

Bechtler Museum of Modern Art

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Tapié's 1952 exhibition - such as Karel Appel, Jean Dubuffet, Sam Francis, Jean-Paul Riopelle, and Wols - as well as other key figures affiliated with Art Informel - among them Hans Hartung, Maria Scotoni, Pierre Soulages, and Walasse Ting - each of whom took different approaches to a style that simultaneously reflected a fractured world and that illustrated utopian aspirations for the future.

Art Informel is a radical approach to abstraction that emerged in Europe in the years following World War II. In response to the horrors of the war, many artists rejected what they believed was realism's susceptibility to nationalistic narratives and sought to develop a universal visual language that communicated freedom, individual expression, and inner states of being.

Lightness and Weight: Japanese Art from the Collection, is on view in the Third Floor Gallery, through Nov. 26, 2023. This exhibition foregrounds work by Japanese artists in the Bechtler Museum's permanent collection, including Shikō Munakata (1903–1975), Kumi Sugai (1919–1996), and Tetsuya Yamada (born 1968), all of whom are recognized for their innovative approaches to time-honored Japanese artmaking materials and forms.

Employing bold and emotive lines, Shikō Munakata is best known for his woodblock prints that merged traditional Japanese art with a visual vocabulary influenced in part by European Post-Impressionism and German Expressionism. Kumi Sugai likewise looked to both East Asian and Western sources. Galvanized by an interest in avant-garde painting, in 1952 Sugai moved to Paris, where he created paintings and prints that combine the aesthetics of calligraphy with the gestural abstraction of Art Informel, demonstrating the cross-cultural dialogue taking place at the time.

Contemporary artist Tetsuya Yamada emigrated to the United States in 1994, and established a practice that explores tensions between the organic and industrially-made, and between lightness and weight. Working with materials including ceramic, wood, and paper, Yamada's sculptures and installations draw inspiration from Japanese pottery and architecture; modern art by Constantin Brancusi, Marcel Duchamp, and Isamu Noguchi; and the relationship between art and everyday life. Munakata's, Sugai's, and Yamada's distinct practices highlight the multifaceted history of Japanese artmaking, and contribute to international narratives of modern and contemporary art.

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Teresa Hubbard / Alexander Birchler: Flora featuring works by Teresa Hubbard and Alexander Birchler, will be presented in the Museum's Fourth Floor Gallery, from Sept. 23 through Jan. 21, 2024. *Flora* features the Swiss American duo's multimedia project based on their discoveries about the previously unknown American artist Flora Mayo. Hubbard and Birchler have been working collaboratively since 1990, employing video, sound, photography, and other mediums to explore connections between history, memory, social relationships, and narratives both factual and imagined. *Flora* and the accompanying work "Bust" (both 2017) spotlight the life of Flora Mayo, who in the 1920s studied alongside Swiss sculptor Alberto Giacometti at the Académie de la Grande Chaumière in Paris, and with whom she had a romantic relationship. While Giacometti is one of the most revered artists of the 20th century, Mayo's practice had been relegated to a footnote in Giacom-

etti scholarship.

Hubbard and Birchler reframe this story from a feminist perspective, bringing Mayo's compelling biography to life through a hybrid form of storytelling that deftly interweaves narration, reenactment, and documentary.

Flora is conceived as a conversation between Flora Mayo and her son, David Mayo - who Hubbard and Birchler found living near Los Angeles after an exhaustive international search. Comprising a double-sided film with a shared soundtrack, the work explores Flora Mayo's struggles and challenges in life as a single working mother, and presents a multifaceted dialogue across place and time: between a mother and son, Mayo and Giacometti, Europe and the United States, art history and contemporary life, and between evidence and imagination.

Teresa Hubbard / Alexander Birchler: Flora is organized by the Modern Art Museum of Fort Worth. The work premiered at the Swiss Pavilion of the 57th Venice Biennale in 2017, and the Bechtler's presentation marks the first time it will be exhibited on the East Coast.

Adjacent to the exhibition, the Bechtler will also display works from the museum's permanent collection by an international array of artists who studied or taught at the Académie de la Grande Chaumière - including Giacometti, Alexander Calder, Joan Miró, Meret Oppenheim, Germaine Richier, Kumi Sugai, Maria Helena Vieira da Silva, and Zao Wou-Ki, among others - presenting a window into the vibrant setting in which Giacometti and Mayo developed their art practices and fell in love.

Teresa Hubbard and Alexander Birchler are among the most important contemporary artists working with film and new media. They are represented by Tanya Bonakdar Gallery, New York / Los Angeles and Lora Reynolds Gallery, Austin. Hubbard and Birchler are Professors in the Department of Art and Art History at the University of Texas at Austin.

Giacometti and the Artists of the Grande Chaumière, will be on view in the Fourth Floor Gallery, from Sept. 23 - Jan. 21, 2024. Assembled from the Bechtler Museum's permanent collection, this installation is conceived as a pendant to the exhibition *Teresa Hubbard / Alexander Birchler: Flora*, and will feature work by an international array of artists who studied or taught at the Académie de la Grande Chaumière in Paris during the early 20th century. The famed art school was a gathering place for many avant-garde artists - including Alberto Giacometti and Flora Mayo - who sought to break away from academic conventions and experiment with new forms of expression.

This focused exhibition invites viewers to explore a diverse range of work by artists associated with the Grande Chaumière, conveying the influences, dialogues, and creative exchange that took place between them. Artworks on display include paintings, sculptures, and works on paper by celebrated artists such as Giacometti, Alexander Calder, Joan Miró, Meret Oppenheim, Alicia Penalba, Germaine Richier, Kumi Sugai, Maria Helena Vieira da Silva, and Zao Wou-Ki, among others.

The exhibition contextualizes the vibrant setting in which Giacometti and Mayo developed their art practices and fell in love, and provides viewers a window into the rich artistic landscape of the time.

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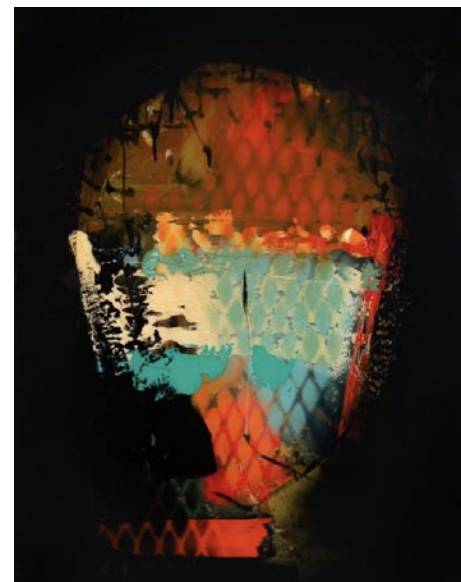
For further information check our NC Institutional Gallery listings, call the Museum at 704/353-9200 or visit (www.bechtler.org).

University of North Carolina at Charlotte, NC, Features Works by Jason Myers

UNC-Charlotte in Charlotte, NC, is presenting *I Am Algorithm*, featuring works by Jason Myers, on view in the Lambla Gallery, through Oct. 19, 2023. A reception will be held on Oct. 12, from 5-7:30pm.

Myers is a prolific multi-disciplinary American artist with studios in Indiana and the Netherlands. He received his BFA from the Kansas City Art Institute and his MFA from American University. Myers builds upon his experience in an array of media, consistently expanding their limits to create new hybrid techniques. The results are unique combinations of experimental artistic practices and raw industrial materials. His chosen materials often include steel, resin, and computer generated prints. He combines these materials with digital technology to explore such subjects as economics and alienation. Complex, layered, and exquisitely executed, his creations are often critiques of our current political and socioeconomic environment.

Myers's works can be found in several museum collections around the country, including the Indianapolis Museum of Art. Additionally, individual works have been included in numerous museum exhibitions including at the Mint Museum (Charlotte), the Museum de Fundatie/Kasteel het Nijenhuis (Netherlands), and the Cornell Museum (Florida). He is represented by Long-Sharp Gallery (Indianapolis/New York).



Work by Jason Myers

For this exhibition, Myers turns to himself as the primary subject. The exhibition will highlight a new series of self-portraits lining the walls of the gallery. Mapping technology will be in place to record visitors' movements throughout the gallery, creating evidence for which painting receives the most attention from viewers. Data will then be collected and stored for use in future map-based installations.

For further information check our NC Institutional Gallery listings or call the gallery at 704/687-2397.

University of North Carolina at Charlotte, NC, Features Several Exhibits

University of North Carolina at Charlotte, NC, is presenting *Unearthly Revelations*, featuring works by Nicholas Roerich (1874-1947), on view in the Lower Gallery at the Rowe Art Galleries, through Sept. 15, 2023.

Nicholas Roerich was a man of many facets. Not only did he paint over 6,000 paintings, he also designed sets and costumes for Stravinsky's "Le Sacre du Printemps" and other ballets and operas. He wrote more than 20 books on art, culture, and philosophy, carried out extensive archeological research and excavations in his native Russia and his adopted homeland of India, and developed a reputation for his focus on the spiritual positivity of nature and humanity.

Thanks to the generosity of the late Alice Tate, UNC Charlotte owns 37 paintings and drawings by Roerich. Many of the paintings were produced while Roerich was in the field and are on very fragile paper, cardboard, wood, and any other material he could easily find. They are currently housed in Special Collections at Atkins Library.

For the first time in the UNC Charlotte Galleries, a selection of Roerich's works from Special Collections will be on public view. These painted observations of the majestic Himalayan landscape are both straightforward and abstract, representing Roerich's view of nature as a truly transcendental creation beyond our complete understanding. Several of the pieces have been restored and framed thanks to an anonymous gift.

Secondhand New, featuring works by Andrea Vail, will be on view in the Upper Gallery, at the Rowe Art Galleries, through Sept. 15, 2023. A reception will be held on Sept. 14, from 5-7:30pm.

UNC Charlotte alumna Andrea Vail's assemblages are defined by her use of reclaimed materials. More than weavings, these works expand and project in unrestrained dimensions, mimicking our insatiable hunger for material possessions. She explains, "I am interested in the emphasis that American culture places on amassing stuff in pursuit of happiness and the ironic emptiness to which it leads. My research explores trends of mass-produc-



Work by Nicholas Roerich (1874-1947)

tion, habits of consumption, and systems of artifice and authenticity. Hinged on textile traditions and techniques, my practice materializes as sculpture, installation, and collaborative exchange."

Vail is an interdisciplinary artist based in Western North Carolina who makes connections between objects, people, or their collective communities. She received an MFA in Craft/Material Studies from Virginia Commonwealth University and BFA in Visual Art from UNC Charlotte. She is also a Goodyear alumni artist.

The Function of an Imaginary, featuring an installation by April Marten, on view in the Side Rowe Gallery, at the Rowe Art Galleries, through Sept. 29, 2023. A reception/performance will be held on Sept. 14, from 5-7:30pm.

The Function of an Imaginary is a site-specific installation by April Marten. Originally based on her MFA thesis at the University of Tennessee, this will be the work's first showing. It extends from the schema of a cathedral, though wonky and unfamiliar.

Patrons enter the liminal space of a through an entrance flanked by floating, upside-down furniture, before entering the nave. Emanating light, moving images, sweet smells, and sounds layer the central space with an ominous yet attractive, multi-sensory experience. Tucked behind hidden passages, viewers discover the realm of manufactured magic-making materials. Within the subverted worship space, personal contemplation dominates historically imprinted ideas and the power to emancipate oneself becomes evident.

For further info check our NC Institutional Gallery listings or call 704/547-3315.

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be September 24th for the Oct. 2023 issue and Oct. 24th for the November 2023 issue.

After that, it's too late unless your exhibit runs into the next month.

But don't wait for the last minute - send your info now.

And where do you send that info?

E-mail to (info@carolinaarts.com).

You can contact us by calling 843/693-1306.