

NC Pottery Center in Seagrove, NC

continued from Page 28

Fred Johnston, Carol Genthithes, Matt Jones, Jennie Lorette Keatts, Crystal King, Bruce and Janice Latham, Andrew Linton, Nancy Lovejoy, Dan Lovejoy, Mary Holmes, Michael Mahan, Eck McCannless, Milly McCannless, Fiva McCannless, Beth Gore, Karen Mickler, Lyn Morrow, Vernon Owens, Pam Owens, Ronan Kyle Peterson, Phillip Pollet, Hal and Eleanor Pugh, Joseph Sand, Caroleen Sanders, Barbara Strassberg, Tom Suomalainen, Bobbie Thomas, Doc Welty, Charlotte Wooten, Daphne Cruz Zug, Kyle Carpenter, Seo Eo, Roy Strassberg, Abe Fenberg, Susan McGehee, Levi Mahan, Ben Owen III, LoriAnn Owen, Samantha Henneke, Bruce Gholson, Daniel Johnston, Kate Waltman, John Viegland, Alex Matisse, Donna Craven, Susan Greene,

Anne Raven Jorgensen, Stephanie Martin, Michael Kline, Cynthia Bringle, and Keith Lambert.

Tickets are \$15 per person, or \$25 for a pair, and must be purchased in advance.

The North Carolina Pottery Center offers educational opportunities to statewide schools and individuals, changing historical and contemporary exhibitions, demonstrations, and information about statewide potters. The NCPC is a private nonprofit entity, funded primarily through memberships, grants, admissions, and appropriations.

For further information check our NC Institutional Gallery listings, call the Center at 336/873-8430 or visit (www.NCPotteryCenter.org).

ENO Gallery in Hillsborough, NC, Features Works by Robert Gardner and a Group Sculpture Invitational

ENO Gallery in Hillsborough, NC, is presenting the exhibit, *Steel Canvas*, featuring works by Robert Gardner, on view through Feb. 21, 2012. Then, from Feb. 24 through Apr. 22, 2012, the gallery will present, *Totems and Talismans*, a sculpture invitational, by eleven artists offering contemporary interpretations of Totems and Talismans. A reception will be held on Feb. 24, from 6-9pm.



Work by Robert Gardner

Steel Canvas is a solo exhibition by Robert Gardner of new paintings on steel plate using minimalist architectural geometric outlines of steel as the canvas for his paint.

Gardner's sculptural paintings blur the boundaries between painting and sculpture. He creates wall mounted sculptures of welded and fabricated steel. Gardner's geometric forms and sculptural surfaces are used as a canvas for his layers of paint, breaking with the historical art tradition of illusionistic space in two dimensions.

Gardner says "I apply my paint as an overlay... to portray the process of time, erosion and aging."

Gardner's works create a spatial narrative with architectural references. In fact his work appears inspired by minimalist architecture as he utilizes basic geometric shapes as outlines, using only a single shape or a small number of like shapes as components for design unity. Architectural geometric outlines are the canvas that Gardner works with.



Work by Daniel Essig

When asked if he was inspired by architecture Gardner replied that one of his many influences is the work of the

Japanese architect Tadao Ando. The architect's buildings are often characterized by three-dimensional circulation paths. These paths interweave between spaces formed both inside geometric shapes and in the spaces between them. Likewise, the three dimensional constructions of architecturally inspired outlines are the canvas that Gardner works with.

Totems and Talismans is an exhibition of sculptures that are created with clay, wood, metal, and symbols that in their relationship to each other evoke a spiritual meaning.



Work by Virginia Gibbon

The making of objects that evoke or contain special power, either in the spiritual or physical world is an ancient ritual of humankind. In Native American culture a totem is a spirit guide. Artifacts which were buried deep in the earth and recovered, reveal that making totems and talismans is an ancient human tradition going back thousands of years.

Pre-industrial societies harnessed their collective energy through their art and rituals. Some of the exhibited works in this exhibition invite meditation and solitary contemplation. Others appear filled with the primitive energy of the unconscious that flows through us all.

What all the works in this exhibition share is that they are alive with a tribal, elemental feeling that is strong and direct. One feels a connection with the primitive energy of the collective unconscious that exhibiting artist John Geldersma

continued above on next column to the right



Carolina Clay Resource Directory is our attempt at *Carolina Arts* newspaper to create a focal point for info about the clay community in both North and South Carolina. We may not be everything some want, but we'll try and bring our readers the most news about what's going on, where you can find it, and info about the individuals and organizations involved in the Carolina community. Whether you call it clay, pottery, ceramics - if you don't see what should be here - just let us know about it so we can add it to the mix.

For the Carolina Clay Resource Directory go to:
www.carolinaarts.com/ccrd/carolinaclay.html

For the Carolina Clay Resource Directory Blog go to:
<http://carolinaclayresourcedirectory.wordpress.com/>

calls "contemporary tribalism". Geldersma states that totemic works are created "through the unconscious attempting to transcend into a place of understanding."

This exhibition doesn't attempt to replicate the ancient Totems. Rather it is a contemporary interpretation that gives voice to the inner creativity of each individual artist.

Participating artists include: Alice Ballard (Greenville, SC); Lisa Creed (Durham, NC); Daniel Essig (Asheville, NC); John Geldersma (Santa Fe, NM); Virginia Gibbons (Wilmington, NC); Kelly Guidry (Breaux Bridge, LA); Tinka Jordy (Hillsborough, NC); William Moore (Pittsboro, NC); Hope Swann (Charlotte, NC); Kathy Triplett (Weaverville, NC); and Susan Wells (Hillsborough, NC).

ENO Gallery represent exceptional contemporary artists for both first time buyers and discerning collectors. The gallery is a unique and intimate exhibition space in the heart of the Hillsborough historic district, offering work from artists of exceptional quality and dedication. We are honored to represent some of the most creative individuals from both the regional and national communities. Our name is inspired by the Eno River that runs through downtown Hillsborough, which was laid out in 1754 by William Churton on 400 acres where the Occaneechi Indian Trading Path crossed the Eno River.

For further information check our NC Commercial Gallery listings, call the gallery at 919/833-1415 or visit (<http://www.enogallery.net/>).

Green Hill Center for NC Art in Greensboro, NC, Features Works by Vicki Essig, Heather Gordon, Paul Rouso, and Merrill Shatzman

The Green Hill Center for NC Art in Greensboro, NC, will present the exhibit, *Word Maps*, featuring works by Vicki Essig, Heather Gordon, Paul Rouso, and Merrill Shatzman, on view from Feb. 3 through Apr. 1, 2012. A reception will be held on Feb. 3, from 5:30-7:30pm.

The exhibition presents four artists whose work investigates relationships between printed texts and our contemporary visual environment. Through a variety of mediums including collage, weaving, printing and drawing, these artists create a system of symbols, icons, and readable and undecipherable written forms that may be read as a map to be decoded through imaginative interpretation.

Vicki Essig's woven constructions, Heather Gordon's multi-media paintings, Paul Rouso's monumental collages and Merrill Shatzman's woodcuts, silkscreens and artist books all create new pictorial spaces from letterforms and texts. Words and letters may be read as language but are simultaneously seen as pattern and artifact evoking associations with maps, charts and nature.

The artists selected for *Word Maps* present viewers with four different approaches to the association of visual art and language that has been one of the central practices in the history of art from the Dadaists on. This four person exhibition investigates the continuing interest by contemporary artists with associating other mediums with printed texts. At a moment when the book, as the most widely used medium for transmitting language and written texts, is in the process of transformation, these artists deconstruct and reinvent books. These artists reflect an ongoing interest and inspiration of relationships between written/patterned forms in their work.

Vicki Essig's (Asheville, NC) intimate woven works use a small book page as a matrix. The artist's use of fragile natural materials (pine needles, feathers) at-

tached to semi-transparent silk into which individual lines of text cut out from a 19th century memoirs are interwoven all contribute to a sense of the ephemeral in her work. Omissions in sentences find their visual correspondence in an empty line of silk webbing which is the same color as the paper. The viewer strives to recreate the text which in its eroded state is more like poetry than prose.

Heather Gordon's (Durham, NC) drawing and paintings take specific texts as their point of departure. In her "Comparatives" series three texts in a related cultural domain, such as the Gospel of Matthew, Principia Discordia and The Ninety-five Theses of Martin Luther in the work entitled *Comparative Religion*, are transcribed visually and numerically into a pattern of stamped ink squares. These visual patterns suggest associations and oppositions that question our understanding of language and the influence cultural contexts on meaning.

Paul Rouso's (Charlotte, NC) large multi-media wall works initially read as painterly abstractions yet are made of hundreds of collaged pages from different corpuses. In certain works the numeration of the pages becoming the organizing principle. Fluctuating pages are organized in vertical columns and the brightly colored zone of the magazine section of "The Sunday Times" erupts in a desert of monochromatic gray. In other works the printed page is handled like paint creating discreet looping lines or dense "all-over" patterning.

Merrill Shatzman's (Durham, NC) black and white layered wood block prints, colorful silkscreens and new artist books suggest imagery from Islamic, Japanese and Chinese calligraphy as a point of departure. Shatzman reinterprets letterforms utilizing wood cut and digital processes into abstract "glyphs". These personal alphabet also may reference con-

continued on Page 30