

April 1 & 2
at STARworks
in Star, NC

FIREFEST

Special Guest Artists:

Nancy Callan

Sergei Isupov

Liberty Arts of Durham

STARworks Open Studios
Workshops
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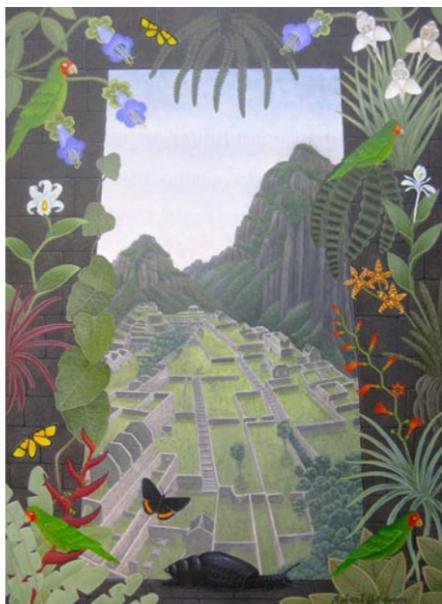
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or insect species are singled out on the page with notations on location and rarity. Reworked with watercolor they become the basis for larger compositions in acrylic and oil.

Recently Johnson has created “note-book” paintings that are not the basis for other works. *Curtis Creek Field*, (2014) from Johnson’s most recent series entitled “South of Asheville”, depicts a cornfield next to a promontory seen through a window-like opening surrounded by single leaves. The use of an aperture to frame the main landscape subject with specific plants, animals, and features drawn in “close-up” on the surface of the picture plane is a central compositional strategy in Johnson’s works seen in paintings such as *Machu Pichu*, 2010.

In *Curtis Creek Field* single leaves from the brilliant display that draws visitors to the mountains each year are noted with their tree type. A diagram of “bear scot full of grape seeds” is also highlighted and this earthy detail suggests man’s land use overlaps with that of the site’s natural inhabitants and the field, Johnson states, is actually cultivated to attract wild game for hunters.

Headlands, California, a major work from 1993 by Johnson which will be on view at GreenHill presents views of the Golden Gate National Recreation Area, an 80,000 acre reserve of public land surrounding San Francisco Bay. Evoking certain of Johnson’s historical influences, this large shaped painting is divided into multiple panels like an early Renaissance polyptych. It may be seen as an “ecological allegory” contrasting idyllic views of the flora and fauna of this shoreline ecosystem with its history as a US Army base for the nation’s Cold War ballistic missile program. Echoing the shape of the Nike missiles depicted on each flank of the canvas, the painting recounts an



Robert Johnson, “Machu Pichu”, 2010, oil and acrylic on canvas, 64 x 48 inches

apotheosis of sorts. The central panel presents a panoramic view of hilly coastal prairies rising before the Pacific. Its lower zone is devoted to what appears to be an abandoned bunker, emblazoned with the raw street syntax of many similar deserted spaces. As one moves up the canvas the reclaiming of the site by nature is evident in the overgrowth of vines and blossoming columbines and the presence of a Western Bluebird on a broken tower. At the top of the painting sea birds circle a curved promontory and a single orchid seems to suggest that even weapons of mass destruction are transient in comparison to nature’s designs.

GreenHill will offer several associated programs in conjunction with this exhibit including:

Join us in The Gallery for an “arm-chair” conversation with Steve Tate of Goat Dairy Lady and Chip Callaway of

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Julia Galloway
Dug Stanat
Tara Wilson
Bruce Gholson
Samantha Henneke
Michael Kline

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