

FRANK Gallery in Chapel Hill

continued from Page 39

interspersed with translucent papers, hand printed tissue and collage. Layer upon layer the pieces are printed, collaged, drawn over and repainted in search of the unexpected and the beautiful; the point where a resonance occurs between the abstract qualities and the image portrayed.

Sky, stone and water have offered Marguerite Jay Gignoux opportunities to consider episodes of radiance and translucency in her yearly visits to Val de Loire, France. She uses paper, thread, silk and ink to communicate the exuberance of summer. These are the dividends of long walks on ancient paths. Gignoux states, "I use the stitch as my primary drawing tool. I use fabric and paper as surfaces on which I can land ideas. Dye, ink, words, and thread are my constant companions."

From the first moment Linda Prager saw

a piece of pottery being thrown on a wheel she knew she needed to get her hands into clay. While initially drawn to the wheel, she quickly became focused on hand building to create pieces that are functional as well as sculptural. The pieces she makes are both architectural and organic in form, expression, and design. Often described as graphic, contoured, vibrant, tactile, and evocative, Prager's work is approachable – open to the viewer to investigate, explore, and use. These clay expressions cry out to be touched, held, and explored - to be admired for what they essentially are - no boasting or posturing, just simply themselves.

For further information check our NC Institutional Gallery listings, call the gallery at 919/636-4135 or visit (www.frankisart.com).

Gallery C, in Raleigh, NC, Offers Paintings From Haiti

Gallery C, in Raleigh, NC, will present *Le Fete de Couleur: Paintings from Haiti*, on view from June 2 through July 31, 2017. A reception will be held on June 2, from 6-9pm.

A mix of African memory, a history of slavery and independence, voodoo traditions, and the *joie de vivre* of an island paradise, Haitian painting traditions remain uncontaminated by Western precedents. Initially labeled "naïve," "folk" and "primitive," today Haitian art is highly respected in the cultural consciousness of the international art establishment and is often compared by critics to the work of artists like Gauguin and Rousseau.

Since the 1980s, Gallery C has been a leading dealer of Haitian art, showcasing such renowned artists as Dieudonne Cedor, Gesner Armand, Jean Claude Bresil, and Onel just to name a few. Come see this fresh show of island art and discover the newest talent in this long line of Haitian painters.

Don't miss this exceptional collection of Haitian Artwork with 44 paintings never before seen in the southeastern United States by over 25 different artists.

For further information check our NC Commercial Gallery listings, call Charlene Newsom at 919/828-3165 or visit (www.galleryc.net).

North Carolina Museum of Natural Sciences in Raleigh, NC, Features Works by Linda Jones

North Carolina Museum of Natural Sciences in Raleigh, NC, will present *North Carolina's Natural Beauty*, a selection of photography-inspired works in colored pencil by North Carolina native Linda Jones, on view from June 2 through July 31, 2017. A reception will be held on June 2, from 2-4pm.

"The focus of my art is the extraordinary beauty I see in nature, whether in a plant, animal or landscape," says Jones. "Using my own photographs, I paint with colored pencil to capture this natural beauty as realistically as possible. The majority of my subjects have been found in North Carolina, many in my Raleigh neighborhood. My hope is that the viewer will be inspired by the wonders found in everyday nature and will be more conscious of the importance of preserving our planet."

Jones was born in North Carolina and educated at the University of North Carolina at Chapel Hill, where she majored in education and library science. Having moved to Richmond, VA, after college, she returned to Raleigh in 1991 and recently moved to the Springmoor Retirement Community with her husband. "Painting in oils and acrylics has been an interest of mine for many years," Jones adds. "While taking a class at the NC Botanical Garden I discovered colored pencil. Classes at Sertoma

Art Center and Kate Lagaly developed my interest in this medium which I now use exclusively."

Jones has exhibited in group shows with the Colored Pencil Society of America Chapter 114 at the three North Carolina Aquariums, the art centers in Apex and Cary and the NC Museum of Natural Sciences. In 2015, she had a solo show at Sunflowers Gallery in Wake Forest. Her "Sir Galloway" painting was awarded Best NC Agricultural Scene at the 2014 NC State Fair. She has also participated in the 2015 Boylan Heights Artwalk and the 2016 Front Porch Artwalk.

The Nature Art Gallery is located on the top floor of the Museum Store (1st floor, main building).

The North Carolina Museum of Natural Sciences, located on W. Jones Street in downtown Raleigh, is the state's most visited cultural attraction. It is an active research institution that engages visitors of every age and stage of learning in the wonders of science and the natural world, drawing them into the intriguing fields of study that are critical to the future of North Carolina.

For further information check our NC Institutional Gallery listings, call the Gallery at 919/707-9854 or visit (www.natural-sciences.org).

City of Raleigh, NC, Features Works by Ashlynn Browning and Chieko Murasugi

Precarious Edifices, featuring works by Ashlynn Browning and Chieko Murasugi, an art exhibition sponsored by the Office of Raleigh Arts, on display at the Miriam Preston Block Art Gallery in the Avery C. Upchurch Government Complex, in Raleigh, NC, through July 21, 2017. A reception will be held on June 2, from 5-7pm. The exhibition was curated by Stacy Bloom Rexrode, Page 40 - Carolina Arts, June 2017

Curator of Exhibitions and Collections.

"Abstraction is staggeringly radical, circumvents language, and sidesteps naming or mere description" – Jerry Saltz, American art critic.

Abstraction isn't easy. It can seem intimidating, unapproachable and nonsensical to the viewer, like a secret code known only

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by a few. We often expect to find connections between these compositions and the physical world. But what if we let go of this predilection? What if we see line, color and texture in the simplest terms and form? *Precarious Edifices* artists Ashlynn Browning and Chieko Murasugi create works that invite the viewer to stop and contemplate the placement of each mark.

Balancing opposing forces is an important aspect of Ashlynn Browning's process. Bold color pairs with muted tones. Pattern and texture oppose smooth color fields. Architectural forms, such as bridges, bricks, walls and windows, often appear, presenting a psychological reference. Inner spaces are created in a manner that almost seems vulnerable but are encased by protective barriers. Browning states, "The forms in the paintings all have personalities and implied narratives. Their off-kilter stance and precarious posture are imbued with vulnerability, while the spiky, geometric forms that envelop and bridge them show a hardened strength in some ways, each is a self-portrait of sorts." Browning engages the process of painting with complete openness, allowing each mark to build on the last.

Chieko Murasugi's approach is intuitive and process-oriented. Though she sometimes starts with forms or symbols based in music or language, the layers of geometric shapes and colors build upon one another, creating their own conversations. She pulls extensively from her studies in visual perception by injecting ambiguous and seemingly random or conflicting marks and forms into her paintings. "These elements mimic the noise-ridden visual stimuli with which we are constantly bombarded," says Murasugi.

Through a purposeful method of mark making, the artists of *Precarious Edifices* create a sense of tension and opposition by the utilization and reduction of the most formal qualities of art making – form, color and line.

Ashlynn Browning earned her BA in studio art and English from Meredith College in 2000 and MFA in painting and printmaking from the University of North Carolina at Greensboro in 2002. She has received grants and residency fellowships from the Joan Mitchell Foundation, United Arts Council, Vermont Studio Center and Virginia Center for Creative Arts.

Browning's work was featured in the 2009 and 2015 Southern editions of *New American Paintings*, as well as in recent exhibitions in Columbia, SC; Atlanta, Georgia; and Washington, DC. She exhibits nationally and internationally and is represented by Flanders Gallery in Raleigh, if ART Gallery in Columbia and Whitespace Gallery in Atlanta.

Chieko Murasugi was born in Tokyo

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.



"Just Brother Stylifying or A Hoodie Ain't Nothing Like You Heard #5" by Tyrone Geter, 2016, charcoal and torn paper, 44 x 40 in., from the series: *The Art of the Misdirect*

The Columbia Museum of Art in Columbia, SC, is presenting *Enduring Spirit: The Art of Tyrone Geter*, on view through June 11, 2017. The exhibition showcases an all-new series of works from esteemed Columbia artist Tyrone Geter. The approximately two dozen large-scale charcoal and pastel drawings are the latest manifestations of Geter's lifelong goal of ardently describing the black experience in America through his uniquely personal and profound art. "Tyrone Geter is a visual poet," says CMA Chief Curator



Work by Ashlynn Browning

and educated in Canada, receiving her BA in psychology from McGill University in Montreal and BFA in visual arts and PhD in experimental psychology from York University in Toronto. During her postdoctoral fellowship at Stanford University she conducted research on the neural basis of visual perception. Subsequently, she maintained a full-time art practice in San Francisco for 20 years until she moved to the Triangle in 2012.

Murasugi works in her studio at Golden Belt in Durham and exhibits her abstract paintings locally and nationally. She received an Honorable Mention at the *North Carolina Artists' Exhibition* in Raleigh this year and was awarded the Durham Arts Council's 2016-17 Ella Fountain Pratt Emerging Artist's Grant for painting. In August, she will become an MFA candidate in studio art at the University of North Carolina at Chapel Hill.

Connecting local artists to community through ongoing exhibitions and public outreach, the Block Gallery was dedicated in 2006 to honor Miriam Preston Block, a former Raleigh City Council member and community leader. Greeting all visitors to the Upchurch Government Complex, the gallery's marble walls and elegant staircase provide an ideal setting for showcasing original artworks. Exhibits change every eight to 12 weeks.

The Office of Raleigh Arts, a part of the City of Raleigh's Parks, Recreation and Cultural Resources Department, fosters and promotes the arts in Raleigh by administering the programs of the Raleigh Arts Commission and the Public Art and Design Board and supporting the Pullen and Sertoma Arts Centers.

For further information check our NC Institutional Gallery listings, call 919/996-3610 or visit (<http://www.raleighnc.gov/parks/content/Arts/Articles/BlockGallery.html>).

Will South. "His art speaks to the black experience, an experience germane to everyone. Visitors can enjoy and be inspired by his technical skills but also learn from his insightful commentary on issues of identity." For further information check our SC Institutional Gallery listings or visit (www.columbiamuseum.org).



"The Fiddler's Tale" by Robert Garey

The Florence County Museum in Florence, SC, is presenting *The Fiddler's Tale: Recent Works of Love and Loss* by Robert Garey, on view in the Waters Gallery, through June 16, 2017. The exhibition will be composed of 23 works which explore the existential nature of the human condition, as expressed in the subject matter of traditional Appalachian folk music. Garey,

continued on Page 41