

This Week's Happenings Around CVPA

Look here for exciting events happening throughout CVPA and the University, open to all students.

For a complete listing, see the [CVPA Events website](#).

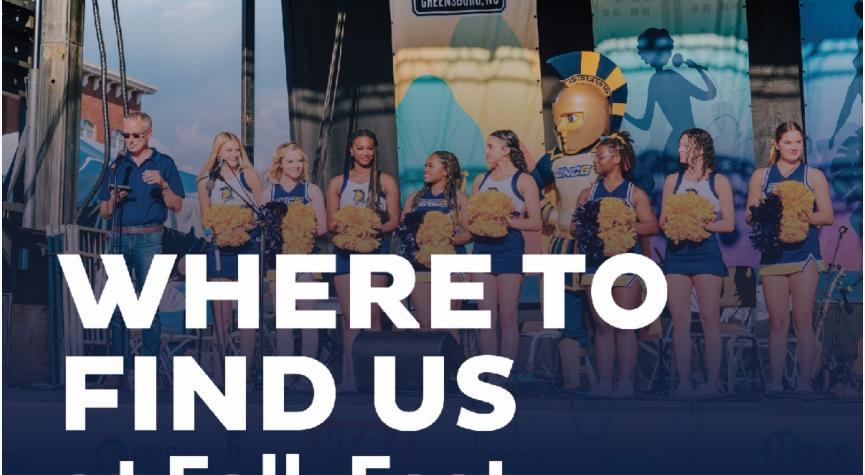
To submit an event for consideration, [use this form](#).

Have a suggestion for the CVPA? [Submit it here](#).

Follow CVPA Student Success on Social Media:



CVPA at the Folk Festival



WHERE TO FIND US at Folk Fest

All Weekend

Greensboro Project Space
Art Exhibition: *Walk zis Way* by Laurent Estoppey
September 9–13, 2025
Artist Roundtable Saturday, Sept. 13 3:00–4:00 pm

Saturday, September 13

NC Arts Council Heritage Awards Video
Screenings: awardee Guarang Doshi, teaches
Indian Classical Music
11:45–12:30 pm
Folklife & International Communities Area

Saturday, September 13

Dance Sessions coordinated by Dance Project,
Anne Morris ('11 MFA Dance) and Magalli Morana
('20 BFA Dance)
Revity Federal Credit Union Center City Jams

11:30 AM–12:30 PM | Bhangra w/ Carolina Indian Arts
1:00–2:00 PM | Beats Batch w/ Katie Blvd
2:30–3:30 PM | Samba w/ NC Brazilian Arts Project
4:00–5:00 PM | Drum Circle w/ And the Beat Goes On
5:30–6:30 PM | SUAH African Dance Theatre
7:00–8:00 PM | Latin Social Dance w/ Casa Azul

Featured Image: Dean bruce mcclung making welcome remarks at the 2023 NCFF.

Sunday, September 14

Irish Folk Session with Gavin Douglas, Professor
of Ethnomusicology in the School of Music
12:15–1:15 pm
Revity Federal Credit Union Center City Jams

Sunday, September 14

Old-Time Jam with Christen Blanton, Director of
UNCG's Old Time Ensemble
1:30–2:30 pm
Revity Federal Credit Union Center City Jams

Sunday, September 14

Honky Tonk Jam with Mark Dillion, teaches
songwriting in UNCG's PopTech program
4:30–5:30 pm
Revity Federal Credit Union Center City Jams

Sunday, September 14

CVPA will be manning the UNCG sponsor table
on Church Street from 1:00–3:00 pm. Stop by
for fun swag and information about our 400+
performances and exhibitions, many of which
are FREE!



Greensboro Project Space

Tiny Project Space

Walk zis Way



An installation and events
by Laurent Estoppey

ANNE LAPERRIERE
MIND'S EYE
PAINTING EXHIBITION
A Journey from illness to healing:
A neurodivergent perspective



SEPT 2 - 6
2025 | RECEPTION: FRI 9/5
6-8PM | ARTIST TALK:
SAT. 9/6
2:30-3:30PM

SPECIAL
GUEST! Spoken-Word Poet Euridice L.
White →

**GREENSBORO
PROJECT
SPACE**

Find more details: greensboroprojectspace.com 336.334.5248

Garden Gate
by Rachel Witzel

Rachel Witzel is a UNCG School of Art alumna. She graduated in May with a BA in Studio Art and Arts Administration. A fun fact about Rachel is that she has two cats named Hazel and Basil.

through September 30th
Greensboro Project Space
111 E. February One Place

Tiny Project Space

Walking. Listening. Playing.

About twice a month, I walk on the street for a couple hours, listen, and improvise on the saxophone in a dialog with the soundscape. Part of a situation, I create a situation. People might hear me, or not. Notice me, or not. But if they do, does it turn them into an audience? Meanwhile, I try to read the world, to tune into it. *Walk zis Way* is an ongoing situation, to this day performed fifty times in twenty-four cities in seven countries. It is the core of an artistic research, which will lead to a PhD thesis at SACRe (Paris, PSL Ecole Normale Supérieure) / ArtSearCH (Switzerland HES-SO). This exhibition features films by Lee Walton, Vincent Capes, and Cyril Caine, an installation and photographs by Laurent Estoppey.

September 9th–13th
Reception:
September 11th | 6:30–8:30 pm
Greensboro Project Space
111 E. February One Place

Walk zis Way

that which remains

that which remains

LeighAnn Hallberg & Paul Bright

Sept 16-27 | 2025
reception Sept 19 | 6-8pm
gallery walk-through 6:30pm



GPS
UNCG | Greensboro Project Space

111 E. February One Place
Greensboro, NC 27401
Weekly Open Public Hours
Tuesday - Friday, 12-5pm
Saturday, 2-5pm

Exhibition by Leigh Ann Hallberg & Paul Bright

Beginning with our hominin ancestors, artists have always made use of found materials, recovered objects, and their specific qualities to create art. But increasingly, materials for art became subsumed mostly as vehicles for depiction and expression as a means to an end. The singular qualities of the materials of art begin to reassert themselves in the late nineteenth century, not merely coincidentally with the rise of photography. The photograph, so successful in

recording the specificity of surfaces, the lighting and chiaroscuro of forms, the “facts” of appearances, allowed a medium like paint to more freely exhibit its inherent qualities, even when used in the service of depiction. (Much of Impressionism was structured and animated by this interplay of the physicality of evident paint and the expression it facilitated.) The introduction of collage in Cubism and the conceptual deployment of found objects in the work of Duchamp et al., brought intense focus on the materials of art as well as the proposition that art no longer needed be as created as it had been. It could be composed of preexisting things, found and repurposed objects, in a new, industrialized world of burgeoning objects of all kinds. The artist’s role in this context was largely that of selector—not unlike a photographer taking a picture—finding or stumbling across the right object to convey an intended meaning, a meaning that very often arose in part from the found object itself, which carried a history of past use and significance that intertwined with its new role as art object. Improvisatory, aleatory or chance methodologies often guided selection of the objects and the creation of these works. Our work in *that which remains* acknowledges this lineage and these approaches in varying degrees.

September 16th–27th

Reception:

September 19th | 6:00–8:00 pm

Greensboro Project Space

111 E. February One Place

Free to attend

that which remains

UNCG College of Visual and Performing Arts | PO Box 26170 | Greensboro, NC 27402 US

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