

Pop Up YART SALE

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sion to paint and she loves the boldness of acrylics. Most of her work in watercolour is influenced by Interior and Exterior Design.

Kathryn Cushwa Gerace was born in High Point and was raised surrounded by creativity. With an interior designer turned art teacher as a dad and a self-taught seamstress and a jack of all trades for a mother, it was inevitable that she would be a creative type. From an early age, Gerace was constantly creating and over the years with formal education she has mastered her craft. As an artist, her focus is on creating art to capture your life moments and joy and brighten your home with pops of color.

Kelly Brooke Howard lives in High Point and has been a professional potter for 22 years. Her training began at Converse College and continued at the Penland School of Crafts. All of Howard's unique handmade pottery is wheel thrown and/or hand built from a North Carolina porcelain clay body sourced from Asheville, NC. She uses a centuries old embossed style of surface decoration known as sprigging where she applies hand carved dragonflies and flowers individually to the leather hardened

pots and fired with custom glazes. All of the work is very durable, food safe, microwave, and dishwasher safe.

Deb MacKenzie moved to the Triad with her family in 1985 after attending the University of Colorado and began a career in showroom design and location photo styling in High Point. She retired this July and began delighting friends with custom event cookies and cakes. Most of her cookies are original artwork drawn on an iPad with Procreate app and then printed on a 3-D printer. MacKenzie keeps busy with four grandkids, a new electric bike and as co-captain of the High Point Rah-Rahs senior cheerleading squad. This October she and her husband Mac celebrated their 45th wedding anniversary!

We look forward to seeing you at this fun outdoor event which will be held at 1104 N Rotary Drive, High Point, NC. Please wear a mask.

Questions, contact Kelly Brooke Howard by calling 828/817-3370, e-mail to (kellybrookepottery@gmail.com) or visit (www.kellybrookepottery.com).

University of North Carolina @ Greensboro Features Works From Its Collection

The University of North Carolina @ Greensboro in Greensboro, NC, is presenting *Ties that Bind: Selections from the Collection*, on view at the Weatherspoon Art Museum, through Feb. 14, 2021.

John Fawcett wrote a hymn on the theme in 1800, "blest be the tie that binds." Bruce Springsteen took a different approach in an eponymous song popular in 1980, singing "you don't want nothin', don't need no one by your side/You're walkin' tough baby, but you're walkin' blind/To the ties that bind." Whether entwined in fellowship with kindred spirits or stretched to the point of breaking, the ties that bind us to one another are often some of the most significant markers in our lives. *Ties that Bind* explores the various types of relationships that define, brighten, inspire, or perhaps even challenge us on a daily basis.

The exhibition includes works from the Weatherspoon's collection by, among many others: Janine Antoni, Benny Andrews, Diane Arbus, Romare Bearden, Jean Charlot, David Hass, Nan Goldin, Alex Katz, Nikki Lee, Malcolm Morley, Fairfield Porter, Charlie Roberts, Vibeke Tandberg, and Marion Post Wolcott. The works explore familial relationships, be they between mother and child or self-identified families, and less fixed, but equally important ties—to lovers, friends, and even objects. And, because life can be arduous at times, the tension, separateness, and alienation that result from unhealthy ties or from a lack of connection are also considered.

The exhibition is on display at a time when we are (re)examining our relationships with one other, particularly friends and family who we can and cannot spend time with due to the global pandemic. The artworks prompt viewers to contemplate the people and things that might be important to their mental and emotional health and why. In short, who brings comfort and joy to our lives and who are we separated from by distance, if not love? Images like Benny Andrews' *Two Women with Two Children* (1971) and Nan Goldin's *Bruce's mirror. Portland, Maine* (1996) offer alternative definitions of "family." Other images, particularly Malcolm Morley's *Beach Scene* (1969) and David Haas' more recent *Carousel, Copenhagen* (2019) celebrate moments of shared pleasure, while early twentieth-century artists Jean Charlot and



Nikki S. Lee, "Part (37)", 2002, dye coupler print mounted on aluminum, 29 7/8 x 22 7/8 in. Weatherspoon Art Museum. Gift of Leslie Tonkonow, 2009. © Nikki S. Lee

Marion Post Wolcott highlighted families working together for the common good. The separateness and alienation that can result from unhealthy ties or from a lack of connection are apparent in Vibeke Tandberg's and Nikki Lee's photographs, *Living Together #6* (1996) and *Part (37)* (2002), as well as Charlie Roberts' drawing, *Possible Heads* (2010).

As we navigate through the upheavals of 2020, *Ties that Bind* offers some opportunities to think about how we live, love, and relate to one another during these challenging times and conditions.

The exhibition is organized by Elaine D. Gustafson, Curator of Collections.

The Weatherspoon Art Museum at UNC Greensboro acquires, preserves, exhibits, and interprets modern and contemporary art for the benefit of its multiple audiences, including university, community, regional, and beyond. Through these activities, the museum recognizes its paramount role of public service, and enriches the lives of diverse individuals by fostering an informed appreciation and understanding of the visual arts and their relationship to the world in which we live.

For further information check our NC Institutional Gallery listings, call the Museum at 336/334-5770 or visit (<https://weatherspoonart.org/>).

Artworks Gallery in Winston-Salem, NC, Offers Three Solo Exhibitions

Artworks Gallery in Winston-Salem, NC, will present three solo exhibitions including: *May Cause Ongoing Harm*, featuring works by Jessica Tefft; *Weary Heart*, featuring works by Woodie Anderson; and *Still Stand-*

ing Like The Trees, featuring works by Lea Lackey-Zachmann. All three exhibits will be on view from Nov. 5 - 29, 2020.

Come visualize through works by Jessica
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Tefft what happens when information is intentionally obscured. She says, "I got the idea for this show when I read the Mueller Report on Russian interference in the 2016 presidential election. It felt as though I could not read two sentences without some part being blacked out – redacted – so the public couldn't read it. But I kept looking at all the redactions. And I noticed the little black bars were often embellished with the words "May Cause Ongoing Harm." If so many things could cause "ongoing harm," I wondered, shouldn't the American people know?"

Visitors will see many imaginings of ongoing harm caused by willful obfuscation conveyed through a variety of multi-media art. Many employ tongue-in-cheek commentary of the social, political, personal, world we live in.

The new works by artist and designer



Work by Jessica Tefft

Woodie Anderson employ printmaking, drawing, sculpture and written language to explore the areas where identity, personal history and society intersect. *Weary Heart* shares work from her ongoing series,



Work by Woodie Anderson

"Tooth and Nail," about the fight for love and community, as well as the struggles of identity, self-protection, and self-projection. These prints, presented on paper and fabric, will delight and engage viewers with fresh, meaningful messages.

Lea Lackey-Zachmann endeavors to bring you into the realm of awareness and sensing she extends to all living beings. *Still Standing Like The Trees* is a collection of images, started before the California fires this year. The artist says, "As their process towards completion continued they began to reflect the possible methods in which a conscious living being might respond to extreme circumstances. The trees, like all Nature have much to teach us." These impressive new works, rendered in monotype with pencil, suggest viewing trees as sentient beings.

For further information check our NC Institutional Gallery listings, call the gallery at 336/723-5890 or visit (www.Artworks-Gallery.org).



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