

NC Institutional Galleries

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tion to elicit an emotion from the reader, I intend to do the same for the viewer through my work.” Hours: Mon.-Thur., noon-9pm; Fri., noon-5pm; & Sat., 10am-1pm. (It is strongly advised that you call ahead about hours this space will be open.) Contact: 919/460-4963.

Town Hall Gallery, City of Cary Town Hall, 316 North Academy Street, Cary. **Through June 6** - "April Carlye Clark Daugird". "My aspirations as an artist is to share Hope thru vibrant color & gutsy strokes. My style leans toward the colorful abstract but is inspired by impressionism. I work to interpret the landscapes and flora in a bold, larger-than-life way that is teeming with life affirming hope. I paint what I see around me – everyday impressions of colorful joy and daringly buoyant beauty. I find the narrative of overcoming and renewal which inspires hope is readily reflected in the mirror of nature". **June 11 - Aug. 1** - "Frank Campion: Dichotomies". The insight behind the Dichotomies series, is that human beings tend to interpret life experiences in a kind of binary way: good/bad, right/wrong, on/off, left/right, order/chaos, etc. Dichotomies presents a symmetrical compositional framework (logical) within which color and painterly incident (irrational) coexist and create a variety of evocative relationships. Color and the emotional content derived from these relationships hopefully stimulate unexpected memories, associations, and subjective reactions. Hours: Mon.-Fri., 8am-5pm. Contact: 919/469-4061.

Chapel Hill - Carrboro



Tanaka Yu, Japanese, born 1989, Bag Work, 2018, glazed Shigaraki stoneware, 62.2 x 54.6 x 36.8 cm (24 1/2 x 21 1/2 x 14 1/2 in.) Carol & Jeffrey Horvitz Collection of Contemporary Japanese Ceramics.

Ackland Art Museum, UNC - Chapel Hill, Columbia & Franklin Streets, Chapel Hill. **June 6 - Aug. 31** - "Radical Clay: Contemporary Women Artists from Japan." The exhibit celebrates thirty-six contemporary ceramic artists - all women - represented by works selected from the private collection of Carol and Jeffrey Horvitz. All have explored the technical and conceptual possibilities of clay. The works in this exhibition are inventive and expressive, at times mysterious or even shocking. The artists who created them are among the most technically accomplished contemporary ceramists. Some began their careers several decades ago while others started more recently - and over the past fifty years they have, each in her distinctive way, produced sculpture that pushes the physical limits of the medium. **Through July 27** - "Focus on the Peck Collection: Drawings for Paintings." Whether quick sketches from the imagination or highly detailed studies from life, drawings allow artists to refine their ideas and experiment with compositional structure, design motifs, figural groupings, and lighting schemes. This Focus on the Peck Collection installation highlights four drawings that served as the foundation for specific figural subjects in finished paintings. Dating from the seventeenth to the nineteenth centuries, these works reveal how Jacques Jordaens (Flemish, 1593-1678), Salvator Rosa (Italian, 1615-1673), Nicolas Lancret (French, 1690-1743), and David Wilkie (British, 1785-1841) used drawing to develop their subjects' form, expressions, postures, gestures, and movement. Together, they demonstrate how an initial idea, drawn on paper, is transformed and incorporated into a fully realized painted composition. **Through July 13** - "Processing Systems: Bonding by Sherrill Roland". In the exhibition, monumental square grids of multi-colored numbers dominate the exhibition space like giant sudoku puzzles. To create them, artist Sherrill Roland reclaims United States Federal and State Correctional Identifica-

tion Numbers and repurposes them through what he considers to be a systematized portraiture making technique. The grids on view act as logic exercises that scramble and rework the former correctional IDs of the artist and his father. The resulting wall drawings create theoretical portraits of the two subjects. The shared system employed to create the two works emphasizes the various bonds shared by these family members at the same time that the formal qualities of the drawings evoke lone figures bound by cells. **Permanent Collection Galleries, Through Dec. 31, 2025** - At any one time, there are about 250 works of art from the Ackland's distinguished permanent collection on view. The displays cover many eras and cultures, including most of the Museum's collection areas: the Ancient Mediterranean, Africa, Asia, the Americas, and Europe. Occasional galleries present small selections of prints, drawings, photographs, and other light-sensitive works. You can search our online collection database and filter by works on view. Try saving your own collection of objects using the new "favorites" function! **Museum Store Gallery** (Franklin and Columbia Street), Store hours: Mon.-Sat., 10am-5:30pm & Sun., noon-5pm. Museum Hours: Wed.-Sat., 1-5pm. Contact: 919/966-5736 or at (www.ackland.org).

FRANK, 370 E Main St. Carrboro, Carrboro's East Main Square, next to Hickory Tavern and the Hampton by Hilton hotel, Chapel Hill. **Through July 5** - "Featured Artists". The gallery is featuring the work of member artists Carol Retsch-Bogart, Nerys Levy, Linda Prager, and guest artists Leif Gann-Matzen and Pete Sack. A recent visit to Japan has inspired Carol Retsch-Bogart's encaustic wax, mixed media and printmaking work. She reacts to Japanese woodblock prints, graphic illustrations, amazing textiles of indigo, and floral silks. Carol's own work is bold and colorful with a strong connection to nature and an emphasis on the simplicity and beauty of ordinary objects. Nerys Levy's work is inspired by her summer travel sketches in Great Britain and northern Italy. She then captures the energy of those sketches in paintings with bold lines and strong colors. The works in this exhibit show how, with simplicity of form and line, Nerys effortlessly conveys the mood and dimensionality of place. Reacting to complexity in the world, Linda Prager presents us rounded, simplified clay forms that bring a sense of quiet. These pieces abstractly speak of trees, sky, and birds. It is definitely Prager's most painterly series of work. The painted surfaces show her expressive brushstrokes as color layers with color. Leif Gann-Matzen carves wooden sculptures from trees felled a stone's throw from the Eno River. In the process of carving, he works not to impose but to follow. The long, flowing forms of Leif's pieces present his memories of tree and river in solid beauty. This is the first time these pieces by Pete Sack have hung together on exhibit. They represent his figurative and abstract works expressing both an internal reflection of personal experiences and external observations of the ways in which we engage with others. **Ongoing** - Featuring work from over 70 artists, Frank offers more than you'd expect from an art gallery. Frank is a collective, founded by the area's finest artists working together to open the door for creative innovation in the arts. Hours: Tue.-Sat., noon-5pm or by appt. Contact: Contact: 919/636-4135 or at (www.frankisart.com).

The ArtsCenter, 300-G East Main Street, Carrboro. **Ongoing** - Nurturing the arts in the triangle since 1974 through performance, education and exhibition. Hours: Mon.-Fri., 9am-9pm and Sat. 10am-5pm. Contact: 919/929-2787 or at (<http://artscenterlive.org>).

The Sonja Haynes Stone Center for Black Culture and History, UNC-Chapel Hill, 150 South Road, Chapel Hill. **Ongoing** - Dedicated in 2004, the Sonja Haynes Stone Center houses classrooms, a library, an art gallery and museum, an auditorium, and a dance studio. More than ninety-five percent of the Center's cost was met through private gifts, contributed by more than fifteen-hundred donors. Hours: Mon.-Fri., 8am-5pm. Contact: 919/962-9001, e-mai to (stonecenter@unc.edu) or visit (<http://sonjahaynesstonectr.unc.edu/>).

ALTERNATE ART SPACES - Chapel Hill **Horace Williams House**, 610 E. Rosemary Street, Chapel Hill. **Ongoing** - The Horace William House is the only historic house open to the public in Chapel Hill. The house retains its original architecture including woodwork, floors, ceilings, and mantles. They have a collection of antique furniture, including a set of four chairs and a newly acquired settee that once belonged to Horace Williams. They offer self-guided tours of the house, including an exhibit about the history of those who lived there. They also have

a number of self-guided walking tours of the surrounding community, which you can pick up free of charge at the Horace Williams House. Explore the historic district along East Franklin Street, wander the Old Chapel Hill Cemetery, and more. Hours: Thur. & Fri., noon-4pm and Sun., 2-5pm. Contact: 919/245-4320 or e-mail to (info@visit-chapelhill.org).

Charlotte Area

South End Art Gallery Crawl - From 5-8pm on the 1st Friday of each month.

Bechtler Museum of Modern Art, Levine Center for the Arts, 420 South Tryon St., Charlotte. **Fourth-Floor Gallery, Through June 8** - "Virginia Jaramillo: Principle of Equivalence," is the first retrospective devoted to the Mexican American artist's work. The exhibition traces Jaramillo's (b. 1939) practice from the mid-1960s to the present, featuring examples of her early work, paintings from her breakthrough Curvilinear series, her handmade paper works, and a selection of recent paintings, which together reveal her enduring engagement with and significant contributions to abstraction. Drawing on her ongoing study of subjects as wide-ranging as physics, the cosmos, archaeology, mythology, and modernist design philosophies, Jaramillo's work examines the relationship between the earthly and the metaphysical and explores the potential for abstraction to offer alternate ways of understanding our world. Virginia Jaramillo: Principle of Equivalence is organized by the Kemper Museum of Contemporary Art, Kansas City, Missouri, and curated by Erin Dziedzic, former Director of Curatorial Affairs. The Bechtler's presentation is organized by Bechtler Curator Katia Zavistovski. **Plaza Gallery Through June 30** - "Nothing More Shocking than Joy: Niki de Saint Phalle from the Collection". Niki de Saint Phalle (1930–2002) was a visionary French-American artist whose work defies easy categorization. She began her career in the late 1950s, and over the following forty years became widely acclaimed for her vibrant and playfully subversive art practice. In 1964, she began her series of "Nanas" (French slang for "girls")—life-size sculptures that celebrate the female form and embody Saint Phalle's assertion that "there is nothing more shocking than joy." As in Vive moi (Long Live Me) (1968) in the Bechtler Museum's permanent collection, the Nanas are brightly colored and patterned sculptures of voluptuous, exuberant women that represent female empowerment. In the late 1960s and early 1970s, Saint Phalle's work began increasing in scale, resulting in towering monumental sculptures such as Le grand oiseau de feu sur l'arche (The Large Firebird on the Arch) (1991). Standing over 17 feet tall and adorned with thousands of mirrored tiles, the work is inspired by the Slavic fairytale of the magical firebird, which symbolizes beauty, resilience, and liberation. With its joyfully outspread wings, Saint Phalle's The Firebird has welcomed visitors to the Bechtler since the museum opened in 2010, and its dazzling presence has become a beloved Charlotte landmark. This installation showcases works by Saint Phalle from the Bechtler's permanent collection in honor of the museum's 15th anniversary. **Second Floor Gallery, Ongoing** - "Departures and Arrivals: Art and Transnational Exchange". Throughout the twentieth century, artists across the globe responded to industrialization and rapid technological growth by rejecting traditional modes of artmaking and developing radically innovative ways to portray the shifting realities of the modern world. Many artists confronted the complexities of their time by embracing abstraction, experimentation, and increasingly expansive possibilities for cross-cultural exchange. The flow of people and ideas across geographical borders was integral in shaping modernism, resulting in dynamic networks of influence that transcended national boundaries and prompted new forms of visual expression. Many artists took advantage of more readily available opportunities to travel, often becoming active members of international art movements and communities. For others, war and persecution forced them into exile, where they made poignant works reflecting political turmoil and personal upheaval. Drawn from the museum's permanent collection, this exhibition highlights modern and contemporary artists whose practices were and are indelibly impacted by experiences of migration and transnationalism. Whether freely traversing borders or involuntarily displaced, these artists challenged artistic norms and brought new perspectives to bear on themes of place, belonging, and interconnectedness. **Third Floor Gallery, Ongoing** - "Antoni Tàpies: Matter and Marks". This exhibition features a selection of works from the Bechtler Museum's permanent collection by Antoni Tàpies (1923–2012), a self-taught Spanish artist renowned for his innovative exploration of materiality and symbology. Over the course of his seven-decade-long career, Tàpies made paintings out of nontraditional mediums including dirt, scraps of fabric, marble dust, and

straw, creating textured surfaces that evoke a sense of history and touch. His printmaking practice reinforces this tactile, material-driven approach to artmaking. Using techniques such as lithography, etching, aquatint, and embossing, many of his prints echo the coarse surfaces and weathered appearance of his paintings. Tàpies's sculptures made later in his career likewise reflect these concerns. In Campana Petita (1990), for instance, the bronze material conveys durability while the bell's mottled surface and gaping cracks suggest deterioration. As in Campana Petita and the prints on view in this exhibition, the artist frequently incorporated an idiosyncratic vocabulary of signs into his work. Referencing sources as varied as the graffiti he saw on the streets of Barcelona, ancient scripts, and archetypal motifs, these marks underscore the interplay between the physical and the symbolic that pervades Tàpies's art practice. **Ongoing** - The Bechtler Museum of Modern Art is named after the family of Andreas Bechtler, a Charlotte resident and native of Switzerland who assembled and inherited a collection of more than 1,400 artworks created by major figures of 20th-century modernism and donated it to the public trust. The Bechtler collection comprises artworks by seminal figures such as Alberto Giacometti, Joan Miro, Jean Tinguely, Max Ernst, Andy Warhol, Alexander Calder, Le Corbusier, Sol LeWitt, Edgar Degas, Nicolas de Stael, Barbara Hepworth and Picasso. Only a handful of the artworks in the Bechtler collection have been on public view in the United States. Admission: Yes. Hours: Mon., Wed.-Sat., 10am-5pm; Sun. noon-5pm; and open until 9pm the 1st. and 3rd. Fri. of each month. Contact: 704/353-9200 or at (www.bechtler.org).

Bill and Patty Gorelick Gallery, at Central Piedmont Community College's Cato Campus, Cato III, 8120 Grier Road, Charlotte. **Through July 31** - Featuring an exhibition of works by Mario Loprete! Italian artist, Mario Loprete brings to us a fresh look at the archaic artistic culture of Italy with hip hop vibe. Created during the lockdowns of 2020, Loprete the idea of street art and street performers, or lack thereof during the lockdowns, inspired him. Reversing the concept of bringing art to the streets, Loprete brings street to art. Ancient Romans famously built and sculpted out of concrete. Using his own clothing as inspiration, Loprete created concrete sculptures formed out of shirts, hats, shoes and more. Using masks as a support medium, Loprete incorporates hip hop dance and graffiti into his exhibition, mixing both traditional and contemporary styles as his muse. Hours: open while campus is open, but reservations help us alert our security team to visitors, provide directions to the galleries. Contact: 704/330-6869 or e-mail to (foundation@cpcc.edu) to schedule an appointment. For directions to Central Piedmont's campuses, visit (cpcc.edu/locations).

Bill and Patty Gorelick Gallery, at Central Piedmont Community College's Central Campus, North Classroom, 1320 Sam Ryburn Walk, Charlotte. **Through June 30** - Featuring works by Tom Thounne and Amy St. Aubin. Thounne's artwork focuses on his hospital experience after a cerebellar stroke. For his self prescribed occupational therapy, he took on relearning many traditional visual art concepts, such as ancient Egyptian and Greek body proportions as well as revisiting color theory. His color study focused on harmonious recipes found on the "Pocket Color Wheel". Aubin's artwork represents an evolution of her practice over the past fifteen years, focusing on the figure as a portal between landscapes. She explores the interaction between the figure and the background, pushing the figure into the foreground or placing it within the landscape to manipulate depth. This series continues to incorporate collage and cold wax, expanding across different surfaces. In these pieces, the figure becomes either a presence or an absence, reflecting the spaces left after physical loss. Her work conveys the disbelief that what once was, is no longer—but still lingers. Hours: open while campus is open, but reservations help us alert our security team to visitors, provide directions to the galleries. Contact: 704/330-6869 or e-mail to (foundation@cpcc.edu) to schedule an appointment. For directions to Central Piedmont's campuses, visit (cpcc.edu/locations).

Bill and Patty Gorelick Gallery, at Central Piedmont Community College's Harris Campus, Harris II, 3210 CPCC Harris Campus Drive, Charlotte. **Through July 31** - Featuring the best of the College's permanent art collection alongside featured artists Tuan Mai, Itala Flores, Sheridan Hathaway and Andres Palacios. Works from the College's collection exhibit a variety of works from former Central Piedmont students. "A Celebration of Art" is certain to deliver a diverse selection of 2D and 3D artwork for the 2025 year. Hours: open while campus is open, but reservations help us alert our security team to visitors, provide direc-

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