

# NC Museum of Art in Raleigh, NC

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spaces for social advocacy and community-centered art practice in their collection as it grows and develops. The collection reflects an awareness of power dynamics and institutional barriers, specifically in respect to women, Black, and Latinx artists. As the pair states, "Part of our commitment to the arts is a feeling of responsibility to participate in the global discourse that seeks to rewrite many overlooked histories and to provide an avenue for conversation and understanding."

Organized by the North Carolina Museum of Art. This exhibition is made possible, in part, by the North Carolina Department of Natural and Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions. Research for this exhibition was made possible by Ann and Jim Goodnight/The Andrew W. Mellon Foundation Fund for Curatorial and Conservation Research and Travel.

The exhibition, *Outlandish: Photographs by Ralph Burns | Photographs from the Collection of Allen G. Thomas Jr.*, on view in the East Building, Level B, Video Gallery, Photography Gallery 1 (Julian T. Baker Jr. Gallery) and 2 (Allen G. Thomas Jr. Gallery), on view through Feb. 12, 2023.

Using photography from the Museum's collection, this exhibition examines the peculiarity of human experience and expression. In one gallery a photo series by Asheville-based photographer Ralph Burns captures the intricacies of worship, ritual, and love. For decades he followed crowds of devout Elvis fans during their pilgrimages to Graceland. Burns's documentarian style demonstrates a deep understanding of humanness and emotional connection.

In the other gallery, gifts from the col-



Hank Willis Thomas, "Black Power," 2005, Light-Jet print, 25 x 40 in., Collection of Hedy Fischerr and Randy Shull; © 2022 Hank Willis Thomas. Courtesy of the artist and Goodman Gallery, Cape Town and Johannesburg, South Africa.

lection of NC native and collector Allen G. Thomas Jr. explore the eccentricity and intrigue of contemporary photography. The varied selection of portraits, abstract scenes, and other stylized photographs offers another fascinating examination of the characteristics that connect us as people. Ultimately, this exhibition questions the emotions we project onto the subjects of the photographs, confronting our implicit judgments of each other and what we deem unusual.

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For further information check our NC Institutional Gallery listings, call the Museum at 919/839-6262 or visit ([www.ncartmuseum.org](http://www.ncartmuseum.org)).

## Craven Allen Gallery in Durham, NC, Offers Works by Sue Sneddon

The Craven Allen Gallery in Durham, NC, will present *A Life of Seeing: Sue Sneddon*, a retrospective exhibition of works by the late Sus Sneddon (1953-2022), on view from Sept. 17 through Oct. 29, 2022. A reception will be held on Sept. 17, from 5-7pm.

Sue Sneddon was one of Craven Allen Gallery's most popular artists, with 14 shows over 25 years. Her fifteenth show of original work was in the planning stages when she passed away unexpectedly of cancer in January of this year.

*A Life of Seeing* features works from throughout Sneddon's decades-long career, including works for sale. Collectors are generously sharing special artworks for this retrospective, along with stories and memories of Sneddon.

Sneddon's land- and seascapes convey the quiet grandeur of the natural world in paintings ranging from intimate pastels to large oils on canvas. In her words, "Sometimes the smallest landscape can evoke the larger setting, the feeling of the expansiveness of the environment. The whorl of a shell, a hurricane, a galaxy - how similar these shapes are. How odd, I've always thought, are the square and rectangular borders placed on two-dimensional art. There are choices to be made on how to convey the reverence and emotion inside these boundaries."

Sneddon's passion was coastal North Carolina, and she was known for her unusual perspectives, as in the oil *Should I Be Out Here?* from 1995. A wave dominates all but a small corner in the upper left of the painting, where the sky is glimpsed, giving the viewer a visceral sense of the ocean's power.

Sneddon grew up in Pennsylvania, and moved to Durham in 1976. She exhibited widely; her work is in numerous public and private collections. In 2003, she fulfilled another goal, building a home and studio in Shallotte, NC. Sneddon is featured in Liza Roberts' forthcoming book about North Carolina artists, *Art of the State*.

The following is offered by John Bloedorn, owner of Craven Allen Gallery:



"Should I Be Out Here?" by Sue Sneddon, oil on canvas, 24 x 36 in., 2016

"Sue Sneddon was a wonderful artist and great friend. We hosted 14 exhibitions of her work over the course of 25 years, and the last time we spoke she was telling me some of her ideas for the next one. It was early in December (2021), and I don't think either one of us imagined that it was the last time we would see each other. It's a painful loss that all of us here are still grappling with."

"Sue considered the gallery space a second home. A week before an opening, she would set up camp downstairs, working on pieces, hosting friends who occasionally came by, listening to Joni Mitchell. We would spend hours together hanging and lighting the show. I'd get frustrated when things weren't ready as soon as I wanted them, but we were both passionate about the work and the way it was presented, and the installation process was important to both of us. We both wanted people to experience the show in a certain way. We could tell each other years later where we hung certain paintings, and why. It was a privilege to spend that kind of time with her, learning about each piece. There was always lots of laughter... and often a few tears."

"Openings were exciting, with big crowds of people, and friends bringing flowers," adds Bloedorn. "Later, Sue would host private gatherings and play music with friends in the gallery during the course of a show. And lots of people came back after the opening to see this

quiet, intimate work when they could spend time with it alone."

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quiet, intimate work when they could spend time with it alone."

"She forever changed the way I see the world and experience nature. Especially at the coast, I am constantly seeing the world [the] way Sue taught me to see it. I am so grateful to be sharing Sue's work again in the gallery for this retrospective. Love you, Sue."

The following is a statement from Sus Sneddon about her own work.

"I grew up in the beauty of the Allegheny Mountains and Laurel Highlands area of western Pennsylvania, in a family where creativity was highly valued. One of my first memories of drawing was trying to figure out how a dandelion flower turned into a ball of small seeds with fluffy tops that could be carried by the wind. I was probably five at the time, and at that early age I was drawing what was in front of me - bugs, flowers, clouds, trees - realistically, so I could attempt to understand how nature worked."

"My mother and three aunts were all artists, and my father was trained as a classical violinist, but became a jazz enthusiast, along with my mother. My fascination with Carolina landscapes began on childhood vacations to Southern beaches."

"I had my first thought of really being a painter when I was 13 or 14. My mother and I were discussing whether the pink in a bank of oyster shells was a reflection of the pink sky or in the shells themselves. We were on the south end of Pawleys Island, SC, witnessing a glorious sunset. I said to myself, 'if I could paint the joy I feel in this moment, then I could be a painter.'"

"Most of my work, as it turns out, is exactly that - fleeting moments of light in the sky, on water, or on wet sand. And there's no place I've experienced this in a more compelling way than at my beloved Emerald Isle. These moments do something to me that I can only express by trying to capture them on paper or canvas. I like to approach a subject realistically at first, so that it gets filed in my brain somewhere, to be called on when I want to express how I feel about the moment of a sighting that has moved me."

"I live for these moments of joy and wonder and reverence. Whether or not there is a human figure in the work I cre-

ate, I may also be influenced by a conversation, visit, walk, or relationship associated with a particular moment I am trying to capture. And although water-related subjects are the ones I most frequently choose, there are other landscapes that I have painted over the years, particularly rural settings of trees, fields, and aging barns and houses."

"Mixing a palette of colors for an oil painting is very intense for me. This ritual signifies the commitment of many days, weeks, or months of painting to capture this one moment. The application of a medium onto a surface can transport me to that first inspiration. I may hear the water, wind, birds, or a song I was humming. My senses are filled as if I were witnessing it for the first time."

"I work from memory. My memory is sometimes sparked by the notes and sketchbooks that are filled with these moments that I don't want to forget. There are a lot of notes and sketchbooks. Sometimes I do see something and immediately paint it. But there can also be a long process of distilling an experience to its essential elements and then working to capture those in my work."

"Oil, pastel, acrylic, pencil, gouache, watercolor, oil pastel, pen and ink, and mixed media all have a station in my studio. I like to have options in my choice of medium, and also in the music that accompanies my workday. My tastes there are eclectic, as well, ranging from jazz to rock-and-roll, to classical, to folk and other genres. All of my artwork seems to have a soundtrack."

"I am fortunate to have a studio that gives me access to my main sources of inspiration and allows me to mark my time by sunsets, tides, moon phases, solstices, and equinoxes. My studio looks out onto the marshes of a tidal river, the Shallotte River. A short drive takes me over a bridge to the Atlantic Ocean, as at Emerald Isle. It's the place I feel most alive - where that powerful body of water meets the soft sand, with the ever-changing play of light on water. I am so very thankful."

Craven Allen Gallery is located on Broad Street in Durham.

For further information check our NC Commercial Gallery listings, call the gallery at 919/286-4837 or visit ([cravenallengallery.com](http://cravenallengallery.com)).

## Hillsborough Gallery of Arts in Hillsborough, NC, Offers New Exhibit

The Hillsborough Gallery of Arts in Hillsborough, NC, will present *Somewhere in Time*, featuring works by Lolette Guthrie, Pringle Teetor, and Eric Saunders, on view from Sept. 27 through Oct. 23, 2022. A reception will be held on Sept. 30, from 6-9pm.

The word "Time" evokes something different for each person. For the three artists in the current show at the Hillsborough Gallery of Arts, time carried them to very different places.

For painter Lolette Guthrie the title "Somewhere in Time" drew on her memories of time spent on Ocracoke Island. Says



Work by Lolette Guthrie  
Guthrie "Ocracoke is a small island that sits between the Atlantic Ocean and Pamlico

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