and offer the hope of self-acceptance for all by society.”

The free exhibition and lecture are

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