

Methodist University in Fayetteville

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his expressions about post-Holocaust life and the circumstances that led to the creation of the state of Israel, as well as the traditions of Chassidic lore.

In his commentary on the lithographs, Rabbi Robert C. Kline of the Temple Museum said, "Chagall's Exodus does not concentrate on the direction of doctrine or institutional readings of the text. His Exodus centers on the story of people; the masses the artist seems to love and admire, and the story of their deeply human leaders; leaders inspired by a Divine light undertaking the task before them with desire and reverence while perhaps not fully comprehending the reasons why."

At the heart of the Exodus is the figure of Moses, who is pictured by Chagall as a guide who is both omnipresent and compassionate, a father inspired by the divine light yet also a mortal father returning his people to a nation which is to be founded in the 20th Century. The artist portrays Moses with a thick white beard, his head lit by the divine light of God, shown by beams of light that at times take the shape of horns in a witty tribute to the Moses of Michelangelo in the church of San Pietro in Vinicoli.

Each work in the cycle of lithographs is accompanied by an extract taken from *The Book of Exodus*, freeing Chagall from faithfully representing the words and allowing him to work via a series of highly evocative and forthright images. The extract texts are written with the archaic English spelling of the 1611 King James Bible.

It's worth noting that the series does not include Passover, a significant section of the Exodus story. Chagall chose not to include that imagery in order to temper the narration of both the pain inflicted by the oppressors and that of the key doctrine of the text, so that, in Chagall's eyes, the story is told less as a dramatic flight of people and more as the people's joyful path toward liberation.

While the lithographs' narrative cycle can be read on many different levels, the extraordinary mastery and quality of composition also owes a great deal to the artist's technical skill. For Meyer Schapiro, who wrote the introduction to Chagall's "Illustrations for the Bible," the figures by Chagall "possess a unique power of gesture that captivates us by the homely naturalness and sincerity of their movements."

Methodist University will be offering a number of related events in conjunction with this exhibition. For further information contact the gallery at 910/630-7107.

Chagall was born Moïse Segal in

Vitebsk, Belarus, in the Russian Empire in 1887 but later moved to Paris where he changed his name and took French citizenship. One of the greatest modern artists of his time, at his death in 1985 he left behind an immense body of work in virtually every artistic format, including painting, book illustrations, stained glass, stage sets, ceramic, tapestries and fine art prints.

Chagall's works are known for depicting a highly subjective visual realm filled with his own dreamlike poetic lyricism, subverting the laws of perspective and gravity, as well as those of time and space, a world where majestic colors were the result of intimate yet seemingly arbitrary decisions. His extraordinary imagination added a fantastical dimension to the small acts of everyday life while embracing his key themes of childhood, life in rural Russia, in Jewish communities, and in Paris at the beginning of the Twentieth Century.

The David McCune International Art Gallery is located in the William Bethune Center for Visual Arts on the campus of Methodist University. Its mission is to coordinate exhibitions of art by student, regional, national, and international artists, educating students and the public through a diverse representation of fine art. Since its opening in 2010, the McCune Gallery has been Fayetteville's premier art venue, where works from traveling exhibitions, fine art on loan from museum collections throughout the world, and works by Methodist University students are displayed. Recent shows at the gallery attracted significant crowds and critical attention. Three of the gallery's most successful exhibitions were the bronze sculptures of Rodin: *Portraits of a Lifetime*, *Selections from the Iris & B. Gerald Cantor Collections*; *Picasso: 25 Years of Edition Ceramics from the Rosenbaum Collection*; and *Igneous Expressions*, a collection of glass art by 26 artists from western North Carolina that included work by Harvey Littleton, the father of American studio glass.

Methodist University is an independent four-year institution of higher education with more than 2,400 students from 41 states and 69 countries. Methodist University offers 80 majors and concentrations, four master's degree programs, two doctoral level programs, 80 clubs and organizations, and 20 NCAA III intercollegiate sports.

For further information check our NC Institutional Gallery listings, visit (www.methodist.edu) or visit ([facebook.com/MethodistUniversity](https://www.facebook.com/MethodistUniversity)).

Sunset River Marketplace in Calabash, NC, Offers Show Focused on Birds

Sunset River Marketplace art gallery in Calabash, NC, is featuring *Wings*, an exhibition of feathered creatures in different media. The show continues through Feb. 10, 2018.

Gallery owner Ginny Lassiter said, "Both our local and out-of-town visitors often come in looking for artwork of the local seabirds and raptors, so we decided to curate an exhibition of art depicting our feathered friends. You'll find a little bit of whimsy mixed in with the realistic pieces. It's been a lot of fun putting it together. I think folks are going to enjoy it!"

Artists include: Jim Comer (carved wood), Ruth Cox (oil), Raine Middleton (clay), Jill Leach (oil), Beth Hill (acrylic), Keith White (scratch board), Brooks Pearce (oil), Connie Parker (clay), Fred Schwartz (stained glass), Kathy Turnauer (fused glass), Ron Gold (intarsia), Freeman Beard (watercolor) and the late Ramona Bendin (oil).

Sunset River Marketplace showcases work by approximately 150 North and South Carolina artists, and houses some 10,000 square feet of oils, acrylics, watercolors, pastels, mixed media, art glass,



Work by Jim Comer

fabric art, pottery, sculpture, turned and carved wood and artisan-created jewelry. There are two onsite kilns and four wheels used by students in the ongoing pottery classes offered by the gallery. A custom framing department is available. There are realistic and abstract art classes as well as workshops by nationally and regionally known artists.

For further information check our NC Commercial Gallery listings, visit (www.sunsetrivermarketplace.com) or call the gallery at 910/575-5999. For daily updates, "like" the gallery's page on Facebook.

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Ackland Art Museum in Chapel Hill, NC, Offers French Art from The Horvitz Collection

While eighteenth-century France was the crucible for some of the most elegant, sophisticated, and refined art ever made, it was also a hotbed of philosophical and cultural reflection on many major issues, including what became known as the "woman question." The Ackland Art Museum at The University of North Carolina at Chapel Hill is presenting *Becoming a Woman in the Age of Enlightenment: French Art from The Horvitz Collection*, a comprehensive exhibition investigating these topics, on view through Apr. 8, 2018.

Against a backdrop of powerful conventional thinking that assigned women to limited and secondary roles based on the presumed dictates of biology, some voices of the time began arguing for an alternative view, one that saw woman as the potential equal of man in intelligence, creativity, responsibility, and power.

Borrowing from the now famous line in Simone de Beauvoir's *The Second Sex* (1949) – "one is not born, but becomes a woman" – this exhibition, in part, reflects on and pushes back against the traditional understanding of women as subjugated by men and reveals the agency that French women did have during the eighteenth century. Women could have identities beyond beauty, motherhood, and emotional susceptibility, and *Becoming a Woman* examines these roles through stunning art of the period.

With over 130 paintings, sculptures, and especially drawings, selected from one of the world's best private collections of French art, *Becoming a Woman* includes works by some of the era's most highly regarded artists, including François Boucher, Jean-Honoré Fragonard, and Jacques-Louis David. The exhibition also offers a view of talented lesser-known and female artists, including Anne Vallayer-



Pierre-Hubert Sableyras, French, 1699-1749: Anne-Marie Zina Durand de Lironcourt; oil on canvas. 72 x 60.5 cm. The Horvitz Collection.

Coster, Adélaïde Labille-Guiard, and Pauline Auzou.

"The Ackland is truly delighted to present this major exhibition selected from the extraordinary private collection of our friends Jeffrey and Carol Horvitz. *Becoming a Woman* will delight the eye, stimulate thought, and provoke rich discussions about contemporary issues that could not be more pressing," said Katie Ziglar, director of the Ackland Art Museum. "This exhibition is especially near to our hearts as we honor the show's co-curator, the late Mary D. Sheriff, who was among UNC-Chapel Hill's most prominent faculty members and a mentor to generations of graduate students."

The exhibition's thematic sections portray the many stages of a woman's life and address cultural attitudes and conditions that shaped how women were defined in the Enlightenment period. *Becoming a*

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