

NC Institutional Galleries

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properties of cold wax fascinate me and keep me curious; how the underlying layers inform and alter the layers applied over them, how incising and scraping and glazing make more changes. I know I am wielding the palette knife and mixing the colors, but what happens on the panel is beyond my control. I'm learning how to be fine with the state of 'not knowing.'" Hours: open while campus is open, but reservations help us alert our security team to visitors, provide directions to the galleries, and COVID-19 security protocol instructions to the visitors. Contact: 704/330-6869 or e-mail to (foundation@cpcc.edu) to schedule an appointment. For directions to Central Piedmont's campuses, visit (cpcc.edu/locations).

Bill and Patty Gorelick Gallery, at Central Piedmont Community College's Merancas Campus, Merancas IV, 1930 Verhoeff Dr., Huntersville. **Through Dec. 8** - "The Works of Jodi Lynn McNeely". Charlotte artist Jodi Lynn McNeely has a drive to paint something, make something, or fix something. After taking numerous art classes at Central Piedmont Community College and participating in several ceramic workshops, Jodi built a studio and gallery on her property in South Charlotte, Her Industrial Design Bachelors Degree, ceramics education, and free form carvings have emerged as her signature style, creating unique pieces with structural integrity and aesthetic interest. Originally from Texas, Jodi is influenced by Mexican and Chinese Folk Art. Her brightly colored work often includes re-purposed wrought or cast iron. A form of journaling, her carvings many times feature people she has met on her journey. Hours: open while campus is open, but reservations help us alert our security team to visitors, provide directions to the galleries, and COVID-19 security protocol instructions to the visitors. Contact: 704/330-6869 or e-mail to (foundation@cpcc.edu) to schedule an appointment. For directions to Central Piedmont's campuses, visit (cpcc.edu/locations).

Bliss Gallery, established by Holy Angels, 25 N. Main Street, Belmont. **Ongoing** - Holy Angels established Bliss Gallery to offer persons who are differently able the opportunity to share creative abilities and showcase their art alongside the works of guest artists during special exhibitions. Hours: Wed.-Sat., noon-4pm. Contact: Harmony Heslop at 704/280-9475, e-mail at (blissgallery@holyanagsnc.org) or visit (www.holyangelsnc.org).



View of outside of Charlotte Art League

Charlotte Art League Gallery & Studios, 4237 Raleigh Street, Charlotte. **Ongoing** - CAL houses one of the area's largest collections of local professional and emerging artists, offering affordable fine art in a variety of styles and media: acrylics, oil, pastel, watercolor, mixed media, photography and sculpture, and fiber art. Tour studios of working artists. Admission: Free. Hours: Fri. & Sat., 1-7pm and Sun., 1-5pm. Contact: 704/376-2787 or at (www.charlotteartleague.org).

Cornelius Arts Center Gallery, 19725 Oak Street, Cornelius. **Ongoing** - The Arts Center Gallery is under the direction of the future Cain Center for the Arts. Hours: Mon.-Fri., 10am-4pm. Contact: 704/896-8823, 980/689-3101 or visit (https://cainarts.org/).



Work by Ingrid Swanson & Tuan Mai

Elizabeth Ross Gallery, Central Piedmont's, Central Campus, Overcash Performing Arts Center, Elizabeth Avenue and Kings Dr., Charlotte. **Aug. 14 - Oct. 5** - "Humanity Through Environments by Tuan Mai and Ingrid Swanson". Recent graduates of the Associate in Visual Arts program, Tuan Mai and Ingrid Swanson, bring us an energetic and colorful exhibition, 'Humanity Through Environments.' The exhibi-

tion focuses on our environments as human being as in what ways we relate and conform (or not) to those environments. "Every story has a setting. We as humans are creatures whose memories and experiences are so often compelled by our surroundings. The question this body of work asks is, 'What are we if not part of something greater?'" says Ingrid Swanson. No one stands unaffected by the external forces at work in our lives. To detach yourself from your environment is to lose your humanity. Your environment is your perspective: from seeing life as it is to seeing cities bathed in color. Whether examining a story up close or seeing the bigger context, this series of oil, acrylic, watercolor, and ceramics tells of the interactions between people and spaces. Each facet of the face, each loose or contained brush mark, each detail informs the viewer of the subject's story. Swanson is a Latina artist, whose keen interest in the innermost parts of people's hearts has led her to pursue fine art. Though it may be through oil, acrylic, watercolor, or clay- bold marks and color are signature in Swanson's work. Raised in Vietnam, Mai came to the United State in 2017 to look for a new chapter in his art career. Mai's paintings are a series of art that try to capture the daily activities of communities. With different mediums such as oil paints, acrylic paints, ink, watercolor, Mai creates story-telling works of art. Hours: Mon.-Thur., 10am-4pm or by appt. Contact: Follow us on Instagram and Facebook at Central Piedmont Arts or call Amelia Zytka, Senior Art Gallery Coordinator at 704/330-6847 or visit (http://blogs.cpcc.edu/cpccartgalleries/).

Harvey B. Gantt Center for African-American Arts & Culture, Levine Center for the Arts, 551 S. Tryon St., Charlotte. **Through Oct. 29** - "Stephanie J. Woods: where the sun shines". Organized by the Harvey B. Gantt Center, "where the sun shines" is an immersive dream-world created by Stephanie J. Woods. The artist transports the viewer between nowhere and everywhere, like a liminal space enveloping the senses. In this world, the sun always shines, the walls whistle, and Venus and Serena Williams play a never-ending tennis match in the sky. Inspired by the yellow walls of her childhood bedroom and the message Woods wrote on her bedroom door, where the sun shines is a new body of work that contains photographs, sculptures, textile works, and an immersive floor and video installation. During Woods' sojourn in Africa attending the prestigious Black Rock Senegal artist residency, founded by renowned artist Kehinde Wiley, she was mesmerized by the colors of the local fashion, and the board games played on the streets which reminded her of playing checkers with her papa. "where the sun shines" honors Woods' memories growing up in Charlotte, NC. Memories of school lunches, acts of adultification, playground games, and fathers encouraging their baby girls to shine. **Through Sept. 24** - "SEEING STARS: Works from the Fischer/Shull Collection of Contemporary Art," curated by Dexter Wimberly. The exhibition features works by Kehinde Wiley, Simone Leigh, Kerry James Marshall, and others. The evening will include savory bites, music, and remarks by curator of SEEING STARS, Dexter Wimberly. Over the past 25 years, Hedy Fisher and Randy Shull have amassed one of the most robust collections of contemporary art in North America. Built with passion and focus, their collection reflects a shared commitment to support authentic, diverse voices in the arts, and to champion important social justice issues. "SEEING STARS" highlights some of the groundbreaking, traditionally under-represented artists in the Fischer/Shull Collection, with an emphasis on works that provide profound commentary on American race and gender relations. The exhibition includes painting, sculpture, photography, and mixed-media works created by 22 of the most significant visual artists of our time, including: Sanford Biggers, Leonardo Drew, Aaron Fowler, Vanessa German, Aaron Gilbert, Trenton Doyle Hancock, Rashid Johnson, Titus Kaphar, Pope.L, Simone Leigh, Kerry James Marshall, Emmanuel Massillon, Rodney McMillian, Troy Michie, Zanele Muholi, Aida Muluneh, Alison Saar, Paul Mpagi Sepuya, David Shrobe, Nari Ward, Kehinde Wiley, and Peter William. **Currently On View**, "FuturePresent: Acquisition Highlights from the Permanent Collection". The exhibition from the Permanent Collection examines the Harvey B. Gantt Center's legacy of collecting. Since the organization's inception in 1974, the Gantt Center has primarily built its collection from works gifted to the institution. Over the decades, John and Vivian Hewitt collected paintings, prints, and drawings from artists near and far. And in 1998, Bank of America acquired the collection from the Hewitts and pledged it to the then-named Afro-American Cultural Center. **Ongoing** - Featuring selec-

tions from the John & Vivian Hewitt Collection of African-American Art, one of the nation's most important and comprehensive collections of African-American art. Hours: Thur. - Sat., noon-6pm & Sun., noon-6pm. Contact: 704/547-3700 or at (www.ganttcenter.org).

Lake Norman Art League Gallery, 442 S. Main St., located across the street from Wooden Stone, next to Masterworks; enter at the rear of the building, and turn right into the lobby, Davidson. **Ongoing** - Featuring works by Lake Norman Art League members. Hours: Mon.-Fri., 8am-7pm. Contact: 704/620-4450 or at (www.LKNart.org).

Latin American Contemporary Art Projects (LaCa), 1429 Bryant Street, in the heart of the revitalized FreeMoreWest neighborhood, Charlotte. **Ongoing** - LaCa Projects is a platform dedicated to the presentation, development, 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** - 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 Mary Valverde

McColl Center for Art + Innovation, 721 North Tryon Street, Charlotte. **Through Aug. 13** - "Diaspora Disassociation: A Solo Exhibition by Artist Nill." Google says that Dissociation means, The lack of continuity between thoughts, memories, surroundings, actions, and identity. Nill's work engages with the relationship between Europe and Africa and their shared histories. Exploring narratives and histories not commonly shared within the American educational school system, and what Africa has brought to Europe as well as what Europe has brought to Africa. **Through Aug. 13** - "BODY/POLITICS". Many believe that the human body is the ultimate record keeper. Muscles grow as we exercise, lines appear as we age, and scars remember traumas that have affected our physical forms. For some, the body is a vehicle for the mind. The power of thought on healing and mood is evidence of the mind body connection. Finally, some see the body as a definer of who we are and how we socially and culturally experience the world. The exhibition features the work of 2023 Parent and Educator Artists-in-Residence Olaniyi Akindiya "AKIRASH", Pablo Garcia-Lopez, Nicole Havekost, and Mary Valverde, whose perspectives embrace and question our complicated relationship to these questions and definitions of the body. Hours: Call about visiting. Contact: 704/332-5535 or at (www.mccollcenter.org).

Mint Museum Randolph, 2730 Randolph Road, Charlotte. **Art of the Ancient Americas collection on the second floor of the Museum, Through Oct. 31** - "Guiding Winds," an installation by Rosalia Torres-Weiner, curated by Jennifer Sudul Edwards. The installation is part of the "Interventions Series", a new series at the Mint in which contemporary works are placed amongst permanent collection installations to create a critical dialogue between past and present. The history of humanity is a story of movement - groups migrating over land and water, carrying their ancestral practices with them. Traces remain, even when a tribe has moved on or hostile outsiders try to erase those traditions. Stories and symbols integrate, creating cultural strata that create a timeline of all who lived on a land. The maps and explanations throughout museum galleries illustrate this - sometimes overtly, other times subtly. **Ongoing** - "The Cole Family: A Dynasty of North Carolina Potters". From



Work by Rosalie Torres-Weiner

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 docu-

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