

Some Exhibits That Are Still On View

continued from Page 11

that men bring to a craft long-associated with feminine arts and labor, on view through Dec. 27, 2015. With backgrounds in contemporary visual art, media and fashion, the eight artists featured in the exhibition have been identified as leading makers whose quilts act as non-functional art pieces. Though quilting is culturally viewed as “women’s work,” men have participated in quilting since the early 1800s in both professional and domestic capacity. The eight exhibiting artists are Joe Cunningham, Luke Haynes, Jimmy McBride, Aaron McIntosh, Joel Otterson, Dan Olfe, Shawn Quinlan and Ben Venom. For further information check our NC Institutional Gallery listings or visit (www.ashevilleart.org).



Ben Venom, “Killed by Death”, 2013, fabric, 75 x 50 inches. Courtesy of the Artist.

Want to be in the next issue? You can contact us by calling 843/825-3408 or by e-mail at - info@carolinaarts.com but do it before Oct. 24th or you might be left out and you don't want that to happen.

Bechtler Museum of Modern Art in Charlotte, NC, Features Works by Sam Francis and Andy Warhol

The Bechtler Museum of Modern Art in Charlotte, NC, is presenting two new exhibits including: *Sam Francis: Rapid Fluid Indivisible Vision*, on view through Mar. 7, 2016 and *Portraying the Patron: Andy Warhol and the Bechtlers*, on view through Jan. 18, 2016.

Francis was a peripatetic artist, moving swiftly through geographies, cultures, and artistic circles. His monumental canvases coupled with his ebullient enthusiasm inspired artists and audiences around the world. This exhibition, will not only present the distinctive art Francis created, but will position him among the various artists whom he celebrated and influenced. The anchor of the show is the “1¢ Life” portfolio that Francis edited with the poet/painter Walasse Ting in 1964. Collapsing geographical borders and stylistic differences, Francis and Ting assembled artists as varied as Joan Mitchell, Roy Lichtenstein, Asger Jorn, Robert Indiana, Karel Appel, Andy Warhol, Jean-Paul Riopelle, and Jim Dine to illustrate Ting’s poetry in this portfolio.

On view will be selections from Francis’s diverse output: mid-1950s abstraction, experiments in printmaking, and his various series including “Edge” paintings and “Mandalas”. Whether working in oil, acrylic, watercolor or lithograph, Francis exploited his media to service his unique treatment of composition and color.

On June 3, 1968, the militant feminist writer Valerie Solanas shot Andy Warhol at The Factory, his famous studio/club house in New York City. Although two bullets missed Warhol, the third went through his spleen, liver, stomach, and esophagus. He almost died during the five-hour surgery that followed, and remained bedridden for three months afterward. While at home, he painted small portraits of Mrs. Nelson Rockefeller, marking his return to portraiture, a theme that had preoccupied him since the 1950s and dominated his output for the remainder of his life. Through commissioned portraits, Warhol could control his public interactions and reliably earn a living.



Sam Francis, “As for Appearance II”, oil on canvas, 1963-1965

The Bechtler family were serious collectors who filled their homes and offices with art, making personal connections with artists whenever possible. Although the Bechtlers and Warhol did not have a friendship, they intersected at a pivotal moment in Warhol’s life: a time of great vulnerability and uncertainty as Warhol sought to recover perspective and equilibrium. This exhibition celebrates that personal interaction between Warhol and the Bechtlers. Warhol’s silk-screen portraits of the family hang alongside corresponding Polaroid photos, along with ephemera contextualizing that time in Warhol’s career.

The Bechtler Museum of Modern Art is dedicated to the celebration and analysis of the strongest aspects of mid-century modernism as reflected in the holdings of the Bechtler collection. The collection comprises more than 1,400 works by 20th-century modern artists. Some works are accompanied by books, photographs and letters illustrating personal connections to the Bechtler family.

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

UNC Charlotte in Charlotte, NC, Features Works by Albert Chong

UNC Charlotte in Charlotte, NC, is presenting *Amalgamation: The Mixed-Media Works of Albert Chong*, on view at The Projective Eye Gallery at UNC Charlotte Center City, through Dec. 4, 2015.

Albert Chong (b. 1958) is an artist who moves with ease between seemingly disparate worlds, both culturally and artistically. Born and reared in Jamaica, of African and Chinese ancestry, Chong moved to the

United States in 1977 and studied photography in New York and California before settling in Colorado, where he is a professor at the University of Colorado at Boulder. The juxtaposition and integration of cultural influences, the politics of race, and the role ethnicity plays in identity – as experienced in both his home country and his adopted one – are the substance of Chong’s work.

continued above on next column to the right

Don’t forget about our website:

www.carolinaarts.com



You can find [past issues](#) all the way back to August 2004!

You can find [past articles](#) all the way back to June 1999

Also don’t forget about our two blogs:

[Carolina Arts Unleashed](#)

[Carolina Arts News](#)

Send us your email address to be added to our list to receive notice of each monthly issue.

info@carolinaarts.com

In artistic practice, Chong likewise travels fluidly along the 2D- 3D continuum, made manifest by the interplay between his photographic and installation works. His photographs often originate as sculptures or installations; his installations contain photographs and sculptures. This confident mixing of media eliminates the distance between flatness and volume, making his exhibitions an experience rather than a presentation.

In *Amalgamation*, the Projective Eye Gallery presents a retrospective of Albert Chong’s photographic work. Featuring more than 30 pieces that span three decades, the exhibition focuses on three bodies of work: still lifes, portraits, and examples from his “Thrones” series. The exhibition also includes the installation “Throne for the 3rd Millennium.”

Like the Santería that he practices, which blends elements of Catholicism with traditional West African religion, Chong synthesizes the many components of his life experience and the lives of his family members. Creating ceremonial sites in front of the camera, his work bears signs and symbols of Christianity and Jamaican Rastafarianism and Obeah; thorns and Crucifixes are seen among dreadlocks and cowrie shells.

Family history is often at the center of these works, and Chong has described them as “shrine-like,” rendering “ancestors into icons.” They create a compelling setting in which to explore identity and empathy on a personal level and also within the greater social context of cultural hybridization in a transitioning world and its subsequent gains and losses.

Chong’s work has been exhibited nationally and internationally in more than 60 group exhibitions and numerous solo exhibitions. Prominent US venues include The Museum of Modern Art and the Throckmorton Fine Arts gallery in New York, the Boulder Museum of Contemporary Art and Denver Museum of Contemporary Art in Colorado, the National Museum



“Natural Mystic,” by Albert Chong, 1982

of American Art and the Art Museum of the Americas in Washington, DC, and the Walker Art Center in Minneapolis. Chong has represented his home country, Jamaica, in multiple international biennials, including the 2001 *Venice Biennale*, the 1998 *Sao Paulo Biennale*, the 2000 *Havana Biennial*, and the Kaoshiung International Container Arts Festival in Taipei, Taiwan.

A long-time professor of photography at the University of Colorado at Boulder, Chong has also taught at the School of Visual Arts in New York City, Mira Costa College in Oceanside California, and Rhode Island School of Design. He has been awarded an NEA Fellowship, a Guggenheim Fellowship, and a Pollock-Krasner Grant. His work is in many public and private collections, including the Corcoran Gallery of Art, the Denver Art Museum, the High Museum of Art, the Baltimore Museum of Art, and the Schomburg Center for Research in Black Culture and was in the private collection of Whitney Houston.

For further information check our NC Institutional Gallery listings, contact Meg Freeman Whalen, Director of Communications and External Relations, UNC Charlotte College of Arts + Architecture by calling 704/687-0878 or e-mail to (meg.whelen@uncc.edu).

You can contact us by calling 843/825-3408 or by e-mail at - info@carolinaarts.com but do it before the 24th of the month prior to our next issue.