

Blowing Rock Arts & History Museum

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ring patterns and decorative elements to elevate seemingly humble or alien subjects - chihuahuas and antlered beasts seen here, for example. While gauzy glazes and sheer fabrics shroud her characters in a fog that reinforces an almost mythological interpretation of them. Working in both ceramic and textile, Hobaica's compositions prioritize the inexplicability of the human experience.

Barnett's figurative sculptures, while less ambiguous in their surface treatment, are just as wonderfully confounding. Often rendered in gravity-defying arrangements or seemingly comical isolation, the characters populating his tableaux represent the lessons of folktales and a life lived in all its comedy and trauma. When Barnett's and Hobaica's sensibilities are brought together in a single object, their intuitive and deeply collaborative approach to shared making crystallizes their complementary humor and empathy. The results are acutely humane observations of the prosaic that encourage observation and, hopefully, a mutual vulnerability with the viewer.

For further information check our NC In-

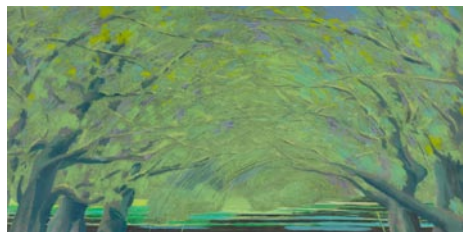
Blowing Rock Art & History Museum in Blowing Rock, NC, Features Works by Maud Gatewood

The Blowing Rock Art & History Museum (BRAHM) in Blowing Rock, NC, will present *The Hard Edge & The Soft Line: A Retrospective of Maud Gatewood*, on view in the Fort, Atwell, and Rankin East Galleries, from June 28 through Jan. 5, 2025.

Maud Gatewood (1934–2004) remains a central figure in the art history of North Carolina and America. A painter of exacting technique with a keen eye for composition and cultural commentary, her pictures captured the Carolinas - and the world beyond - across much of the 20th century.

A native of Yanceyville in Caswell County, NC, Gatewood's paintings reveal rural landscapes and people in the midst of transformation while cleverly framing the experience of modern life with acerbic wit and a wealth of empathy.

BRAHM Board of Trustees President Dean Hamric notes, "I am thrilled that BRAHM is sharing the life and work of this important North Carolina artist. Maud had a huge impact on the art scene in our state, and she was also a friend. This exhibition is deeply personal to me, and I invite all to visit Blowing Rock to immerse yourself in this exhibition as well as the High Country of North Carolina."



Maud Gatewood, "After Rain", 1990, Acrylic on canvas, 36 x 72 in. (91.4 x 182.9 cm), North Carolina Museum of Art, Raleigh, Gift of Frances M. and William R. Roberson, Jr., 98.4.8

The Hard Edge & The Soft Line is a major undertaking by the Museum. It is a comprehensive examination of Gatewood's career, showing the evolution of her work as well as her significant contributions, as an artist and educator, to painting in North Carolina and the region.

"We are preparing for the exhibition in earnest and creating a lively season of public programs. Additionally, BRAHM is building a permanent digital wing devoted to this artist," Stephan Dragisic, Teresa & Don Caine Executive Director at BRAHM, said. "Gatewood's life and work will be shared beyond those who see this exhibition in person, so we are working to create a robust timeline of her life and share an ever-growing collection of digital repositories of her works. Gatewood is deserving of this



Rickie Barnett, "Hey you, get out of there", 2023, stoneware

stitutional Gallery listings, call the Museum at 828/295-9099 or visit (www.blowing-rockmuseum.org).



Maud Gatewood, "Untitled" (Molly Skating), c. 1982, acrylic on canvas. Collection of Lee Fazzi & Christine Burns-Fazzi

type of recognition."

All visitors will receive a printed copy of an image from the exhibition and a QR code to take them to a digital guide. This supports BRAHM's commitment to provide free admission to in-person visitors and free access to online resources.

With the collaboration of six public institutions and six private collections, coupled with BRAHM's Permanent Collection, the installation will feature approximately 40 works that represent the breadth of Gatewood's career. Included on the checklist are loans from the North Carolina Museum of Art (Raleigh, NC), Weatherspoon Art Museum (Greensboro, NC), Gregg Museum of Art & Design (Raleigh, NC), Wake Forest University (Winston-Salem, NC), the University of North Carolina at Charlotte (Charlotte, NC), and Guilford College (Greensboro, NC).

The 25,000-square-foot Blowing Rock Art and History Museum, known as BRAHM, opened its doors October 1, 2011. Located off Main Street in Blowing Rock, North Carolina, BRAHM provides cultural enrichment by promoting the arts, and Southern Appalachian heritage and history, through educational programs, exhibitions, and activities. The permanent collection of more than 600 objects includes works by Elliott Daingerfield, Maud Gatewood, Elizabeth Bradford, Mark Hewitt, and other American impressionist and post-impressionist artists. Open year-round, 24,000 visitors are welcomed free of charge to experience 25 changing exhibitions. BRAHM also has an outreach education program that encourages arts education in local schools, daycares, and senior centers.

For further information check our NC Institutional Gallery listings, call the Museum at 828/295-9099 or visit (www.blowing-rockmuseum.org).

Asheville Art Museum in Asheville, NC, Features Photographs From Its Collection

The Asheville Art Museum in Asheville, NC, is proudly presenting *Shifting Perceptions: Photographs from the Collection*, an exhibition on view through Sept. 23, 2024.

Shifting Perceptions continues the Museum's 75th-anniversary celebration and magnifies its expanding Collection of photographs. This exhibition is guest-curated by Katherine Ware, curator of photography at the New Mexico Museum of Art, and features over 125 artworks organized into three sections: Inside/Out, Together/Apart, and Natural/Unnatural. Each section explores seemingly opposing forces, prompting viewers to reconsider the nuances and complexities of life.

"Our brains gravitate toward hard distinctions, but life is filled with gradations, complexities, and ambiguities. The categories offer a context for considering the pictures," said Ware. "They sound like opposites, but it is up to visitors to decide if these dualities are different or part of a continuum."

Shifting Perceptions showcases photographs by 20th-century masters such as Ruth Bernhard, Bruce Davidson, Donna Ferrato, Carrie Mae Weems, and Jerry Uelsmann, alongside contemporary images by Jess T. Dugan, Matthew Pillsbury, and Cara Romero, among others. While some photographs offer a distinct point of view, many invite contemplation of the intersections and contradictions within each category. Recent acquisitions and longtime favorites are presented in new juxtapositions, providing fresh insights into the evolving landscape of photography.



Cara Romero, "T.V. Indians", 2017 (printed 2023), archival pigment print on Epson Legacy Platine paper, 38 x 59 inches, edition 1/3. Museum purchase with funds provided by 2023 Collectors' Circle members Butch & Kathy Patrick, 2023.47.01. © Cara Romero

The exhibition includes prints from the 19th century but predominantly represents developments in the field in the 20th and 21st centuries. It emphasizes images made by regional artists and those exploring varied aspects of the Southern experience. In-depth holdings include suites of images by Shelby Lee Adams, Rob Amberg, photo-journalists for the *Asheville Citizen-Times*, Bruce Davidson, Sally Gall, Walter Iooss Jr., Robert Glenn Ketchum, Joel Meyerowitz, Bea Nettles, Jo Sandman, Joyce Tenneson, Kent Washburn, and Jonathan



Jerry N. Uelsman, "Untitled", 1975, Gelatin silver print on paper, 13 1/8 x 9 7/8 inches. Gift in memory of Lenny Bernstein, 2017.25.16 © Estate of Jerry N. Uelsman

Williams.

Pamela L. Myers, Executive Director of the Asheville Art Museum, shares, "Our photographic holdings are extraordinary, and Katherine has taken a new look at the national and regional dialogues reflected in the Collection."

Shifting Perceptions: Photographs from the Collection is a captivating exploration of photography's multifaceted nature. It invites viewers to challenge their preconceptions and embrace the rich tapestry of visual storytelling.

The exhibition is generously sponsored by Joel Adams and Associates, Bitsy and Jim Powell, and Tracey Morgan Gallery.

Established by artists and incorporated in 1948, the Asheville Art Museum is committed to being a vital force in community and individual development and to providing lifelong opportunities for education and enrichment through the visual arts. The Museum's mission is to engage, enlighten, and inspire individuals and enrich community through dynamic experiences in American art of the 20th and 21st centuries. The Museum is dedicated to advancing diversity, equity, access, and inclusion—now and in the future—and we welcome all visitors without discrimination. The Museum acknowledges that it is situated upon the ancient, southern Appalachian ancestral homeland of the Cherokee Tribe and that this region is still the home of the Eastern Band of Cherokee Indians today. The Museum is a 501(c)(3) nonprofit organization accredited by the American Alliance of Museums.

For further information check our NC Institutional Gallery listings or visit (ashevilleart.org).

Southern Highlands Craft Guild in Asheville, NC, Offers Works by Haywood Community College Graduates

The Southern Highland Craft Guild in Asheville, NC, is presenting *Graduating Class of 2024: Haywood Community College's Professional Crafts Program*, on view in the Main Gallery at The Folk Art Center, through Sept. 18, 2024.

This show continues the historical relationship between the Southern Highland Craft Guild and Haywood, an educational center of the Guild. This new generation of craft is led by instructors Amy Putansu in fiber, Brian Wurst in wood, Emily Reason in clay, and Angela Bubash in metals & jewelry.

Students of the Haywood program come from all over, with or without prior experience of craft, and sometimes pursuing it as a second or third career. The course of study is challenging, combining craft concentrations with supplemental classes in design, drawing, craft history, business, marketing



Works by Laura Lau Klein

and photography. Haywood Community College and the Southern Highland Craft Guild share a history that documents the role of craft education in preserving traditional culture, creating economic opportunity and fostering professional practice. All of the artists represent the vitality and creativity of craft practice today, which is the ultimate purpose of both institutions.

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The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be May 24th, at 5pm for the June 2024 issue and June 24, at 5pm for the July 2024 issue. After that, it's too late unless your exhibit runs into the next month. But don't wait for the last minute - send your info now to (info@carolinaarts.com).