

# The Light Factory in Charlotte, NC

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we are asking if this precarious relationship has gotten better, is currently at a standstill, or has gotten much worse? *The Calm Before the Storm* includes works by Pipo Nguyen-duy, Camille Seaman, Eric Tomberlin, and Kathleen Robbins, photographers who are exploring the external landscape and who understand the paradoxes inherent in the juxtapositions of man and the natural environment.

Also on view at The Light Factory is the exhibit, *The Night Time is the Right Time: Photographs by Mitchell Kearney*, on view in the Middleton McMillan Gallery through Jan. 8, 2012. Although Kear-

ney has photographed a variety of subjects throughout his career, his images have just a few things in common: a love for music, the entertainment industry, and the bright lights of the big city.

The Light Factory's mission is to promote the power of image, in Charlotte and beyond, by informing, challenging, and stimulating audiences through photography, film, and other light-based media to see their world through a different lens.

For further information check our NC Institutional Gallery listings, call the Center at 704/333-9755 or visit ([www.lightfactory.org](http://www.lightfactory.org)).

## McColl Center for Visual Art in Charlotte, NC, Features Works by Sonya Clark & Quisqueya Henriquez

McColl Center for Visual Art in Charlotte, NC, will present the exhibit, *Converge*, featuring mixed media works by Sonya Clark and Quisqueya Henriquez, on view from Jan. 27 through Mar. 24, 2012. A reception will be held on Jan. 27, from 6-9pm.

Sonya Clark investigates simple objects as cultural interfaces. Through these, she navigates accord and discord, and is instinctively drawn to things that connect to her personal narrative as a point of departure. Using items such as a comb, a piece of cloth, or a strand of hair, she wonders how they come to have meaning collectively. The questions she asks of the history, function and material of her objects and the conclusions she comes to from these questions direct the form, scale, and material choices in her work.

Drawn to everyday objects, Clark employs the use of plastic combs, hair and American money to reference her place within the confines of history and African and African American culture and heritage. She investigates the historical context of hair and its meaning related to "the first textile artists," African Americans who manipulated their hair with combs. Individuals including Madame CJ Walker who reinvented the hair-straightening comb thus, becoming the first African American woman to become a millionaire, are represented in her unique portraits of American citizens. With contemporary references including President Obama, Clark's work in *Converge* collapses the time between the Emancipation Proclamation and today.

Originally from Washington, DC, Clark received a BFA from the Art Institute of Chicago and an MFA from Cranbrook Academy of Art. She has exhibited her work in more than 250 museums and galleries internationally and has been awarded the Pollock-Krasner Award, a Rockefeller Foundation Residency and a Smithsonian Artist Research Fellowship.

Quisqueya Henriquez explores racial, ethnic, gender, and cultural stereotypes through sculpture, collage, prints, video,

installations, and sound. Her work often fuses formalities of economics, current events, and Art History with vernacular life in the Caribbean. Henriquez tends to come up with ideologically suggestive one-liners generated by her preoccupation with the gap between international modern art and the local, vernacular arts and cultures of Latin America.

Cuban-born Henriquez incorporates collage and drawing over appropriated and often distorted images of twentieth-century artists and architects to investigate her place within the framework of art history. By marrying personal imagery with familiar images of the Whitney Museum of Art's lobby and the site of a Gordon Matta Clark installation, Henriquez provides a commentary on her own challenges regarding access, support and inclusion. Ironically, many of these images she uses are from artists who in their own artistic practice also borrowed from other artists to raise questions about their respective places in the world and their roles.

Henriquez graduated from the Instituto Superior de Arte in Havana, Cuba. She has exhibited her work throughout Latin America, Europe and the US. Her work can be found in private and public collections including El Museo del Barrio in New York and the Museum of Contemporary Art in North Miami, Florida. She was recently named as one of the 25 art world trendsetters by *ARTnews*.

McColl Center for Visual Art is a nationally acclaimed contemporary art center dedicated to connecting art and artists with the community. Located in a historic, neo-Gothic church in Uptown Charlotte, the Center houses nine artist studios and over 5,000 square feet of gallery space. We welcome the public to explore our exhibitions and connect with artists through various programs including open studios, community outreaches, workshops and more.

For further information check our NC Institutional Gallery listings, call the Center at 704/332-5535 or visit ([www.mccollcenter.org](http://www.mccollcenter.org)).

## Central Piedmont Community College in Charlotte Offers Works by Gwen Bigham

Central Piedmont Community College in Charlotte, NC, will present the exhibit, *Gwen Bigham: Becoming*, on view in the Ross Galleries, in the Overcash Building, from Jan. 26 through Mar. 15, 2012. A reception will be held on Feb. 17, 7-9pm.

Melissa Post, while curator at the Mint Museum, wrote of Bigham's work, "[Her] artistic repertoire is as eclectic as it is vast... Dualities, between external appearances and internal realities, serve as the thematic thread that unifies her work. She juxtaposes utilitarian materials in unlikely ways to create uncommonly beautiful sculpture...

For Bigham, art serves as a medium to test theories, a conduit for self-expression... Bigham's diverse oeuvre reflects her dynamism and her innate ability to create moments of

wonder." (*Crosscurrents: Art, Craft, and Design in North Carolina*)



Bigham attended Appalachian State University, in Boone, NC, and graduated with honors from Winthrop University, in

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Rock Hill, SC, in 2002 earning a BFA in Sculpture and Painting. During this time she was honored with an award from the International Sculpture Center. After completing her BFA, Bigham was twice an affiliate artist at the McColl Center for Visual Art in Charlotte, NC.

Bigham's work has been exhibited in numerous venues including the International Sculpture Center in Hamilton, NJ, the North Carolina Museum of Art in Raleigh, NC, the Southeastern Center for Contemporary Art in Winston-Salem, NC, the Mint Museum of Craft + Design and the McColl Center for Visual Art, both in Charlotte, NC. She is the recipient of an Arts & Science Council Regional Artist Grant, based in Charlotte. In 2003, Bigham was invited to teach at Winthrop University, where she was a lecturer until relocating to Asheville, NC, where she currently lives and works.

For further information check our NC Institutional Gallery listings, call the Museum at 704/330-6668 or visit ([www.cpcc.edu/art\\_gallery](http://www.cpcc.edu/art_gallery)).

## Harvey B. Gantt Center for African-American Arts & Culture in Charlotte, NC, Offers Exhibits Bridging Africa and the New World

The Harvey B. Gantt Center for African-American Arts & Culture in Charlotte, NC, will present three new exhibits including: *Cash Crop*, featuring an installation by Stephen Hayes; *Rhythm-a-ning: James Phillips, Charles Searles and Frank Smith*, features art that visually reflects the qualities and characteristics of jazz; and *Contemporary African Photography: Malick Sidibé & Zwelethu Mthetwa*, featuring works by two African photographers. A reception will be held on Jan. 13, beginning at 6pm. The event is free for members and \$5 for the general public. Guests can RSVP online at ([www.ganttcenter.org](http://www.ganttcenter.org)).

"With the opening of *Cash Crop*, we are establishing a tradition of presenting groundbreaking work here at the Gantt Center," said David Taylor, the organization's president & CEO. "This 3-D installation will allow viewers to place themselves among images that may elicit strong emotion. Coupled with African photography and abstract paintings in the two other galleries, this season's exhibits will show the breadth of work created by artists of color working today."

Stephen Hayes encountered an image of a slave ship diagram in a printmaking class

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