

# Mint Museum Uptown in Charlotte, NC, Offers a Look at Local Art Collectors



The Mint Museum Uptown in Charlotte, NC, will present *The Vault*, curated by Jessica Gaynelle Moss, from July 1 through October 1, 2023.

This exhibition will explore some of the distinctly different approaches and philosophies of art collecting by prominent Charlotte-based collectors Judy and Patrick Diamond, Nina and James Jackson, Christy and Quincy Lee, and Cheryse and Christopher Terry. This dynamic group will present a range of collector theory, methodology and objects made by Black artists from their private collections. Visitors will be able to explore vintage photography, original paintings, prints, sculptures, furniture, vinyl records, and other culturally specific ephemera. *The Vault* illustrates the significant responsibility and privilege that comes with being a collector or custodian of Black art.

In 2018, the National Art Services Executive at US Trust, Bank of America Private Wealth Management, Evan Beard, published an article called *The Four Types of Art Collectors* on Artsy, the world's largest online art marketplace. In the article, Beard categorized all art collectors into four general groups: The Connoisseurs, The Enterprising Collector, The Trophy Hunter, and The Aesthete. The four Charlotte-based collectors featured in *The Vault* have distinctly different approaches and philosophies of art collecting that mirror this framework.

## The Enterprising Collectors

Cheryse and Christopher Terry might not have always considered themselves collectors but their research-based archival practice says otherwise. The Terrys are true custodians of the history, culture, and nuanced narratives of the artists in their collections. They feel as though they have a distinct duty and responsibility to protect Black artists and to preserve Black culture. They believe that art history is just too important to be left to art historians. As enterprising collectors, "their goal is to destabilize the canon, challenge the ancient regime and define (and increasingly redefine) art history through collecting." The Terrys will exhibit their collection of over 30 afro picks, hundreds of magazines, records, toys, advertisements and other culturally specific and historic ephemera in *The Vault*.

## The Trophy Hunter

Christy and Quincy Lee have amassed

an incredible collection of works by Black artists. Their home is a museum of rare historical, artistic, and cultural interests. When touring their home, I was awestruck by the remarkable talent, history and legacy on every wall, and hearing a detailed account of how each piece was procured. The Lees are active at auctions and hunt as a matter of sport. "This group leverages their art to do big things (like take over a large company) during their lifetimes, and uses their art to create a legacy after death." *The Vault* will feature works of the Lees by artists Albert Wells, Charles Alston, Bryan M. Wilson, Juan Logan, Antoine Williams, and J. Stacy Utley.

## The Connoisseurs

What started as a casual hobby grew into a spark for the Judy and Patrick Diamond, making them connoisseurs whose collecting has "developed over time through relentless efforts and devotion." The Diamonds have spent the last 48 years amassing a collection of Black art that includes works by some of the greatest artists of the 20th century, including Romare Bearden, Elizabeth Catlett, and Jacob Lawrence. They buy methodically, and rarely, as an investment. They are privy to the market, incredibly knowledgeable, and maintain great friendships with the artists whose work they collect. In this exhibition, they will share works by Hale Woodruff, Jeanne Moutoussamy-Ashe, John Tweedle, Margaret Burroughs, Elizabeth Catlett, and Nellie Ashford.

## The Aesthete

Nina and James Jackson are very supportive patrons of the arts. They frequent museums for openings and events, but tend to prefer the shop to the galleries. "These unique individuals possess an innate eye and tend to be more aesthetically aware of the world around them." They are driven by a visceral response to an object. They are not motivated by the status of financial gain, but prioritize storytelling and personal histories. For *The Vault*, The Jacksons will be sharing paintings by Thomas James "T.J." Reddy, prints by Kerry James Marshall, and a collection of over 50 Black Santa Claus dolls and figures.

For further information check our NC Institutional Gallery listings, call the Museum at 704/337-2000 or visit ([www.mintmuseum.org](http://www.mintmuseum.org)).

# Bechtler Museum of Modern Art in Charlotte, NC, Features Works From the Collection

The Bechtler Museum of Modern Art in Charlotte, NC, is offering various works from its collection this Summer including: *Europe in the Age of Picasso, 1900–1973*, on view in the Museum's Fourth Floor Gallery; *Yasumasa Morimura: Egó Sympóision*, also on view in the Museum's Fourth Floor Gallery; and *Sculpture from the Bechtler Family Collection*, on view in the Mu-

seum's Third Floor Gallery.

Pablo Picasso (1881–1973) is widely celebrated for his remarkably multifaceted art practice, which kept pace with the rapid technological and cultural developments of the 20th century and often influenced or anticipated attendant shifts in artmaking.

As museums and galleries around the

world mark the 50th anniversary of the Spanish artist's death, the Bechtler is pleased to present *Europe in the Age of Picasso, 1900–1973*. Drawn entirely from the museum's holdings, this exhibition brings together 125 works by over 50 artists who were active in Europe alongside Picasso and shared his dedication to innovation and experimentation.

The trove of 20th-century European art in the Bechtler's collection provides a dynamic context for the art world that Picasso inhabited and profoundly impacted. A quick survey of the seven decades represented in the exhibition reveals the pace of dramatic change that defined the period. At the outset of the century, Edgar Degas created his signature Impressionist pastels capturing fleeting sensations of physicality and movement. In 1918, Le Corbusier developed a structured visual vocabulary based on streamlined, machine-like forms. Dada and Surrealist artist Max Ernst conversely embraced irreverence and irrationality over order and reason.

From the 1930s through the 1960s, Barbara Hepworth made pioneering advancements in abstract sculpture. After the Second World War, CoBrA artist Karel Appel painted exuberant compositions using bold colors and frenzied lines. In the 1960s and 1970s, Daniel Spoerri and Dieter Roth created assemblages out of everyday objects and foods, Niki de Saint Phalle sculpted her voluptuous, vibrant "Nanas" celebrating the female form, and Victor Vasarely experimented with geometry and color to produce mind-bending optical effects.

*Yasumasa Morimura: Egó Sympóision* is on view in the Fourth Floor Gallery.

Over the past forty years, Japanese artist Yasumasa Morimura has explored constructions of identity and representation in his photography, film, and performance work. Through skilled use of makeup, costumes, props, and digital manipulation, Morimura transforms himself into renowned artists, iconic works of art, and influential historical figures, primarily from the Western canon.



Yasumasa Morimura, "Egó Sympóision", 2016, Digital video, Duration: 75 minutes. © Yasumasa Morimura; Courtesy of the artist and Luhring Augustine, New York.

One of the most celebrated contemporary photographers of the late 20th century, he has photographed himself in the guise of Johannes Vermeer's *Girl with a Pearl Earring* (1665), a variety of famous works by artists such as Francisco Goya, Frida Kahlo, and Édouard Manet, and recognizable portraits of Albert Einstein, Marilyn Monroe, and Mao Zedong, among others. These elaborately restaged pictures are at once an homage and a critique, and wryly confront complex issues concerning self and nationhood, cultural appropriation, celebrity, gender, and authorship.

In *Egó Sympóision*, Morimura's first



Raffael Benazzi, "Werk nr. 1579," 1978, wood © Courtesy of Raffael Benazzi. Copyright for this work may be controlled by the artist, the artist's estate, or other rights holders.

feature-length film, he stars as eleven artists celebrated for their self-portraits - in order of appearance: Leonardo da Vinci, Albrecht Dürer, Michelangelo Merisi da Caravaggio, Diego Velázquez, Vermeer, Rembrandt van Rijn, Élisabeth Louise Vigée Le Brun, Vincent Van Gogh, Frida Kahlo, Andy Warhol, and, finally, himself.

In a series of vignettes with Morimura reciting the voice-over narration, the artistic protagonists contemplate aspects of their lives and their impulses for artmaking. Both playful and poignant, *Egó Sympóision* more broadly questions how art history is scripted and rehearsed. "These are questions that do not have ready answers," Morimura remarks. "Various truths are no doubt concealed in the paintings that have been left for us. On the other hand, a painting can be seen as a fake, something caked with falsehoods and misunderstandings. A painter's testimony is at once a confession of a hidden truth and an attempt to overwrite their life with a false statement."

*Sculpture from the Bechtler Family Collection* is on view in the Third Floor Gallery. The Bechtler Museum of Modern Art is the only museum in the Southern United States dedicated to European and American Modern Art and its legacies. Capturing a remarkable era of art history from the collection of the Zürich-based Bechtler family, the Bechtler Museum of Modern Art collection includes works by some of the most important and influential figures of modernism. Featuring 28 key works of art and nine sculptures from The Bechtler Collection, this intimate exhibition is displayed throughout two of the museum's galleries.

*Sculpture from the Bechtler Family Collection* features nine three-dimensional artworks selected from the Bechtler family collection featuring artists, including Max Bill, Eduardo Chillida, Max Ernst, and Sol LeWitt.

For further information check our NC Institutional Gallery listings, call the Museum at 704/353-9200 or visit ([www.bechtler.org](http://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 July 24th for the August 2023 issue and Aug. 24 for the September 2023 issue. After that, it's too late unless your exhibit runs into the next month. But don't wait for the last minute - send your info now. And where do you send that info? E-mail to ([info@carolinaarts.com](mailto:info@carolinaarts.com)).



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