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self-taught artist and I will give anything to keep drawing despite my Muscular Dystrophy.”

“My childhood was hard; when I was six my parents learned of my MD, we all had no idea that anything was wrong, by the time I was 7, I was fully wheelchair bound and couldn’t stand, as MD goes it progressively gets worse to where now it’s hard for me to draw. At the age of 10 my hands started getting worse, luckily I still have as much movement as I do. I broke both of my legs in 7th grade by falling out of my wheelchair. I’ve had a rough time growing up. I went through a deep depression last year but now I’m out and happier than ever. I have the greatest friends in the world and the most amazing family possible; I’ll do anything for all of them.”

Jones adds, “I’ve been through two surgeries, one was a muscle biopsy, the

other cut a lot of my tendons so I wouldn’t tighten up. I’ve been through a lot and it’s made me mature quickly; mostly what’s done it is all the losses at SNHS this past two years, four schoolmates have passed, all of which I knew in some way. It was hard when one friend was tragically killed in a car wreck. Me and her used to speak some; she was a true Christian and was in my 1st period class. It’s still hard to see that empty seat in class.”

“Drawing is everything to me, I honestly don’t know what I will do if my hands completely go, it hurts my hands to draw but I’m passionate about it and it’s what I love.”

For further information check our NC Institutional Gallery listings, call 252/985-5268 or visit (www.ncwc.edu/Arts/Mims/).

EMPAC CONTEMPORARY Gallery in Enfield, NC, Offers Works by Lee Johnson

EMPAC CONTEMPORARY Gallery, located in the new Enfield Masonic Performing Arts Center in Enfield, NC, will present the exhibit, *Lee Johnson: Paintings and Drawings*, on view through June 2, 2012.

Lee Johnson is a classically trained figurative painter, whose allegorical work is exquisitely painted and innovative. His beautiful, fascinating paintings occupy a middle ground between the strictly representational, the narrative and the symbolic. Never conceptually closed, the works are left open for the viewer to construct a narrative, or to move beyond the temptation of mere storytelling to speculation about possible allegorical interpretations. His paintings have been on view both in Italy and the United States. Several new works will debut in this exhibition.

EMPAC Gallery Curator and Imperial Centre for the Arts and Sciences’ Painter In Residence, Charles Philip Brooks, says, “This debut show of Lee Johnson’s work at EMPAC CONTEMPORARY is a good example of the high quality we are encouraging with the new gallery. There are lots of exciting, fun exhibitions in store. These art exhibitions are part of larger vision Andrew and Myra Wirtz have for cultural life in Enfield. They plan to continue to bring first-class art and culture to eastern North Carolina.”

EMPAC is a one of a kind multi media venue to showcase theatrical, visual arts, musical and cinematic presentations.

For further information check our NC Commercial Gallery listings or call Andrew Wirtz at 646/319-7231.

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.

The work of the late painter Pat Passlof is the focus of a joint exhibition of the Fine Art Museum at Western Carolina University in Cullowhee, NC, and the Black Mountain College Museum + Arts Center in Asheville, NC, on view through May 27, 2012.

Pat Passlof: Selections 1948-2011, will occupy space in the two venues simultaneously and will feature a selection of 50-60 paintings by Passlof, representing more than 60 years of her career. This long-planned retrospective is among the first since Passlof’s death from cancer in November at the age of 83. The artist helped select the work represented in the months before her death.

For further information check our NC Institutional Gallery listing, call the Fine Art Museum at 828/227-2553 or visit (<http://www.wcu.edu/museum/>) or call the Black Mountain College Museum + Arts Center at 828/350-8484 or visit (www.blackmountaincollege.org).

701 Center for Contemporary Arts in Columbia, SC, is presenting the exhibit, *DAVID CIANNI: Alternate Universe – The M-BORA Project*, featuring the world premier of Cianni’s sculptures and alternate-universe installation, on view through June 3, 2012.

For more than two decades, Aiken, SC, artist Cianni has been creating life-size, robotic, cyborg-like sculptures from post-consumer, recycled materials. Cianni, who is from Guatemala, refers to his project as M-BORA, which stands for “metal/bionic/organic/recycled/art”. The sculptures are like comic book heroes come to life.

For further information check our SC Institutional Gallery listings, call Wim Roefs at 803/238-2351 or visit (www.701cca.org).

The NC Museum of Art in Raleigh, NC, is presenting the exhibit, *Reflections*:
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Portraits by Beverly McIver, on view in the East Building’s North Carolina Gallery through June 24, 2012.



Beverly McIver, *Renee as an Angel*, 2008, oil on canvas, 48 x 48 inches, Courtesy of the artist, © 2008 Beverly McIver

The exhibition celebrates McIver’s prodigious work from the past decade, highlighting her renowned, emotive self-portraits and portraits of her family.

“Beverly McIver’s work is remarkable in its own right, but the timing of Reflections with Rembrandt in America is particularly illuminating, as both exhibitions examine self-portraiture in some way,” said Jennifer Dasal, curator of the exhibition. “McIver’s portraits of herself and her family offer an opportunity for visitors to experience her world view as an African American, a caretaker, a daughter, and a woman.”

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

The Harvey B. Gantt Center for African-American Arts & Culture in Charlotte, NC, is presenting three new exhibits including: *Cash Crop*, featuring an installation by Stephen Hayes; *Rhythm-a-ning: James Phillips, Charles Searles and Frank Smith*, features art that visu-

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ally reflects the qualities and characteristics of jazz; and *Contemporary African Photography: Malick Sidibé & Zwelethu Mthetwa*, featuring works by two African photographers. The exhibits will be on view through June 30, 2012.

Cash Crop, 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.

In the exhibit, *Rhythm-a-ning, James Phillips, Charles Searles and Frank Smith* have produced art that visually reflects the qualities and characteristics of jazz. Each artist - in his own way - has improvised with color, rhythm, patterns, and forms to abstractly produce work which can soar and challenge in the way listening to Thelonious Monk might do.

The two photographers in the exhibit, *Contemporary African Photography: Malick Sidibé & Zwelethu Mthetwa*, bring a sense of different places and cultures to their respective work and offer audiences the chance to feel the emotional and aesthetic differences in their approaches to similar subjects. Their virtuosity and unique vision compares favorably to the best photographers working anywhere in the world.

For further info check our NC Institutional Gallery listings, call 704/547-3700 or visit (www.ganttcenter.org).

The Center for Documentary Studies at Duke University in Durham, NC, will present the exhibit, *Full Color Depression: First Kodachromes from America’s Heartland*, on view in the Kreps Gallery, through July 23, 2012.

Organized by Bruce Jackson and Holly E. Hughes, this exhibition will feature a selection of rarely seen color photographs from the Library of Congress’ Farm Security Administration (FSA) photography collection.

The black-and-white photographs taken by the FSA’s team - composed of

Walker Evans (American, 1903–1975), Dorothea Lange (American, 1895–1965), Ben Shahn (American, 1898–1969), Russell Lee (American, 1903–1986), and others, under the leadership of Roy Emerson Stryker - include some of the most recognizable images of American cities, towns, and countryside during the Great Depression. The team began documenting America in 1935 and ultimately took at least 175,000 black-and-white images, as well as some color images using a film called Kodachrome.

For further information check our NC Institutional Gallery listings, call the Center at 919/660-3663 or visit (cds.aas.duke.edu).



Jean-Paul Riopelle, *Composition*, 1956, oil on canvas, 28 ½ in x 39 ¼ inches, Bechtler Museum of Modern Art. ©2012 Artists Rights Society (ARS), New York / SODRAC, Montreal

The Bechtler Museum of Modern Art in Charlotte, NC, is presenting the exhibit, *Mid-Century Modernism: 1957 and the Bechtler Collection*, on view through Aug. 27, 2012. The exhibition features works in all media drawn exclusively from the museum’s permanent collection that focus on 1957, the height of the Bechtler family’s art acquisitions.

The exhibition takes one moment and reveals and celebrates the diversity of style and approach by 28 artists.

For more info check our NC Institutional Gallery listings, call the Museum at 704/353-9200 or visit (www.bechtler.org).

ENO Gallery in Hillsborough, NC, Offers Group Exhibit Focused on Communication

ENO Gallery in Hillsborough, NC, is presenting the *Lines of Communication*, an invitational exhibition on view through May 20, 2012.

Lines of Communication is an invitational group exhibition of paintings that explore the theme of the exhibition. Eight national and regionally recognized artists present both abstract and representational paintings in this evocative exhibition, including: Michael Brown, Molly Cliff Hilts, Mike Hoyt, George Marks, Melissa Miller, Alberto Ortega, Jenifer Padilla, and Anthony Ulinski.

Gallery owner, Mark Donley, offers the following essay about *Lines of Communication*:

“Having just finished our *Totems and Talismans* exhibition we mount an exhibition around the theme ‘Lines of Communication’. It’s not hard to see the ubiquitous telephone pole as a totem... a spirit guide of communication. Sentinels of communication bearing the weight of the lines that connect us.”

“The iconic telephone lines that link us together seemed like such a marvel of technology just a short time ago, but now appear quaint as we look at the future of the information highway. Signals transmitted from cell phone to microwave tower to satellite and back point to the redundancy of our telephone lines that we now refer to as land lines... the horse and buggy of the communication infrastructure.”

Telephone poles with lines strung from pole to pole, from house to house, from city to city.

Connecting us, the lines hum and vibrate in the night.

Imagine the conversations - dozens, hundreds, thousands of voices

A cacophony of communication seen but unseen as one gazes from below the lines.

Lines of laughter, lines of tears. Connections made and lost.

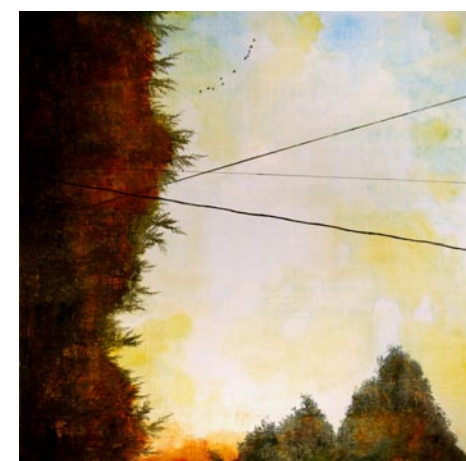
A call unanswered waiting for connection.

All transmitted from pole to pole, from house to house, from city to city.

“Paintings are one of our most ancient and enduring forms of communication and of course preceded the early telephone networks. Paintings still remain a tangible and effective mode of communication. In this exhibition eight artists share their interpretations of ‘Lines of Communication’ - We hope you’ll join the dialogue.

Mark Donley, April 2012

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



Work by Molly Cliff Hilts