

Wofford College in Spartanburg

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habitats and some of their extraordinary indigenous creatures. In the exhibit, Creal augments the original project to including not only the hand-produced original lithographs as originally envisioned but also adds his documentary site/habitat photographs to flush out telling the visual story of the coast's magnificent and increasingly endangered ecosystem. The project is Creal's way of sharing the visual story and magnificent beauty of South Carolina's coastal habitats, their combined significance as a vital ecosystem under stress and their value as a national treasure that needs to be preserved for future generations.

The galleries and museum at Wofford College, and exhibition-related events, are open to the public free of charge during the published hours unless otherwise noted.



Work by Julia Elizabeth Tolbert

For further information check our SC Institutional Gallery listings, call Laura Corbin at 864/597-4180 or visit (www.wofford.edu).

Bechtler Museum of Modern Art in Charlotte, NC, Offers New Exhibit

The Bechtler Museum of Modern Art in Charlotte, NC, is presenting *Wrestling the Angel*, an exhibition that examines how religion and sacred art appear in work made by seemingly secular, avant-garde artists, on view in the Fourth-floor Gallery through Sept. 9, 2018.

The examples on view critically investigate the role of religion and spirituality as both a social component and as a visual language often implicitly present in daily life, even if the image is not explicitly referencing the original religious source.

Religious practices and spiritual contemplation have been integral to object-making throughout recorded history. Many disciplines study the practice, but most stop abruptly with the modern era. Yet numerous artists over the last two centuries have acknowledged that a religious upbringing, spiritual practice, or sacred art impact their work, whether overtly or obliquely. This effect can be seen in diverse ways - aesthetically, thematically, and formally.

Often these religious elements have intertwined with a larger social and political project. In times of uncertainty, religion offers another path of comfort, guidance, and reprieve. There are numerous examples of artists investigating spiritual practices to find respite in traumatic times or to bring a deeper empathy to their practice. These artists hoped to incorporate the use of contemplative practices to support a sense of empathy in their work that resonated outward into their audiences.

In 1943, Alfred Manessier sought refuge with Trappist monks during the Nazi occupation of France; their ascetic, meditative lifestyle offered him a new direction and he infused his work with similar tranquility, presented in his paintings included in the exhibition. In the same period, Manessier's contemporary Jean Bazaine, who also incorporated Christian themes into his abstract compositions, organized protest exhibitions in France against the Nazi occupation. Bazaine believed in the power of abstract art to unite diverse cultures against the divisive German government. Other artists on view sought non-Western sources. Mark Tobey and Sam Francis, for example, explored Tao and Zen Buddhist practices that affected both how they lived their lives and marked their canvases.

Some artists investigated the role of organized religion in social conflict. Using traditional stories and symbols, these artists sought reconciliation. Marc Chagall, Jean Bazaine, Georges Rouault, and Sandrow Birk looked to tomes such as the Bible and Qur'an to explain the religious intolerance sweeping their cultures. In the years between World War I and World War II, French artist Georges Rouault looked to the story of Christ in



Jean Tinguely, "Albatros" © 2009 Artists Rights Society (ARS), New York / ADAGP, Paris

a series of 58 lithographs entitled *Misereere*, all of which will be on view. With somber tones and gestural brushstrokes, Rouault detailed this story of sacrifice as a way to remind audiences that the Passion was meant to ameliorate suffering, not perpetuate it. In this way, artists presented religious and spiritual traditions as tools that can reinforce values of social justice, not undermine them.

Still others juxtaposed details from religious art with topical references to examine the relationship between traditional practices and contemporary life. When Andy Warhol presented his icons of Marilyn Monroe (on view), Jacqueline Kennedy, and Elizabeth Taylor, he merged publicity photos and tabloid blow-ups with the icon of saints that filled his vision when he attended daily Mass through his childhood. Many artists explore the transition of moral education from Sunday school to Sunday matinees. Contemporary artists like Tom Thoun included in the exhibition ask what it means when children learn a moral code from Walt Disney - "if you don't have something nice to say, don't say anything at all" - instead of Bible verse - "Do unto others as you would have them do unto you"?

These explorations can be less literal - consider Niki de Saint Phalle with art on view that incorporates decorative motifs from religious architecture to evoke the symbolism of these forms when they cross over from a religious context into secular life. In each case, these artists address how spiritual pursuits manifest themselves in contemporary life, whether they appear in traditional or colloquial guises, and the critical presentation of *Wrestling the Angel* will encourage viewers to consider how these practices continue to define societies and their relationships to each other and the larger world.

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

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be Apr. 24th for the May 2018 issue and May 24 for the June issue. So don't wait until the last minute to send in your info for the next issue.

Don't forget about our website:

www.carolinaarts.com



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info@carolinaarts.com

Central Piedmont Community College in Charlotte, NC, to Host Annual Juried Student Show

Central Piedmont Community College in Charlotte, NC, is presenting the 2018 *Annual Juried Student Show*, on view in the Pease Gallery in the College's Learning Resource Center, Pease Auditorium, through July 18, 2018. An Awards Ceremony will be held on Apr. 10, at 5pm, with a reception held from 6-7pm.

Each year, Central Piedmont Community College's (CPCC) Visual Arts Department hosts a *Juried Student Show* recognizing students' works in painting, photography, drawing, ceramics, jewelry and sculpture.

Students who have works featured in the show receive an array of awards, ranging from the Presidential and CPCC Foundation Purchase Awards to first and second place prizes. Each year, select CPCC visual arts students showcase their creations in this celebratory exhibition, which is also held during the college's Sensoria festival.

In addition to receiving awards, show finalists will be considered for the League for Innovation in the Community College

Student Art Competition, a national arts competition in its 32nd year. Five entries from this year's CPCC *Juried Student Show* will be selected to represent Central Piedmont Community College in the League for Innovation's annual competition.

Central Piedmont Community College is one of the largest community colleges in the Carolinas, offering nearly 300 degree, diploma and certification programs; customized corporate training; market-focused continuing education; and special interest classes. CPCC is academically, financially and geographically accessible to all citizens of Mecklenburg County. CPCC responds to the workforce and technology needs of local employers and job seekers through innovative educational and training strategies. Established in 1963, CPCC has provided more than 50 years of service to Mecklenburg County residents, business and industry.

For further information check our NC Institutional Gallery listings or visit (www.cpcc.edu).

Central Piedmont Community College in Charlotte Offers Work by Felicia van Bork

Central Piedmont Community College in Charlotte, NC, is presenting *color + color = space*, featuring works by Felicia van Bork, on view in the CPCC Ross Gallery, through June 27, 2018, in collaboration with one of Charlotte's most prestigious galleries, the Jerald Melberg Gallery. A reception will be held on Apr. 12, from 6:30-8:30pm.

Van Bork's artwork invites the viewer into the narrative space of the collages and the environmental space of the paintings. A featured visual artist in CPCC's

upcoming Sensoria celebration, van Bork is showcasing her works in a solo exhibition in Ross Art Gallery on the CPCC Central Campus.

In addition to the exhibition on Central Campus, van Bork also expanded her artistic efforts by creating a mural of one of her pieces at CPCC's Levine Campus with the college's students, faculty, staff and community members.

An Artist Lecture will be offered on Apr. 12, beginning at 3pm, in the CPCC

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