

Exhibits Still On View

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activities address timely issues related to border relations, labor practices and immigration. Turning crafts and their manufacture into the vehicle for socio-political consideration, she questions con-temporary applications of post-NAFTA Latin American labor.

For further information check our NC Institutional Gallery listings, call the Center at 336/725-1904 or visit (www.secca.org).



Rembrandt van Rijn, *Self-Portrait*, 1659, oil on canvas, 33 1/4 x 26 in., National Gallery of Art, Andrew W. Mellon Collection, 1937.1.72

The NC Museum of Art in Raleigh, NC, will present the exhibit, *Rembrandt in America*, featuring more than 30 paintings by Rembrandt and explores the intriguing and often controversial history of collecting Rembrandt paintings in America. The exhibit continues through Jan. 22, 2012.

This groundbreaking new exhibition brings together the largest number of authentic Rembrandt paintings from American collections ever before assembled. Organized and presented by the North Carolina Museum of Art, the Cleveland Museum of Art, and the Minneapolis Institute of Arts, *Rembrandt in America* is the first major exhibition to explore how the desire for Rembrandt paintings by American collectors in turn fueled critical connoisseurship

and research about the artist's work.

The exhibition will present more than 30 autograph paintings by the Dutch master on loan from private collections and more than two dozen American art museums. It includes some of his finest masterpieces from the National Gallery of Art in Washington, DC, the Metropolitan Museum of Art in New York, the Fine Arts Museums of San Francisco and the Museum of Fine Arts, Boston.

For more info check our NC Institutional Gallery listings, call 919/839-6262 or visit (www.ncartmuseum.org).

The Mint Museum Uptown in Charlotte, NC, is presenting the exhibit, *Sheila Hicks: 50 Years*, a comprehensive exhibition marking the first museum retrospective devoted to this pioneering figure, on view through Jan. 29, 2012.

Hicks is an artist who builds with color and thinks with line. From her earliest work created in the late 1950s to the present day, she has crossed the bounds of painting, sculpture, design, drawing, and woven form, and has been a critical force in redefining the domains of contemporary art-making. While challenging the relationship of fine art to commercial art, and studio practice to site-specific commissions, Hicks has, above all, reimagined the profound, vital relationship between artist and artisan.

For more info check our NC Institutional Gallery listings, call the Museum at 704/337-2000 or visit (www.mintmuseum.org).

The Mint Museum Randolph in Charlotte, NC, is presenting the exhibit, *Aesthetic Ambitions: Edward Lyckett and Brooklyn's Faience Manufacturing Company*, featuring unique examples of American art pottery from the late 1800s, on view in the Bridges & Levine Galleries, through Feb. 26, 2012.

During the 1880s, the Faience Manufacturing Company (1881-1892), of Greenpoint, Brooklyn, earned critical acclaim for producing ornamental wares that introduced a new standard of excellence in American ceramics. These bold and eclectic wares displayed a synthesis of Japanese, Chinese, and Islamic influences characteristic of the Aesthetic Movement style. The firm owed

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Mint Museum in Charlotte, NC, Presents Pottery Collection

The Mint Museum in Charlotte, NC, is presenting the exhibit, *A Thriving Tradition: 75 Years of Collecting North Carolina Pottery*, on view at Mint Museum Randolph through Jan. 5, 2013.



Burlon Craig, American, 1914-2002
Face Jug, ca. 1978, stoneware
Gift of Daisy Wade Bridges

One year after the Mint Museum opened, four pieces of pottery by Benjamin Wade Owen, a principal potter at Jugtown, were gifted to the museum. These objects were the beginning of the museum's North Carolina pottery collection, which has now grown to more than 2,100 examples that includes objects that range from the last quarter of the eighteenth century to the first decades

of the twenty-first. All of the major pottery centers of the state - the Piedmont, Catawba Valley, the mountains - are represented, as are most of the state's family dynasties of potters, such as the Coles, the Cravens, and the Reinhardtts.

More than 100 examples of the Mint's pottery collection and on display in this exhibition. The exhibition features work by 75 potters and is offered as a part of the museum's celebration of its 75th anniversary as a public art institution, the oldest one in North Carolina.

The Mint Museum's pottery collection was developed in large part because of the passion, connoisseurship, and generosity of key collectors of North Carolina pottery.

Some of these collectors adopted an encyclopedic approach to their collecting efforts, acquiring examples of pottery from all of the key pottery regions in the state. Other museum patrons preferred a more specialized strategy, focusing their collecting efforts on a specific potter or a particular type of ware. Regardless of their individual interests, all of these collectors contributed enormously to the depth and breadth of the museum's North Carolina pottery collection as it exists today. The exhibition pays tribute to these ceramics enthusiasts by putting on view notable works from their respective collections.

In addition to works from the museum's permanent collection, the exhibition includes many objects borrowed from local collectors. By continuing to acquire works made by North Carolina potters, contemporary collectors help to ensure that the state's most important craft tradition remains vibrant. The loans on view illustrate the tremendous variety of objects being collected by current

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One final key aspect of the exhibition is that it runs concurrently, or at least partially, at the Mint Museum Randolph and the North Carolina Pottery Center in Seagrove, NC. Both institutions feature works that range from the early nineteenth century to today, represent the major pottery regions of the state, and include items from the Mint's permanent collection and loans. This exhibition represents the inaugural collaboration between the North Carolina Pottery Center and the Mint Museum. The exhibition will be on view at the NC Pottery Center through Jan. 28 2012.

This exhibit was organized by Brian Gallagher, Mint Curator of Decorative Arts.

In addition to *A Thriving Tradition*, the Mint is proud to offer the following programming that supports the exhibition: On Tuesday, Jan. 17, 2012, from 6:30-7:30pm - Lecture and Pottery Demonstration, Mint Museum Randolph, Education Classroom - The Black History of Face Jugs, Jim McDowell, "The Black Potter".

On Tuesday, Mar. 20, 2012, 6:30-7:30pm - Panel Discussion, Mint Museum Randolph, Van Every Auditorium - Collecting North Carolina Pottery: The Early Years, with Daisy Wade Bridges, Allen Huffman, William Ivey, and Charles G. Zug III.

With over 200,000 visitors each year, The Mint Museum is comprised of two dynamic facilities: the newly opened Mint Museum Uptown and the historic Mint Museum Randolph. As the oldest art museum in North Carolina, The Mint Museum offers its visitors a remarkable opportunity to experience art through two facilities that feature a global



Benjamin Wade Owen, American, 1904-1983
Han Vase, ca. 1937, earthenware
Gift of Mrs. Carol Wright

collection of over 33,000 objects spanning over 4,500 years of human creativity.

Located in what was the original branch of the United States Mint, the Mint Museum Randolph opened in 1936 in Charlotte's Eastover neighborhood. Today, intimate galleries invite visitors to engage with the art of the ancient Americas, ceramics and decorative arts, historic costume and fashionable dress, European, African, and Asian art, among other collections. Resources include a reference library with over 18,000 volumes, a theater featuring lectures and performances, and a museum shop.

For further info check our NC Institutional Gallery listings, call 704/337-2000 or visit (www.mintmuseum.org).