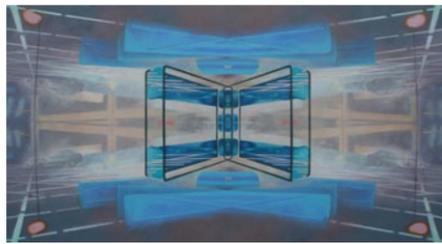


Clemson Visual Arts Greenville

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physical materials. The resulting images define structures that are synthetic but are rooted in a logic that is informed by actual visual experience. As methods of image making evolve we are confronted with new visual qualities that affect the way we see and consequently create models of “our world”. Through digital technology, strategies such as tiling, cutting, pasting, layering, and filtering have come to define and shape the character of the images in our visual culture. When these new systems combine with the conventions of painting, potent and exciting opportunities arise to both deconstruct and expand this contemporary visual.

Todd McDonald earned his BFA from the University of Texas at Austin and then went on to receive an MFA in painting and drawing from Arizona State University. He has taught at a variety of Universities and currently holds the position of Associate Professor of Painting at Clemson University. In conjunction with his work at Clemson, McDonald maintains an



Work by Todd McDonald

involved studio practice that is divided between two methods. One avenue, exploits the surface, material and history of oil painting to describe the nuances and cues of post-digital abstraction. The other mode explores the use of the non-traditional material of duct tape as an image-making device. These images play on architecture, virtual space and abstraction in roles that simultaneously celebrate and mock the character of our constructed environment.

For further information check our SC Institutional Gallery listings or visit (www.clemson.edu/cva/cva-greenville).

2017 Catawba Valley Pottery & Antiques Festival Takes Place in Hickory, NC - Mar. 24-25, 2017

Planning for the Catawba Valley Pottery & Antiques Festival's 20th anniversary event is well under way. The date is Mar. 24-25, 2017, at the Hickory Metro Convention Center, Hickory, NC, offering a buying opportunity and educational programs about North Carolina's traditional handmade pottery.

The Festival began 20 years ago to showcase Catawba Valley alkaline-glazed stoneware that was continuing to be made by local potters. Catawba Valley is one of three pottery producing areas in our state. Because our potters were firing predominantly in wood-fired kilns, pottery was available for sale in large quantities at odd times. Marketing was by word-of-mouth - not the best approach. The original goal was to provide a place, one day a year, when Catawba Valley pottery could be purchased.



View of Turtle Island Pottery Booth and a lecture on an associated topic. This year the exhibit is titled “Twenty Classic Catawba Valley Pots” organized by Dr. Charles Zug. The lecturer is local potter Kim Ellington speaking about his introduction to the local pottery and what it means to be a working potter. The Saturday exhibit and lecture are part of the admission fee of \$6 for adults and \$2 for children 12 and under. The lecture is scheduled for 11am on Saturday. Opening 9am – 5pm, demonstrations and videos are also available.

A Friday night's Preview Party will be held from 7-10pm, and offers an early buying opportunity, music by the Sigmon Stringers and a full Southern supper. A primary fund raiser for the two non-profit institutions, the Catawba County Historical Association in Newton, and the North Carolina Pottery Center in Seagrove. Tickets are on sale for \$45 each, advance reservations required by Mar. 18, 2017.

Over 110 vendors include working potters and antique dealers bring old pottery, some furniture, textiles, folk art and decorative accessories to give context to the hand-made pottery. Pottery has been made in the Catawba Valley since 1820 and from the Seagrove area since 1750. North Carolina is the only state where the tradition has continued uninterrupted to the present. Pottery production is a very important cottage industry and North Carolina is recognized on a national level as having an outstanding craft community.

The CVP&AF is considered the primary destination for people interested in Southern traditional pottery. If you buy a coffee mug or a work of art, you will have a fun experience. Friday night Preview Party tickets can be used for free Saturday entry. All profits are dispersed to our two non-profit institutions.

For further information check our NC Institutional Gallery listings, call 828/322-3943 or visit (www.catawbavalleypotteryfestival.org).



Works from Triple C Pottery

Twenty years ago folk art collectors were seeking Southern pottery face jugs and food preservation vessels. Catawba Valley potters were in the forefront of making face jugs because of the history of their being made by Harvey Reinhardt and the Hilton family, and by Burlon Craig who was still an active potter.

Over the years the CVP&AF grew to include pottery from across the state and into the South: Georgia, South Carolina, and other locations. The Festival became the primary destination for people interested in potters making traditional ware; pots that were used daily in food preparation. Traditional potters had skills passed down in families and communities near areas with workable clay. Today potters, including some from Penland, who have academic training have joined the vendors at the show. All vendors are juried.

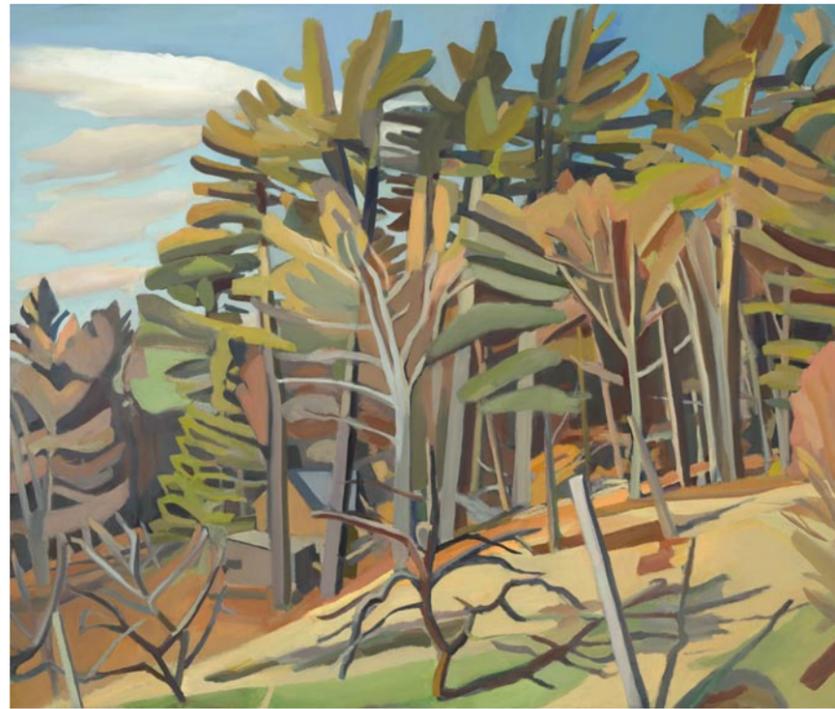
Education has always been an important focus of the Festival. Because the two non-profits we support, the Historical Association of Catawba County and the North Carolina Pottery Center, are engaged in teaching history, each Festival has an exhibit on a designated topic

You can contact us by calling 843/693-1306 or by e-mail at - info@carolinaarts.com but do it before the 24th of the month prior to our next issue.

Martha Armstrong

Solo Exhibition

Armstrong's unique painting style has brought her recognition as one of America's leading contemporary artists.



Providence Farm II 54" x 64" oil on canvas

Reception for the Artist

Friday, March 3rd

5:00pm - 8:00pm

On View through April 1, 2017

elder gallery 1520 South Tryon Street Charlotte, NC 28203 (704) 370-6337
www.elderart.com

Hickory Museum of Art in Hickory, NC, Offers Works by John Julius Wilnoty

The Hickory Museum of Art in Hickory, NC, is presenting *Solitude & Mystery: John Julius Wilnoty* features works by Cherokee artisan John Julius Wilnoty, on view in the Museum's Objects Gallery, through May 21, 2017.

The exhibition features 25 works in carved stone and mixed media from the collection of Lambert Wilson, a major collector of Cherokee artwork. The exhibit also includes pieces by Wilnoty's sons and grandson. Works range from purely sculptural pieces to carvings that function as ceremonial objects.

John Julius Wilnoty has been described as a legendary figure among Cherokee artisans. A member of the Eastern Band, Wilnoty was born in 1940 in the Bigwitch community of the Qualla Boundary and later lived in Wolfstown. He grew up with little formal education. As a sculptor, he is completely self-taught, taking up carving when he was about 20-years-old. Because of his innate skill, Wilnoty became an overnight sensation, creating hundreds of stone carvings, each piece with its own mysterious iconography.



"Pipes" by John Julius Wilnoty

Wilnoty had not been carving very long when he gained the attention of the public. His "Eagle Dancer" was a masterful carving that used the natural grain of the wood to emphasize the movement of the dancer. The sculpture was declared a "masterpiece" by all who saw it. Columnist John Parish dubbed the artist the Cherokee's "Michelangelo." Wilnoty quickly and quietly became "famous," his work in high demand.

Although Wilnoty had only begun to carve in the 1960s, in 1964 he was



"Beetle" by John Julius Wilnoty

recruited by the federal Indian Arts and Craft Board to teach a workshop for the Choctaw tribe in Mississippi. By 1971, he was a member of Qualla Arts and Crafts Mutual, the Cherokee's prestigious artisan cooperative. Less than a decade after he began carving, Wilnoty was honored with an exhibition that celebrated his "impressive carving skills" and his "highly imaginative and expressive handling of sculptural forms."

In 1972, he was given a second solo exhibition, this one at the Pasadena Art Museum in California. That exhibit included 25 pieces in red and grey pipestone from a private collection. Over the next decades, the Smithsonian and the Washington, DC-based Indian Arts and Crafts Board collected many of his works.

Since that time, Wilnoty continued to carve, but did less carving after seriously injuring his hands and fingers with tools that must remain sharp enough to gouge hard stone. His son, Fred and grandson, Freddy Bear carry on the Wilnoty name and legacy.

Solitude & Mystery: John Julius Wilnoty at Hickory Museum of Art is sponsored by the NC Arts Council, North Carolina Humanities Council, Hickory Community Relations Council and Charlotte Paint. This project is made possible by fund-

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