

Hillsborough Gallery of Arts

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Mystique' - all leading toward the Equal Rights Movement."

Merriman adds, "There is also a series of four profiles of North Carolina Barns, some reflecting the styles of Wolf Kahn and Milton Avery. Barns depict the sociology of America... styles reflect the culture of the immigrants, their life in America often began outside of the cities with the building of a barn."

The Hillsborough Gallery of Arts

(HGA) is owned and operated by 22 local artists and represents these established artists exhibiting contemporary fine art and fine craft. HGA's offerings include acrylic and oil paintings, sculpture, ceramics, photography, textiles, jewelry, glass, metals, encaustic, enamel, and wood.

For further information check our NC Commercial Gallery listings, call the gallery at 919/732-5001 or visit (www.HillsboroughGallery.com).

ENO Gallery in Hillsborough, NC, Offers Works by Alicia Armstrong

ENO Gallery in Hillsborough, NC, is presenting *Half a World Away*, featuring works by Alicia Armstrong, through June 19, 2016.

Armstrong states, "My process is about history. I seek to create a sense of age or time lapsed with mark making, sanding and layering. My paintings always start with large color fields. I apply several layers of paint, selectively sanding each layer to merge them like memories and time."

"The figures are the last to come in and are significant more in terms of composition than concept," adds Armstrong. "They become a conduit for the many worlds of atmospheric layers of paint."

The narratives portrayed in Armstrong's work are quietly enigmatic. Many convey women pondering choices. There is a precarious balance of feminine vulnerability and strength in this current body of work.



Work by Alicia Armstrong

For further information check our NC Commercial Gallery listings, call the gallery at 919/883-1415 or visit (www.enogallery.net).

UNC-Chapel Hill, NC, Features Works by Burk Uzzle and MFA Students

UNC-Chapel Hill in Chapel Hill, NC, will present *All About America: Photographs by Burk Uzzle*, on view at the Ackland Art Museum, from June 24 through Sept. 11, 2016, and *Depth Perception: Selected Works by the MFA Class of 2016*, on view through June 5, 2016.

This exhibition of more than 40 works traces the distinguished career of photographer Burk Uzzle and his observation of American society, from the turbulent politics and countercultural revolution of the 1960s to the present. *All About America* represents six decades of photographs by this North Carolina native thus far, from iconic photos of Martin Luther King Jr.'s funeral, the Woodstock music festival, and anti-Vietnam War demonstrations to his later study of the social landscape of America from coast to coast.

With a perceptive and often loving eye for the complexities of life in the US - the strange things ordinary people do and the altered landscapes in which we live - Burk Uzzle's photographic vision combines the sharp observation of the outsider with the ironic understanding of the insider. The result is a unique testimony to the stresses, contradictions, and joys that have marked Americans' modern lives.

The exhibition was curated by Patricia Leighton, Professor of Art History & Visual Studies, Department of Art, Art History & Visual Studies, Duke University.

All About America: Photographs by Burk Uzzle will be accompanied by a fully-illustrated exhibition catalogue with an essay by the curator.

This exhibition has been made possible in part through the generosity of the William R. Kenan Jr. Charitable Trust.

In *Depth Perception*, six artists attempt to understand how we perceive the world around us, how we are affected by it, and how we identify ourselves within it. Each artist works through ideas of perception



Family and Friends, Daytona Beach, FL, 1997, by Burk Uzzle. Gelatin silver print. Anonymous Gift, 2008.3.48. From the collection of the Ackland Art Museum, The University of North Carolina at Chapel Hill, © Burk Uzzle.

through such lenses as neurosis and power, social norms, and the ephemeral nature of time. Their explorations are based on personal experiences and memories, delve into human psychology, and even use scientific approaches such as residual or intentional mark-making. *Depth Perception* questions individual viewpoints in order to find a sense of objective understanding and come a little closer to finding a shared reality.

The artists in *Depth Perception*, all 2016 MFA candidates in UNC-Chapel Hill's Department of Art, are Erin Canady, Willie T. Jones, Alyssa Miserendino, Travis Phillips, Drew Robertson, and Saba Taj.

The exhibit was curated by Kelly McChesney, director of Flanders Gallery in Raleigh, NC. McChesney has organized over 150 exhibitions for galleries, universities, corporations, non-profits, and alternative exhibition spaces.

For further information check our NC Institutional Gallery listings, call the Museum at 919/966-5736 or visit (www.ackland.org).

HILLSBOROUGH GALLERY



Pat Merriman



Ellie Reinhold



Evelyn Ward

Pat Merriman • Ellie Reinhold • Evelyn Ward

jun 20 - jul 24, 2016

Opening Reception
fri, jun 24, 6 - 9 pm

GROUND



HILLSBOROUGH
GALLERY
of
ARTS

Owned & Operated by Local Artists

919-728-5001

121 N. Churton St., Hillsborough, NC
HillsboroughGallery.com

Duke University's Center for Documentary Studies in Durham, NC, Features Works by Ken Abbott

Duke University's Center for Documentary Studies in Durham, NC, *Useful Work: Photographs of Hickory Nut Gap Farm* by Ken Abbott, on view in the Juanita Kreps Gallery, from June 2 through Sept. 10, 2016. On Aug. 18, an artist talk and reception will be held from 6-9pm.

On a honeymoon trip to western North Carolina in 1916, Elizabeth and Jim McClure visited a place then known as Sherrill's Inn; they were entranced, so much so that they purchased the inn and surrounding land, rechristening it Hickory Nut Gap Farm. A hundred years later, the "Big House" and property remains a vibrant home and community hub where five generations of McClures and extended family have visited, lived, and worked the land.

Photographer Ken Abbott first visited in 2004 on his daughter's class field trip and was as taken with the site as the McClures had been decades earlier. "The place had a time-capsule quality," he writes, "but it was clearly no museum - there were signs of a busy contemporary life, with a story of its own to tell... It was a beautiful setting, rich in lore, and I looked forward to coming back with my camera."

Abbott's photographs, taken between 2004 and 2009, are featured in the traveling exhibition and book *Useful Work: Photographs of Hickory Nut Gap Farm* (Goosepen Studio & Press, 2015, with essays by Ken Neufeld).

The images document the objects and actions of day-to-day life at the Big House and land, "where the now collides so propitiously with the then," as a review on the Aperture blog puts it - rugs hang over a fence to dry, flowers and eggs are gathered, a battered silver pitcher that belonged to Elizabeth McClure, still used every day to bring water from the springhouse, sits on the kitchen counter. The latter photograph distilled for Abbott "one of the great lessons" of his time at Hickory Nut Gap Farm: "that we should honor beauty and our past and reach for intimacy with our given place. Like a camera lens the pitcher focuses the family story. Yet in the photograph of it, we are also reminded that there are dishes to wash and work to do."

For further information check our NC Institutional Gallery listings, call the Center at 919/660-3663 or visit (<http://documentarystudies.duke.edu/>).

Durham Arts Council in Durham, NC, Offers Two New Exhibitions

The Durham Arts Council in Durham, NC, is presenting two new exhibits including: *Rare Earth* by Marjorie Pierson, on view in the Allenton Gallery, through July 10, 2016, and *Our House Durham Arts Council Instructor & Student Exhibit*, on view in the Semans Gallery, through July 10, 2016.

Pierson says, "If your home were slowly disappearing, how would it impact

your identity? Identity and place are inextricably bound to one another. We are shaped by our environments, and when they are threatened, so is our sense of self."

South Louisiana native Marjorie Pierson weaves a story of external forces and internal reckoning in her photographic study of a home landscape in peril. Land

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The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be June 24th for the July 2016 issue and July 24 for the August 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).