

# Sawtooth School for Visual Art

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immigrants and worshippers, mothers and sons - of people whose lives are defined one way or another by the river. Their stories are meant to be seen and heard.

Produced by an award-winning team of local journalists, the project includes photographs by Christine Rucker, a freelance photographer and photojournalist; audio edited by Michelle Johnson, the online editor at the *Winston-Salem Journal* and freelance journalist; and essays and interviews by Phoebe Zerwick, a freelance journalist and lecturer in the English Department at Wake Forest University, where

she teaches writing and journalism.

The Yadkin Riverkeeper sponsored the project with grants from the North Carolina Humanities Council, the John W. and Anna H. Hanes Foundation and the Arts Council of Winston-Salem Forsyth County. For further info about the river visit ([www.yadkinriverstory.org](http://www.yadkinriverstory.org)) or (<http://www.yadkinriverkeeper.org/>).

For further information check our NC Institutional Gallery listings, call the School at 336/723-7395 or visit (<http://www.sawtooth.org/>)

## Furman University in Greenville, SC, Features Works by Michael Brodeur and Robert Chance

Furman University in Greenville, SC, is presenting the exhibit, *Further Along*, featuring paintings and drawings by Michael Brodeur and clay forms by Robert Chance, on view in Furman's Thompson Gallery through Mar. 25, 2011.



Work by Robert Chance

The exhibition combines the work of Brodeur and Chance, both Furman art professors. As part of *Further Along*, Brodeur will showcase "Of Cubic Proportions," a series of small scale oil paintings on panels and metal point drawings. The series is built on two major formal concerns: compositional structure and color relationships. With no individual work larger than 10 by 10 inches, the images depict small wooden block forms in minimal environments, specifically floor and background planes.

Brodeur will also display his series, "Pansies and Other Fruits," a body of paintings that explores and reflects upon the cultural displacements, adjustments and reactions provoked by the steady emergence of a GLBT presence in American society.

Robert Chance's work consists of

wheel-made and hand-built clay forms evoked by sources like wine jars, jugs, storage jars, seed pods and boats. Concentrating on fairly simple shapes and adding layers of colored clay slip, texture and



Work by Michael Brodeur

other elements, Chance attempts to create an active yet subtle surface for his forms.

Brodeur came to Furman in 2003 and holds an MFA from Boston University. Chance holds an MFA from Virginia Commonwealth University and became a Furman faculty member in 1988.

For further information check our SC Institutional Gallery listings or call Stephanie Howard in Furman's Department of Art at 864/294-2074.

## Maria V. Howard Arts Center in Rocky Mount, NC, Offers New Exhibitions

The Maria V. Howard Arts Center located at the Imperial Centre for the Arts and Sciences in Rocky Mount, NC, is presenting several new exhibitions including: *David Edgar: Plastiquarium*, on view through May 8, 2011; *Dion Burroughs: Colorful Heritage*, on view through May 8, 2011; *New Aesthetic: Nash-Edgecombe High Schools Juried Art Competition*, on view through May 15, 2011; *20 Potters 20 Teachers: John C. Campbell Craft School*, on view through May 22; *The Rule of Five: Carl Billingsley, Christian Benefiel, Matt Sigmon, Etienne Jackson, and Stuart Kent*, on view through May 22; and *Handcrafted: A Juried Exhibition*, on view through May 22, 2011.

The *Plastiquarium* is immersed in mystery. As recyclable HDPE plastic containers spread concentrates of consumer product pollutants, the *Plastiquarium* creatures evolved in the image of their packaging forbearers. David Edgar culminates his sculpture MFA from Cranbrook Academy of Art, experience as a Production Artist on the EPCOT Center and Tokyo Disneyland projects, heritage as a third generation Floridian, and human experiences with recyclable materials to create an enveloping underwater environment of unique plastic creatures.

Folk art is often celebrated for the directness between the artist and the subject of their work. Folk artists connect to their inspirations and media without the influence of formal art training or history, but instead through their personal experimentation and experiences. Dion Burroughs of Williamston, NC, has drawn and painted since he was a child, but has no formal art education. His current paintings use bold shapes and colors to represent interpersonal relationships and a connection to his African American heritage.

The exhibit, *New Aesthetic: Nash-Edgecombe High Schools Juried Art Competition*, showcases art from students enrolled in 9th-12th grades in public, private, and home schools in Nash and Edgecombe counties.

The John C. Campbell Folk School boasts honors including the American Craft Council's Award of Distinction, the Governor's Business Award in the Arts and Humanities, NC Folklore Society's Community Traditions Award, listing on the National Register of Historic Places and many many others. The creative and supportive environment has attracted artists from all over the globe. This exhibit brings together 20 respected potters who have shared their

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knowledge with other Campbell students.

*The Rule of Five: Carl Billingsley, Christian Benefiel, Matt Sigmon, Etienne Jackson, Stuart Kent* presents five artists; five objects; five different materials; five different approaches to the concept of the vessel.

The vessel can be conceptualized in many ways: as an actual vessel with utility and specific purpose, as a metaphor for containment, as an object strictly for contemplation or even as a mental construct without predetermined form. The vessel can contain many meanings; it can represent the fullness of life, emptiness, a means

of transport or even a final resting place. Five artists working in different media on monumental scale explore the concept of the vessel.

*Handcrafted: A Juried Exhibition* of ceramics, fiber, glass, metal, and wood is a national juried craft exhibition attracting a variety of traditional, mixed, and new craft media from across the United States. A different unbiased juror is contracted each year to make selections.

For further information check our NC Institutional Gallery listings, call the Center at 252/972-1163 or visit (<http://arts.imperial-centre.org/>).

## Louise Wells Cameron Art Museum in Wilmington, NC, Offers African-American Quilts and Works by Allen D. Carter

The Louise Wells Cameron Art Museum in Wilmington, NC, is presenting several exhibits including: *From Heart to Hand - African-American Quilts from the Montgomery Museum of Fine Arts* and *Remembering BIG*, featuring works by Allen D. Carter, a.k.a. Big Al or Big. Both exhibitions are on view through Apr. 10, 2011.

In 2004, the Montgomery Museum of Fine Arts (Montgomery, AL) inaugurated its collection of African-American quilts with an acquisition of 48 quilts created primarily by African-American women from West Alabama between 1945 and 2001. In late 2008, the Museum added ten more quilts to the collection. This exhibition includes select quilts from both groups, and features the work of Yvonne Wells and Nora Ezell, whose quilts showcase the variety of styles in the MMFA's permanent collection.

The exhibition is accompanied by a 2006 publication, *Just How I Picture It in My Mind: Contemporary African-American Quilts from the Montgomery Museum of Fine Arts* by Mary Elizabeth Johnson Huff. Published 2006, 109 pages with color illustrations. Copies will be available

for purchase in the Cameron Art Museum Shop.

This exhibition was organized by the Montgomery Museum of Fine Arts, Montgomery, AL.

Experience the inexhaustible creativity, expressive color and power of art created by this larger-than-life artist, affectionately known as "Big" in the exhibit, *Remembering BIG*. Allen D. Carter, a.k.a. Big Al or Big (1947 - 2008) was distinguished as celebrated artist, teacher and mentor to at-risk youth in the Arlington County Public Schools. This exhibition proudly honors the life and work of Big Al with a journey through decades of his prodigious art production including drawings and paintings on paper, canvas, household objects, prints, sculpture and constructions on loan from the artist's estate. Audiences may recall Big Al's energetic, large scale paintings in CAM's 2006 exhibition *Five American Artists*.

For further information check our NC Institutional Gallery listings, call the Museum at 910/395-5999 or visit (<http://www.cameronartmuseum.com/>).

What's this about? Well for the last six pages near the end of the articles part of this issue, we've offered articles from the Triad & Triangle areas of NC, and some from East of there and earlier we had a good bit of articles from WNC - with very few ads in support of those articles. We hope that's not going to be the situation for very long. We hope after reading this and other items you'll find in this edition of *Carolina Arts* you'll be contacting us about advertising in the next issue.

Be the first to advertise from your area - be a leader. Show support for us, coverage of what's taking place in your area, and what you're offering.

There's no cheaper way to expose your exhibit, gallery, institution, or artwork to 19,000 + readers. People interested in the visual arts. And, there is no where else that you can find this much info about the visual art community in the Carolinas.

This space is the size of a 1/4 page ad which is only \$35. That would buy you about 70 - 80 first class stamps to mail to people you already know - not including the cost of printing up a card.

Expand your market. The people most interested in our paper are those right here in the Carolinas - it's about their art community. Full info about advertising can be found at this [link](#).