

NC Institutional Galleries

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and promotion of Latin American art and culture within the United States. The gallery encourages cross-cultural dialogue by representing a small group of influential and thought-provoking contemporary, emerging and mid-career artists, as well as exhibiting a broader range of work by established and Master Latin American artists. The gallery, which has expertise in a number of different art media with a significant focus on paintings, will also be part of a larger planned expansion that includes open artist studios and a dining concept. Hours: Mon.-Fri., 1-5pm or by appt. Contact: Neely Verano at (neely@lacaprojects.com) or call 704/609-8487.

Levine Museum of the New South, 401 South Tryon Street, (former Wells Fargo Museum) Charlotte. **Ongoing** - "Charlotte: Moving Forward, Looking Back". To move forward and make the city a better place for everyone, we must look back and learn from choices made in the past. The exhibit tells the story of Charlotte from Native and early European settlement to today. The exhibition combines stories of people, places, and events in a foundational narrative of Charlotte history that answers thought-provoking questions about how we got here and where we are headed. Experience Charlotte stories through objects from the Levine Museum's collections, interactive media displays, and art by local creatives. **Ongoing** - Building a stronger, more equitable community by connecting people to Charlotte and to each other through history, culture, and celebration. Admission: Free. Hours: Tue.-Fri., 11am-5pm; Wed. till 9pm; Sat., 10am-5pm; & Sun., noon-5pm. Contact: 704/333-1887 or at (museumofthenewsouth.org).



Work by Andrew Leventis

McColl Center for Art + Innovation, 721 North Tryon Street, Charlotte. **Through Dec. 14** - "Fall 2024 Artist-In-Residence Showcase". Nostalgia is a double-edged sword. The links from past to present and the line between valuable and disposable is more blurred than ever in a world of mass production and planned obsolescence. The Fall 2024 Artists-in-Residence include: Claire Kiester, Andrew Leventis, and Cathy McClure. They are artists continuously reappraising our everyday cultural objects of both now and then, while repackaging them for reflection on what we truly value. Claire Kiester is a fiber artist, printmaker, and installation artist whose work investigates the systems within our society and the residue they leave behind. Painter Andrew Leventis makes meticulously detailed oil paintings of contemporary vanitas, a motif popularized in early still life in which food, flowers, and other perishable objects represent the fleeting nature of life and the passing of time. Cathy McClure uses an anti-disciplinary approach, upending expectations through reverse-engineering and experimentation. McClure's work tells a story about our societal penchant for instant gratification, over-production, and chronic excessive consumption. **Through Jan. 18, 2025** - "The Audacity". McColl Center is pleased to present The Audacity, a group exhibition curated by Doris Kapner, featuring Studio Artists Mad-die Foss, Melanee Hamilton, Bethany Salisbury, Melissa Stutts, Karina Walter and Betsy Rosen in collaboration with Héctor Vaca Cruz and Kass Small. The Audacity examines the conflicting and arbitrary expectations placed on women, often referred to as the "Goldilocks Dilemma." Women are criticized for being too much or too little: too loud, too soft, too assertive, too agreeable—rarely seen as "just right." **Through Jan. 18, 2025** - "Ties That Bind: Portraits by Mitchell Kearney of Artists at McColl Center, 1999–2008," curated by Melissa Stutts. Twenty-five years ago, the dream of creating an urban artist's colony in a fire-ravaged church in uptown Charlotte became a reality. Since 1999, McColl Center's artist residency program has been a haven for artists—a place where they have the time, space, and resources to make their dreams a reality. Photographer Mitchell Kearney was there from the start. Founding president, Suzanne Fetscher, an artist herself, asked Kearney to capture the creative process. His charge was to offer a glimpse into how art is made by each resident artist, and to show a place that connects the community to the artist at work and not just the finished artwork. "Ties That Bind: Portraits by Mitchell Kearney of Artists at McColl Center, 1999–2008" reveals an intimate and collaborative approach. Both

the artist and the photographer are at work, doing what they love. Although McColl Center is no longer a church, there is still something sacred in the act of creativity. Hours: Call about visiting. Contact: 704/332-5535 or at (www.mccollcenter.org).

Mint Hill Arts Gallery, 11205 Lawyers Road, Ste. A, Mint Hill. **Ongoing** - We are more than just a gallery; we are a vibrant hub of creativity, passionately committed to fostering a thriving arts community. Our gallery's mission is deeply rooted in our connection to the local community. From the moment you step through our doors, you'll be enveloped by the warmth and artistic spirit that defines our town. As artists ourselves, we understand the importance of cultivating an environment that nurtures and celebrates creativity in all its forms. Hours: Wed.-Sat., noon-3pm. Contact: 980/226-5532 or at (minthillarts.org).

Mint Museum Randolph, 2730 Randolph Road, Charlotte. **Through Feb. 16, 2025** - "Objects of Affection: Jewelry by Robert Ebendorf From the Porter • Price Collection". This exhibition celebrates the work of artist Robert Ebendorf, one of the most influential artists in the studio jewelry movement, beginning in the 1960s to today. The exhibition features more than 180 works of jewelry, metalwork, drawings, and archival materials drawn from the Porter • Price Collection designed by Ebendorf, as well as faculty and graduates of the metal design program at East Carolina University. Ebendorf's work combines exceptional craftsmanship, acquired through traditional training in gold- and silversmithing, with the inventive use of found objects and other alternative materials such as acrylic and ColorCore. "Objects of Affection" follows the evolution of Ebendorf's designs from Scandinavian modernism of his early work to his first use of found objects, including tintype photographs in the 1960s; juxtapositions of colored acrylic and precious metals in the 1970s; use of found newspaper and other textual elements in the 1980s; his pivotal incorporation of animal parts in the 1990s; and the remixing and further development of many of these approaches in the 21st century. **Delhom Gallery, Through June 8, 2025** - "The Delhom Service League: 50 Golden Years". The Delhom Service League (DSL) provided a half-century of generous support and impactful initiatives to The Mint Museum, helping to fund the acquisition of more than 200 works of art in the Mint's collection. The exhibition celebrates the Delhom Service League's enthusiastic support for the Mint by proudly displaying significant works funded or gifted by the affiliate group, plus selected publications, photographs and other memorabilia. In 2022, the Delhom Service League made the difficult decision to dissolve as a Mint affiliate. The league nevertheless remains an indelible part of the Mint's history, and its many contributions rightly deserve the museum's never-ending recognition and gratitude. **Ongoing** - "The Cole Family: A Dynasty of North Carolina Potters". From crocks, jars, and jugs to pitchers, candleholders, and vases, "turning pots" is one of the oldest and richest craft traditions in North Carolina. For more than 200 years, members of the Cole family have been potting in central North Carolina — Randolph, Moore, Lee, and Montgomery counties. Six generations of Coles, and no fewer than 18 individuals, are represented in The Mint Museum's permanent collection. More than 60 highlights of their wares are included in the installation "The Cole Family: A Dynasty of North Carolina Potters". One reason for its long-term success is that making pottery has so often been a family tradition in the state. Fathers taught the art of forming, glazing, and firing clay objects to their sons, and in later generations also to daughters, who in turn taught their children, and so on through the decades. These family dynasties not only helped to keep the potting craft alive, but ensured continuity in techniques and craftsmanship, as well as introduced artistic innovations in succeeding generations. "The Cole Family: A Dynasty of North Carolina Potters" presents a visual history of "turned pots" and the family that helped turn North Carolina into one of America's centers for handmade, traditional pottery. **Bridges and Levine Galleries, Ongoing** - "Contemporary British Studio Ceramics: The Grainer Collection". Focused on the collection of Diane and Marc Grainer, this installation is a survey of contemporary British studio ceramics. Comprising functional and sculptural objects made between the 1980s and today, the show features work by artists either born or residing in Great Britain, including established "contemporary classics" like Gordon Baldwin and Rupert Spira, and cutting-edge ceramicists such as Julian Stair and Kate Malone. Several recently-gifted works from the Grainers are included. **Alexander, Spangler, and Harris Galleries, Ongoing** - "Portals to the Past: British Ceramics 1675 - 1825". The Mint Museum's collection of eighteenth-century British

pottery and porcelain is widely respected for its scope and quality. The collection numbers over 2,000 objects and includes important examples of both salt-glazed and dry-bodied stoneware from Staffordshire; tin-glazed earthenware from Bristol, Liverpool, and London; and cream-colored earthenware from Derbyshire, Staffordshire, and Yorkshire. Notable eighteenth-century porcelain factories represented include Chelsea, Bow, and Vauxhall in London, Longton Hall in Staffordshire, Worcester, Bristol, and others. Individual works in the collection are exceptional because of their rarity, craftsmanship, provenance, or as representative examples of particular types or methods of production or decoration. **Ongoing** - "American Glass". The nineteenth and early twentieth centuries represented a time of extraordinary growth for the American glass industry. Such companies as Boston & Sandwich Glass Company in Sandwich, MA; Steuben Glass Works in Corning, NY; and Libbey Glass Company in Toledo, OH, began operation and soon developed notable reputations for producing fashionable wares that were coveted by many middle- and upper-class consumers. "American Glass" showcases objects by these and other American glass companies, illustrating the variety of forms and styles that prevailed during this period. Glass-manufacturing techniques will be another focus of the exhibition, with representative examples of pressed, cut, blown, and molded glass. Nearly all of the works on view are from The Mint Museum's permanent collection of glass, which is second in size only to the ceramics collection in the museum's Decorative Arts holdings. **Ongoing** - "Arts of Africa". The African continent is remarkable in its geographic, social, political, and cultural diversity. This impressive diversity is reflected in the visual arts through a variety of media and forms including ceramics, masks, textiles, sculptures, prestige staffs, and shrines. With exceptional loans from private collectors and The Mint Museum's own collection of African Art, the museum is pleased to announce the expansion of its presentation of Arts of Africa, thereby providing visitors a more in-depth, meaningful, and exciting overview of African art. **Heritage Gallery, Ongoing** - Feature works of art, archival documents, and photographs documenting the growth and evolution of the museum, from its beginnings as the original branch of the US Mint to its founding as an art museum to the present and beyond. **Ongoing** - "Art for the Millions: WPA Prints" and "Carolina Clay," featuring a display of colorful wares made between 1920 and 1950 as potters from NC adapted their works to a market economy. "Art of the United States," featuring contemporary works from the Mint's permanent collection, including works by Romare Bearden, Maud Gatewood, John Biggers Juan Logan, Tarlton Blackwell, Radcliffe Bailey, Kojo Griffin, and others. "Art in the Americas," featuring paintings, precious metalwork, sculpture, furniture and decorative arts from the 17th through the 19th centuries illustrate the unique culture that emerged from the Spanish colonization of the Americas. **Crosland Gallery** - Featuring a presentation of portraits with many fascinating images presented. **Rankin Gallery** - Featuring a presentation of the Romare Bearden Collection, including two "new" Beardens. Admission: Yes. Hours: Wed., 11am-9pm (free admission 5-9pm); Thur.-Sat., 11am-6pm; & Sun., 1-5pm. Contact: 704/337-2000 or at (www.mintmuseum.org).



Deborah Kruger (Durham, NC, 1953-). "Ropa Arco Iris," 2023, 53 X 45 X 2", hand screen-printing on recycled plastic, hand and machine sewing, wrapping, waxed linen thread. Courtesy the artist.

Mint Museum Uptown, Levine Center for the Arts, 500 South Tryon St., Charlotte. **Dec. 14 - Apr. 27, 2025** - "Coined in the South: 2024". The exhibition aims to bridge the gap between museums, galleries, and studios by showcasing thought-provoking works by the emerging artists living or working in the Southern United States. The name "Coined in the South" refers to both The Mint Museum's origins as the first branch of the U.S. Mint, as well as the act of inventing. Many of the works selected for the "2024 Coined in the South" exhibition reflect on personal

narratives and cultural histories. The exhibition transcends any singular aesthetic, theme, or medium, striving to mirror the rich diversity and creative spirit of the Southern arts community. Jurors who helped select works for this exhibition include: Marshall N. Price, PHD, Chief Curator and Nancy A. Nasher and David J. Haemisegger Curator of Modern and Contemporary Art, Duke University; Victoria Ramirez, PHD, Executive Director, Arkansas Museum of Fine Arts; and Stephanie J. Woods, Assistant Professor, Interdisciplinary Art, University of New Mexico.

Through Mar. 2 - "Kenny Nguyen: Adaptations". Adaptation is defined as "the process in which a living thing changes slightly over time to be able to continue to exist in a particular environment." Kenny Nguyen feels this process materialized within himself, his lineage, and his methodology of making. Born and raised on a coconut grove in the Bén Tre province of Vietnam, the artist lived a quiet rural life and later moved to the States at the age of 19. This dispersion from his homeland mapped a new internal geography—a subtle double-consciousness that the artist works with—traversing the spiritual and physical, the contemporary and historical. **Through Feb. 2, 2025** - "Southern/Modern: Rediscovering Southern Art From the First Half of the Twentieth Century." The first exhibition to present a comprehensive survey of works by artists working in the American South in the first half of the 20th century. Created in collaboration with Georgia Museum of Art, the exhibition includes more than 100 paintings and works on paper by artists working in states below the Mason-Dixon line and as far west as those bordering the Mississippi River, as well as some artists living outside of the region who made significant bodies of work during visits. Curated by the Mint's Senior Curator of American Art Jonathan Stuhlman, PhD, and independent scholar Martha Severens, Southern/Modern: Rediscovering Southern Art From the First Half of the Twentieth Century takes a broad view of the South and is structured around key themes that traverse geographic regions, including time and place, race, family ties, and social struggles. It also takes a broad, inclusive view of the art of the region, incorporating the creativity and talent of women artists and artists of color across its various thematic sections to provide a fuller, richer, and more accurate overview of the artistic activity in the American South at the time. **Through Aug. 10, 2025** - "Women of Land and Smoke: Photographs by Graciela Iturbide and Maya Goded". The exhibition includes over 50 photographs that present an overview of Iturbide and Goded's careers that span the Americas. For the past three years, the Mint has been building a significant portfolio of works by Mexico City-based photographers Graciela Iturbide and Maya Goded. Over the decades, the two photographers have created revealing, poignant, and powerful images that examine the intersection of contemporary life and centuries-long practices throughout North and South America. **Craft + Design Galleries, Ongoing** - "Craft in the Laboratory: The Science of Making Things," is the first installation in the Southeast to explore how craft artists and designers use science and math concepts when creating works of art. Presented by Müller Corporation, Craft in the Laboratory also celebrates a reinstallation of the Mint's Craft + Design Galleries—the first since 2010. Co-curated by the Mint's Senior Curator of Craft, Design, and Fashion Annie Carlano and Assistant Curator for Craft, Design, and Fashion Rebecca Elliot, "Craft in the Laboratory" includes 100 works from the Mint's collection that are made from precious metals, wood, steel, polymers, and even agricultural waste, that emphasize the preciseness of science used to craft works of art. Made by nationally and internationally renowned artists, the objects are organized by material and subject throughout the galleries. **Now** - The Mint Museum's new four-story installation "Foragers" offers a transcendent experience while celebrating the tradition of women as makers and providers. Unlike anything ever seen at The Mint Museum before, Brooklyn-based artist Summer Wheat's "Foragers" is a monumental piece of public work of art spanning 96 windows, four stories, and 3,720 square feet at Mint Museum Uptown's Robert Haywood Morrison Atrium. The myriad of vibrant panels that give the illusion of stained glass and celebrates the tradition of women as makers and providers. "Foragers" is part of a larger exhibition "In Vivid Color," which brings together four innovative contemporary artists—Wheat, Gisela Colon, Spencer Finch, and Jennifer Steinkamp—who create works celebrating the power of color and its ability to permeate the space around us. Their work is juxtaposed with a selection of paintings and works on paper, drawn primarily from The Mint Museum's permanent collection, which showcase artists' more traditional exploration of color. **Ongoing** - The Mint Museum Uptown houses the world renowned collections of the Mint Museum of Craft + Design, as well as the American Art and Contemporary Art collections and selected works from the European Art collection. The building also includes a café, a Family Gallery, painting and ceramics studios, classrooms, a 240-seat auditorium, a Special Events Pavilion with outdoor terrace, and an expanded Museum Shop

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