

STARworks Offers NC Glassfest

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Curtiss Brock, Arlie Trowbridge and STARworks Glass staff, which includes Joe Grant and Thoryn Ziemba, will have items available for sale.

Visitors can expect glasses, cups, bowls, pitchers, sweet tea sets, vases and more in many colors, shapes and sizes to be available. New for this year, STARworks will feature handmade glass flowers. Most items will be priced between \$20 and \$200.

STARworks Glass artists will perform hot glass demonstrations from 10am to noon and 1 to 3pm. The demonstrations will show visitors how the sale items were made. There is no admission charge to attend the event or the demonstrations.



works Gallery, Monday through Friday, 9am to 5pm and Saturday, 10am to 4pm. Proceeds from NC Glassfest will help fund STARworks Glass programs, including the high school glassblowing program.

STARworks is a project of Central Park NC, a non-profit organization dedicated to improving the economy of the region by focusing on the sustainable use of our natural and cultural resources.

STARworks is located at 100 Russell Drive in Star, just off I-73/74 in northern Montgomery County.

For further information check our NC Institutional Gallery listings, call 910/428-9001 or visit (www.STARworksNC.org).



Doors open at 9:30am. Items will not be available for purchase before 10am on event day. If there are glass items left by the end of the sale, they will be available in STAR-

UNC at Greensboro, NC, Offers Two New Exhibitions

The University of North Carolina at Greensboro, NC, is presenting two new exhibits including: *Reclaiming Nature: Art and Sustainability*, on view in the Leah Louise B. Tannenbaum Gallery, through Apr. 17, 2016 and *Pan American Modernism: Avant-Garde Art in Latin America and the United States*, on view in the Bob & Lissa Shelley McDowell Gallery, through Mar. 1, 2016, at the Weatherspoon Art Museum.

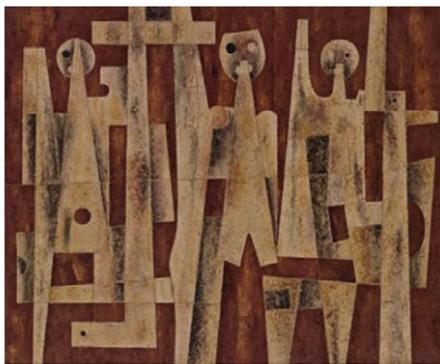
The word "sustainability" refers to how biological systems endure over time by remaining diverse and productive. One of the largest impacts on ecosystems is the destruction of natural resources—be they atmospheric (air pollution/global warming), water related (waste water/conservation), or land specific (carbon footprint/deforestation). This exhibition illustrates several of these concerns through images that address industrialization, deforestation, and vandalism, as well as nature's diversity, fragility and ephemeral beauty.



Richard Misrach, "Battleground Point #5", 1999, chromogenic dye coupler print, edition of 5, 48 x 60 in. Museum purchase with funds from the Benefactors Fund, 2003.

The exhibition is organized by Elaine D. Gustafson, Curator of Collections.

Drawn from the University of Miami's Lowe Art Museum collection, *Pan American Modernism: Avant-Garde Art in Latin America and the United States* explores the rich visual dialogue that occurred across the two Americas between 1919 and 1979. Included are 70 significant artists from Argentina, Brazil, Chile, Colombia, Cuba, Guatemala, Mexico,



Carlos Mérida, "Abstract with Three Figures", 1961, oil, sand, and pencil on wood, 34 5/8 x 41 3/8 x 1 3/8 in.

Nicaragua, Peru, Puerto Rico, the United States, Uruguay, and Venezuela. The objects are grouped into 5 thematic sections: Mexican Muralism and Its Legacy; The Female Muse: Class, Gender, Race; Abstract Expressionism: A Pan American Language; Modernist Photography: Pan American Exchanges; and Geometric Abstraction and Its Legacy.

The exhibition analyzes the international artistic exchanges that occurred during these sixty years - through travel, academic training, and expatriation - to construct a fuller understanding of modernism as an intercontinental phenomenon. This novel approach to interpreting and contextualizing modern art and the exhibition's historic nature dispute the idea that the experimental, innovative course of modernism spread outward from the US. The superb artworks also validate the legacy of these artists and demonstrate their many contributions to the history of modern and avant-garde art.

Pan American Modernism was developed by the Lowe Art Museum, University of Miami, with tour organized by International Arts & Artists, Washington, DC. The project is supported in part by the North Carolina Arts Council and a Kohler grant from the International Programs Center, UNCG.

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

UNC at Greensboro, NC, Offers Works by Rosemarie Fiore

The University of North Carolina at Greensboro, NC, is presenting *Colossus – Rosemarie Fiore: Falk Visiting Artist*, on view in the Weatherspoon Art Museum, through Apr. 17, 2016.

Inventive mechanics, choreographed performance, and chance surprises come together in the work of Rosemarie Fiore. For the past fifteen years, the artist has

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Museum Hours:
Tues-Sat 10am-4pm
Business Hours:
Mon-Fri 8:30am-5pm

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been painting with colored smoke fireworks. Unlike the gunpowder based explosives frequently associated with the term firework, these silent devices release plumes of bright pigments, rather than colored flames. Fiore crafts tools that both hold the smoke canisters and allow her to contain and direct the particles they release. With small versions of these tools, she can work alone, merely tilting her wrist or bending a finger—to guide the smoke across a sheet of paper. With larger tools, she must enlist multiple people to bend, lift, and pull together.

Regardless of her exact tool and process, Fiore's paintings result from the combination of direction and chance - she selects the color of smoke canister and steers its release, but variances in heat, air current, and rates of combustion ensure that its marks defy prediction.

"The artist is truly working in partnership with her tools and materials," says Curator of Exhibitions Emily Stamey, "and the results are stunning." Stamey also notes that "we are fortunate to be able to present not only these dynamic paintings, but also a selection of the tools Fiore used to create them, and those tools are likewise exciting artworks in their own right."

Until recently, Fiore's drawings comprised frenetic arrays of dots and dashes, complex fields of marks with vivacious energy. Her more recent paintings, however, offer quieter compositions - just a handful of circular forms appear to hover and pulse rather than dash and dart. These new works invite a more measured, meditative consideration.

Fiore comes to Greensboro as a Falk Visiting Artist. Since 1982 the UNCG Art Department has partnered with the Weatherspoon to bring nationally and internationally recognized artists to campus through this program. While here, Fiore will work



Rosemarie Fiore, "Firework Drawing #26", 2009, lit firework residue on Fabriano paper, 41 x 48 in. Museum purchase with funds from the Dillard Fund for the Dillard Collection, 2010.

closely with UNCG graduate students and give a public lecture about her work.

Rosemarie Fiore received her MFA from The School of the Art Institute of Chicago and her BA from the University of Virginia, Charlottesville. Her earliest *Firework Drawings* were developed at the Roswell Artist-in-Residence Program in New Mexico; the *Smoke Eclipse* paintings were created at Sculpture Space in Utica, New York; and her newest tool, *Colossus*, was built here at UNCG with help from Art Department faculty and students. She lives in the Bronx and is represented by Von Lintel Gallery in Los Angeles.

As the Spring 2016 Falk Visiting Artist at the Weatherspoon and the Art Department at the University of North Carolina at Greensboro, Fiore will present a lecture about her work and meet with MFA graduate students. Special thanks to Christopher Thomas, Studio Foundations Coordinator, Department of Art, UNCG and the 2014/15 Falk Visiting Artist Committee.

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

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be Feb. 24th for the March 2016 issue and Mar. 24 for the April 2016 issue. After that, it's too late unless your exhibit runs into the next month. But don't wait for the last minute - send your info now.

And where do you send that info?
E-mail to (info@carolinaarts.com).