

*From the Ground Up - Oct. 6 & 7, 2012
Fourth Annual R.D. Mahan Turkey Roast
& Kiln Opening, Seagrove, NC*

*Demonstrations, music
& food served all day
Saturday 9-6 p.m.
Sunday 12-5 p.m.*

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FromTheGroundUpPots.com



Pottery by Chelsea, Levi and Michael Mahan

*Come enjoy the beautiful
autumn weather with us
as we celebrate family
this year at our studio.*

*We'll be unloading new
pots from the kilns,
cooking organic food,
roasting organic coffee,
and sharing it all
with our customers.*

**Guilford College in Greensboro, NC,
Features Works by Stephen Hayes**

Guilford College in Greensboro, NC, is presenting the exhibit, *Stephen Hayes: Cash Crop*, featuring a mixed-media sculptural installation that invites viewers to consider parallels between the historic Atlantic slave trade and Third World sweatshops of today, on view in the Guilford College Art Gallery at Hege Library through Dec. 16, 2012. A reception will be held on Sept. 6, from 6-7:30pm.

Stephen Hayes encountered an image of a slave ship diagram in a printmaking class and began a process that would eventually lead to *Cash Crop*, which includes adult content - invites viewers to walk into an emotional and psychic space to confront the past, present, and future.

The exhibition is comprised of fifteen life-size relief sculptures of former slaves that serve as a symbolic representation of the fifteen million Africans imported to the New World from 1540 to 1850.

A native of Durham, NC, Hayes has been working at some form of artistic expression his entire life. He earned a BFA from North Carolina Central University as well as an MFA from Savannah College of Art and Design. Hayes has also studied ceramics under John Gill and Walter McConnell at Alfred University.

Hayes is a young artist with a fascination for connecting the historical to the present. *Cash Crop* is an installation borne of curiosity, passion, and the artist's inventive and symbolic re-visit and re-articulation of the Atlantic slave trade and its human cargo. As an undertone, Hayes has linked this historical transportation of humans with today's transportation



Work by Stephen Hayes

of products made by the exploitation of people through sweat shops and cheap labor in Third World nations.

Stephen Hayes: Cash Crop was organized by the Harvey B. Gantt Center for African-American Arts + Culture, in Charlotte, NC. A very special thank you to Stephen Hayes and Mark Karelson of the Mason Murer Gallery, Atlanta, GA.

For further information check our NC Institutional Gallery listings, call the gallery at 336/316-2438 or e-mail to (thammond@guilford.edu).

**Green Hill Center for NC Art in
Greensboro, NC, Features Group
Exhibit Focused on Domestic Life**

Green Hill Center for NC Art in Greensboro, NC, will present *Home Work: Domestic Narratives in Contemporary Art*, on view from Sept. 14 - Nov. 3, 2012.

Home Work is an invitational exhibit curated by Edie Carpenter featuring 28 artists from around the state who each depict domestic life in their work. Organized into four thematic areas: Repose, Nourishment, Pastimes, and Chores, this exhibit will investigate artists' depictions of the everyday as explored in sculpture, installations, painting, printmaking, photography and artist books. A return to genre painting, which flourished during the Victorian "cult of domesticity" and was popularized in American art in the late 19th and early 20th century, will be explored in works by ten contemporary painters.

The home is seen as a happy family refuge in Jenny Zito-Payne's portrayals of childhood or Kristin Gibson's interiors.

Cracks in an idealized version of home life are evident in paintings in which retreat has become a form of alienation as in Julia Clift's depiction of a young man lost in a sea of bedsheets or Alia El-Bermani's mother and child in arms standing in the red dirt before a suburban home under construction. The popular imagery of domestic accomplishment marketed in women's magazines hides a bite in Katherine Grossfeld's still lifes, in which a delectable cake conceals a lurking snake or a transparent children's toy resembles the structure of a virus.

Toys take over in Janet Oliver's color drawings evoking the futuristic settings of video games. The omnipresence of technology in the home is treated in the series of works on paper by Barbara Schreiber of a young girl playing in a room in front of a television airing various world disasters and in Jack Stratton and Michael



Work by Ashley Worley

Ananian's paintings of interiors.

Unorthodox domestic environments are presented in the furniture-based assemblage sculptures of Tracy Spencer-Stonestreet and Tom Shields who utilize shifts in scale and illogical joinery as metaphors for the lives that are lived with these interior objects. Works such as Spencer-Stonestreet's *The Dinner Table* (2011) and Travis Donovan's *Molt* (2010) speak to a strain of compulsive domesticity in which household objects take on a life of their own. Donovan will also be exhibiting photographs from his "exogenic" series in which social rituals such as a shared cup of coffee are defined in terms of thermal transfers between the participants. New views of the family unit are portrayed in Evan Brennan's photographic chronicle of his son and Sarah Martin's photographs of house pets and their owners.

Artists include: Lauren F. Adams, Judith Albert, Michael Ananian, Denece Black, Beth Blake, Evan Brennan, Joyce Cambron, Julia Clift, Katy Clove, Laurie Corral, Travis Donovan, Alia E. El-Bermani, Kristin Gibson, Katherine Grossfeld, Judith Olson Gregory, Sarah Martin, Janet Oliver, Juie Rattley III, Kimberly Rumfelt, Barbara Schreiber, Tom Shields, Dixon Stetler, Tracy Spencer-Stonestreet, Jack Stratton, Jen Swearington, Ashley Worley, and Jenny Zito-Payne.

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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 Sept. 24th for the October 2012 issue and Oct. 24 for the November 2012 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) or mail to:
Carolina Arts, P.O. Drawer 427, Bonneau, SC 29431