

Milton Rhodes Center for the Arts

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to the heritage of craft work in the region have spanned several generations. At its beginning, Piedmont Craftsmen created the guidelines for a juried exhibiting membership, educated the public to fine crafts and offered an annual crafts fair to meet the mission of promoting and selling members' works. The guild has expanded its mission, over its 50 year history, by broadening its membership base, creating multiple revenue sources for exhibiting members, providing educational outreach in the public school system, and collaborating with local and regional organizations to create exhibitions and community programs.

"Piedmont Craftsmen, Inc. is unique as a guild in that we were founded by both collectors and makers of fine craft. That 'handshake' has substantially shaped Piedmont Craftsmen's culture as a membership based organization. Exhibiting Members and Supporting Members frequently tell us that Piedmont Craftsmen's reputation for excellence is one of the main reasons they continue to be actively engaged with the organization," says the guild's CEO Jane Doub, who is herself an Exhibiting Member in Fiber.

While the birth of Piedmont Craftsmen can be seen as part of the larger mid-century American Craft movement, it is also particular to Winston-Salem's place in the North Carolina Piedmont region. The tradition of making beautiful, functional, well crafted objects runs deep, encompassing the native cultures' Catawba clay pots, the more European pottery traditions of the Seagrove community, and the fine furniture, textiles and metal work of Moravian settlers who established Salem, NC as a center for the production and

trade of fine household good in the seventeenth century.

Piedmont Craftsmen's Exhibiting Members employ traditional crafts media (clay, wood, glass, fibers/textiles, metals/jewelry, mixed media, leather, print and photography) in the creation of both functional and non-functional objects. With a wide range of prices and aesthetic points of view, the hallmark of the Members' work lies in the execution of the object: well made and beautifully designed.

Over the past half century, hundreds of thousands of art collectors have looked to Piedmont Craftsmen's Gallery, annual Fair and many exhibitions for a wide variety of handmade work in a wide range of media, styles and price ranges. Quality craftsmanship and excellent design have always been the hallmarks of Piedmont Craftsmen. The guild showcases some of America's most talented contemporary fine craft artists, who are juried in to the guild through a rigorous 2 part application process. Most applicants are not selected for membership on their first attempt, and many applicants cite the extreme selectivity of the Jury Process as an important factor in their continuing association with the guild.

Piedmont Craftsmen's year-long 50th anniversary celebration will officially begin with the Fair, held Nov. 16 and 17, 2013, at the Benton Convention Center in downtown Winston-Salem.

For further information check our NC Institutional Gallery listings, call the Center at 336/725-8916 or visit (www.rhodesartcenter.org) or contact Piedmont Craftsmen by calling 336/725-1516 or visit (www.piedmontcraftsmen.org).

Artworks Gallery in Winston-Salem Offers Works by Anne Kesler Shields

Artworks Gallery in Winston-Salem, NC, will present *From The Landscape*, an exhibit of paintings and prints by the late Anne Kesler Shields, on view from Oct. 1 - 26, 2013. A reception will be held on Oct. 11, from 5-7pm.

Artworks Gallery presents a one-person memorial show of rarely seen abstracted landscapes by Anne Kesler Shields who died in 2012. A variety of oil paintings, woodcut prints, and mixed media will be displayed for purchase.

Shields was a vital member of the artist-run cooperative, Artworks Gallery, joining it in 1988. A Retrospective of her lifetime of work was shown in 2012-2013 at SECCA, Salem College Fine Arts Center, and the Hanes Art Gallery at WFU. Artworks Gallery has chosen to focus this exhibit on her oil paintings, woodcut prints, and other media where she investigated ideas about landscape, some having been inspired by NC landscapes and others by her Italy and Spain travels.

Tom Patterson, curator of the three exhibits, described her landscape work in the catalog for the SECCA show, "...abstract landscape paintings with passages of thick impasto and gestural markings often surrounding flat, central voids...collapsed perspectives, simply rendered trees, leaves, blossoms, grain fields, land forms, clouds, and fallen snow owe a debt to the artist Milton Avery."

Shields received her MFA from UNC-Greensboro in 1959 and her BA from Hollins University in Roanoke, VA, in 1954. She studied with Hans Hofmann in



Work by Anne Kesler Shields

Provincetown, MA, in 1975 and attended Skowhegan School of Painting and Sculpture in Maine in 1956. She received five fellowships to work at the Virginia Center for the Creative Arts in Amherst, VA, and was awarded a NEA grant to do a mural in downtown Winston-Salem in 1975. Her work is in many public and private collections, including the NC Museum of Art, the Mint Museum, Cameron Museum of Art, Hanesbrands Theatre in W-S, and Wake Forest University, W-S.

For further information check our NC Institutional Gallery listings, call the gallery at 336/723-5890 or visit (www.Artworks-Gallery.org).

Guilford College in Greensboro, NC, Features Culture of the Inuit

Guilford College in Greensboro, NC, is presenting *Inuit Art: Narratives from a Culture in Transition*, on view in the Guilford College Art Gallery, located in the Hege Library, through Dec. 15, 2013.

More than 100 contemporary works of art made by Inuit, the indigenous peoples of Nunavut (the largest and northernmost territory in Canada), are on display. Drawn from the collection of anonymous collectors whose four children attended Guilford, the sculptures, textiles, prints, drawings, and paintings, reflect Inuit's artists' personal

experiences of living on the land, and their relationships with animals and animal spirits. Photographs of the artists and region, taken by the collectors on trips to Nunavut over the past decade, are also included.

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The exhibition and related programs offer opportunities to consider the tremendous changes Inuit have experienced in modern times due to colonization, expanding industry, and climate change.

On Oct. 24, from 7-8pm, at the gallery - "Circumpolar Shamanism," a lecture by Eric D. Mortensen, Associate Professor of Religious Studies and Chair, Department of Religious Studies at Guilford College

On Nov. 1, beginning at 7:30pm, in Leak Room, Duke Memorial Hall - "Off the Wall: Baker Lake Inuit Textile Art," a lecture by Marie Bouchard, independent scholar and curator who lived in Qamani'tuaq (Baker Lake), Nunavut for 11 years. Bouchard is a well-known authority on works on cloths from this hamlet and is the co-author of "Jessie Oonark: A Retrospective," 1986, and guest curator of "Marion Tuu'luk - The Glorious Fabric of Art and Life," 2002. A reception will follow in the Art Gallery, Hege Library

For further information check our NC Institutional Gallery listings, call the gallery at 336/316-2438 or visit (www.guilford.edu/artgallery/).

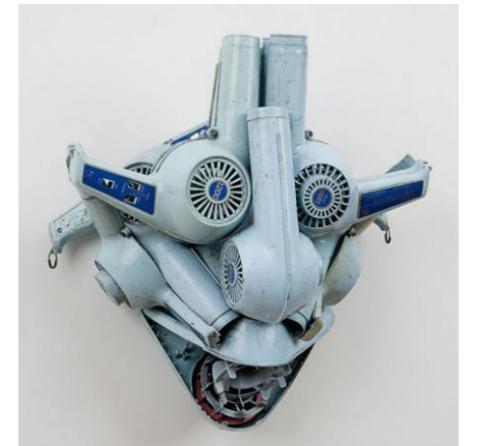
University of North Carolina at Greensboro (NC) Features Works by Willie Cole

The University of North Carolina at Greensboro is presenting *Complex Conversations: Willie Cole Sculptures and Wall Works*, on view in the The Bob & Lissa Shelley McDowell Gallery, of the Weatherspoon Art Museum, in Greensboro, NC, through Dec. 15, 2013.

The exhibition covers more than thirty years of the artist's work, from three-dimensional sculpture to drawing and printmaking. The exhibition establishes thematic consistencies and intense interactions of his art and its focus on key consumer objects like hairdryers, high heel shoes, and, above all, the steam iron. In Cole's deft hands and multileveled sensibility, his art connects the personal and the spiritual, everyday consumer objects and multi-layered metaphor, and African-American and US history and reality within a global perspective.

Cole sees himself as an "urban archaeologist." His work derives from his fusion of reductive and Pop Art sources, and its draws from traditional African art to create provocative works in many media. Best known for his found-object sculptures, he also makes drawings, paintings, and prints. Cole's art transforms everyday mass-produced objects into personal icons or symbolic representations that explore ideas of diversity, identity, and a consumer-based society.

Willie Cole (b. 1955, Newark, NJ) attended the Boston University School of Fine Arts, and received his BFA degree from the School of the Visual Arts in New York in 1976. He continued his studies at the Art Students League of New York Art from 1976-79. Recent solo exhibitions include James Gallery of the City University of New York; Memphis Brooks Museum



Willie Cole, "Wind Mask", 1991, assemblage with hairdryers, 20 1/2 x 19 x 10 in. Courtesy of Alexander and Bonin Gallery, New York, NY.

of Art; and Rowan University Art Gallery. A retrospective exhibition, *Anxious Objects: Willie Cole's Favorite Brands*, was organized by the Montclair Art Museum in 2006 and traveled nationally.

Cole is the recipient of many awards, including the David C. Driskell Prize in 2006, the first national award to honor and celebrate contributions to the field of African American art and art history established by the High Museum of Art in Atlanta. Cole is represented by Alexander and Bonin, New York.

Complex Conversations: Willie Cole Sculptures and Wall Works was organized by the James W. & Lois I. Richmond Center for Visual Arts (RCVA) at Western Michigan University, Kalamazoo. Patterson Sims was the curator.

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

Pottery 101 in Salisbury, NC, Features Works by Travis Hall, John Morehead and Ashley Pierce

Pottery 101 in Salisbury, NC, will present *Assembled Expressions*, featuring works by Travis Hall, John Morehead and Ashley Pierce, on view from Oct. 25 through Dec. 2, 2013. A reception will be held on Oct. 25, from 6-9pm.

This exhibit features works from three very different artists who have a common theme in their approach to making art.

Travis Hall began drawing and painting at a young age but developed a special bond with clay when he was enrolled in the Associates of Fine Arts program at Central Piedmont Community College in the fall of 2007. He has since graduated and has plans to further his education and eventually pursue his master's degree.

Hall currently works in his home studio where he creates his sculptural works from white and red earthenware. The pieces he creates are playful and cartoon-like with an abstract flare. As Hall likes to say, he "marches to the beat of a different drum". This independent streak definitely shows up in his work.

Hall hopes to one day become an artist who is "sought after for his individualism and ability to create imaginative pieces that brighten up any ceramic enthusiast's collection".

John Morehead grew up in the foothills of North Carolina and started making,



Work by Travis Hall

building, and fixing things at an early age. This love of creating has followed him throughout his life, as he has always been drawn to abstract art and sculptures. Today, sculptures made from found objects are his specialty. Friends and family have often referred to Morehead as the "ultimate recycler".

Morehead has been creating these

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