

UNC-Charlotte in Charlotte, NC

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moments, layering stories that examine identity, race, and a broader evaluation of our societal values, while drawing connections between ordinary experiences and universal lessons.

Among her achievements, Ross was awarded the 2021 Bennett Prize, a national award for women figurative artists; the 2022 National Black Arts Festival's "Horizons Award" in Visual Arts; a Spring 2024 Mellon Arts and Practitioner Fellowship through Yale University; and the 2024 Eben Demarest Award.

A Georgia native, Ross currently lives and works in the metro Atlanta area. She holds a Master of Arts degree in Painting from Savannah College of Art and Design (2021) and a Master of Arts degree in Liberal Arts from UNC Greensboro (2014).

For further information check our NC Institutional Gallery listing or visit (<https://coaa.charlotte.edu/events-exhibitions/venues-and-galleries/projective-eye-gallery/>).



Work by Ayana Ross

SOCO Gallery in Charlotte, NC, Features Works by Anne Buckwalter

SOCO Gallery in Charlotte, NC, is presenting a solo exhibition of new gouache on panel and gouache on paper works by *Anne Buckwalter: Still Life At Home*, on view through Apr. 9, 2025. This is Buckwalter's first exhibition with SOCO Gallery.

Still Life at Home is a meditation on the small pleasures of rural life, and the intersection of domesticity, interiority, and erotic imagination. The paintings focus on the rituals of housework and daily rural living. Seasons change, as seen in the background of the compositions, but there is a striking loyalty to the serenity of an interior world despite an ever-changing exterior one.

Living in rural Maine, Buckwalter found that "in the undistracted stillness, there is the invitation to obsess, to fantasize, to burrow inwards and see how deep you can go." This body of work calls attention to the artist's close-looking at simple details mixed with unexpectedly provocative subject matter.

Strawberry Jam depicts a scene where a steaming pot sits on the stove beside a bowl of softened strawberries. On the shelf above, a nude statuette can be seen among mugs, a candle, and a patterned pitcher. "I see my work as a kind of exercise in making what is boring erotic, and what is erotic boring," says Buckwalter. Her childhood home was full of Pennsylvania Dutch folk art, decorative crafts, painted furniture, and textiles. These items bring her a sense of comfort and finding their way into her current home and into her paintings, create an ideal environment for these juxtapositions to occur.

Buckwalter strives to create work where viewers can comfortably engage with a potentially uncomfortable subject. She is interested in normalizing sex and sexuality, appreciating it as a meaningful topic deserving of intellectual attention, and de-sensationalizing it by situating the erotic within the context of the everyday.

Figures are not always seen in her interiors, but when they are, they are cropped or shown through a door in the background of the work in a way that conceals their faces, and sometimes even their gender. Their actions, therefore, take precedence. In *Knees in the Moonlight*, a couple's legs are seen entangled in bed while in *Snowstorm Breakfast*, a female figure nude from the waist down enjoys a meal of eggs, toast, and avocado as snow falls outside.

Pretzel Day displays a variety of objects across a large kitchen that only hint at the homeowner's actions. While some items are explicit, others make viewers question what is and what is not meant to be suggestive,



Work by Anne Buckwalter

achieving Buckwalter's intention to blur the lines of sexuality and its perception.

Anne Buckwalter's creative practice explores female identity and the coexistence of contradictory elements. Inspired by the folk art traditions of her Pennsylvania Dutch heritage, her work arranges disparate objects in mysterious domestic interiors and ambiguous spaces. By imagining obscure narratives that embrace paradoxes, her paintings delve into questions about the body, femininity, sexuality, and desire.

Buckwalter is the recipient of a 2020-2021 Pollock-Krasner Foundation Grant, a 2020 Idea Fund Grant, and a 2016 Joan Mitchell Foundation Emerging Artist Grant. She has been an artist-in-residence at the Galveston Artist Residency, Vermont Studio Center, Studios at Mass MoCA, Hewnooks Artist Colony, and Banff Centre for Arts and Creativity.

Her solo exhibition, *Manors*, opened at the Farnsworth Art Museum in February 2025. Her exhibition history includes the Portland Museum of Art, Portland, ME; Woodmere Art Museum, Philadelphia, PA; Boston University Gallery, Boston, MA; The Painting Center, New York, NY, and others. Her paintings have been highlighted in *New American Paintings*, *Juxtapoz*, *Hyperallergic*, and *The New York Times*, and included in the collections of the Institute of Contemporary Art Miami; Aishti Foundation, Lebanon; Zuzeum, Latvia; X Museum, Beijing; Art Museum of West Virginia, and Pennsylvania Academy of the Fine Arts.

Buckwalter's writing has been featured in *McSweeney's Internet Tendency*. She is represented by Rachel Uffner Gallery (New York, NY), Pentimenti Gallery (Philadelphia, PA), Micki Meng (San Francisco, CA), and Rebecca Camacho Presents (San Francisco, CA). She currently lives and works in Durham, Maine.

For further information check our NC Commercial Gallery listings, call the gallery at 980/498-2881 or e-mail to (info@socogallery.com).



Origin Unknown, ©2024, Acrylic on Canvas, 40 x 30 inches

Transformed

New Works by
Ellen Lee Klein

February 3 -
March 26, 2025

Monday - Friday, 8am - 5pm

Matthews Town Hall
232 Matthews Station Street
Matthews, NC 28105
704.847.4411

Town of
Matthews
North Carolina

Jerald Melberg Gallery in Charlotte, NC, Features Works by Lee Hall

Jerald Melberg Gallery in Charlotte, NC, will present *Collages*, featuring works by Lee Hall, on view from Mar. 15 through Apr. 26, 2025. A reception will be held on Mar. 14, from 6-8pm.

Jerald Melberg Gallery proudly presents a solo exhibition of collages on both canvas and paper by Lee Hall, a North Carolina native and renowned Abstract Expressionist. Hall's poetic landscapes are iterations of the tradition of abstraction derived from meditations on nature.

Hall's legacy is one of an exceptional painter as well as a respected educator and writer. Hall stood with the great artists of the New York School, earning herself representation at Betty Parsons' famed New York gallery. She also served as President of the esteemed Rhode Island School of Design, and wrote a number of books, including biographies of Willem and Elaine DeKooning and Betty Parsons.

Hall generously left her estate to the Bechtler Museum of Modern Art. The proceeds from acquisitions of her work through the gallery directly fund the museum's educational programs.

Jerald Melberg Gallery is located on



Work by Lee Hall (1934 - 2017)

South Sharon Amity Road near the intersection with Providence Road.

For further information check our NC Commercial Gallery listings, call the gallery at 704/365-3000 or visit (www.jeraldmelberg.com).

Morganton, NC, Celebrates Murals Focused on Art, Community, and Economic Growth - Mar. 7 & 8, 2025

This March, Morganton will celebrate art, culture, and community as TOSS unveils three stunning murals created by regional artists in partnership with the Community Mural Institute (CMI). TOSS, a program of The Industrial Commons, is an art studio founded by local artists and arts educators. TOSS has led this project from conception to completion with community volunteers dedicating countless hours through input, decision making, artists housing, and collaborative painting. The three murals, which explore the concepts of identity, opportunity, and belonging in Burke County, will be unveiled with unique ribbon cuttings on Mar. 7 and 8, 2025. These murals depict *Women at Work*, *Rural Futures: Pathways to Thriving*, and *Celebrating the Deaf Community*.

In the US, the arts and culture sector is a \$1.1 trillion industry, representing 4.3% of the nation's gross domestic product (GDP). In Burke County, we have plenty of room for growth. Currently, less than 1% of our workforce is employed in Arts, Entertainment, and Recreation. In a letter of support for this project, Alan Wood, President/CEO of Burke Development Inc., shared: "The success of this project will not only broaden access to public art in Burke, but the training program for local muralists will result in sustainable employment for the participating individuals." By positioning Morganton as a hub of creativity and innovation, this project aligns with The Industrial Commons' mission to promote community resilience and equitable economic development.



More than just beautifying neighborhoods, this project highlights the role of public art in economic development and creative placemaking. Through TOSS' partnership with the CMI, 24 artists from across North Carolina and neighboring states have gained skills in large-scale mural creation, project management, and community engagement. This initiative amplifies the vision and voice of Appalachian communities while building a corridor of creative talent, now numbering 40 artists in Kentucky, West Virginia, Virginia, Georgia, North and South Carolina, and who have been trained by CMI and its founders, GoodSpace Mural.

While community murals are popular, few programs provide artists with a stipend to learn how to make them through democratic decision-making and community-centered design. CMI's training combines online and classroom instruction, hands-on learning, and professional mentorship for artists, using the "GoodSpace Method," which utilizes the indirect polytab mural technique.

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So you're the Marketing Director of a visual arts organization, art museum, arts center, arts council or artist guild and you're wondering why you never see the exhibits presented at your facility included here. Maybe you're the owner of a commercial art gallery and you've never seen your exhibits included with others presented in your area. You might even be an individual artist who is having an exhibit in a non-profit space or commercial space and you don't see your exhibits included.

My question to you is - How long will you put up with that before you ask someone,

"Why that is the case?" If you're not included - it's your fault.