

NC Institutional Galleries

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Fri., 9am-10pm and Sat., 9am-6pm. Contact: 919/462-3970 or at (www.townofcary.org).

Cary Arts Center, 101 Dry Avenue, Cary. **Cary Arts Center Gallery, Through May 18** - "Elaine Fleck: Interlacing Practices". A reception will be held on Mar. 28, from 6-8pm. "Interlacing Practices" presents a selection of paintings that are a rich blending of fabric combined with the vibrant color of oil paint. These complex surfaces and multi-layered works challenge the viewer to look beyond the ordinary and engage themselves in the story of what it means to be alive and rooted in the soul of living things. **May 21 - July 6** - "Word and Image: Paintings and Drawings by Michael Klauke". A reception will be held on May 30, from 6-8pm. Most of the works in this exhibition use visual representations of a word or phrase, or use thousands of tiny handwritten words to create portraits. Also included are a small selection of small colorful geometric abstractions, whose precision and sensibilities make an interesting counterpoint to the black-and-white word-related pieces. **Cary Arts Center Principal's Hall, Through May 18** - "Sydney McBride". A reception will be held on Mar. 28, from 6-8pm. The inspiration for my artwork comes from reflections on my memories and the meaning and feelings that they evoke. Personal and family photographs are often used as references to create the imagery that reflects the memory's emotional significance and its impact on my own identity. Printmaking as a medium echoes the repetitive nature of memory recollection. **May 21 - July 6** - "PRIDE Show". **Cary Arts Center Display Cases, Through May 18** - "Metals & Jewelry Artists". A reception will be held on Mar. 28, from 6-8pm. **May 21 - July 6** - "Katherine Stein". A reception will be held on May 30, from 6-8pm. Hours: Mon.-Thur., 9am-10pm & Fri.-Sat., 9am-11pm. Contact: 919/469-4069 or at (www.townofcary.org).

Cary Gallery of Artists, 200 S Academy St, Ste 120, Ashworth Square, Cary. **Ongoing** - The gallery offers high quality art in a variety of styles. Paintings, pencil and colored pencil artwork varies from traditional still lifes and landscapes to abstracts. Portraits of people or animals are available. Photographic work captures magnificent landscapes, small moments in life, portraits, and far away places. The pottery and clay art includes edgy handbuilt pieces, thought-provoking sculpted masks, and decorative and functional pottery that captures images of nature. Our jewelry artists provide a wide range of hand-crafted necklaces, earrings, bracelets and other ornaments from metals, stones, beads and fused glass. Our glass artist creates stained glass hangings, custom stained glass windows and fused glass art. You can also find unusual hand-made books and hand-painted porcelain both antique and new. Hours: Wed.&Thur., 11am-3pm and Fri.&Sat., 11am-5:30pm. Contact: 919/462-2035 or at (www.carygalleryofartists.org).

Herbert Young Community Center, 101 Wilkin-son Avenue, Cary. **Through June 6** - "Madeera Goyal". Hours: Mon.-Fri., 9am-10pm; and Sat., 9am-6pm. Contact: 919/4604965 or (www.townofcary.org).



Quilt by Evelyn Judson

Page-Walker Arts & History Center, 119 Ambassador Loop, Cary. **Through May 10** - "Professional Art Quilters Alliance - South". A reception will be held on Mar. 28, from 6-8pm. **May 14 - June 28** - "Dean Sauls". A reception will be held on May 30, from 6-8pm. Sauls says, "In a world that has contorted through the convulsions of a pandemic, my artwork emerges as a sanctuary, a visual 'Reset' button, if you will. From 2019 to the present, my creative odyssey has been a response to the emotional and elemental facets of life and their interaction with the evolving tapestry of modern culture." **May 14 - June 28** - "Linda Starr". A reception will be held on May 30, from 6-8pm. Starr says, "My paintings are often very sculptural, laden with texture and vibrant color, and always full of story. I use shape, patterns, and repetition to create whimsical scenes with rich tones and meaning. Much like the way

a story provides setting, plot, characters, and ac-tion to elicit an emotion from the reader, I intend to do the same for the viewer through my work." Hours: Mon.-Thur., noon-9pm; Fri., noon-5pm; & Sat., 10am-1pm. (It is strongly advised that you call ahead about hours this space will be open.) Contact: 919/460-4963.

Town Hall Gallery, City of Cary Town Hall, 316 North Academy Street, Cary. **Through June 6** - "April Carlye Clark Daugird". "My aspirations as an artist is to share Hope thru vibrant color & gutsy strokes. My style leans toward the colorful abstract but is inspired by impressionism. I work to interpret the landscapes and flora in a bold, larger-than-life way that is teeming with life affirm-ing hope. I paint what I see around me – every-day impressions of colorful joy and daringly buoy-ant beauty. I find the narrative of overcoming and renewal which inspires hope is readily reflected in the mirror of nature". Hours: Mon.-Fri., 8am-5pm. Contact: 919/469-4061.

Chapel Hill - Carrboro

Ackland Art Museum, UNC - Chapel Hill, Co-lumbia & Franklin Streets, Chapel Hill. **Through May 11** - "Phantom Limb: Selected Works by the MFA Class of 2025". A phantom limb is the sensation of a part of one's body still being pres-ent when it has been removed. In science and philosophy, the phenomenon has been used to understand how we link the mind and body, local-ize pain, and exhibit the lasting effects of trauma. In this exhibition, the artists of the graduating Master of Fine Arts in studio art class of 2025 ex-amine the ways in which something can be miss-ing, through erasure, force, trickery, chance, or misfortune; nevertheless, a legacy, aura, or pres-ence can still be felt. Rebecca Pempek depicts fantastical images of the body in an effort to make sense of pain. John Felix Arnold reimagines landscapes of the American South to consider the ways they hold onto legacies of labor and vio-lence. Dominique Muñoz's installation uses per-sonal family archives to simultaneously conjure and erase the presence of loved and lost ones. Carson Whitmore builds on utilitarian objects that are rendered useless, lead to nowhere, and are missing parts. Together, all four artists address loss, whether personal or environmental, and how we cope with its lingering effects. "Phantom Limb: Selected Works by the MFA Class of 2025" was curated by Julianne Miao, curatorial associ-ate at the Nasher Museum of Art at Duke Univer-sity. **Through May 11** - "Triple Take: Dialogues with the Terra Collection-in-Residence". The Ackland is fortunate to have American paintings on long-term loan from the Terra Foundation for American Art. These paintings are the centerpie-ces of the three sections of "Triple Take: Dialogues with the Terra Collection-in-Residence". Each section of about twenty objects has different cura-tors, who have gathered works from the Ackland that connect in often unexpected ways with the Terra Foundation loans. This three-part exhibition begins with Lyonel Feininger's Denstedt (1917), a powerful and expressionistic view of a German village. This painting serves as the starting point for an exploration of the artist's achievements across his career, curated by Peter Nisbet. Dana Cowen explores themes of looking, the mirror, and privacy through Archibald Motley's Between Acts (1935). Ammi Phillips's Girl in a Red Dress (c. 1835) and Robert Henri's Sylvester (1914) anchor a selection of representations of children chosen by Lauren Turner and Carolyn Allmend-inger. This final part of the exhibition explores how knowing or not knowing the names and bio-graphical details of the people depicted can affect our experience of the artworks. **Through July 13** - "Processing Systems: Bonding by Sherrill Roland". In the exhibition, monumental square grids of multi-colored numbers dominate the ex-hibition space like giant sudoku puzzles. To create them, artist Sherrill Roland reclaims United States Federal and State Correctional Identifica-tion Numbers and repurposes them through what he considers to be a systematized portraiture making technique. The grids on view act as logic exercises that scramble and rework the former correctional IDs of the artist and his father. The resulting wall drawings create theoretical portraits of the two subjects. The shared system em-ployed to create the two works emphasizes the various bonds shared by these family members at the same time that the formal qualities of the drawings evoke lone figures bound by cells. **Permanent Collection Galleries, Through Dec. 31, 2025** - At any one time, there are about 250 works of art from the Ackland's distinguished permanent collection on view. The displays cover many eras and cultures, including most of the Museum's collection areas: the Ancient Mediter-ranean, Africa, Asia, the Americas, and Europe. Occasional galleries present small selections of prints, drawings, photographs, and other light-sensitive works. You can search our online collection database and filter by works on view.

Try saving your own collection of objects using the new "favorites" function! **Museum Store Gallery** (Franklin and Columbia Street), Store hours: Mon.-Sat., 10am-5:30pm & Sun., noon-5-pm. Museum Hours: Wed.-Sat., 1-5pm. Contact: 919/966-5736 or at (www.ackland.org).

FRANK, 370 E Main St. Carrboro, Carrboro's East Main Square, next to Hickory Tavern and the Hampton by Hilton hotel, Chapel Hill. **Ongoing** - Featuring work from over 70 artists, Frank offers more than you'd expect from an art gallery. Frank is a collective, founded by the area's finest artists working together to open the door for creative innovation in the arts. Hours: Tue.-Sat., noon-5pm or by appt. Contact: Contact: 919/636-4135 or at (www.frankisart.com).

The ArtsCenter, 300-G East Main Street, Carr-boro. **Ongoing** - Nurturing the arts in the trian-gle since 1974 through performance, education and exhibition. Hours: Mon.-Fri., 9am-9pm and Sat. 10am-5pm. Contact: 919/929-2787 or at (http://artscenterlive.org).

The Sonja Haynes Stone Center for Black Culture and History, UNC-Chapel Hill, 150 South Road, Chapel Hill. **Ongoing** - Dedi-cated in 2004, the Sonja Haynes Stone Center houses classrooms, a library, an art gallery and museum, an auditorium, and a dance studio. More than ninety-five percent of the Center's cost was met through private gifts, contributed by more than fifteen-hundred donors. Hours: Mon.-Fri., 8am-5pm. Contact: 919/962-9001, e-mail to (stonecenter@unc.edu) or visit (http://sonjahaynesstonectr.unc.edu/).

ALTERNATE ART SPACES - Chapel Hill **Horace Williams House**, 610 E. Rosemary Street, Chapel Hill. **Ongoing** - The Horace Wil-liam House is the only historic house open to the public in Chapel Hill. The house retains its original architecture including woodwork, floors, ceilings, and mantles. They have a collection of antique furniture, including a set of four chairs and a newly acquired settee that once belonged to Horace Williams. They offer self-guided tours of the house, including an exhibit about the history of those who lived there. They also have a number of self-guided walking tours of the sur-rounding community, which you can pick up free of charge at the Horace Williams House. Explore the historic district along East Franklin Street, wander the Old Chapel Hill Cemetery, and more. Hours: Thur. & Fri., noon-4pm and Sun., 2-5pm. Contact: 919/245-4320 or e-mail to (info@visit-chapelhill.org).

Charlotte Area

South End Art Gallery Crawl - From 5-8pm on the 1st Friday of each month.

Bechtler Museum of Modern Art, Levine Center for the Arts, 420 South Tryon St., Char-lotte. **Fourth-Floor Gallery, Through June 8** - "Virginia Jaramillo: Principle of Equivalence," is the first retrospective devoted to the Mexican American artist's work. The exhibition traces Jaramillo's (b. 1939) practice from the mid-1960s to the present, featuring examples of her early work, paintings from her breakthrough Curvilinear series, her handmade paper works, and a selection of recent paintings, which together reveal her enduring engagement with and significant contributions to abstraction. Drawing on her ongoing study of subjects as wide-ranging as physics, the cosmos, archaeol-ogy, mythology, and modernist design philoso-phies, Jaramillo's work examines the relation-ship between the earthly and the metaphysical and explores the potential for abstraction to offer alternate ways of understanding our world. Virginia Jaramillo: Principle of Equivalence is organized by the Kemper Museum of Contem-porary Art, Kansas City, Missouri, and curated by Erin Dziedzic, former Director of Curatorial Affairs. The Bechtler's presentation is orga-nized by Bechtler Curator Katia Zavistovski. **Plaza Gallery Through June 30** - "Nothing More Shocking than Joy: Niki de Saint Phalle from the Collection". Niki de Saint Phalle (1930–2002) was a visionary French-American artist whose work defies easy categoriza-tion. She began her career in the late 1950s, and over the following forty years became widely acclaimed for her vibrant and playfully subversive art practice. In 1964, she began her series of "Nanas" (French slang for "girls")—life-size sculptures that celebrate the female form and embody Saint Phalle's assertion that "there is nothing more shocking than joy." As in Vive moi (Long Live Me) (1968) in the Bechtler Museum's permanent collection, the Nanas are brightly colored and patterned sculptures of voluptuous, exuberant women that represent female empowerment. In the late 1960s and early 1970s, Saint Phalle's work began increas-ing in scale, resulting in towering monumental sculptures such as Le grand oiseau de feu sur l'arche (The Large Firebird on the Arch) (1991). Standing over 17 feet tall and adorned with thousands of mirrored tiles, the work is

inspired by the Slavic fairytale of the magical firebird, which symbolizes beauty, resilience, and liberation. With its joyfully outspread wings, Saint Phalle's The Firebird has welcomed visi-tors to the Bechtler since the museum opened in 2010, and its dazzling presence has become a beloved Charlotte landmark. This installa-tion showcases works by Saint Phalle from the Bechtler's permanent collection in honor of the museum's 15th anniversary. **Second Floor Gallery, Ongoing** - "Departures and Arrivals: Art and Transnational Exchange". Through-out the twentieth century, artists across the globe responded to industrialization 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 increas-ingly 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 boundar-ies and prompted new forms of visual expres-sion. 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 impact-ed by experiences of migration and transna-tionalism. 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, On-going** - "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 ex-ploration of materiality and symbology. 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 emboss-ing, many of his prints echo the coarse surfac-es 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 sur-face and gaping cracks suggest deterioration. As in Campana Petita and the prints on view in this exhibition, the artist frequently incor-porated an idiosyncratic vocabulary of signs into his work. Referencing sources as varied as the graffiti he saw on the streets of Barce-lona, 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 art-works 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 dur-ing the lockdowns of 2020, Loprete the idea of street art and street performers, or lack thereof during the lockdowns, inspired him. Revers-ing 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 (founda-

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