

# Methodist University in Fayetteville

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ics. After seeing the works of the Madoura potters at a crafts fair in 1946, he asked Georges and Suzanne Ramie, owners of the studio, to provide him with the opportunity to work with ceramics. The workshop system they established - where the artist is paired with highly trained assistants to produce finished works - was a familiar one to Picasso who had similar experiences working in printmaking and sculpture workshops. For the next 25 years, he closely collaborated with Madoura, producing his own thrown pieces as well as the edition ceramics seen in this exhibit. Picasso's involvement in the edition ceramics varied by piece. He sometimes made the clay molds used for the designs, at other times he painted plates or pitchers that subsequently served as models for the editions. Picasso and Madoura's artisans then finished the prototypes and the editions were produced.

Picasso and the Madoura studio produced 633 different plates, bowls, vases and pitchers in limited editions ranging from 25 to 500. The works in the exhibition come primarily from the collection of Marvin Rosenbaum of Boca Raton, FL. Rosenbaum has been collecting Picasso ceramics for more than 40 years and has become a well-respected expert in the field, possessing more than 100 pieces in his collection. He has traveled to Vallauris, France, to visit the Madoura Pottery workshop to acquire works and to meet with Alan Ramie, the son of the workshop's founders.

The exhibition was curated by Gerald Nordland, noted author and independent curator, and former director of the San Francisco Art Museum, the Milwaukee Art Museum, and the Wight Gallery, UCLA. Landau Traveling Exhibitions of Los



Young Wood Owl, by Picasso, 1952, © 2014 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Angeles, CA, organized the exhibition and national museum tour.

Methodist University is an independent four-year institution of higher education with over 2,400 students from 41 states and 53 countries. Methodist University offers over 80 majors and concentrations, 100 clubs and organizations, four master's degree programs, and 20 NCAA III intercollegiate sports. To learn more about Methodist University visit ([www.methodist.edu](http://www.methodist.edu)).

For further information check our NC Institutional Gallery listings, call the gallery at 910/425-5379 or visit ([www.DavidMcCuneGallery.org](http://www.DavidMcCuneGallery.org)).

## Some Exhibits That Are Still On View

Our policy at *Carolina Arts* is to present a press release about an exhibit only once and then go on, but many major exhibits are on view for months. This is our effort to remind you of some of them.



Work by Gayle Stott Lowry

Cabarrus Arts Council in Concord, NC, is presenting *Human Nature*, a group exhibition featuring artwork depicting figures and landscapes in a variety of media, on view in The Galleries, located in the Cabarrus County Historic Courthouse, through Mar. 13, 2014. The exhibition includes artwork by 13 contemporary Southern artists including: Byron Baldwin, Regina Burchett, James Daniel, Carolyn DeMeritt, Holly Fischer, Isabel Forbes, Tim Ford, Harriet Goode, Paul Keysar, Gayle Stott Lowry, Beth Tarkington, Kelly Thiel and Karen Reese Tunnell. For further information check our NC Institutional Gallery listings, call 704/920-2787 or visit ([www.CabarrusArtsCouncil.org](http://www.CabarrusArtsCouncil.org)).



Thomas Hart Benton, "Bootleggers", 1927. Egg tempera and oil on linen mounted on masonite, 65" x 72." Museum purchase with funds provided by Barbara B. Millhouse. 1971.2.1 Art © T.H. Benton and R.P. Benton Testamentary Trusts/UMB Bank Trustee/Licensed by VAGA, New York, NY.

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The Reynolda House Museum of American Art in Winston-Salem, NC, is presenting the exhibit *Partisans: Social Realism in American Art*, on view in the West Bedroom Gallery, on view through Mar. 16, 2014. Ben Shahn, Philip Evergood, Thomas Hart Benton, and Grant Wood were among hundreds of artists employed by the Works Progress Administration, the New Deal agency that provided work for laborers of all kinds. This democratization of art-making combined with the prevailing economic crisis to inspire art that depicted and criticized social and political structures. For further information check our NC Institutional Gallery listings, call the Museum at 336/725-5325 or visit ([www.reynoldahouse.org](http://www.reynoldahouse.org)).



Work by Jean Cauthen

Theatre Art Galleries in High Point, NC, is presenting four exhibits including: an exhibition of works by Murry Handler, on view in the Main Gallery; an exhibition of works by Jean Cauthen, Kate Worm, and Stephen Brooks, on view in Gallery B; *HEALING SEEKERS: A Photography Exhibit*, on view in the Hallway Gallery; and the *Annual Middle School Art Exhibition* featuring works of art by many of Guilford County's Middle school artists, on view in the Kaleidoscope Gallery. The exhibits are on view through Mar. 21, 2014. For further information check our NC Institutional Gallery listings, call TAG at 336/887-2137 or visit ([www.tagart.org](http://www.tagart.org)).

The Gibbes Museum of Art in Charleston, SC, is presenting two special exhibitions: *Romantic Spirits: Nineteenth Century*

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Falls of Tamahaka, Cherokee County, North Carolina, after 1855, by William Charles Anthony Frerichs (1829-1905), Oil on canvas, 31 x 54 inches. The Johnson Collection.

*Paintings of the South from the Johnson Collection* and *The Great Wave: Japonisme in Charleston*, both on view through Mar. 23, 2014. In the Main gallery, *Romantic Spirits* examines the core concepts of the Romantic Movement as it unfolded in fine art of the American South. In the Rotunda Galleries, *The Great Wave: Japonisme in Charleston* examines the influence of Japanese prints on the artists of the Charleston Renaissance period who found inspiration in the dynamic compositions and bold color schemes of woodblock prints created by masters of Japan's ukiyo-e school. For further information check our SC Institutional Gallery listings, call the Museum at 843/722-2706 or visit ([www.gibbesmuseum.org](http://www.gibbesmuseum.org)).



Work by Robert Levin

The Spartanburg Art Museum, located at the Chapman Cultural Arts Center, in Spartanburg, SC, is presenting *Abstract Invitational*, on view through Mar. 29, 2014. Artists participating in the exhibition included: Daniel Bare, Martyn Bouskila Felicia van Bork, Linda Hudgins, Robert Levin, Dale McEntyre, Christopher Rico and Valerie Zimany. For further information check our SC Institutional Gallery listings, call the Museum at 864/582-7616 or visit ([www.spartanburgartmuseum.org](http://www.spartanburgartmuseum.org)).



Archibald J. Motley, Jr., Black Belt (detail), 1934. Oil on canvas, 33 x 40.5 inches (83.8 x 102.9 cm). Collection of the Hampton University Museum, Hampton, Virginia. © Valerie Gerrard Browne.

Duke University in Durham, NC, is presenting *Archibald Motley: Jazz Age Modernist*, on view at the The Nasher Museum of Art, through May 11, 2014. The Nasher Museum presents the first sustained examination of the remarkable paintings of Archibald John Motley, Jr. (1891-1981), a master colorist and radical interpreter of urban culture. Motley has captured worldwide attention with his brilliant yet idiosyncratic paintings known for rainbow-hued, syncopated composition. For the first time, this exhibition introduces his work within an international context. Archibald Motley includes 45 works from each period of Motley's long career, depicting modern African American life in Chicago, portraits and archetypes, Jazz Age Paris, and 1950s Mexico. For further information check our NC Institutional Gallery listings, call the Museum at 919/684-5135 or visit ([www.nasher.duke.edu](http://www.nasher.duke.edu)).

The Asheville Art Museum in Asheville, NC, is presenting *Social Geographies: Interpreting Space and Place*, curated by Dr. Leisa Rundquist, on view through May 18, 2014. The art world operates within geographic frameworks. Spatial divisions between "inside" and "outside" impact how the art world describes, identifies and validates artists featured within the exhibition. Whether



Thornton Dial "After the Burn," Fabric, metal, wood, clothing, and enamel on canvas and wood, 72 x 72 inches. Collection of the Souls Grown Deep Foundation, Atlanta.

deemed "outsider" - Henry Darger, Martín Ramírez, George Widener - or "self-taught" - Thornton Dial, Sr., Minnie Evans, Lonnie Holley - these artists bear categorical markers that organize their art but do not adequately speak of their art's unique qualities and circumstances. For further information check our NC Institutional Gallery listings, call the Museum at 828/253-3227 or visit ([www.ashevilleart.org](http://www.ashevilleart.org)).

The Reynolda House Museum of American Art in Winston-Salem, NC, is presenting *Reynolda Moderns*, on view in the Northeast Bedroom Gallery, through June 1, 2014. *Reynolda Moderns*, developed in conjunction with the Museum's upcoming exhibition *American Moderns 1910-1960: From O'Keeffe to Rockwell* (on view through May 4, 2014), highlights the strengths of the Museum's collection of early 20th-century modernism and select loans. The painters in this small exhibition of eight works took the tenets of modernism developed by avant-garde European artists and translated them into a distinctively American idiom. For further information check our NC Institutional Gallery listings, call the Museum at 336/725-5325 or visit ([www.reynoldahouse.org](http://www.reynoldahouse.org)).

Mint Museum Randolph in Charlotte, NC, is presenting *Bearing Witness: The New York Photo League and Sonia Handelman Meyer*, featuring works by this 93-year-old Charlotte photographer, on view through June 29, 2014. The New York Photo League was established in 1936, and centered on the exploration of the power of photography to effect social change and capture the lives of ordinary people as they had never before been depicted. And now, the work of this era - focusing in particular on the remarkable photography of Sonia Handelman Meyer of Charlotte - is on view in a special exhibition at Mint Museum Randolph. For further information check our NC Institutional Gallery listings or visit ([www.mintmuseum.org](http://www.mintmuseum.org)).



In the early 1900s, Tar Heel potters began using innovative colorful glazes and reinterpreted traditional shapes to transform their vessels into decorative items to sell. Photo courtesy of the NC Museum of History

The NC Museum of History in Raleigh, NC, is presenting *Formed, Fired and Finished: Art Pottery from the James-Farmer Collection*, on view through Aug. 3, 2014. "The exhibition showcases examples of the transition to art pottery and its results," said Michael Ausbon, Associate Curator of Decorative Arts. "The pottery in the exhibit represents some of the influential potters, families and individuals who contributed to the change to art pottery in North Carolina." The exhibit

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