

# Lark & Key in Charlotte, NC, Group Show Focused on Shelter

Lark & Key in Charlotte, NC, will present *Shelter*, a mixed media, group art exhibition featuring new works from Janet Eskridge, Kim Ferreira, Lesley Frenz and Duy Huynh, on view from Oct. 1 through Nov. 27, 2019.

The artists will explore various themes of 'shelter', from man-made and naturally occurring structures that nurture and protect, to symbolic spaces that offer emotional respite and refuge.

Growing up in Houston, TX, Janet Eskridge spent time exploring the woods - observing sunlight and shadows, investigating layers of leaves and brush, imagining treasure maps and hidden cottages. Hours were spent gathering and arranging sticks, feathers, and rocks among the trees. These early interests transpired into a lifetime of creatively examining the world around her. She currently devotes her attention to making assemblages - tiny worlds created inside of vintage boxes that incorporate old paper, handmade books, maps, objects, photographs and encaustic.

Kim Ferreira's playful, charming oil paintings feature an array of anthropomorphic creatures, inspired by simple pleasures and the exuberant enjoyment of life. Her winding path as an artist began with a BFA from the University of New Hampshire. Soon after, she opened an art gallery which she owned and operated for ten years. Ferreira now works from her home studio while her daughter naps. She is also a venturesome baker, a soy candle-maker, a dreamer, a cat lover, a not-so-neat freak, a craigslist addict, obsessed with her garden and brakes for squirrels.

An avid hiker and backpacker, Lesley Frenz finds inspiration in wild places and her painting practice is centered around the exploration of the natural world through its expression in color. Through acrylic and watercolor paintings on canvas and panel, she seeks to capture the feeling not just of a place, but of a moment. Born and raised in coastal Florida, Frenz



Work by Kim Ferreira

received her BA from the University of North Florida where she studied art history and painting. She and her husband currently live in the Pacific Northwest, soaking up all it has to offer.

Born in Vietnam, Duy Huynh has long been fascinated with the multi-layered ambiguities and nuances of certain words and phrases of the English language. As a visual artist he uses symbols and metaphors in conjunction with puns and hybrid words to add mystery to his narrative paintings. Images such as moths/butterflies, boats, trains, musical instruments, flowers, trees, and umbrellas have become his personal vocabulary, used in deliberate combinations to hopefully evoke introspection and a sense of wonderment.

*Shelter* will also showcase functional and decorative house forms by local ceramic artists Barbara Chadwick and Amy Sanders.

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

# Davidson College in Davidson, NC, Offers Two New Exhibitions

Davidson College in Davidson, NC, will present two new exhibits including: *Batik Art Residency*, featuring work by Yong Soon Min, Jagath Weerasinghe, and Tintin Wulia, on view in the Van Every Gallery, and *My Names*, a video installation by South Korean artist Inhwan Oh, on view in the Smith Gallery. Both exhibits are on view from Oct. 29 through Dec. 11, 2019.

Born in a village near Seoul the year the Korean War ended with armistice without peace, and the continued division of the country, Yong Soon Min calls herself a Cold War baby. At age seven, she immigrated with her mother and brother to join their father in Monterey, CA. Min became an Asian Pacific/Korean American in New York City during the 80s where she cut her political teeth.

Min has received notable awards and grants such as the Fulbright Senior Research Grant, COLA Individual Artist Fellowship from the City of Los Angeles Cultural Affairs Department, Korea Foundation Grant, Anonymous Was a Woman Award, Guggenheim Foundation grant and a National Endowment for the Arts (NEA) Visual Artist Award in New Genre. Significant exhibitions have been *The Decade Show*; decolonization, Bronx Museum; *Across the Pacific: Contemporary Korean and Korean American Art*, Queens Museum and Kumho Museum, Seoul; *Asia/America: Identities in Contemporary Asian American Art*, Asia Society and travelled; *Bride of No Return* (a solo exhibition that travelled to three spaces including Art in General); the *4th and 10th Havana Biennial*; *7th Gwangju Biennale*; *3rd Guangzhou Triennial*; Museum of Modern Art, NYC; Smith College Museum; LACMA (Los Angeles); Seoul Museum of Art and Commonwealth and Council gallery.

Among exhibitions she has curated are: *Memories of Overdevelopment: Contem-*



Work by Yong Soon Min

*porary Art in the Philippine Diaspora*; *THERE: Sites of Korean Diaspora for 4th Gwangju Biennale* and *transPOP: Korea Vietnam Remix* held in Seoul, Ho Chi Minh City, Irvine, and Yerba Buena Center for the Arts in San Francisco.

Min served on the Board of Directors of Asian American Arts Alliance, national Board of Directors of CAA, and Korean American Museum. She currently serves on Artists Board of Institute of Contemporary Art (ICA LA) and the steering committee of GYOPO. She is now Professor Emerita at UC Irvine, with MFA from UC Berkeley, followed by a postdoc at Whitney Museum's Independent Study Program.

Jagath Weerasinghe is an artist as well as senior professor at the Postgraduate Institute of Archaeology (PGIAR) teaching history and theory of archaeology, art history, and heritage studies. He is also the Director of Archaeology to Sigiriya World Heritage Site managed by the Central Cultural Fund (CCF) and also the Director of Murals Conservation at the CCF.

Weerasinghe received his BFA degree from the Institute of Aesthetic Studies, University of Kelaniya and an MFA from American University, Washington, DC. He studied murals conservation in ICCROM in 1985 and Rock Art Conservation at the Getty Conservation Institute in 1988. He has been working as a murals conservator

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since 1983 with the Central Cultural Fund and has been training murals conservators since 1985 at the Postgraduate Institute of Archaeology. Since 2004 he has been teaching, researching and working on heritage management issues pertaining to living sacred sites.

Weerasinghe is the author of the revised curriculum of the Postgraduate Diploma in Heritage Management of the PGIAR. He is a member of the Executive Committee of ICOMOS, Sri Lanka. He has been a Visiting Fellow, Institute of Archaeology, University of London; ICCROM Fellow for Conservation Studies, ICCROM, Rome, Visiting Fellow at the Stellenbosch Institute for Advanced Studies, South Africa and Visiting Scholar, University of California at Berkeley, and at University of Texas, Austin. He has been the recipient of the David Lloyed Kreeger Award of the Art Department of the American University; Bunka Cultural Award, Sri Lanka; and Hirayama Silk Road Fellowship, UNESCO. He is also a recipient of Art and Literary Arts Resident Fellowship, Bellagio Center of the Rockefeller Foundation in 2017.

Weerasinghe has shown his works in various national and international exhibitions, including the *4th Asian Art Show 1994*, *Fukuoka, Asia Pacific Triennial 3/1999*, Queensland, and the *Singapore Art Biennale 2006*.

Tintin Wulia (b. 1972 Bali, Indonesia) received training as a composer (BMus - Film Scoring, Berklee College of Music, Boston, MA, 1997) and architect (BEng - Architecture, Universitas Katolik Parahyangan, Bandung, Indonesia, 1998) before earning her PhD in Art (practice-based research, RMIT University, Melbourne, Australia, 2014). Tintin's work investigates the flux of geopolitical borders, made and unmade by people. Her interactive and participatory performance methodology usually takes form in games, engaging people in sociopolitical relationship models to foster critical dialogues.

Wulia's works are thus often process-based, taking place across mediums, fusing installation, mural, video, sound and performance amongst others, hacking and repurposing ready-mades, e.g. IKEA products, neodymium magnets, surveillance cameras and arcade game machines, factoring the materials' original systems into her work. Because the contemporary border is inseparable from the economic globalization of production, the issues of manual labor and alternative culture like the Do-It-Yourself/DIY movement are also relevant to her work.

Wulia has exhibited in major interna-

# Winthrop University in Rock Hill, SC, Offers Several New Exhibitions

Winthrop University in Rock Hill, SC, is presenting several new exhibitions including: *The Democratic Cup*, a non-partisan exhibition, on view in the Rutledge Gallery, through Nov. 15, 2019; *The Bright Angle*, a collaborative pottery exhibit on view in the Elizabeth Dunlap Patrick Gallery, through Nov. 15, 2019; *Identity: A Juried Exhibition*, featuring works by current Winthrop students and faculty, on view in the Lewandowski Student Gallery, through Oct. 7, 2019; and *Point of View*, featuring a selection of personal points of view of selected photo students, on view in the Lewandowski Student Gallery, from Oct. 15 - Nov. 4, 2019.

Finding common ground through civil discourse is the focus of *The Democratic Cup*, a non-partisan exhibition featured in the Rutledge Gallery. The exhibition showcases handmade ceramic cups created as a slow activism project that encourages people to become active and engaged citizens in our democracy and person-to-person civil conversations about social and political issues over a cup of coffee.

The exhibition will display the work produced by the collaborative efforts of 35 passionate illustrators and potters across the country. It will also showcase the implementation of community conversations in Minnesota in 2018 and explore how such ideas can be applied in our own communities. The focus of the exhibition is to explore one example of how the arts and various media can be used to encourage community



Work by Jagath Weerasinghe

tional exhibitions such as *Istanbul Biennale* (2005), *Yokohama Triennale* (2005), *Jakarta Biennale* (2009), *Moscow Biennale* (2009), *Gwangju Biennale* (2012), *Asia Pacific Triennale* (2012), *Sharjah Biennale* (2013) and *Jogja Biennale* (2013). Her work is part of public and private collections including in the Van Abbemuseum, Singapore Art Museum, Queensland Art Gallery/Gallery of Modern Art and He Xiangning Art Museum. Wulia was an Australia Council for the Arts' Creative Australia Fellow 2014-2015.

In conjunction with the *Baik Art Residency*, Davidson College is pleased to present an exhibition of work by Inhwan Oh in the Smith Gallery.

*My Names* features two video works which began in 2010 at the Residency in Kyoto Art Center, Japan. The first video is an interview of Japanese women who have changed their (family) names multiple times; the other video is a documentation of the artist's performance, writing and erasing - through the act of ironing - the names of women introduced in the interview.

Inhwan Oh (b. 1965) works on participatory and site-specific projects utilizing the context of particular space and time. Oh initiates from the issues of identity and further expands to the fundamental question of correlation between the regulations of society and the arts, attempting to deliver conceptual and cultural critical works.

Based on his personal experiences, Oh translates or dismantles the cultural code formed in the connective context of relationship between individual identity and group within the patriarchal society. With this, he also proceeds on with concrete and practical works pertinent to the daily experiences implanted with keywords of the contemporary art including, difference, variety, communication and more.

For further information check our NC Institutional Gallery listings, contact Lia Newman, Director/Curator by e-mail at ([linewman@davidson.edu](mailto:linewman@davidson.edu)) or visit ([www.davidsoncollegeartgalleries.org](http://www.davidsoncollegeartgalleries.org)).



Works by Ayumi Horie & Nick Moen

engagement and the ideas of "activism."

Two "Coffee Talk" events will be held in conjunction with the exhibition. On Oct. 1 and Oct. 29 from 7-9pm, WUG will open its doors to the public to encourage the community to engage and connect over coffee. Through the use of *The Democratic Cup* mugs, participants will be led through a series of facilitated conversations with a focus on positive discourse about social and political issues. These events are free and open to the public, but space is limited. Participants should register in advance by e-mailing at ([galleries@winthrop.edu](mailto:galleries@winthrop.edu)).

The *Bright Angle* is a designer-maker collaborative pottery studio formed in Asheville, NC, in 2016 by Nick Moen Studios. Each of the studio's pieces follows a long process of sketches, 3D-printed prototypes, molds, firing and refining, all using their own porcelain and glaze formulas. The exhibition will showcase their designs and processes. *The Bright Angle* sources

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