

ENO Gallery in Hillsborough, NC

continued from Page 34

inspired and influenced two generations of students at UNC.

Among his accolades is a North Carolina Award in the Fine Arts in 1998. As one of six recipients of the state's highest honor, the retired UNC art professor is one of three winners of the 1998 North Carolina Award with ties to the Chapel Hill-Carrboro area. The award is given by the state Department of Cultural Resources, which honored Saltzman for "his strong, passionate abstract paintings and his many years of work with UNC art students." Saltzman was on the UNC faculty for 30 years.

Saltzman's work has been exhibited both nationally and internationally. Selected exhibitions include The Asanagawa Gallery, Kanazawa, Japan, The National Arts Club, New York, The Ackland Art Museum, Chapel Hill, The Chrysler Museum, VA, The Spokane Art Center, WA, The Seattle Art Museum, WA and The Los Angeles Museum of Art, CA



Work by Marvin Saltzman

the figure were the tools of trainers and teachers of art. In Chicago and later at the University of Southern California, they wouldn't look at the paintings he created outside of the classroom – paintings from nature," said Ronald H. Bayes, Distinguished Professor of Writing at St. Andrews College.

"Saltzman's compositions are abstract by design, conceptual maps built of line, pattern, and tone," said Kenneth J. Procter of *Arts Daily*.

"In landscape painting, Marvin Saltzman is trying to get the maximum amount of energy using composition, color, and mark making as ingredients ... Editing and notating, he filters the experience of landscape through his coloring, his intellect, and his record keeping. Many of Saltzman's series since 1987 have used site-specific drawings as an abstract way of recording the experience of looking. He also uses a Hofmannesque nonobjective system of marking squares, circles, arrows, X's – done in yellow ochre on the canvas. These markings are developed from the drawings to move the eye of the viewer away from the constant linear and rectangular divisions of the space of the canvas that the viewer's eye would normally anticipate. Unanticipated placements are selected to give the canvas the maximum amount of energy ...," said Michele Patterson, Adjunct Professor Department of Art, North Carolina Central University.

"The paintings are exuberant and playful, luxuriant and rich in color. There is a letting go, a release, although Saltzman's process remains the same. Planes, directional forms, circles, and edges are almost obscured as before, but, with vivid color heightening their traces, the glyphs become voluble," said Patricia Mathews, Department of Art History, Oberlin College.

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



Work by Marvin Saltzman

Saltzman's older sister, Florence, was a painter and print maker. In a letter written to her cousin in the 30's she wrote, "We were talking about having to learn technique, but while learning it, one must not lose sight of the first desire, the motive behind it all, or we would lose the justification of spending a lifetime, such a precious thing, on an ordinary article like technique. If in the process of learning we would keep this little phrase in view it would help to keep from losing the true desire: Art is the creation, not the imitation of life."

Selected quotations about Saltzman or his work include:

"Marvin Saltzman is a product of the 30's and 40's. In those decades, the American avant-garde looked to Picasso, Matisse and Rouault – to European Modernism. We who were not painters thought Monet and Van Gogh were the "Moderns" – cubism and its ilk were beyond our understanding. Marvin's love for the landscape came into conflict with the teaching style found in America's formal educational institutions. The still life and

Don't see anything here about your exhibit or art space?

Did you send us your information?

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be July 24th for the August 2014 issue and Aug 24 for the August 2014 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. E-mail to (info@carolinaarts.com).

Triangle Art Works is a non-profit organization dedicated to providing services, support and resources to the visual and performing arts and creative industries.

Triangle Art Works can help you connect quickly and easily with the arts community to find arts-related groups, resources, jobs, and news.

WWW.TRIANGLEARTWORKS.ORG
INFO@TRIANGLEARTWORKS.ORG
FACEBOOK.COM/TRIANGLEARTWORKS
 TWITTER: @TRIARTWORKS

TRIANGLE
**ART
 WORKS**

Making Arts Work in the Triangle.

CONNECT • INFORM • CREATE • SUPPORT • PROMOTE

SC Institutional Galleries

Allendale

Salkehatchie Arts Center, 939 N. Main St., Allendale. **Ongoing** - Featuring a retail store offering works by artists from the Salkehatchie region including Allendale, Bamberg, Barnwell, Colleton, and Hampton Counties. Hours: Tue.-Sat., 10am-5pm. Contact: 803/584-6084.

Beaufort Area

Gallery @ ARTworks, home of the Arts Council of Beaufort County, 2127 Boundary St., near K-Mart, in Beaufort Town Center, Beaufort. **Ongoing** - Featuring the work and creative processes of new and emerging artists. Hours: Mon.-Fri., 10am-5pm. Contact: 843-379-2787 or at (www.beaufortcountyarts.com).

Beaufort Art Association Gallery, 913 Bay Street, across the street from the Clock Tower, Beaufort. **Ongoing** - New works by more than 90 exhibiting members of the Beaufort Art Association Gallery - exhibits and featured artists change every six weeks. In addition to framed paintings in a variety of media, the gallery offers prints, photographs, unframed matted originals, jewelry, sculpture, ceramics and greeting cards. Hours: Mon.-Fri., 10 am-5pm. Contact: 843/521-4444 or at (www.beaufortartassociation.com).

Bluffton



Work by Betty Hintz

Society of Bluffton Artists Gallery/Learning Center, 8 Church Street, corner of Calhoun and Church Street, Bluffton. **Through July 5** - "...In the Eye of the Beholder," featuring a collection of captivating photographs by Edith Wood. Originally from a small French town in Ontario, now calling Bluffton home, Wood began her exploration of photography doing portraits for her family which she still enjoys today. She started with a DSLR camera in 2008 and has since discovered wildlife, landscape and macro photography. Her love of the outdoors and use of natural light and composition result in perfect moments captured in time. **July 7 - Aug. 2** - "East of Suez," featuring a collection of very special paintings by Betty Hintz. A reception will be held on July 13, from 3-5pm. One of the seven founding members of SOBA, Hintz has been contributing to the local art scene for over 20 years. As she puts it she "fiddled around with art my whole life but never really in a serious way until I moved to Bluffton in 1986 and took the first of many pastel classes with wonderful artist and teacher, Joyce Nagle." Hintz says "then I finally knuckled down and painted." **Ongoing** - Featuring works in a variety of mediums by over 100 area artists, with all work moderately priced. Changing shows every six weeks. Hours: Mon. 11am-3pm & Tue.-Sat., 10am-5pm. Contact: 843/757-6586 or at (www.sobagallery.com).

Charleston

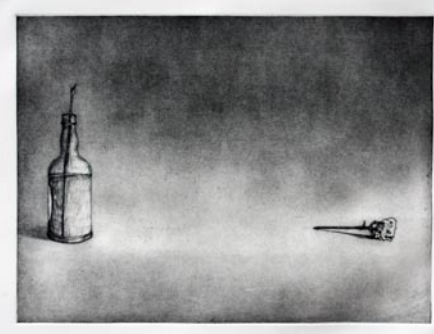
Avery Research Center for African History and Culture, at the College of Charleston, 125 Bull St., Charleston. **Denmark Vesey Conference Room, Ongoing** - "KABOH: A Legacy of Twelve." Charleston Quilter Dorothy Montgomery made "KABOH" in honor of the "Priscilla" story. The quilt was in the possession of Dr. Joseph Opala who donated it to the Avery Research Center in July, 2008. **Corridor (2nd Floor), Ongoing** - "Esau Jenkins: A Retrospective View of the Man and His Times" This exhibition was developed in 1991 by the Avery Institute. After its display in Charleston it traveled throughout the state of SC under the auspices of the State Museum Traveling Exhibition Program. Consisting of (15) panels measuring 24" x 36", the exhibit chronicles the myriad of activities Mr. Jenkins was intimately involved in. Additionally, it highlights his leadership skills as a conscious and compassionate community activist, organizer, entrepreneur and Civil Rights leader. Hours: Mon.-Fri., 10am-5pm & Sat., noon-5pm. Admission: by donation. Contact: 843/953-7609 or visit (www.cofc.edu/avery).

Charleston Artist Guild Gallery, 160 East Bay St., Charleston. **July 1 - 31** - "Catch the Light," featuring an exhibit of works by Steve Jacobs. **Ongoing** - Featuring an exhibit of works by over 73 plus members of CAG who display a wealth of talent in different media including, oils, acrylics, pastels, watercolors, photography, printmaking & sculpture. The Gallery is also home for the CAG office. Hours: Daily, 11am-6pm. Contact: 843/722-2454 or at (www.charlestonartistguild.com).

Gibbes Museum of Art, 135 Meeting Street, Charleston. **Rotunda Galleries, Through July 13** - "Beyond the Darkroom: Photography in the 21st Century." Since the invention of photography in 1839, the medium has constantly evolved with the development of new technologies. In the 21st century, photographic processes have shifted from the darkroom to the digital world, bringing new possibilities to the medium. Beyond the Darkroom examines a variety of photography-based works acquired over the past ten years for the museum's permanent collection. Ranging from the text and photo-based works of Carrie Mae Weems to the digital montages of Stephen Marc, this exhibition showcases the great innovation in photography today. **First, Second and Third Floor Galleries, Ongoing** - "The Charleston Story". Drawn from the museum's permanent collection, this exhibition highlights significant people, places, and periods from Charleston's beginning as a British colony, through the American Revolution, the later ravages of the Civil War, and culminating today as a culturally diverse and dynamic community. **Ongoing** - "Hands On!" This exhibit features works of art selected from the Gibbes Museum of Art's touch collection.

Museum Shop - Now offering the inventory of the Tradd Street Press, reproductions of works by Elizabeth O'Neill Verner among other exhibit related art objects. Hours: Tue.-Sat., 10am-5pm & Sun., 1-5pm; closed Mon. Admission: Yes. Contact: 843/722-2706 or at (www.gibbesmuseum.org).

Halsey Institute of Contemporary Art, The Marion and Wayland H. Cato Jr. Center for the Arts, College of Charleston School of the Arts, 161 Calhoun St., Charleston. **Through July 5** - "The Insistent Image: Recurrent Motifs in the Art of Shepard Fairey and Jasper Johns". This exhibition pairs new work by Shepard Fairey and a survey of prints produced by Jasper Johns from 1982 to 2012 at Universal Limited Art Editions. Hours: Mon.-Sat., 11am-4pm and open till 7pm on Thurs. Contact: Mark Sloan at 843/953-4422 or at (www.halsey.cofc.edu).



Work by Kate MacNeil

Redux Contemporary Art Center, featuring Redux Studios, 136 St. Philip Street, Charleston. **July 7 - Aug. 2** - "Reorientation," featuring a group exhibition featuring four Redux artists, photographer Chloe Gilstrap, silversmith Kaminer Haislip, printmaker and painter Kate MacNeil, and printmaker Jane Ann Sweeney. A reception will be held on July 11 from 6-9pm. Redux's Reorientation exhibitions offer an opportunity to take a closer and more thoughtful examination of the work that is happening within our own walls, by the talented artists who are part of our 'Redux family.' These four artists, all women, present new work, created with a strong commitment to their process and art form in photography, silversmithing, and printmaking. Their subject matter is equally aesthetically appealing, conscientious, evocative, and at times, provocative. Hours: Tue.-Thur., 10am-7pm & Sat., noon-5pm. Contact: 843/722-0697 or at (www.reduxstudios.org).

Saul Alexander Foundation Gallery, Charleston County Public Library, 68 Calhoun St., Charleston. **July 1 - 31** - "Tenderness, Inverted & Exposed," featuring an exhibit of works by Suzannah Elliott. This series of photographs makes use of the inversion tool to explore how a person might make a photograph that hasn't already been made or created - and what does that mean? Hours: Mon.-Thur., 9am-8pm; Fri. & Sat., 9am-6pm; and Sun. 2-5pm. Contact: Frances Richardson at 843/805-6803 or at (www.ccpl.org).

continued on Page 36

Carolina Arts, July 2014 - Page 35