

# Penland School of Crafts in Penland, NC, Offers Works That Tell Stories

“Stories we live with, construct from our past experiences, shape from our culture, and fashion from our dreams and aspirations: the story is given form by the artist.” That’s how Penland Gallery director Kathryn Gremley introduces the work in a remarkable new show called *Retold: Chronicles and Other Stories*. This exhibition presents work by five artists working in a range of media, making work that presents personal and cultural narratives. The exhibition will be on view through Sept. 17, 2022.

Jennifer Ling Datchuck works with porcelain and other materials often associated with traditional women’s work, such as textiles and hair, to create sculptures that explore her layered identity, which includes being female, Chinese, and a “third culture kid.” The exhibition includes two of her sculptures and a video piece.

Colette Fu’s complex, oversized pop-up books combine vivid color photography and paper engineering to create complex, three-dimensional, narrative scenes. Her pieces in this show are from a series called *We are Tiger Dragon People* that documents the cultures of the minority tribes of Yunnan Province, China.

Karen Hampton describes her process as working from the perspective of anthropology and the study of her own genealogy. She uses textiles, dyeing processes, text, and stitching to evoke enslavement, displacement, struggle, and resilience.

Sculptor Anne Lemanski makes life-sized forms of animals and objects by creating metal armatures and covering them with paper she has printed with collage imagery. There are three of her pieces in the show with the center of the gallery occupied by her six-and-a-half-foot-tall white horse dotted with dozens of intriguing and resonant images.

Stephanie Santana is represented by two self-portraits. These are photographs of the artist screenprinted onto fabric and appliquéd onto painted and embroidered quilts. These pieces, she says, consider “the promise and the so-called limitations of Black girlhood” and also the “lasting truth of change,” a concept from the writing of novelist Octavia Butler.

The work in this thought-provoking



Colette Fu, Böch from “We Are Tiger Dragon People”, pop-up book; pigment ink on paper, cardstock, adhesives, leather, steel studs, 24 x 35 x 30 inches

exhibition is accompanied by texts that invite a deeper understanding of each artist’s points of reference and the context for their imagery and choice of materials. Anyone who spends time with the fifteen pieces presented is likely to leave the gallery feeling as though they had visited several other worlds. Also showing in the Penland Gallery are works in all media by artists affiliated with Penland School of Craft and a special show of contemporary jewelry titled *Wear*.

The Penland Gallery and Visitors Center is located at Penland School of Craft on Conley Ridge Road, just off Penland Road in Mitchell County (near the town of Spruce Pine). It is the first building on the right as you enter the Penland campus.

Penland School of Craft is a national center for craft education dedicated to the creative life. Located in Western North Carolina, Penland offers workshops in books and paper, clay, drawing and painting, glass, iron, metals, printmaking and letterpress, photography, textiles, and wood. The school also provides artists’ residencies, an outreach program, and a gallery and visitors center. Penland is a nonprofit, tax-exempt institution that receives support from the North Carolina Arts Council, a division of the Department of Natural & Cultural Resource.

For further information check our NC Institutional Gallery listings, call the gallery at 828/765-6211 or visit ([penland.org/gallery](http://penland.org/gallery)).

# UNC-Greensboro in Greensboro, NC, Offers New Exhibitions

The University of North Carolina at Greensboro, NC, will present two new exhibitions on view at the Weatherspoon Art Museum, including: *Gilded: Contemporary Artists Explore Value and Worth*, on view in the Museum’s 2nd Floor: The Bob & Lissa Shelley McDowell Gallery, from Sept. 10 through Apr. 8, 2023, and *Allora & Calzadilla | The Great Silence*, on view in the Museum’s 2nd Floor: Gallery 6, from Sept. 17 through Jan. 7, 2023.

Across time and cultures, gold has served as a metaphor for what we value most. Symbolically, it stands in for goodness, excellence, brilliance, and wealth. He has a heart of gold. She is going for gold. It shone like gold. They struck gold. Found in crowns and regalia that bestow power, rings that signal matrimony, and currency traded among peoples, the metal has profound social significance.

Across the arts, craftspeople have long pounded gold into thin sheets called leaves, which are applied in a process called gilding. In realms of the spiritual, gilding illuminates sacred texts, gives otherworldly luster to holy spaces, and allows religious sculptures to shine.

While we most frequently associate gold leaf with historic traditions, the material appears frequently in the work of contemporary artists. Specifically, the artists represented in this exhibition turn to gilding as a means to reconsider our value systems. Gilding images of graffiti and sidewalks, cardboard boxes and architectural fragments, they ask us to see the beauty in what we so often overlook and honor that which we so often throw away. Gilding images of people—often those who have been disem-



Gajin Fujita, “Invincible Kings of This Mad Mad World”, 2017. Spray paint, paint markers, Mean Streak, 24k gold leaf, 12k white gold leaf, platinum leaf, and gloss finish on panel; four parts, 96 x 48 in. each. Courtesy of the artist and L.A. Louver, Venice, California. © Gajin Fujita, photo courtesy of the artist and L.A. Louver, Venice, California

powered or forgotten—they ask us to hold up our collective humanity. If, as the saying goes, “all that glitters is not gold,” the artists represented here offer an inverse proposition: perhaps that which does not always shine is most worthy of our attention.

*Gilded* features the work of Radcliffe Bailey, Larissa Bates, William Cordova, Angela Fraleigh, Gajin Fujita, Nicholas Galanin, Liz Glynn, Shan Goshorn, Sherin Guirguis, Titus Kaphar, Hung Liu, James Nares, Ronny Quevedo, Shinji Turner-Yamamoto, Danh Vo, Stacy Lynn Waddell, and Summer Wheat.

The exhibition is accompanied by a scholarly catalogue including contributions by art historian Rebecca Zorach and poet Joshua Bennett. After its Weatherspoon debut, the project will travel to the Hunter Museum of Art in Chattanooga, TN, and the Hood Museum of Art at Dartmouth in Hanover, NH.

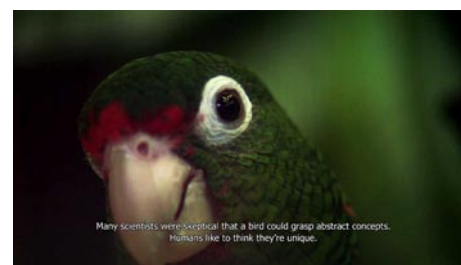
*continued above on next column to the right*

*Gilded* is organized by Dr. Emily Stamey, curator and head of exhibitions.

In the exhibition, *Allora & Calzadilla | The Great Silence*, the humans use Arecibo to look for extraterrestrial intelligence. Their desire to make a connection is so strong that they’ve created an ear capable of hearing across the universe. But I and my fellow parrots are right here. Why aren’t they interested in listening to our voices?

So begins artists’ Allora & Calzadilla’s poetic video, *The Great Silence*. Narrated by an endangered Puerto Rican parrot living near the world’s largest radio telescope at the Arecibo Observatory, this eloquent film winds its way in just 16 minutes through musings on life and death, communication and misunderstanding, myth and science. Its images alternate between the dense green growth of the rainforest and the stark gray surfaces of the telescope’s construction, while its soundtrack swings between the song calls of the birds and the mechanical whirs and creaks of machinery. All the while, the thoughtful parrot notices how all of these contradictions - abstract and physical - exist together.

Created in 2014, the video’s themes of care and hope still resonate today, perhaps even more strongly. Nearly a decade later, Puerto Rico has endured the 2017



“Allora & Calzadilla, *The Great Silence*,” 2014. Three-channel HD video installation, 16 min. and 22 sec. (A&C140007) © Allora & Calzadilla, photo courtesy of Lisson Gallery, London

destruction of Hurricanes Irma and Maria - with their deadly toll to both humans and animals on the island - as well as the 2020 collapse of the Arecibo telescope—and its impact on the scientific community globally. Now in a moment of required resilience - along with the rest of the world, as we persist through pandemics, climate change, and political turmoil - the parrot’s closing words feel more needed than ever: You be good. I love you.

This exhibition is organized by Dr. Emily Stamey, Curator of Exhibitions.

For further information check our NC Institutional Gallery listings, call the Museum at 336/334-5770 or visit ([weather-spoon@uncg.edu](mailto:weather-spoon@uncg.edu)).

# GreenHill in Greensboro, NC, Offers Exhibit Focused on Figurative Art

*PRESENCE*, a major survey of figurative artists at GreenHill Center for North Carolina Art, in Greensboro, NC, presenting 2 and 3-dimensional works in painting, drawing, fiber art, printmaking and sculpture, will be on view through Nov. 5, 2022.

Originally scheduled for display in 2020, numerous works in *PRESENCE* evoke shared experiences from the past two years. Notions of presence and absence, states of isolation and engagement, personal and collective histories are explored in over one hundred works.



Work by Jessica Burke

The twenty-five artists working in figurative idioms from across the state in *PRESENCE* include: Luis Ardila (Mint Hill); James Barnhill (Greensboro); Joseph Begnaud (Laurinburg); Tamie Beldue (Black Mountain); Alexandra Bloch (Black Mountain); Aliyah Bonnette (Garner); Jessica P. Burke (Charlotte); Steven M. Cozart (Greensboro); Jill Eberle (New Bern); Alia El-Bermani (Apex); Timothy Ford (Boone); Richard Garrison (Chapel Hill); Tony Griffin (Statesville); Onay Gutierrez (Raleigh); Ben Hamburger (New Orleans); Clarence Heyward (Clayton); Robert Igoe (Greensboro); Alexis Joyner (Elizabeth City); Michael Northuis (Greensboro); Roy Nydorf (Oak Ridge); Neeraj Sebastian (Greensboro); Bruce Shores (Greensboro); William Paul Thomas (Durham); Taylor White (Raleigh); and Bryan M. Wilson (Charlotte).

Associated gallery programs at GreenHill include dual artist talks by Roy Nydorf and



Work by Luis Ardila

William Paul Thomas; and Alia El-Bermani and Clarence Heyward who will each present their work and engage in an unscripted conversation taking questions from the audience. Drop-in after work yoga sessions and adult workshops in GreenHill’s studios will provide moments for individual reflection and recuperation.

GreenHill engages a diverse community of artists, adults and children through dynamic statewide exhibitions and arts education while providing a platform for exploration and investment in art. Inspired by a vision for cultural equity and inclusion, GreenHill is the only organization dedicated exclusively to presenting and promoting the contemporary visual art and artists of NC. The Center’s wide-ranging initiatives build empathy and connection through expressive, innovative and thought-provoking art. GreenHill’s exhibition space, shop, and studios are located in downtown Greensboro in close proximity to the Steven M. Tanger Center for the Performing Arts, where GreenHill also curates onsite galleries.

Gallery tours may be scheduled with the curator by e-mailing ([edie.carpenter@greenhillnc.org](mailto:edie.carpenter@greenhillnc.org)).

For further information check our NC Institutional Gallery listings, call GreenHill at 336/333-7460 or visit ([www.greenhillnc.org](http://www.greenhillnc.org)).

# NC Pottery Center in Seagrove, NC, Offers New Exhibition

The NC Pottery Center in Seagrove, NC, will present *For Promotion and Presentation*, a temporary exhibit, on view from Sept. 1 through Dec. 17, 2022.

In addition to fulfilling basic utilitarian

needs, some older pottery in North Carolina was used for either promotional or presentation purposes. Both types are popular with promotional wares being sought by

*continued on Page 29*