

# FRANK Gallery in Chapel Hill

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and flora are present. She seeks to engage with the language of diversity of materials to explore new possibilities of expression.

Bryant Holsenbeck is inspired by the efforts to live in harmony with nature, not in competition with it. The intrusion of wilderness on our modern lives motivates him to capture the personalities and realities of the animals he observes. His work is made of discarded items such as outdated upholstery fabric, plastic bags, rosemary branches and anything else that catches his eye.

Chieko Murasugi was born in Tokyo, educated in Canada in both visual science and art (BA, BFA, PhD), and lived in San Francisco until moving to Chapel Hill. Her recent paintings are responses to the contentious political climate, and especially to the

actions of racially divisive hate groups. She incorporates hiragana, a Japanese phonetic alphabet, into her abstract compositions.

Jason Smith began his journey as a goldsmith and jewelry designer, but other artistic mediums always intrigued him. After experimenting with metal sculpture, it became Smith's primary concern due to its strength, malleability, and inherent beauty. His work is primarily abstract and he uses rhythm, action and movement to create a visual balance that conveys the implied energy in his work.

For further information check our NC Institutional Gallery listings, call the gallery at 919/636-4135 or visit ([www.frankisart.com](http://www.frankisart.com)).

## NC Museum of Art in Raleigh, NC, Offers New Photography Exhibits

The NC Museum of Art in Raleigh, NC, is presenting two new exhibits including: *You + Me*, reveal the complexities of relationships, particularly those between two people, on view in the East Building, Level B, Allen G. Thomas Jr. Photography Gallery, through Sept. 3, 2017, and *Looking South: Photographs by Eudora Welty*, features a portfolio of 18 photographs, on view in the East Building, Level B, Julian T. Baker Jr. Photography Gallery, through Sept. 3, 2017.

The photographs featured in *You + Me* reveal the complexities of relationships, particularly those between two people: mother and daughter, a married couple, two friends, colleagues, multiple generations, and neighbors.

Each photograph shows the gray spaces among independence and dependence, vulnerability and resistance, or compassion and indifference. An even more complicated relationship is that of the photographer and his or her subjects. The camera calls into question the candidness of the relationship in the portrait, whether it changes because it is seen through a lens. Artists in the exhibition include Ralph Burns, Sue de Beer, Harry Callahan, Carolyn DeMeritt, Sarah Anne Johnson, Deborah Luster, Danny Lyon, Barbara Morgan, Caroline Vaughan, Alec Soth, and Luis Rey Velasco.

This exhibition, *Looking South: Photographs by Eudora Welty*, features a portfolio of 18 photographs by the acclaimed American novelist and short story writer Eudora Welty (1909–2001), produced by the Mississippi Department of Archives and History in 1992 (with Welty selecting the images and printing techniques) to represent the range of her photographs from the 1930s and early 1940s.

Welty's iconic images of the South during this time bring to mind the photographs of Helen Levitt, Dorothea Lange, and Walker Evans, among others. In comparing Welty's work to Levitt's photographs of New York, critic John Szarkowski wrote, "Like those of Levitt,



Eudora Welty, "A Woman of the Thirties" (Jackson), 1930s–early 1940s, printed 1992, toned gelatin-silver print, 17 1/4 x 12 1/2 in., Gift of Robert P. Venuti in honor of Lawrence J. Wheeler, © 1992 Eudora Welty, LLC, Courtesy Eudora Welty Collection–Mississippi Department of Archives and History.

Welty's photographs do not show us the only truths of her subjects' lives; perhaps they show us only the rarest and most evanescent truths, in which case we are the more grateful for these proofs of their existence."

These two exhibitions were organized by the North Carolina Museum of Art. This exhibition is made possible, in part, by the North Carolina Department of Natural and Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions. Research for this exhibition was made possible by Ann and Jim Goodnight/The Andrew W. Mellon Foundation Fund for Curatorial and Conservation Research and Travel.

For further information check our NC Institutional Gallery listings, call the Museum at 919/839-6262 or visit ([www.ncartmuseum.org](http://www.ncartmuseum.org)).

## City of Raleigh, NC, Offers Works by Jan-Ru Wan at Sertoma Arts Center

The City of Raleigh's Parks, Recreation and Cultural Resources Department in Raleigh, NC, is presenting *Half the Sky*, featuring works by Jan-Ru Wan, on view in the Sertoma Arts Center's Raleigh Room Gallery, through May 31, 2017.

"All Contradictions melt into a new kind of balance: the balance of the chaotic, the sublime and the beautiful," says Jan-Ru Wan.

For 20 years, sculptor, installation and fiber artist educator Jan-Ru Wan has been re-inventing discarded objects to create soul-moving environments. These environments are filled with poignant memories, profound concepts and shared emotions. They can be experienced now at the Sertoma Arts Center in Raleigh.


Using found garments, Wan creates



Work by Jan-Ru Wan

forms that suggest the presence of bodies, yet subtly focuses your attention on the space that surrounds and "embraces" them. Wan says,

"I have always emphasized the contrast  
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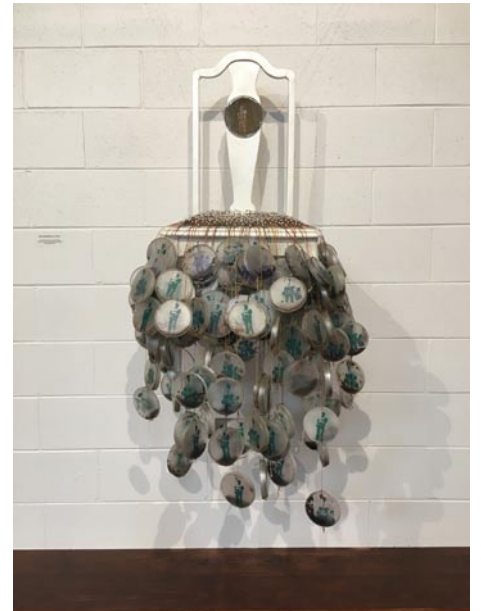
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between the interior and exterior of my work; harshness versus softness; tension versus freedom; free floating versus measured; compulsive energy versus imperturbable silence. This gives rise to the simultaneous existence of repulsion and compulsion. All contradictions melt into a new kind of balance."

Born in Taiwan and educated in the United States, Wan has observed the differences between the two locales but appreciates the commonalities of basic human needs and desires. "These commonalities drive my research and my work," adds Wan.

In this exhibition, memories of family and home inform the artist's visual expressions. She recounts delightful stories of youthful rebellion when having to iron a seemingly endless floating stream of men's shirts. Memorializing her late father by printing repeated images of him on petri dishes containing chili pepper, she has created overlapping fringes of these dishes and suspended them (using hundreds of hatpins) from the velvety seat of a decorative chair. The entire chair frame, crowned by a round mirror imprinted with her father's silhouette, is similarly suspended above the ground... a haunting tribute.

Wan has been awarded many major national and international artist residencies and has participated in 24 solo exhibitions and 44 group exhibitions. She has also received many prestigious awards including a 2008 North Carolina Visual Art Fellowship. As a fiber arts educator,



Work by Jan-Ru Wan

she has held tenure-track professorships in 2 North Carolina universities and will now be teaching in the Sertoma Art Center's new fiber arts studio in Raleigh.

Wan's lush and often luminous materials that are layered in a time and labor consuming ritual explore the physical and psychological relationships between the mechanical and the organic, the immense with the miniature "the balance of the chaotic, the sublime and the beautiful."

For further information check our NC Institutional Gallery listings, call the Center at 919/996-2329 or visit ([www.raleighnc.gov](http://www.raleighnc.gov)).

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