

Duke University in Durham

continued from Page 33

Jimmy Lee Sudduth, Mose Tolliver and Purvis Young. Outsider art refers to the visionary work of contemporary artists who have never had formal training. The artists in the exhibition hail from across the Southeastern United States, and their art ranges from painting to ceramics to sculpture in wood or metal. All of their works give voice to an interior world - those personal fantasies, meditations on everyday life and unspoken fears - that most people cannot put into words or images.



Jimmie Lee Sudduth, *Rooster*, 1991. Mud on wood, 23 x 23 1/8 inches. Collection of the Nasher Museum of Art at Duke University. Gift of Bruce Lineker, T'86, 2008.11.17.

In every case, the artists used unique materials and creative processes to make

their art. Whereas Jimmy Lee Sudduth finger-painted with pigment-tinted mud, Hubert Walters fashioned his *Passenger Ship* out of discarded furniture pieces and Bondo - an industrial putty that is a staple of auto body shops and carpenter tool sheds.

The artists on view in *Outsider Art* also share something beyond their often improvisational methods of art-making: Their works are woven together by common threads such as religion, the mystical world of animals, pop culture and icons of American history. While Howard Finster and Fred Webster give us folksy depictions of the Angel Gabriel, Mose Tolliver delivers an unprecedented interpretation of George Washington. Artists Jimmy Lee Sudduth, Charles Kinney and Annie Lucas, meanwhile, capture the magic of crowing roosters, wild cats and fantastic beasts native only to the mind's eye.

Outsider Art demonstrates the innovative strategies and imaginative visual languages that result when Outsider artists follow their irrepressible artistic impulses. It includes gifts and promised gifts from Bruce Lineker, New York, and the Rubell Family Collection, Miami.

For further information check our NC Institutional Gallery listings, call the Museum at 919/684-5135 or visit (www.nasher.duke.edu).

University of North Carolina in Chapel Hill, NC, Offers Two New Exhibitions

University of North Carolina in Chapel Hill, NC, will present two new exhibits on view at the Ackland Art Museum including: *The Spectacular of Vernacular*, on view from Jan. 14 through Mar. 18, 2012, and *North Carolina Pottery*, on view from Jan. 27 through Mar. 4, 2012.

Inspired by artist Mike Kelley's observation that "the mass art of today is the folk art of tomorrow," *The Spectacular of Vernacular* embraces the rustic, the folkloric, and the humbly homemade as well as the crass clash of street spectacle and commercial culture.



Lari Pittman, American, born 1952: *Untitled #30 (A Decorated Chronology of Insistence and Resignation)*, 1994; acrylic, enamel, and glitter on two wood panels. Courtesy Regen Projects, Los Angeles. © Lari Pittman.

It explores the role of vernacular forms in some 40 works by more than two dozen contemporary artists, which run the aesthetic gamut: the hand-crafted work of Aaron Spangler juxtaposes with Lari Pittman's carnivalesque day-glo paintings; Marc Swanson's glittering trophy heads with Rachel Harrison's urban relics. Also on view are photographs from William Eggleston and Shannon Ebner, who both revel in the signage and other elements of roadside culture.

Focusing on pieces made since the 1970s, the exhibition shows how the vernacular, in its very ubiquity - its integration into home life, social rituals, and sense of place - is an ongoing fascination for artists. With artworks that draw from such diverse sources as local architecture,

amateur photographs, and handmade domestic items, it's suggestive of a long, meandering road trip through the emblems and eyesores of everyday culture, replete with tourist destinations and outmoded hotels.

The Spectacular of Vernacular was organized by Walker Art Center, Minneapolis, and is made possible by generous support from the Andy Warhol Foundation for the Visual Arts, Helen and Peter Warwick, and Margaret and Angus Wurtele.

The exhibition of *The Spectacular of Vernacular* at the Ackland Art Museum is made possible by the James Keith Brown and Eric Diefenbach Fund for Contemporary Art. Additional support provided by the William Hayes Ackland Trust, and friends and members of the Ackland Art Museum. Public programs are supported by Drs. Leena and Sheldon Peck, Ruby Lerner, and Wayne Vaughn and Shirley Drechsel.

The Ackland's collection of North Carolina pottery spans over two centuries. The collection includes traditional wares once used for storing and serving food and twentieth-century wares that demonstrate a response to contemporary needs and tastes. This exhibition features a select group of jars, jugs, pitchers, and vases made by such prominent potters as Nicholas Fox, Benjamin Owen, and Burlon Craig.

This exhibition was developed in consultation with Terry Zug, professor emeritus, Department of English and Curriculum in Folklore, UNC-Chapel Hill. It is sponsored in part to support instruction about North Carolina culture and history in K-12 schools, colleges, and universities.

For further information check our NC Institutional Gallery listings, call the Museum at 919/966-5736 or visit (<http://www.ackland.org/index.htm>).

Milton Rhodes Center for the Arts in Winston-Salem, NC, Offers Exhibit Inspired by Abstract Paintings Exhibit

The theme of abstraction in art has united two Winston-Salem, NC, organizations, Reynolda House Museum of American Art and the Enrichment Center, and Page 34 - Carolina Arts, January 2012

a dozen local artists in a unique artistic partnership to create an original exhibition. *Homage to Abstraction: Artists of the*

continued above on next column to the right

Enrichment Center Respond to Modern Masters, is on view at the Womble Carlyle Gallery at the Milton Rhodes Center for the Arts through Jan. 28, 2012.



The two organizations invited local professional artists and artists with disabilities from the Enrichment Center to respond to the exhibition, *Modern Masters from the Smithsonian American Art Museum*, on view at Reynolda House this fall. On multiple visits to the museum, the artists viewed the exhibition and then created their own works of art using visual art techniques derived from the geometric abstractions of Josef Albers, the bold abstract expressionist canvases of Robert Motherwell, and the deconstructed human figures in collages of Romare Bearden.

"By pairing these artists' work with that of contemporary artists working in a variety of styles, *Homage to Abstraction* makes a case for the primacy of individual expression in art after modernism," said Phil Archer, director of public programs at Reynolda House who helped coordinate the collaborative exhibition.



Artists featured in the exhibition include Adam Ploch, Josh Lawrence, Emily Caldwell, April Anders, Kenneth McMahan, Valarie Williams, Adam Leferve, Marjorie Waser and Chris Cuthrell from the Enrichment Center; and community artists Andrew Fansler, Jae Pitt, Shanthony Exum, Matt Groce, Laura Lashley and Jason Lancaster.

"Collaborations with community arts organizations such as Reynolda House allow the Enrichment Center to provide opportunities for its artists to learn about and work in media not otherwise available to them," said Sue Kneppelt, director of the Gateway Gallery and director of marketing at the Enrichment Center.

Modern Masters from the Smithsonian American Art Museum was on view through Dec. 31, 2011, and was North Carolina's first exhibition from the Smithsonian American Art Museum in nearly ten years. It explored the lives of painters and sculptors who sought to understand the motivations that shape human life, and, in doing so, created a compelling new art and emerged as visual spokesmen in post-war America. Reynolda House was the final venue of only six museums across the country to host the exhibition and the only one in North Carolina.

Reynolda House Museum of American Art in Winston-Salem, NC, Offers Exhibit Focused on Home Life in Art

Reynolda House Museum of American Art in Winston-Salem, NC, is presenting the exhibit, *Domestic Bliss: Art at Home in Britain and America, 1780-1840*, on view in the West Bedroom Gallery of the historic house through May 20, 2012.

Featuring 15 works from the collections of Reynolda House and Wake Forest University, the exhibition considers important trends in late 18th-century British and American painting: the importance of home life as an artistic theme, and the display of portraiture, genre, and landscape paintings and prints in the home. By focusing on these genres, the exhibition will explore two parallel themes. First and foremost is the modeling of gender roles and family

Featuring 31 of the most celebrated artists who came to maturity in the 1950s, the exhibition examined the complex and varied nature of American abstract art through 43 key paintings and sculptures selected from the Smithsonian American Art Museum's collection.

The William R. Kenan, Jr. Endowment Fund, the C.F. Foundation in Atlanta, and members of the Smithsonian Council for American Art generously contributed to *Modern Masters from the Smithsonian American Art Museum*.

Reynolda House received support for this exhibition from Lead Sponsor Hillsdale Fund, Inc.; Contributing Sponsors Hawthorn PNC Family Wealth, Mia Celano and Skip Dunn, and Flow Companies, Inc.; and Exhibition Partners Harriet and Elms Allen, Cathleen and Ray McKinney, and Debbie and Mike Rubin. A portion of this exhibition was funded by the Charles H. Babcock, Jr. Community and Arts Initiative Endowment and the NC Arts Council, a division of the Department of Cultural Resources.



The Enrichment Center in Winston-Salem is a member of the state and national ARC organizations and provides services in the community to between 500 to 1000 individuals, as well as workshops for their families. The intent of the arts program of the Enrichment Center is to encourage adults with intellectual disabilities to become active and productive community citizens, by allowing to express themselves through the arts, develop their creative skills and to participate more fully in the cultural life of the community which in turn can recognize them as artists who have disabilities rather than disabled artists.

Reynolda House Museum of American Art is one of the nation's premier American art museums, with masterpieces by Mary Cassatt, Frederic Church, Jacob Lawrence, Georgia O'Keeffe and Gilbert Stuart among its permanent collection. Affiliated with Wake Forest University, Reynolda House features traveling and original exhibitions, concerts, lectures, classes, film screenings and other events. The museum is located in Winston-Salem, North Carolina in the historic 1917 estate of Katharine Smith Reynolds and her husband, Richard Joshua Reynolds, founder of the R.J. Reynolds Tobacco Company. Reynolda House and adjacent Reynolda Gardens and Reynolda Village feature a spectacular public garden, dining, shopping and walking trails.

For further information check our NC Institutional Gallery listings, call the Milton Rhodes Center at 336/725-8916 or visit (www.rhodesartscenter.org). For further information call the Reynolda House Museum at 336/758-5150 or visit (www.reynoldahouse.org).

dynamics in works of art. The 18th century witnessed the birth of the family as the primary unit for social organization and identity, and theorists such as Jean-Jacques Rousseau enumerated the benefits of motherhood and the virtues of childhood.

Second, by placing these works in a bedroom gallery, the exhibition asks visitors to consider the experience of living with objects and thinking about the ways that objects and images relate to each other. Objects from the Museum's toy collection will be incorporated in the exhibition, both as they relate to the depiction of toys in the works, such as dolls and tea sets, as well as the standard practice of painting portraits or

continued on Page 35