

Cabarrus Arts Council in Concord, NC, Features New Group Exhibition

The Cabarrus Arts Council in Concord, NC, is presenting *Convergence*, an exhibition that explores the relationship between found materials and fine art, on view in The Galleries, through Mar. 12, 2016.

Convergence includes an incredible array of creative, fascinating and beautiful artworks, from painterly quilts to exquisite wood pieces to fashions made of paper and sculptures made entirely of found, usually used once and tossed, objects.

Works by 12 artists are featured in the exhibition including: Pinky/MM Bass, Doug Baulos, Marygrace Bianco, Carolyn DeMeritt, Edelweiss De Guzman, Bryant Holsenbeck, Flavia Lovatelli, Olena Nebuchadnezzar, Chuck Waldroup, Joe Waldroup, Naomi White, and Aggie Zed.

Pinky/MM Bass, who returned to school to get an MFA in photography at the age of 52, lives in her family's old home in Fairhope, AL. As a photographer her goal was to explore the threads of the mystery of life: incarnation, regeneration, aging, death. In recent years her work has included music and fiber work, sometimes eliminating the photograph entirely.

Doug Baulos teaches drawing and bookmaking at the University of Alabama Birmingham. As an artist Baulos wants to personify intangible experiences and feelings and make them tangible for an audience. Retired objects (most recently dictionaries) and found papers are redeployed as agent of memory that can evoke and reflect on the history of private lives – worn and battered, certain found object evoke sympathy and empathy.

Marygrace Bianco of Concord creates sculptures that represent energy and regeneration and demonstrate a fresh look at objects. Her art is a combination of left and right brain, reconnecting the past and present, finding passion and purpose in various materials. It's about looking at all things for special meaning, appreciating life and celebrating nature.



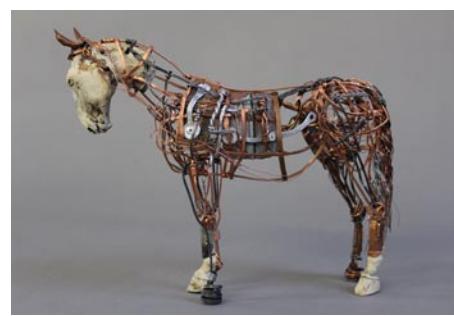
Work by Carolyn DeMeritt

Carolyn DeMeritt of Charlotte, NC, is a self-taught photographer and videographer who has worked at her craft for more than 30 years. She is driven to create, but often doesn't know why until the work is finished, if then. There is a common thread in her work, which stretches from portraits to landscapes: there is a personal interaction with her subjects and, be they people, places or things, they reflect both the dramatic and subtle changes of life.

Edelweiss De Guzman of Charlotte, NC, grew up in the Philippines, moving to the United States when she was 18. Not only has she been designing strange and wonderful fashions for more than three years, but she is also well trained in traditional art mediums. She finds inspiration in many things, from stylistic comic book art to the techniques of the past such as Expressionist, Avant-Garde and Art Deco. A 2013 UNC Charlotte BFA graduate, she also works as an elementary school art teacher.

Bryant Holsenbeck of Durham, NC, is an environmental artist who documents the stuff Americans use once and throw away. She collects many things, including bottle caps, credit cards, plastic lids and straws, plastic bags, beach plastic and chop sticks. She then transforms the objects into art that surprises us, including books, birds and other animals. She also creates large-scale installations that document the waste stream of our society.

Flavia Lovatelli of Mooresville, NC, was born in Peru and grew up in Italy. Her passion is collecting the throwaways; the



Work by Aggie Zed

scraps, the forgotten, the broken pieces and transforming them into unique works of art using tools, color, imagination and a dash of whimsy. She has tried most mediums, but her favorite is paper because it "speaks" to her. She is one of the founders of the Art Ecologie Group which organizes the annual "ecoFAB Trash Couture Show" in Charlotte, NC.

Olena Nebuchadnezzar of Fort William, VA, discovered American quilt art when she came to the United States from her native Ukraine. She spends many hours outdoors, painting and studying the structure of trees and flowers, colors in the sky and water, before beginning. The resulting 'fabric paintings' are rich in color and texture and meticulously detailed.

Chuck Waldroup of High Point, NC, operates Waldroup Woodworks with his father, Joe. He produces a wide variety of turned-wood items made on a lathe and carved. His work ranges from small items like ornaments and bottle stoppers to varying sizes and designs of bowls, vases, natural edge items, hollow vessels, sculptural pieces and novelty items such as wood cowboy hats. His raw material is selectively salvaged wood which might otherwise be destined for the local landfill or used as firewood, primarily North Carolina hardwoods.

Joe Waldroup of Hayesville, NC, operates Waldroup Woodworks with his son, Chuck. He feels fortunate to have lived most of his life in the center of his raw materials, on a farm in the Appalachian Mountains. He bought his first lathe when he was 20 and used it off and on through the years to make table legs, spindles and a few bowls. The lathe was sitting idle when his son encouraged him to get back into woodworking about 10 years ago. He turned his first natural edge bowl in 2009 and has been hooked ever since.

Naomi White of Los Angeles, CA, is an artist and educator whose work draws from a diverse background in art history and film. She investigates themes of identity construction in our camera-bound world, focusing on how photography affects materials, memory, and culture. Her "Plastic Currents" series presents every day, non-biodegradable plastic bags that are transformed by light into seemingly organic forms, imitating the very nature they threaten.

Aggie Zed of Gordonsville, VA, grew up in a large family with a menagerie of animals on Sullivan's Island in South Carolina. She creates sculptures that range from intimately scaled ceramic figures of people and human-animal hybrids to copper wire and ceramic horses to ceramic and mixed-metals contrivances she calls "scrap floats." These pieces are intended as entries in a parade of the future. She divides her working life between these sculptures and painting and drawing.

Visitors also will be able to get an in-depth look at the show at a free program, "A Closer Look: Behind the Creative Process," on Feb. 25, 2016, from 5:30-7pm.

Special activities for children will be offered during a free Family Day on Feb. 13, 2016, from 10am-2pm. Children and their families will have the opportunity to see the exhibition and make their own artwork from recycled materials. The event is geared toward preschool through elementary age children.

The Galleries are located in the Historic Cabarrus County Courthouse on Union Street South in Concord.

For further information check our NC Institutional Gallery listings, call the Council at 704/920-2787 or visit (www.CabarrusArtsCouncil.org).



THERE'S A FINE LINE BETWEEN PRICELESS AND WORTHLESS.



Artist Diane Falkenhagen's Texas studio — destroyed by flooding during Hurricane Ike, 2008

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Mint Museum Randolph in Charlotte, NC, Offers Two Ongoing Exhibitions of British Ceramics

The Mint Museum Randolph in Charlotte, NC, is presenting two new ongoing exhibits including: *Portals to the Past: British Ceramics 1675–1825* and *Contemporary British Studio Ceramics: The Grainer Collection*.

The Mint Museum's collection of eighteenth-century British pottery and porcelain is widely respected for its scope and quality. The collection numbers over 2,000 objects and includes important examples of both salt-glazed and dry-bodied stoneware from Staffordshire; tin-glazed earthenware from Bristol, Liverpool, and London; and cream-colored earthenware from Derbyshire, Staffordshire, and Yorkshire. Notable eighteenth-century porcelain factories represented include Chelsea, Bow, and Vauxhall in London, Longton Hall in Staffordshire, Worcester, Bristol, and others. Individual works in the collection are exceptional because of their rarity, craftsmanship, provenance, or as representative examples of particular types or methods of production or decoration.

British Ceramics 1675–1825 presents more than 200 highlights of this collection in a new installation in the Alexander, Spangler, and Harris Galleries at Mint Museum Randolph. The objects are interpreted through a variety of thematic lenses—function, style, manufacturing technique, maker—to encourage visitors to engage with the objects in ways they find personally meaningful and interesting. The exhibition includes many objects that have never before been on view, as well as contemporaneous works of art from the Mint's holdings in other media, including paintings, furniture, fashion, and silver.

The exhibition's opening follows the December release of a 270-page, illustrated catalogue, *British Ceramics*

1675–1825: The Mint Museum, produced by the museum in collaboration with D. Giles Limited, London. Both the catalogue and the exhibition honor the fiftieth anniversary of the museum's purchase of the Delhom Collection of British and European ceramics.

Portals to the Past: British Ceramics 1675–1825 is presented by the Delhom Service League, ceramics affiliate of The Mint Museum. Additional exhibition support generously provided by Moore & Van Allen. Exhibition organized by The Mint Museum.

The catalogue *British Ceramics 1675–1825: The Mint Museum* was made possible by the Delhom Service League.

Focused on the collection of Diane and Marc Grainer, the exhibition *Contemporary British Studio Ceramics: The Grainer Collection* is a survey of contemporary British studio ceramics. Comprising functional and sculptural objects made between the 1980s and today, the show features work by artists either born or residing in Great Britain, including established "contemporary classics" like Gordon Baldwin and Rupert Spira, and cutting-edge ceramicists such as Julian Stair and Kate Malone. Several recently-gifted works from the Grainers are included.

The Grainers are well-known in the United States as collectors of Studio Furniture and American craft in general, and as leaders in the craft community through their work with the American Crafts Council, the Furniture Society, the James Renwick Alliance, and the Founders' Circle Ltd. Their extensive and virtuoso collection of contemporary British ceramics is perhaps their greatest contribution to the field.

Rooted in the materiality of clay, a hallmark of studio pottery, the ceramic art featured in the installation chronicles the

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