

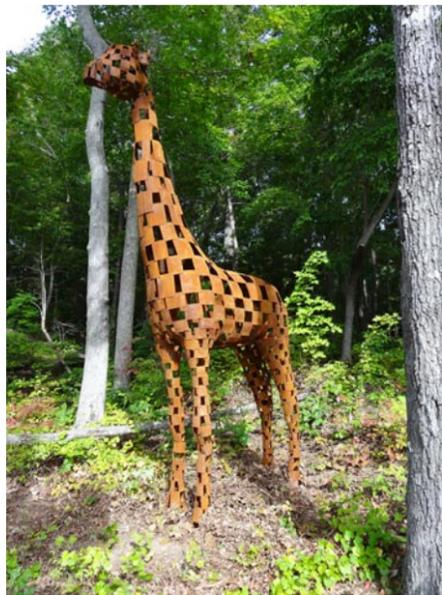
# JimGin Farm in Pittsboro, NC, Offers Annual Come Out & Play Sculpture Show

For the 16th year in a row, sculptors will display their creations at the Come Out and Play sculpture show at JimGin Farm in Pittsboro, NC, just outside Carrboro, on view through Sept. 24, 2017. Many of the works will be for sale. Artists, who range in age from 8 to 90, keep 100% of the proceeds.

There are also free picnic receptions on Saturday, Sept. 2, 9, and 16, and 23 beginning at 3pm and going until dark. There is no admission, and all are welcome, including dogs if they are on leashes. We know how much dogs love art!

Sculptures of many media and form will dot the landscape of this 17-acre horse farm at 150 Wild Horse Run, Pittsboro, NC 27312.

This show began in 2002 as part of a group of shows put on by Hunter Levinsohn, Jackie Helvey, Anke Gassen, Hollie Taylor, and Debbie Meyer to honor those directly affected by the events of 9/11. Attendees, who loved seeing sculpture in an outdoor setting, and artists, who often don't have a place to display larger sculptures, asked for it to continue. Over 2,000 people



"Patch" by TJ Christiansen is in this year's show. attended last year's show.

For further information check our NC Commercial Gallery listing or visit ([www.comeoutandplay.info](http://www.comeoutandplay.info)).

# North Carolina Museum of Art in Raleigh, NC, Offers 5 New Exhibits

The North Carolina Museum of Art (NCMA) announces five new free exhibitions of weaving, photography, video, and painting opening in fall 2017.

*Andrea Donnelly: We've Met Before*, is on view in the East Building, Level B, through Jan. 28, 2018.

North Carolina-raised artist Andrea Donnelly explores the dynamic between the formulaic methods of handwoven cloth and the impulsiveness of ink in the creation of her larger-than-life textiles, featuring images of the human body, blots, and delicate floral abstractions. Her art furnishes both mental and physical spaces by creating an intimate, tactile relationship between the viewer and cloth. She employs photography to create the silhouettes within her work, giving her art a precision that reiterates the meticulous process of hand weaving fiber. Calling her work "a literal record of its making," Donnelly uses textiles to replicate the process of creating a mirror image on paper with ink through dyeing, weaving, unweaving, and weaving again.

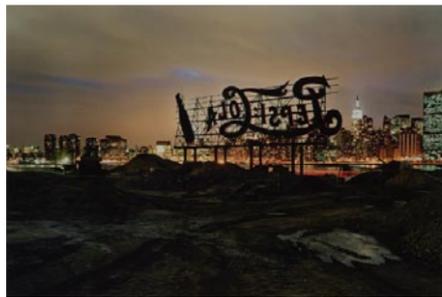
"Through passage of time and rhythm of repetition," she notes, "the actions of weaving are captured and layered like memory in the buildup of thread upon thread. As I weave, I submerge image within its structure. The density and transparency of that structure give form to both image and atmosphere. The cloth I create is a mental landscape, quietly inhabited."

The exhibit, *Sabine Gruffat: A Kiss of the Earth*, on view in the East Building, Level B, Video Gallery, through Jan. 28, 2017.

*A Kiss of the Earth* is an interactive computer-animated video and sound installation inspired by Sergei Diaghilev's revolutionary 1913 Ballets Russes production of *The Rite of Spring*, scored by Igor Stravinsky. It is the story of a pagan tribe calling on its deities to restore the earth, a drama that ends with a sacrificial maiden's dancing herself to death.

This installation refers to a contemporary reconstruction of *The Rite of Spring*, with decor and costumes by Kenneth Archer (after Nicholas Roerich) and choreography by Millicent Hodson (after Vaslav Nijinsky).

Act One of Gruffat's animation utilizes real-time weather data from Paris, France (site of the scandalous original production of *The Rite of Spring*), to manipulate the animation. For example, when it rains in Paris, it rains in the animation. In addition viewers may send a text message to initiate the playback of Act Two, texting the word sacrifice, for example, to the phone number posted on the gallery wall. In Gruffat's take, the maiden's ritualistic dance has been reconceived as a commentary on a real contemporary sacrifice: the increased exploitation of our planet's natural resources in the



Lynn Saville, "Pepsi-Cola, New York," 2008, printed 2015, Archival pigment print, 20 x 24 in., Purchased with funds from the William R. Roberson Jr. and Frances M. Roberson Endowed Fund for North Carolina Art, © 2016 Lynn Saville.

face of economic and political pressure.

This project attempts to use digital technologies with the same spirit of innovation that marked the first performance of *The Rite of Spring*. In this way the Internet and wireless network reenvision how the work may be staged, exhibited, and received, while drawing from the same iconoclastic and riotous energy of the original performance. We live in a world where most violence and oppression occur anonymously, with high-tech vision machines that can kill across great distances, but we are disembodied from our experience of death. In this way *A Kiss of the Earth* reflects a contemporary tragedy.

The exhibition, *Donald Sultan: The Disaster Paintings*, on view in the Joyce W. Pope Gallery, from Sept. 23 through Dec. 31, 2017.

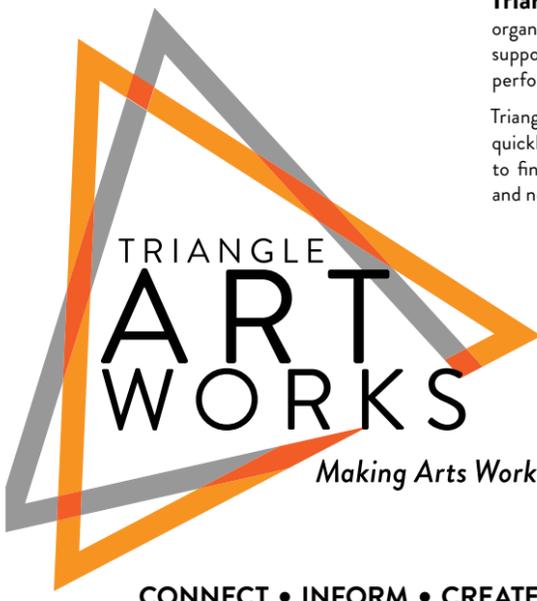
Each of these eleven paintings, created between 1984 and 1990, is an imposing, industrial-like structure, reinforced by Sultan's preferred media of Masonite tiles and tar. The resilience of his materials contrasts with his subject matter: fires, floods, and industrial catastrophes, which provoke feelings of fear, instability, and frailty. These large-scale paintings, most of which measure eight feet square, are heavy and dense, bringing a serious permanence to calamities that are often over in a flash. Sultan's images force us to confront the realities of contemporary life and dare us to remember the long-term effects of each accident or reaction.

The exhibit *Night(Light)*, on view in the East Building, Level B, Allen G. Thomas Jr. Photography Gallery, from Sept. 30 through Jan. 28, 2018.

*Night(Light)* explores light as it interacts with darkness in photography. In its purest form, photography harnesses light. The images give shape to light, immortalizing and suspending it.

The eerie feeling of night is not lost in these photographs from the Museum's permanent collection. Under the cover of darkness, some photographs reveal nighttime mischief and behavior. Others convey the

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loneliness of night and the lurking desolation in each empty street and unlit hallway. Together, these images of night and light delve into photography's formal properties and capture the darkest, most enigmatic time of day.

Finally, the exhibition, *Rhythmic Vitality: Photographs by Barbara Morgan*, will be on view in the East Building, Level B, Julian T. Baker Jr. Photography Gallery, from Sept. 30 through Jan. 28, 2018.

This exhibition features photographs by Barbara Morgan from the NCMA's permanent collection. Although Morgan, one of the founders of the photography magazine *Aperture*, is best known for her studies of modern dance, she also created photomontages and light drawings.

Morgan said: "Whether my work is large or small, abstract or realistic, the one thing that must be present is rhythmic vitality... it doesn't matter if it is dance or montage or people or nature. There always has to be the presence of energy."

The North Carolina Museum of Art's permanent collection spans more than 5,000

years, from ancient Egypt to the present, making the institution one of the premier art museums in the South. The Museum's collection provides educational, aesthetic, intellectual, and cultural experiences for the citizens of North Carolina and beyond. The 164-acre Museum Park showcases the connection between art and nature through site-specific works of environmental art. The Museum offers changing national touring exhibitions, classes, lectures, family activities, films, and concerts.

The Museum opened West Building, home to the permanent collection, in 2010. The North Carolina Museum of Art, Lawrence J. Wheeler, director, is located at 2110 Blue Ridge Road in Raleigh. It is the art museum of the State of North Carolina, Roy Cooper, governor, and an agency of the Department of Natural and Cultural Resources, Susi Hamilton, secretary.

For further information check our NC Institutional Gallery listings, call the Museum at 919/839-6262 or visit ([www.ncartmuseum.org](http://www.ncartmuseum.org)).

# North Carolina Museum of Natural Science in Raleigh, NC, Features Works by Ann Harwell

The North Carolina Museum of Natural Science in Raleigh, NC, will present *Fabric of Space and Time*, featuring works by Ann Harwell, on view in the Nature Art Gallery, from Sept. 1 - 24, 2017. A reception will be held on Sept. 2, from 2-4pm.

Wendell, NC, artist Ann Harwell has been sewing together little pieces of fabric for over 40 years. Her formal education was in Early Childhood Education in the early '70s, and she enjoyed teaching preschool with all the wonderful geometric objects: tangrams, pattern blocks, geoboards and insect kaleidoscopes. Visions of wonderful quilts soon began to dance in her head.

Harwell started with baby quilts for her three sons and then graduated to bed quilts for the family, complete with the ubiquitous matching curtains. She read books by Georgia Bonesteel and learned the "lap quilting" method. "The Quilter's Album of Blocks and Borders" by Jinny Beyer was an exciting resource for her to make block patterns in the early '80s. It was using this book and her "Patchwork Portfolio" that first inspired Harwell to make a quilt that could express a beautiful concept.

Harwell's family had moved from Raleigh, NC, into the countryside near Knightdale. She was mesmerized by the clear night sky, which was frequently full of stars, with a ring of pines that clung to

the remnants of a dark pink and burgundy sunset. She made "Starry Starry Knightdale" to help describe this experience. The quilts that she made through most of the '80s and early '90s were given as gifts to her church, friends and family. The recipients of these gifts persuaded her to pursue a professional art career. In 1997 she retired from preschool teaching and focused on making quilts. "My quilts are made to communicate ideas, express feelings and tell stories," Harwell says. "I especially want to unite and enhance diverse fabric designs and colors with intricate, precision piecing and exorbitant quilting." From 1999 until 2012, Harwell made her quilts at Artspace in an open studio in Raleigh's historic City Market. Currently, she has her own home studio in Wendell, NC.

The Nature Art Gallery is accessible through the Museum Store. All exhibited art is for sale. The North Carolina Museum of Natural Sciences in downtown Raleigh on W. Jones Street is an active research institution that engages visitors of every age and stage of learning in the wonders of science and the natural world.

For further information check our NC Institutional Gallery listings, call the Nature Art Gallery at 919/707-9854 or visit ([www.naturalsciences.org](http://www.naturalsciences.org)).

# Betty Ray McCain Gallery in Raleigh, NC, Features Works by Christer Berg

Award-winning photographer Christer Berg will be exhibiting two large portrait series called *The Fabric of Raleigh* and *People with Purpose* in a solo show at the Betty Ray McCain Gallery at the Duke Energy Center for the Performing Arts, on

view through Oct. 1, 2017.

The exhibition also doubles as the official release for Berg's photography book, *The Fabric of Raleigh/The Fabric of Durham*, a 120-page, high-quality hardcover book published

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