

Lark & Key Gallery in Charlotte, NC, Offers Exhibit of Wax Works

Lark & Key Gallery and Boutique in Charlotte, NC, will present *Waxing Poetic*, featuring works by Janet Eskridge, Judy Klich, Mary Alayne Thomas and guest artist Bridgette Guerzon Mills, on view from Apr. 1 through May 28, 2016.

Encaustic painting involves heated beeswax, mixed with resin and used in its clear form or combined with colored pigments. The centuries old technique, dating back to the Greeks, has gained popularity among contemporary artists due to its dimensional and luminous qualities. Applied in its molten state, encaustic can be modeled, textured, polished and combined with a variety of materials. It is never wet or dry, going from a liquid to a solid state and back again in seconds, allowing multiple layers to be added and providing infinite possibilities for the artist.



Work by Bridgette Guerzon Mills

Various techniques and themes are showcased in *Waxing Poetic*. Working from her home in Lincoln, NE, Janet Eskridge creates stories with her mixed media assemblages and panels, coating them with encaustic, used in its clear form, to enhance and unify the found objects and narrative elements of her work.

The infinite beauty of nature inspires Judy Klich, based in Nashville, TN, as she combines painting, drawing, collage and photo transfers to create vibrant, colorful layers with heavily textured surfaces.

Mary Alayne Thomas starts with magical, ephemeral watercolor illustrations in



Works by Colleen Riley

her Portland, OR, studio then covers them with encaustic, often incorporating other media (such as gold leaf, ink and original silkscreen images) in between.

Towson, MD, based artist Bridgette Guerzon Mills incorporates photo transfers, as well as papers and fibers, to give depth to her organic, melancholy paintings that speak to the cycles of life, growth and decay, memory and the passage of time.

Featured potters for the show are husband and wife, Donovan Palmquist and Colleen Riley from Eureka Township, MN. They use a variety of techniques to decorate their altered, wheel thrown or slab constructed pots, including wax resist. Designs are created by brushing a wax medium over an area of clay, slip, or glaze to resist the final glaze application when the wax is dry. The wax burns off during firing, revealing the designs or base colors.

Donovan and Colleen share the same clays, equipment and kilns, but work independently in adjacent spaces. The majority of Donovan's work is thrown on the wheel and then stretched, altered, cut and assembled into new shapes. He works to develop pieces "that are not only functional for food, but which also have the potential to enrich the routines of our home environment and bring beauty to our daily lives". Colleen strives to create functional pieces that are elegant, yet comfortable for use and inviting to the touch. She captures and reveals the layers, patterns, and textures of her rural landscape, "such as a carpet of decaying leaves in the woods, or the contours of a freshly plowed field."

For further information check our NC Commercial Gallery listings, call the gallery at 704/334-4616 or visit (www.larkandkey.com).

Bechtler Museum of Modern Art in Charlotte Offers Two New Exhibits

The Bechtler Museum of Modern Art in Charlotte, NC, is presenting two new exhibitions including: *The Art of the Print*, on view in the Second-floor Gallery, through June 19, 2016, and *The House that Modernism Built*, on view in the Fourth-floor Gallery, through Sept. 11, 2016.

Printmaking has long been at the service of other media. In 1516, if a Dutchman in Delft wanted to experience the transcendent beauty of Raphael's *Madonna*, newly painted in Piacenza, Italy, a print could offer a hint of its majesty. An 18th-century Londoner finishing up the Grand Tour who wanted to remember Michelangelo's *Pietà* would buy a print. Some artists (most famously, Albrecht Dürer and Martin Schongauer) immediately exploited the unique textures and shading offered by woodblocks and engraving plates. Of course, they also benefited from easy sales and wide distribution of their images that the reproductive print offered. Yet, artists interested in the print media for its own ends remained few and far between until the 17th century when a wave of new techniques - mezzotint, aquatint, and in the 19th century, lithography - allowed new tonal subtleties and color. The myriad of printmaking methods multiplied further by combining existing techniques and adding in new technological innovations. Painters and sculptors had a new arena in which to play.

In this exhibition, *The Art of the Print*, we spotlight examples rarely, if ever, seen by Hansjürg Brunner, Marino Marini,

Eduardo Chillida, Bernhard Luginbühl, Cornélia Forster, Georges Rouault, Raoul Ubac, Italo Valenti, Martin Disler, Peter Emch, Camille Graeser, Alfred Hofkunst, H.R. Huber, Jean-Paul Michel, Eduardo Pignon, Anselm Stalder, Charles Walch, and Franz Anatol Wyss. With this ensemble, we illustrate not only the radical possibilities inherent in this medium, but also take a moment to explain exactly how the different processes work.

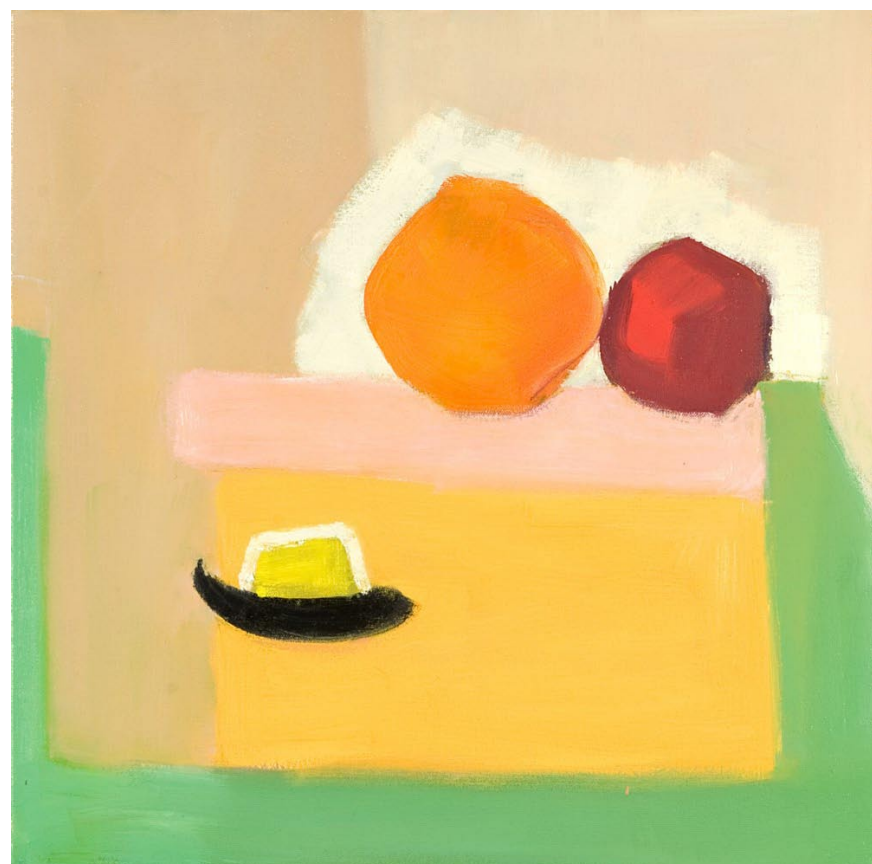
Erik Waterkotte, Assistant Professor of Print Media at University of North Carolina, Charlotte, generously loaned tools of the trade from the Department of Art & Art History to further explicate printmaking. While we do not want to strip away all of the magic, we hope that a little behind-the-scenes look will reveal the mastery and materiality uniquely embedded in printmaking.

The House That Modernism Built will present the Bechtler Museum of Modern Arts' rich mid-20th century art collection alongside furniture, textile and ceramic holdings on loan from various institutions including Eames Office, Herman Miller Archives, the Gregg Museum of Art & Design along with works from private collectors.

The exhibition will illustrate how the modern aesthetic shaped people's lives during the 20th century throughout the United States and the affinity of aesthetic and philosophical principles that influ-

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Introducing Kathleen Craig



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elder gallery

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enced art and design during this period. In particular, the show will emphasize process, examining how designers and artists considered and tackled projects and problems, and how the innovations in other disciplines from the sciences to the humanities influenced their direction and thinking. To trace the creative process and critical approach to problem solving, the exhibition will include prototypes, design plans, and manufactured pieces alongside drawings, prints, paintings, and sculptures.

While the scope of the show will be international, it will draw attention to design innovations particularly embraced in the United States with a regional focus on production in North Carolina. The works date from 1920 through 1980, but the groundbreaking choices of material and manufacturing processes by makers such as Victor Vasarely, Zoltan Kemeny, Kenneth Noland, Roy Lichtenstein, Charles and Ray Eames, Alexander Girard, and Buckminster Fuller remain vital, revealing how these larger principles of modernism continue to resonate in our lives today.

The Bechtler Museum of Modern Art



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www.ProvidenceGallery.net

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).

LaCa Projects in Charlotte, NC, Offers 3rd Anniversary Exhibit

The Latin American Contemporary Art Projects (LaCa) is presenting *Collective II: Latin American Perspectives*, a large-scale exhibition featuring past and brand-new works by eleven contemporary artists, on view through June 4, 2016.

The exhibition is celebrating LaCa Projects third anniversary and showcasing a stellar line-up of Latin American contemporary artists, including Carlos Estévez (Cuba), Juan Dolhare (Argentina), Vicente Hernández (Cuba), Ricardo "Chino" Morales (Costa Rica), Alicia de la Campa (Cuba), Otto Apuy (Costa Rica), Cristina Toro (Puerto Rico), Juan Carlos Verdial (Cuba) and Leandro Manzo (Argentina). Work by studio artists Luis Ardila (Colom-

bia) and Rosalia Torres-Weiner (Mexico) will also be debuted for the first time and featured in *Collective II*.

The works in this dynamic exhibition demonstrate a dual endeavor to reveal complex elements of Latin American culture while also exposing the individuality and unique experiences of each artist. Themes at play include philosophy, religion, anatomy, astrology, fantasy, and architecture, bringing a breadth and depth of contemporary styles that are rarely but beautifully married.

For further information check our NC Institutional Gallery listings, call the Projects at 704/837-1688 or visit (www.lacaprojects.com).

Check us out at (www.carolinaarts.com) or e-mail to (info@carolinaarts.com)