

# SECCA in Winston-Salem, NC, Offers Works by Shinique Smith, Glenda Wharton, & NC Contemporary Artists

The Southeastern Center for Contemporary Art (SECCA) in Winston-Salem, NC, is presenting several exhibits including: *Shinique Smith: Every Brick*, on view through Feb. 13, 2011; *Glenda Wharton: The Zo*, on view through Feb. 13, 2011; and *NCNC [North Carolina New Contemporary]*, on view through Mar. 13, 2011. All three exhibitions were organized by SECCA and curated by Steven Matijcio.

Baltimore-born, Brooklyn-based artist Shinique Smith marries elements of graffiti, collage and fashion with performance, painting, music and sculpture to create cross-disciplinary works that bristle with lived energy in the exhibit, *Shinique Smith: Every Brick*. Across canvases,



Work by Shinique Smith

panels, bales of second-hand clothing, monuments cobbled from used textiles and site-specific installations, she vividly translates the stuff of urban life into a renovated view of art history. In *Every Brick*, a selection of past works provide the context for a series of new works that map an abstract, yet intense passage from dark to light.

Smith confronts the iconic works, conventions, and legacies of art history with lyrical reconsiderations. In the process, her fluid use of black line, psychedelic color palette, and sheer artistic alchemy have elevated her work into exhibitions and collections across the country. In this exhibition, a selection of past works provides the context for a series of new paintings, sculptures and site-specific installations inspired by the colors, textiles and cultures of the southeast.

With haunting narratives, fluid drawing skills, and dream-like coloration, Winston-Salem artist Glenda Wharton breathes new life into the increasingly rare practice of hand-drawn animation in the exhibit, *Glenda Wharton: The Zo*. She has recently completed her first feature length animation, *The Zo*, which premiered at the Sundance Film Festival and screened at the Museum of Modern Art (New York) in May. On the heels of this inspiring debut,

SECCA is the first venue to present this film in the place it was created.

The exhibit, *NCNC [North Carolina New Contemporary]*, shows how a recent movement in art-making is fusing seem-



Work by Glenda Wharton

ingly disparate elements of history painting and collage with graffiti, video gaming, folk, anime, advertising and film. In a state of continual mutation, this movement congregates a variety of practices under one amorphous umbrella – speeding through titles as quickly as it does styles. From “pop surrealism” and “low brow” to “gen art” and “new contemporary,” the embryonic nature of this genre speaks to its ongoing attempts at mapping the history of the 21st century. Such efforts found immediate traction in major urban centers, and intriguing interpretations outside the mainstream.

Such is the case in North Carolina, where a generation of young artists from across the state are animating “new contemporary” with painting and sculpture that traverses the aesthetic spectrum. Across Asheville, Thomasville, Charlotte, Winston-Salem and Raleigh, this exhibition celebrates artists redefining the visual identity of NC.

Participating artists include: Darren Goins, Hieronymus, James Marshall [Dalek], Brian Mashburn, Sean Pace [Jinx], Taiyo la Paix, Parail, Mathew Curran, Derek Toomes, and Gabriel Shaffer.

The Southeastern Center for Contemporary Art (SECCA) is an affiliate of the North Carolina Museum of Art, a division of the North Carolina Department of Cultural Resources. Beverly Eaves Perdue, Governor; Linda A. Carlisle, Secretary; Mark Richard Leach, Executive Director. SECCA is a funded partner of The Arts Council of Winston-Salem and Forsyth County.

For further information check our NC Institutional Gallery listings, call the Center at 336/725-1904 or visit ([www.secca.org](http://www.secca.org)).

# Weatherspoon Art Museum in Greensboro, NC, Offers Biennial Art on Paper Exhibition

The Weatherspoon Art Museum at the University of North Carolina at Greensboro, NC, is presenting, *Art on Paper 2010*, a biennial exhibition, which will be on view through Feb. 6, 2011.

Xandra Eden, the Weatherspoon's Curator of Exhibitions, has invited seventy-five artists of regional and international significance to present unique works made on, or of, paper. “With this year's exhibition, the Weatherspoon continues to expand its international scope,” comments Eden, “*Art on Paper 2010* includes artists from across the Americas, Europe, Asia and the Middle East, including new and recent work by Mequitta Ahuja, Diana Al-Hadid, Ky Anderson, Tom Burr, Dawn Clements, Gabriel de la Mora, Katie Holten, Eun Hyung Kim, William Powhida, Charlie Roberts, Dirk Stewen, Frank Selby, and many others.” The full list of participating artists appears below.

Since 1965, the Weatherspoon's *Art on Paper* exhibition has charted a history of art through the rubric of one-of-a-kind works on paper. Now in its forty-first year, the steadfast commitment of xpdex

(formerly the Dillard Paper Company) has allowed the Weatherspoon to acquire works from each and every *Art on Paper* exhibition, resulting in the formation and tremendous growth of the Dillard Collection of Art on Paper, which today numbers close to 550 objects. Acquisitions have included work by some of art's seminal practitioners, including Louise Bourgeois, Eva Hesse, Brice Marden, Joan Mitchell, Robert Rauschenberg, and Frank Stella. Support for the exhibition and catalogue is generously provided by the F. M. Kirby Foundation, Inc.

The 28-page *Art on Paper 2010* catalogue, designed by Donna Wojek-Gibbs, includes selected images, an exhibition checklist, and curator's statement.

The *Art on Paper 2010* list of participating artists includes: Mequitta Ahuja, Diana Al-Hadid, Michael Ananian, Ky Anderson, Walead Beshty, Huma Bhabha, Nina Bovasso, Natasha Bowdoin, Nicholas Buffon, Tom Burr, Barbara Campbell Thomas, Emilie Clark, Dawn Clements, Gabriel de la Mora, Brian Dettmer,

*continued above on next column to the right*

Josh Dorman, Jason Dunda, Will Duty, Jenny Eggleston, Bryan Ellis, Mark Fox, Rosemarie Fiore, Roland Flexner, Heather Gordon, Maximo Gonzalez, Belinda Haikes, Jacob Hashimoto, Elana Herzog, Carter Hodgkin, Katie Holten, Rebecca Horn, Jessica Jackson Hutchins, Fritz Janschka, Lisa M. Kellner, Eun Hyung Kim, Elizabeth Leal, Tonya D. Lee, Maria (Eun-Hee) Lim, Cynthia Lin, John Maggio, Cameron Martin, Frank McCauley, Elizabeth McIntosh, Maureen McQuillan, Jennifer Meanley, Alison Moffett, Roy Nydorf, Paul P., Angela Piehl, Howardena

Pindell, Amy Pleasant, William Powhida, Amy Purcell, Lauren Rice, Charlie Roberts, Chris Scarborough, Aurel Schmidt, Frank Selby, Julie Shapiro, Leah Sobsey, Duston Spear, Mariam Aziza Stephan, Dirk Stewen, Matthew Stromberg, Susanne Thomas, Christopher Thomas, Scott Treleaven, Michael Velliquette, Sarah Walker, Lee Walton, Robert Watts, Ruby Wescoat, Paula Wilson, Lisa Woods, and Racheal Wren.

For further info check our NC Institutional Gallery listings, call 336/334-5770 or visit ([www.weatherspoon.uncg.edu](http://www.weatherspoon.uncg.edu)).

# Ackland Art Museum in Chapel Hill, NC, Offers Exhibit Covering Two Centuries of North Carolina Pots

The Ackland Art Museum in Chapel Hill, NC, is presenting the exhibit, *Tradition in Clay: Two Centuries of Classic North Carolina Pots*, on view through Mar. 20, 2011.

Pottery is North Carolina's most famous indigenous art form. With highlights from the Ackland Art Museum's esteemed and growing collection of pottery, as well as loans from significant local collections, *Tradition in Clay: Two Centuries of Classic North Carolina Pots* presents over 100 pots and pottery vessels, including works by masters from the Seagle and Fox families, as well as Ben Owen, Mark Hewitt, and others.

The richness of heritage and the fluidity of artistic practice are evident in the exhibit, as pots spanning a period of two hundred years illustrate both continuity and change in the forms, glazes, and technologies used by the state's potters.

*Tradition in Clay* is curated by Terry Zug, author of the award-winning book *Turners and Burners: The Folk Potters of North Carolina* and professor emeritus in the Department of English, UNC-Chapel Hill.

The exhibition focuses on two major traditions in North Carolina pottery: Utilitarian Pots of the 19th and Early 20th Centuries: The Essential Potter's Repertory and Artistic Vessels of the 20th Century.

Although produced for everyday food storage and fired with inexpensive salt and alkaline glazes, stoneware jars, jugs, churns, and crocks made from the 1820s to the 1940s exhibit a surprising beauty in their forms, colors, and textures. While rarely decorated in an overt way, these carefully turned vessels often have

meticulously crafted rims and handles and rich glazes. Sizes of these high-quality pots range from quart-size jugs to 20-gallon “mega pots.”

In contrast to the muted, earthy hues of earlier pots, the new art pottery of the early 20th century began to take on brighter colors, bolder glazes, and more



elaborate shapes, as potters began to produce wares that were intended to be seen as well as used. North Carolina potters forged new hybrid traditions that at once drew on older folk pottery while responding to contemporary needs and tastes.

For further info check our NC Institutional Gallery listings, call the Museum at 919/966-5736 or visit ([www.ackland.org](http://www.ackland.org)).

# Hampton III Gallery in Taylors, SC, Offers Works by Merton D. Simpson

The Hampton III Gallery in Taylors, SC, just outside of Greenville, SC, is presenting the exhibit, *Merton D. Simpson: Paintings from 1953-2001*, on view, now extended through Feb. 5, 2011.

Simpson was born in Charleston, SC, in 1928. As a young child he developed a passion for painting. Under the tutelage of William Halsey, Simpson opened his first exhibition in his native city.

In 1948, Simpson arrived in New York City and studied at New York University and Copper Union. Supporting himself with work at a framing shop, he met important artists of the day such as abstract expressionists Jackson Pollock and Robert Motherwell. Within a few years he was included in shows at the Metropolitan (1952) and the Guggenheim (1954), quickly establishing himself as a pioneer in the Abstract Expressionist movement.

In 1963, Simpson was part of the Spiral Group, African American artists responding to the civil unrest in America. Out of this period, came Simpson's pivotal Confrontation paintings. Always a consummate painter, Simpson is also

celebrated as a forerunner in dealing in African sculpture and as a professional saxophone player.

Through Mar. 13, 2011, the Greenville County Art Museum in Greenville, SC, in conjunction with Hampton III Gallery is presenting the exhibit, *Merton Simpson: Confrontations*.

This exhibition includes fifteen paintings that Simpson created between 1968 and 1972, all large and dramatic examples of figurative expressionism.

One of the works on view in the Museum's exhibition is a painting that relates to the Orangeburg Massacre, a 1968 incident in which members of the South Carolina Highway Patrol fired into a crowd of young people, killing three and injuring twenty-eight.

Sandy Rupp, Director of Hampton III Gallery, was involved in organizing both exhibitions, working closely with Simpson and his New York staff.

For further information check our SC Commercial Gallery listings, call the gallery at 864/268-2771 or visit ([www.hamptoniiigallery.com](http://www.hamptoniiigallery.com)).

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