

NC Institutional Galleries

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The Museum of the Southeast American Indian, Old Main (first floor) at the University of North Carolina Pembroke, 1 University Drive, Pembroke. **Ongoing** - As part of the Southeast American Indian Studies Program at UNC Pembroke, The Museum of the Southeast American Indian maximizes the capacity of the University to address the complex historical, cultural and contemporary issues facing American Indian communities in North Carolina and the American Southeast. The Museum's cross-disciplinary collaborations greatly enhance the University's programs of research, service, outreach and instruction. The Museum is a multi-faceted museum and resource for scholarly research and community outreach. While the Museum contains exhibits of authentic Indian artifacts, arts and crafts from Indian communities all over the Americas, our primary focus is on tribes from the American Southeast. Many items come from North Carolina Native communities, with special emphasis on Robeson County Indian people. Specific focus is placed on the largest North Carolina tribe, the Lumbee, but our outreach activities have extended into Virginia and South Carolina with plans for further outreach throughout the Southeast. Hours: Mon.-Fri., 9am-5pm. We typically close for lunch from noon-1pm. Contact: call 910/521-6282 or e-mail to (nativemuseum@uncp.edu).

ALTERNATE ART SPACES - Pembroke Artist Market Pembroke, at the UNCP Entrepreneurship Incubator, 202 Main Street, Pembroke. **2nd Sat. every month** - Featuring handmade art and jewelry by local artists. Hours: 10am-4pm. Contact: 910/775-4065.

Penland

Penland Gallery & Visitors Center, Penland School of Crafts, 3135 Conley Ridge Rd, Penland. **Robyn & John Horn Gallery, Through May 12** - "Compose | Decompose", is a new exhibition at the Penland Gallery that combines mixed-media sculpture and sound installations in one space. The work has been created for this show by Penland resident artist Eleanor Annand and Make Noise, an Asheville collective that designs and builds electronic instruments and collaborates with musicians to create new worlds of sound. **May 28 - July 14** - "Further Evidence: The Art of Natural Dyes". **Focus Gallery, Through May 5** - "Joseph Pintz | Simple Things". Featuring functional pottery by Joseph Pintz, whose work is characterized by sturdy, earthenware forms and richly layered surfaces. **May 31 - July 7** - "Shoko Teruyama | Ceramics". **Ongoing** - The Penland Gallery and Visitors Center is one of the finest showcases for contemporary craft in the Southeast. The gallery exhibits and sells work by current and former Penland instructors, resident artists, and former students from around the country. A knowledgeable staff provides information about the school's programs, the artists, and studios in the area. The expanded exhibition spaces, sales gallery, and educational visitors center gallery provides a remarkable destination for visitors to Penland School and the surrounding arts community. Hours: Tue.-Sat., 10am-5pm & Sun. noon-5pm. Contact: 828/765-6211 or at (<http://penland.org/gallery/>).

Raleigh

Artspace, 201 E. Davie Street, Moore Square Art District, behind City Market, Raleigh. **Gallery One, Through June 22** - "Lien Truong: The Shy is Not Scared". Through painting, video, and sound, Truong creates a cross cultural narrative rooted in historic visual imagery. **Gallery Two, Through June 1** - "Michela Martello: Consequential Stranger". Martello's illustrative works are humanistic, accessible, and consistently characterized by her use of symbolism. A perpetually curious and interdisciplinary artist, she brings together the traditional and contemporary influences of a variety of techniques, media, themes, and cultures to create art that crosses cultural bounds and merges varying visual languages. Hours: Mon.-Sat., 9am-5pm. Contact: 919/821-2787 or at (www.artspacenc.org).

Block Gallery, 222 West Hargett Street, Raleigh. **Through May 17** - "I Feel Like That," featuring works by Telvin Wallace, as part of the Blank On Black Project. The works offers an exhibition of portraiture exploring issues surrounding mental health. Drawing from personal experiences, Wallace begins a conversation on a subject that is too often neglected by society. Hours: Mon.-Fri., 8:30am-5:15pm. Contact: 919/996-3610.

CAM Raleigh, 409 W. Martin Street, between Harrington and West streets, Raleigh. **Through June 9** - "North Carolina Artists Exhibition,"

featuring North Carolina's largest, all media juried exhibition, sponsored by the Raleigh Fine Arts Society. Now in its 40th year, it is the largest, all media juried exhibition in North Carolina. The North Carolina Artists Exhibition is an annual statewide event that offers artists an opportunity to present their work and be juried by a renowned art professional. For the 2019 Exhibition, 567 artists from across North Carolina submitted over 1,200 artworks, from which the juror selected 63 works by 47 artists. Chad Allgood, an independent curator and historian of modern and contemporary art, served as this year's juror. Admission: Yes. Hours: Mon., 11am-6:30pm; Wed.-Fri., 11am-6:30pm; Sat. & Sun., noon-5pm; and 1st & 3rd Fri., open till 9pm. Contact: 919/513-0946 or at (<http://camraleigh.org/>).

Collective Arts Gallery & Ceramic Supply, 8801 Leadmine Road, Suite 103, Raleigh. **Ongoing** - Featuring works by local and nationally renowned artists on permanent exhibit. Hours: Tue.-Fri. 11am-7pm & Sat., 10am-6pm. Contact: 919/844-0765.



Work by Susan Harbage Page

Gregg Museum of Art & Design, The Historic Chancellor's Residence, NC State University, located at 1903 Hillsborough Street, Raleigh. **Through June 23** - "Left-Handed Liberty — Self-Taught Art from the Permanent Collection". The self-taught North Carolina artists featured in this exhibition sometimes achieved recognition as innovative creative minds, but often started out exploring their art in deeply personal ways. They made art in their homes, their workshops, or while in prison; some were plagued by physical and emotional difficulties, and hard times. A few sold their art on the side to admirers and tourists, and some even used their own homes as their canvases or raw materials. The works exhibited in this show represent but a small portion of the works by these inspired and courageous artists collected over the years. **Through July 28** - "Explorations — Science Sculptures by Christina Lorena Weisner," featuring sculptures with a scientific twist link the gallery with earthquakes, meteorite strikes, ocean waves, etc. Weisner, who incorporates scientific instruments, found objects, and elemental materials into her sculptures and installations, often integrating the equipment's original functions in her work. "Ideally this sculpture will encourage viewers to consider the macro and micro processes through which we interact with the physical world on a daily basis. I consider myself a process-oriented artist," she says. "I choose to begin with an object rather than a concept. ... The objects I choose simultaneously reflect the nature of matter itself and humanity's determination to make use of and understand it." **Through July 28** - "BorderLands - Evidence from the Rio Grande by Susan Harbage Page," featuring documentary photos and found objects from the US/Mexico border. Page's testimony and a commemoration of the courage, fear, hope and determination that continues to drive countless people to risk everything in search of a better life. For more than a decade, she has traveled to the US-Mexico border near Brownsville, TX, to record the journeys of immigrants entering the United States. By collecting images with her camera and gathering found objects at the scene, she has created what she calls an "Anti-Archive" that documents this still-unfolding event. "We usually celebrate our histories through the objects saved and owned by the privileged. The 'Anti-Archive' resists [this] tradition by saving and archiving objects left behind by anonymous immigrants coming into the U.S. from Mexico." **Through Sept. 8** - "Southern Surreal — Masterpiece Furniture by Tilden Stone," featuring eccentric masterpieces by North Carolina's greatest unsung master furniture maker. The exhibition features remarkable examples of a truly innovative and clever furniture designer. Touch a hidden catch and a bookshelf groaning with novels suddenly drops forward to reveal a desk behind a false front. Press another catch and a secret panel pops out and slides open. All are creations of Tilden J. Stone, grand eccentric and master furniture maker born in 1874 in Thomasville, NC. Many of the pieces reflect the extensive travels that had exposed him to a wide variety of different styles of woodworking. This exhibition marks the first time his amazing furniture has been exhibited in his home state. **Ongoing** - Following its grand reopening on Aug. 26, 2017, one of NC State University's most historic buildings is now

the permanent home of the Gregg Museum of Art & Design. The Historic Chancellor's Residence, located at 1903 Hillsborough Street, along with a 15,000 sq. ft. addition, increases the museum's visibility while significantly adding to its exhibition and programming space. Hours: Mon.-Fri., 9am-5pm. Contact: Zoe Starling, Curator of Education at 919/513-7244 or at (<https://gregg.arts.ncsu.edu/>).



Work by Lauren deSerres

Nature Art Gallery, inside the Museum Store, North Carolina Museum of Natural Sciences, 11 W. Jones Street, downtown Raleigh. **May 3 - 26** - "Garden Creatures of the Sun and Moon," featuring work by Lauren de Serres. Admission: Free. Gallery Hours: Mon.-Sat., 9am-4:45pm & Sun., noon-4:45pm. Store Contact: 919/733-7450, ext. 360 or at (<http://naturalsciences.org/visit/museum-store/nature-art-gallery>).

North Carolina Museum of Art, 2110 Blue Ridge Road, Raleigh. **Through Dec. 31, 2020** - "John James Audubon's The Birds of America". Today only about 200 complete sets of "The Birds of America" exist. The Museum's set, bound in four leather portfolios, was acquired by the State of North Carolina in 1848 and kept for more than a century at the State Library before being transferred to the Museum. The hand-colored engravings were recently conserved and rebound. In the new Audubon Gallery, the NCMA presents Audubon's work in special cases designed for each of the enormous "double elephant" volumes, with hydraulic lifts that allow staff access so that the pages can be turned periodically to display a new selection of birds. **East Building, Level B, Through July 21** - "Within the Frame". Photography provides an opportunity to see what might otherwise be overlooked. Capitalizing on this concept, the exhibit presents a collection of images that reveal hidden scenes within mirrors, frames, windowpanes, and other constructions. In "Within the Frame", viewers "enter" some spaces through doorways, allowing for a deepening of the scope of a picture and the expansion of the story within an image. Windowpanes invite daydreaming, while reflective surfaces—especially mirrors—welcome contemplation of the self or questions of identity. Other works ask the viewer to consider the irony of a framed work of art within a photograph. Kristina Rogers's photocolleges, for example, encourage conversations about the layers, inversions, and geometric lines in her images. Together the photographs in Within the Frame evoke ideas about photography that change the ways we think about the medium. **Through July 7** - "Saylor and Morris: Their World Is Not Our World". In Susannah Saylor and Edward Morris's video installation Their World Is Not Our World, a photographer and her smitten assistant document the Oostvaardersplassen, a fantastical manmade "wilderness" about 20 miles from Amsterdam. In connecting with the animals that make this nature reserve their home, the artists blur the boundaries between control and freedom, highlighting the human desire for connection even to those different from us. **Through Sept. 15** - "The Audubon Experience". This temporary presentation is adjacent to the newly installed Audubon Gallery, where visitors can view four large Audubon folios from "The Birds of America" and learn about the naturalist's life and artistic process. **African Art Gallery, East Building, Level A, Ongoing** - Featuring African creativity spanning 16 centuries. The new gallery will be three times as large as the old West Building gallery, allowing the Museum to display nearly twice as many works - including some that have not been on view in a decade, and others that are newly acquired and have never before been on display. The new gallery will feature improved light control so that light-sensitive works of art, such as textiles and works on paper, can be given more visibility, shown in curated rotations. The gallery will include a designated space to highlight North Carolina collections of African art from private collectors and public institutions, beginning with work from Bennett College. It will also incorporate African and African Diasporic modern and contemporary art, including a site-specific wall drawing by Nigerian-American artist Victor Ekpuk. **NCMA Park** - The North Carolina Museum of Art (NCMA) announces new works of art to be installed in the 164-acre NCMA Park. The works include a bronze tree by Italian artist Giuseppe Penone, a playful pair of benches designed by Hank Willis Thomas, and a 10-day installation of 23-foot-tall illuminated rabbits by Australian artist Amanda Parer. The sculptures will be featured at the NCMA's Park Celebration on Nov. 6, when the public is invited to experi-

ence the newly expanded Park with a variety of outdoor activities. **Ongoing** - Featuring 10 additional sculptures by the celebrated French artist Rodin on loan from Iris Cantor's private collection. **Ongoing** - "John James Audubon's The Birds of America". The state has owned this treasured volume since 1848, but it has never been exhibited. **Ongoing** - The North Carolina Museum of Art has an outstanding permanent collection of more than 5,000 objects spanning antiquity to the present day. On the occasion of the expansion, the Museum has acquired more than 100 new works of art. Representing commissions, gifts, and purchases, the new works encompass important and diverse examples of historic and contemporary art from around the world, and will be installed in the Museum's new building and the surrounding landscape. Highlights include a gift of 28 sculptures by Auguste Rodin, and work by such internationally acclaimed artists as Roxy Paine, Ursula von Rydingsvard, El Anatsui, Jaume Plensa, Jackie Ferrara, Ellsworth Kelly, and David Park, among others. Admission: Yes for some exhibits. Hours: Tue.-Sat., 9am-5pm; Sun., 10am-5pm; & open until 9pm on Fri. Contact: 919/839-6262 or at (www.ncartmuseum.org).

North Carolina Museum of History, 5 East Edenton Street, (between Salisbury and Wilmington Streets), Raleigh. **May 4 - Mar. 8, 2020** - "QuiltSpeak: Uncovering Women's Voices Through Quilts". Historically, women's voices have been silenced by illiteracy, exhaustion, racial oppression, and gender inequity. Men may have written most of the history books, but women expressed themselves too—sometimes through the quilts they made. "Each quilt in the exhibit represents an example of female self-expression, whether consciously or less intentionally, and each has a story to tell," said exhibit curator Diana Bell-Kite. The North Carolina Museum of History will be featuring 40 unique quilts that give a voice to untold stories throughout history. **Extended through May 27** - "The North Carolina Roots of Artist Ernie Barnes," featuring a new exhibit showcasing original paintings by and artifacts from the life Ernie Barnes, a native North Carolinian and NFL football player who became one of the nation's foremost African-American artists. Widely-known as the real painter behind the character J.J. Evans' artwork in the groundbreaking African-American sitcom "Good Times", Barnes' unique style of painting made him one of the premier figurative artists of the late 20th and early 21st centuries. His style, which has been widely imitated, is best exemplified by his celebrated Sugar Shack dance scene that appeared on Marvin Gaye's "I Want You" album cover and in the closing credits of "Good Times". **Through May 27** - "North Carolina & World War I," is a free, award-winning exhibit commemorating the centennial of US entry into World War I and focuses on North Carolina's role in the War to End All Wars on the western front in France and Belgium. Visitors will experience a re-created trench warfare environment to discover what life was like for Tar Heel soldiers, who entered the war in 1917. **Through July 4** - "Freedom! A Promise Disrupted: North Carolina, 1862-1901". This exhibit depicts the struggle that newly freed African Americans faced to maintain their freedom in the post-Civil War and Reconstruction Era of North Carolina. The exhibit allows visitors to step through time and view how the Civil War and Reconstruction affected North Carolina's citizens. This powerful exhibit highlights African American's flight to freedom and their involvement in the Civil War. **Ongoing** - Featuring exhibits dealing with North Carolina's history as a theme. Admission: Free. Hours: Mon.-Sat., 9am-5pm & Sun., noon-5pm. Contact: 919/807-7900 or at (<http://www.ncmuseumofhistory.org/>).

ALTERNATE ART SPACES - Raleigh Progress Energy Center for the Performing Arts, 2 East South Street, Raleigh. **Ongoing** - The Betty Ray McCain Gallery is nestled within the Duke Energy Center for the Performing Arts, and is the proud home of the North Carolina Artists Exhibition, a collection of work by state artists, selected each year by respected local museum and gallery directors from hundreds of submissions. For info contact Susan Garrity by e-mail at (artistsexhibition@gmail.com). Hours: during performances or call. Contact: call 919/831-6060 for hours and directions.

Roanoke Rapids

Halifax County Arts Council, 1027 Roanoke Avenue, Roanoke Rapids. The Gallery, **Through May 17** - "2019 All Media Juried Art Show, juried by Mark Gordon, MFA, Associate Professor of Art at Barton College. Hours: Call for hours. Contact: 252/537-8657 or at (www.halifaxarts.org).

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