

NC Institutional Galleries

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trialization and rapid technological growth by rejecting traditional modes of artmaking and developing radically innovative ways to portray the shifting realities of the modern world. Many artists confronted the complexities of their time by embracing abstraction, experimentation, and increasingly expansive possibilities for cross-cultural exchange. The flow of people and ideas across geographical borders was integral in shaping modernism, resulting in dynamic networks of influence that transcended national boundaries and prompted new forms of visual expression. Many artists took advantage of more readily available opportunities to travel, often becoming active members of international art movements and communities. For others, war and persecution forced them into exile, where they made poignant works reflecting political turmoil and personal upheaval. Drawn from the museum’s permanent collection, this exhibition highlights modern and contemporary artists whose practices were and are indelibly impacted by experiences of migration and transnationalism. Whether freely traversing borders or involuntarily displaced, these artists challenged artistic norms and brought new perspectives to bear on themes of place, belonging, and interconnectedness. **Third Floor Gallery, Ongoing** - “Antoni Tàpies: Matter and Marks”. This exhibition features a selection of works from the Bechtler Museum’s permanent collection by Antoni Tàpies (1923–2012), a self-taught Spanish artist renowned for his innovative exploration of materiality and symbolism. Over the course of his seven-decade-long career, Tàpies made paintings out of nontraditional mediums including dirt, scraps of fabric, marble dust, and straw, creating textured surfaces that evoke a sense of history and touch. His printmaking practice reinforces this tactile, material-driven approach to artmaking. Using techniques such as lithography, etching, aquatint, and embossing, many of his prints echo the coarse surfaces and weathered appearance of his paintings. Tàpies’s sculptures made later in his career likewise reflect these concerns. In *Campana Petita* (1990), for instance, the bronze material conveys durability while the bell’s mottled surface and gaping cracks suggest deterioration. As in *Campana Petita* and the prints on view in this exhibition, the artist frequently incorporated an idiosyncratic vocabulary of signs into his work. Referencing sources as varied as the graffiti he saw on the streets of Barcelona, ancient scripts, and archetypal motifs, these marks underscore the interplay between the physical and the symbolic that pervades Tàpies’s art practice. **Ongoing** - The Bechtler Museum of Modern Art is named after the family of Andreas Bechtler, a Charlotte resident and native of Switzerland who assembled and inherited a collection of more than 1,400 artworks created by major figures of 20th-century modernism and donated it to the public trust. The Bechtler collection comprises artworks by seminal figures such as Alberto Giacometti, Joan Miro, Jean Tinguely, Max Ernst, Andy Warhol, Alexander Calder, Le Corbusier, Sol LeWitt, Edgar Degas, Nicolas de Stael, Barbara Hepworth and Picasso. Only a handful of the artworks in the Bechtler collection have been on public view in the United States. Admission: Yes. Hours: Mon., Wed.-Sat., 10am-5pm; Sun. noon-5pm; and open until 9pm the 1st. and 3rd. Fri. of each month. Contact: 704/353-9200 or at (www.bechtler.org).

Bill and Patty Gorelick Gallery, at Central Piedmont Community College’s Cato Campus, Cato III, 8120 Grier Road, Charlotte. **Through July 31** - Featuring an exhibition of works by Mario Loprete! Italian artist, Mario Loprete brings to us a fresh look at the archaic artistic culture of Italy with hip hop vibe. Created during the lockdowns of 2020, Loprete the idea of street art and street performers, or lack thereof during the lockdowns, inspired him. Reversing the concept of bringing art to the streets, Loprete brings street to art. Ancient Romans famously built and sculpted out of concrete. Using his own clothing as inspiration, Loprete created concrete sculptures formed out of shirts, hats, shoes and more. Using masks as a support medium, Loprete incorporates hip hop dance and graffiti into his exhibition, mixing both traditional and contemporary styles as his muse. Hours: open while campus is open, but reservations help us alert our security team to visitors, provide directions to the galleries. 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 Harris Campus, Harris II, 3210 CPCC Harris Campus Drive, Charlotte. **Through July 31** - Featur-

ing the best of the College’s permanent art collection alongside featured artists Tuan Mai, Itala Flores, Sheridan Hathaway and Andres Palacios. Works from the College’s collection exhibit a variety of works from former Central Piedmont students. “A Celebration of Art” is certain to deliver a diverse selection of 2D and 3D artwork for the 2025 year. Hours: open while campus is open, but reservations help us alert our security team to visitors, provide directions to the galleries. 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 Levine Campus, Levine II, 2800 Campus Ridge Road, Matthews. **Through July 30** - Featuring works by Julia Roos. Hours: open while campus is open, but reservations help us alert our security team to visitors, provide directions to the galleries. 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: Hours: Wed.-Sat., noon-4pm. Contact: Harmony Heslop at 704/280-9475, e-mail at (blissgallery@holyangelsnc.org) or visit (www.holyangelsnc.org).

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/>).

Harvey B. Gantt Center for African-American Arts & Culture, Levine Center for the Arts, 551 S. Tryon St., Charlotte. **Through Aug. 17** - “Cherry, Khalif Tahir Thompson,” is the first institutional solo exhibition in the United States, features eight large-scale paintings that explore themes related to identity, memory, and emotion. Imbued with a sense of nostalgia yet charged with a contemporary energy that bridges the tangible and the imagined, Thompson creates layered compositions that invite viewers into intimate spaces, drawing from the artist’s personal experiences, family archives, and broader cultural narratives. “Cherry” invites viewers to explore how identity is remembered, shared, and reimagined, celebrating the complex layers of human experience. **Through Oct. 26** - “Chop Shop: We Are Here”. Curated by Steven M. Cozart and Roymieco Carter. “Chop Shop: We Are Here,” is a collective exploration of racial consciousness and identity through drawing, painting, and sculpture. The Chop Shop Artists Collective, a group of Black and Brown male artists, was founded in 2020 during the global pandemic as a space for virtual conversations and fellowship. In the wake of George Floyd’s murder and its worldwide broadcast, these artists found strength in community, bonding over shared experiences. Many members are educators who recognize art’s power to teach and inspire. The phrase “We Are Here”—an assertion of presence—counters the strategies of separation and control that have historically been used to oppress Black and Brown people, especially within educational institutions, employment opportunities, and fine art spaces. **Through Sept. 21** - “Black Behind Bars: The Untold Story of Black Biker Culture”. Curated by Dr. Keith Cradle and Ricky Singh. Through the lens of acclaimed photographer Alvin C. Jacobs, Jr., this exhibit is a striking visual exploration of Black biker culture and its profound impact on identity, mental well-being, and community. “Black Behind Bars” highlights the open road as a sanctuary, offering freedom, healing, and resilience. It challenges stereotypes and illuminates the therapeutic power of riding, where the hum of an engine becomes a form of meditation. Black bikers have historically contributed to American motorcycle culture, yet their story and legacy remain untold. This exhibition urges viewers to reconsider their preconceptions

about the bike culture and its riders. It invites an understanding that transcends stereotypes and acknowledges the strength of community, the importance of mental health support, and the value of genuine second chances. **Ongoing** - Featuring selections 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** - “Charlotte: Moving Forward, Looking Back”. To move forward and make the city a better place for everyone, we must look back and learn from choices made in the past. The exhibit tells the story of Charlotte from Native and early European settlement to today. The exhibition combines stories of people, places, and events in a foundational narrative of Charlotte history that answers thought-provoking questions about how we got here and where we are headed. Experience Charlotte stories through objects from the Levine Museum’s collections, interactive media displays, and art by local creatives. **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).

Mint Hill Arts Gallery, 11205 Lawyers Road, Ste. A, Mint Hill. **Ongoing** - We are more than just a gallery; we are a vibrant hub of creativity, passionately committed to fostering a thriving arts community. Our gallery’s mission is deeply rooted in our connection to the local community. From the moment you step through our doors, you’ll be enveloped by the warmth and artistic spirit that defines our town. As artists ourselves, we understand the importance of cultivating an environment that nurtures and celebrates creativity in all its forms. Hours: Wed.-Sat., noon-3pm. Contact: 980/226-5532 or at (minthillarts.org).

Mint Museum Randolph, 2730 Randolph Road, Charlotte. **Through Oct. 5** - “Buscando la sirena (Searching for the siren),” featuring works by Jackie Milad. A Baltimore City-based artist, her paintings, collages, and sculptures explore global migration inspired by her identity as a first-generation American citizen. She creates layered two-dimensional works that are primarily paintings but that also incorporate collage elements, such as found and stenciled fabrics, notions, and pieces of paper. Though Milad’s father is Egyptian and her mother is Honduran, there is a shared relationship to outsiders who excavate and exploit cultural artifacts, exporting primarily to Europe and the United States where it is often presented out of context. This exploitation fascinates Milad. In her words, she is “omnivorous” in her inclusion of objects and images from museum collections and academic papers. **Through Aug. 10** - “Women of Land and Smoke: Photographs by Graciela Iturbide and Maya Goded”. The exhibition includes over 50 photographs that present an overview of Iturbide and Goded’s careers that span the Americas. For the past three years, the Mint has been building a significant portfolio of works by Mexico City-based photographers Graciela Iturbide and Maya Goded. Over the decades, the two photographers have created revealing, poignant, and powerful images that examine the intersection of contemporary life and centuries-long practices throughout North and South America. **Ongoing** - “The Cole Family: A Dynasty of North Carolina Potters”. From 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 Art Gallery has been re-envisioned. We have some exciting updates from Mint Museum Randolph! Thanks to the collaboration with Lisa Homann, associate professor of art history at UNC Charlotte, and guest curator of the reinstallation, the African Art galleries have been refreshed with a renewed focus on provenance and a deeper exploration of the collection. The reinstallation offers fresh perspectives, examining the works through the lenses of global connections, domestic experiences, and ceremonial masquerades, while considering how Western perceptions have historically shaped African art. A standout feature of the transformation is the 2024 commission of a Kimi Masquerade Ensemble by artist David Sanou, created in Burkina Faso with fully documented provenance—an exceptional addition to the collection. This is an ongoing project, and we look forward to continuing our collaboration with Homann and others to share new insights as they unfold. **Heritage Gallery, Ongoing** - Feature works of art, archival documents, and photographs documenting the growth and evolution of the museum, from its beginnings as the original branch of the US Mint to its founding as an art museum to the present and beyond. **Ongoing** - “Art for the Millions: WPA Prints” and “Carolina Clay,” featuring a display of colorful wares made between 1920 and 1950 as potters from NC adapted their works to a market economy. “Art of the United States,” featuring contemporary works from the Mint’s permanent collection, including works by Romare Bearden, Maud Gatewood, John Biggers Juan Logan, Tarlton Blackwell, Radcliffe Bailey, Kojo Griffin, and others. “Art in the Americas,” featuring paintings, precious metalwork, sculpture, furniture

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