

The Art Cellar Gallery

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that the giant figure appeared to them as a threat, rather than a guardian, imagining the giant was waiting for the family to fall asleep before striking. The stark contrast in interpretation opened Capehart's eyes to using the viewers own imagination to his advantage.

It is this theme of subjective interpretation that Capehart derived his show title, *Visual Fiction*. Guiding the viewer through the nuances of a painting and the story behind it engages them by allowing room to develop their own interpretation of meaning. To him, the intent is not for the viewer to develop a specific emotional response to his work, but rather to be ushered to a self-actualized story about how the work impacts them personally.

Certain thematic subjects have reappeared in Capehart's works throughout his

long history as an artist. These subjects manifest in different compositions as tokens giving insight to his life's journey. Whether it be a sign from his time working for Coca-Cola or his childhood home, Capehart calls back on these subjects like characters in his stories giving them different meaning and personality based on the setting they're placed in. Character arcs are portrayed through his works based on how his own relationship with that subject changed throughout his life.

Capehart is eager to share these stories with his collectors in this exhibition. It is not only a show for his art, but a story about his own life and journey through the art world.

For further information check our NC Commercial Gallery listings, call the gallery at 828/898-5175 or visit (www.artcellaronline.com).

The University of North Carolina at Greensboro, NC, Offers Works From Its Collection

The University of North Carolina at Greensboro, NC, is presenting *Making Room: Familiar Art, New Stories*, on view through Spring 2024.

The Weatherspoon Art Museum at UNC Greensboro is pleased to announce the opening of *Making Room: Familiar Art, New Stories*, an installation drawn from the museum's nationally recognized collection of modern and contemporary art. The installation serves as a critical point on a course of learning to which the Weatherspoon staff has dedicated themselves for the past year and a half. With support from the Terra Foundation for American Art and the Henry Luce Foundation, they have sought to understand how they can better engage museum participants to share fuller and more inclusive stories of American art. The artworks on display were chosen in response to what more than 4,000 community members said they care about.

These visitor responses - which ranged from poems to doodles to personal statements - were gathered in multiple ways. Within temporary interactive spaces designated as Inquiry Hubs, the museum's visitor engagement team coordinated pop-up performances and facilitated collection-based inquiry and play. One sentiment heard repeatedly was that the act of caring requires doing. As one museum visitor wrote, "I show my family I am there for them through actions." The Weatherspoon therefore organized this installation around the broad theme of caring - of being there and doing things - across four rooms dedicated to the following categories: FAMILY, COMMUNITY, PLACE, and MEMORY.

Weatherspoon staff also focused on how the museum's own learning and growth could be made visible in this installation. After listening to faculty in UNC Greensboro's School of Art talk about their desire for more examples of performance art to support their teaching in this field, the museum acquired photographs of community performances by artists Dread Scott and Lorraine O'Grady, which feature in the COMMUNITY and PLACE rooms, respectively.

Staff also reviewed the physical needs of objects in the collection and sent a number to conservators for expert care. Among them was an iconic light-based sculpture, *Clavero* (1968) by artist Tom Lloyd, which received specialized electronic repairs. It now shines a light on issues of social justice in the MEMORY room.

Perhaps most frequent among visitor responses were statements about the importance and complexity of the networks of parents, siblings, grandparents, and friends that one calls FAMILY. The room dedicated to this theme features a diverse array of images ranging from Nan Goldin's documentation of treasured snapshots to Robert Colescott's loaded painting of family secrets.

"This fresh reflection on the Weatherspoon's collection reveals how works of art not only catalyze dialogue but also inform



María Berrío, "Aminata Linnaea", 2013. Mixed media on canvas, 80 x 96 in. Weatherspoon Art Museum, UNC Greensboro. Purchase with funds from the Weatherspoon Art Museum Acquisition Endowment for the Dillard Collection; 2017.16. © María Berrío

conversations about who we are - as an organization, as a community, and as individuals," said Juliette Bianco, the museum's Anne and Ben Cone Memorial Endowed Director. "The Weatherspoon staff hope that when you visit *Making Room*, you are as inspired as we are by the possibility of art to help us shape new stories about who we are and why that matters."

Another word that museum staff encountered repeatedly while reading visitor responses was "connect," and those who visit and participate in *Making Room* will find it a place to connect with themselves, with works of art both familiar and new, and with family and community. The installation is at once the culmination of a project and a waystation on the museum's ongoing journey of learning by doing.

Making Room: Familiar Art, New Stories is made possible through grants from the Terra Foundation for American Art and the Henry Luce Foundation.

The collection of the Weatherspoon Art Museum is one of the foremost of its kind in the Southeast. It represents all major art movements from the beginning of the 20th century to the present. Among the nearly 6,500 objects in the collection are pieces by such prominent figures as Henry Ossawa Tanner, Edward Weston, Joseph Stella, David Smith, Jackson Pollock, Elizabeth Catlett, Louise Nevelson, Gordon Parks, Sol LeWitt, Robert Mangold, Cindy Sherman, Adrian Piper, Betye Saar, Amy Silman, Nick Cave, Jennifer Steinkamp, and Sanford Biggers. The museum regularly lends to major exhibitions nationally and internationally.

The Weatherspoon also is known for its dynamic exhibition program. Through a lively annual calendar of exhibitions and a multi-disciplinary educational program for audiences of all ages, the museum provides an opportunity for visitors to consider artistic, cultural, and social issues of our time - enriching the life of our university, community, and region.

For further information check our NC Institutional Gallery listings, call the Museum at 336/334-5770 or visit (<http://weatherspoon.uncg.edu/>).



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NC Pottery Center in Seagrove, NC, Offers Woodfired Pottery & Face Jugs

The NC Pottery Center in Seagrove, NC, is presenting two new exhibitions including: *Woodfired Grande*, toasty with hints of chocolate, caramel, and butterscotch so good you can almost smell the woodsmoke, and *Face Jugs & More: NC Folk Art Pottery*, featuring work from 10+ potters from across our state, offering a variety of eye-catching pieces from traditional or traditional-influenced to more contemporary. Both on view through Dec. 16, 2023.

Woodfiring is arguably the most revered and evocative of all pottery traditions, and North Carolina's woodfiring potters in our humble, completely unbiased, opinion create some of the best woodfired pottery. And, what's better than woodfired pottery? *Woodfired Grande* pottery!

Featuring a single piece from 25+ potters across the state, the show features a wide,



View from "Woodfired Grande" exhibition

diverse sampling of exceptional woodfired craftsmanship. Work that is toasty with hints of chocolate, caramel, and butterscotch and so good you can almost smell the woodsmoke. There'll likely be even a few

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