

Some Exhibits Still on View

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"Hypervan Crimson Plaza," by Syd Mead

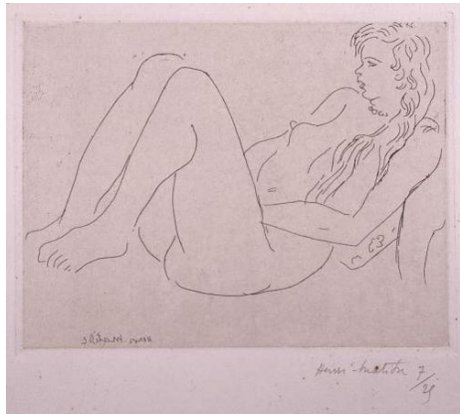
reception will follow beginning at 4:30 through 6:30pm. The exhibit, currently touring the US, is a retrospective of more than 50 years of Mead's artwork, ranging from selections from his academic years to his most current works. The exhibit also premieres Mead's latest painting, *Shoulder of Orion*, inspired by the famous final words of a character from the iconic science fiction film, *Blade Runner*. For further information check our SC Institutional Gallery listings or call James Arendt at 843/349-6409.



Work by Burlon Craig, Wig Stand

The North Carolina Pottery Center in Seagrove, NC, is presenting *Many Faces: North Carolina's Face Jug Tradition*, on view through Oct. 25, 2014. Curated by L.A. Rhyne, a pottery collector who lives in western North Carolina, *Many Faces* explores a fascinating group of 19th and 20th century face vessels made by many traditional and contemporary folk artists. North Carolina examples are highlighted along with some from other states and countries. Perhaps first initiated in the United States in the 1800s in South Carolina by enslaved African-Americans and potters from the northeastern US, the face jug tradition spread to Georgia, North Carolina, and throughout the South and other regions. For further information check our NC Institutional Gallery listings, call 336/873-8430, visit (www.ncpotterycenter.org), or find us on Facebook.

The University of North Carolina at Greensboro, NC, is presenting *Matisse and His Muses*, featuring prints by Henri



Henri Matisse, "Nu au collier et aux cheveux longs (Nude with necklace and long hair)", c. 1920, etching on paper, 5 9/16 x 7 1/4 in. Bequest of Etta and Claribel Cone, 1949.

Matisse, on view at the Weatherspoon Art Museum, through Oct. 26, 2014. This installation of prints by Henri Matisse, all part of the Etta and Dr. Claribel Cone Collection, will focus on two aspects of the artist's favorite subject: the female form. The first group consists of seated women in interior scenes, many of them in quiet, pensive moods. The second group—depicting odalisques, or reclining nudes—is based on a long tradition in art to which Matisse added his own touch. For further information check our NC Institutional Gallery listings, call the Museum at 336/334-5770 or visit (<http://weatherspoon.uncg.edu/>).



"Hog Series CLX: Morning Tea III", 1996 by Tarleton Blackwell

The Harvey B. Gantt Center for African-American Arts + Culture in Charlotte, NC, is presenting *40 and Counting: Celebrating Forty Years at the Gantt Center Through Art, Culture and Community*, on view through Jan. 19, 2015. Since 2009, the institution, now known as the Harvey B. Gantt Center for African-American Arts + Culture, has mounted well over one hundred exhibitions showcasing the work of more than 300 local, national, and internationally renowned artists. *40 And Counting* shines a light on the organization's forty-year journey through its extensive exhibition history which illuminates the Gantt Center's rich focus on the visual arts and its influence on the arts, in general, in the Charlotte region. For further information check our NC Institutional Gallery listings, call the Center at 704/547-3700 or visit (www.ganttcenter.org).

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Fine Arts Center of Kershaw County in Camden, SC, Features Works by Michael Story

The Fine Arts Center of Kershaw County in Camden, SC, will present *Landscapes & Jazz Greats*, featuring paintings inspired by the south, the southwest and the great jazz innovators of our time, by Michael Story, on view in the Bassett Gallery, from Sept. 11 through Oct. 20, 2014. A reception will be held on Sept. 11, from 5-7pm.

Story offers the following statement about the exhibition, "Art and music are rooted in my family history. My great uncle and grandmother were jazz musicians and my grandfather, who was a professional artist, was my first teacher. From a very young age, I knew that I only wanted to be an artist so I feel fortunate to have always been encouraged by my family to follow that dream. Having lived in the south most of my adult life, I've often found inspiration for my art by traveling the coastal waterways and interior vistas stretching from North and South Carolina, Georgia and Florida. I love exploring the interconnections where land and water meet. People want to be near water, both real and imagined, as it exudes a calm that seems magical. In the studio, I've discovered that sense of calm often transcends the painting process when water is incorporated into the composition."

"This upcoming show at the Fine Arts Center in Camden includes these traditional southern landscapes combined with southwestern images inspired from a cross-country trip I took to New Mexico and Arizona," adds Story. "The internal glow of the west has become the catalyst for a re-examination of color and light in my work. Santa Fe, New Mexico and Sedona, Arizona feel like a "home away from home" for me, as both areas are now the current focus for a new body of work that I am excited to be undertaking this



Work by Michael Story

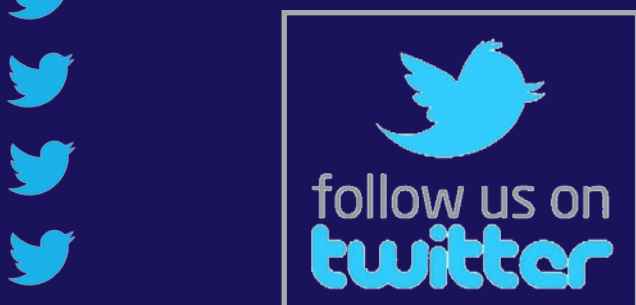
year."

"The final part of my *Landscapes & Jazz Greats* show will highlight my passion for live music by featuring portraits of jazz performers, past and present. The inspiration for these paintings began from my many visits to the Hunter-Gather nightclub in Columbia, SC. For over 17 years, Thursday nights saw live, improvisational jazz being performed there by some of the most gifted musicians in the south. As I became familiar with many of them, I started researching the others that came before them."

"In the 1950's, a new school of jazz called bebop or free jazz was formed. Drawing its musical influence from gospel and the blues, bebop tried to breath new life into the music by restoring the art of improvisation. 'Free jazz' was a music of expression- an expression of the times. The free jazz, or avant-garde movement

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