

Mint Museum Uptown

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interest in Surrealism,” said exhibition curator Annie Carlano, the Mint’s senior curator of craft, design, & fashion. “The Mint’s exhibition will show the range of sartorial achievement and social commentary in Moschino’s oeuvre, a tremendous variety in such a short time span.”

Born in Abbiategrosso, Italy, in 1950, Moschino studied painting at the Accademia di Belle Arti, Milan, where he supplemented his income with work as a fashion illustrator. In 1971, he began work as an illustrator for Italian designer Gianni Versace. Following his time at Versace, Moschino went on to work for the fashion house Cadette in 1977 alongside Karl Lagerfeld. In 1983, Moschino launched Moschino Couture!, and created a sensation by dressing model Pat Cleveland in a silk evening dress, sneakers, and a grocery bag. The first Moschino men’s show debuted in 1986, followed by the Fall 1987 men’s collection, which was modeled by women. In 1990 Princess Diana wore a houndstooth Moschino suit to the christening of her niece, Princess Eugenie.

He was in fact a voracious fashion designer, creating his Moschino Couture! line, as well as Cheap n Chic, Cruise Baby, Moschino Jeans, and accessories. Although he was well-known for the use of ironic and thought-provoking phrases in his designs, such as embroidering “Waist of Money” on a jacket in place of a belt, he was also a master tailor, using fine fabrics in meticulous constructions. He was sometimes accused of being a rebel without a cause, but Moschino often used his ads to campaign for social issues including activism against drugs, violence, and cruelty to animals, and advocacy for environmentalism in fashion production.

In 1991, Moschino deemed fashion shows passé and abandoned them in favor of private presentations. Prior to this decision, Moschino produced outrageous shows, memorably leaving tomatoes and

flowers on editors’ chairs so they could express their displeasure or happiness with his collection. In Moschino’s final collection, labeled “Nature Friendly Garment,” the designer introduced an Ecocouture line made with environmentally responsible materials.

Moschino died in September 1994 due to complications from AIDS. In remembrance of the designer’s social consciousness, a portion of Moschino profits now fund the Moschino Foundation, a charity founded to assist HIV-positive children.

In the twenty-first century, the MOSCHINO brand has been reinvigorated and the genius of Franco Moschino has resurfaced in the current designs. Pop stars including Kylie Minogue and Madonna donned Moschino designs throughout world tours and burlesque star Dita Von Teese modeled for the fashion house. During the 2006 Winter Olympics in Turin, Italy, placard holders at the opening and closing ceremonies wore Moschino designs. In 2009, First Lady Michelle Obama selected a Moschino ensemble for her visit to the Vatican.

Today, Jeremy Scott is Creative Director of the Moschino brand, which encompasses labels including Moschino Couture, Boutique Moschino, and Love Moschino, as well as a wide range of accessories, jewelry, perfume, and cosmetics. Recording artist Katy Perry is the current face of the brand. Christina Binkley of *The Wall Street Journal* recently described Scott’s approach: “He is bent on restoring the flippant energy of the label’s founder, Franco Moschino, who loved to parody fashion icons.”

The legacy of Franco Moschino lives on.

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

Latin American Contemporary Art Projects in Charlotte, NC, Offers Works by Vicente Hernández

Latin American Contemporary Art Projects (LaCa) Gallery in Charlotte, NC, is presenting *Vicente Hernández: Of the Real and Marvelous*, on view through Jan. 8, 2016.

Of the Real and Marvelous is an exhibition featuring magnificent paintings that weave stories of escape rife with struggle and triumph, the real and the imaginary, the sadness of departure and the excitement of the journey. Hernández paints with inspiration from his harbor hometown of Batabanó, a once-flourishing Caribbean city that is the celestial subject of his work, a place torn apart by the devastating impact of natural and human ravages.

Hernández believes, “the journey is their challenge, even if this calling stops being an idea that the travelers inherited from past generations.”

Hernández’s works are often featured in prestigious, international art fairs and auction houses. His membership in UNEAC’s Visual Arts Associate has garnered a number of awards and recognitions, including features in two of the most renowned art and culture publications in Cuba. Hernández is also skilled in illustration and engraving and has exhibited extensively in the United States and Latin America in both public institutions and galleries.

Hernández is currently in residence at the McColl Center for Art & Innovation, which marks a strong collaboration between LaCa Projects and the Center, and is designed to build the region’s cultural relevancy in the arts while exposing the community to contemporary, highly-skilled Latin American artists. These two institutions’ shared vision to support the critical role that art and artists play in



“La Máquina del Tiempo” by Vicente Hernández, 2015, Oil on canvas, 37 1/4” x 196 3/4”

bringing about important social change is at the core of this partnership.

Latin American Contemporary Art Projects is a platform dedicated to the presentation, development, and promotion of Latin American Culture within the United States. The gallery encourages cross-cultural dialogue by representing a small group of influential and thought-provoking contemporary, emerging, and mid-career artists, as well as exhibiting a broader range of work by established and Master Latin American artists. Its adjacent, remodeled warehouse is home to three studios, where artists create, interact with one another, and provide artistic engagement opportunities for the broader community.

LaCa Projects has committed to directing its profits to Latin American social and charitable causes, further reinforcing its mission to promote Latin American culture and contributing to important social change.

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

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Elder Gallery in Charlotte, NC, Features Works by Ralph Turturro

Elder Gallery in Charlotte, NC, will present a solo exhibition of works by Ralph Turturro, on view from Dec. 4 - 31, 2015. A reception will be held on Dec. 4, from 5-8pm.

Elder Gallery’s contemporary aesthetic continues to shine with its exhibition of new paintings by New York artist, Ralph Turturro.

Known for his contemporary tenebros style, he infuses primitive scrawls to create depth and texture. The color, texts and inadvertent images that grow out of his process of painting are tools he uses to discover a world as he describes as “eternally, cosmically and universally real.” Turturro sees this process as similar to that of “an archeologist discovering found objects that send one reeling back and forth through time.”

Some of Turturro’s major influences

are Willem de Kooning, Jackson Pollock, and Cy Twombly. He has exhibited extensively in New York and San Francisco since 1989 and most recently in Charlotte at Elder Gallery.

Speaking of his work, Turturro states “Painting is something that continues to fill me with wonder and awe. The color, textures, texts and inadvertent images that grow out of my process of painting become detached clues of self-discovery; visual tools to discover this world beyond. Turturro is a graduate of the University of Wisconsin and holds an MFA from Pratt Institute. He has done Post Graduate work at Queens and Brooklyn College in New York.

For further information check our Commercial Gallery listings, call the gallery at 704/370-6337 or visit (www.elderart.com).

Mint Museum Randolph in Charlotte, NC, Features British Ceramics Exhibit

The Mint Museum Randolph in Charlotte, NC, is presenting *Portals to the Past: British Ceramics 1675 - 1825*, an ongoing exhibition.

The Mint Museum’s collection of eighteenth-century British pottery and porcelain is widely respected for its scope and quality. The collection numbers over 2,000 objects and includes important examples of both salt-glazed and dry-bodied stoneware from Staffordshire; tin-glazed earthenware from Bristol, Liverpool, and London; and cream-colored earthenware from Derbyshire, Staffordshire, and Yorkshire. Notable eighteenth-century porcelain factories represented include Chelsea, Bow, and Vauxhall in London, Longton Hall in Staffordshire, Worcester, Bristol, and others. Individual works in the collec-

tion are exceptional because of their rarity, craftsmanship, provenance, or as representative examples of particular types or methods of production or decoration.

British Ceramics 1675–1825 will present more than 200 highlights of this collection in a new installation in the Alexander, Spangler, and Harris Galleries at Mint Museum Randolph. The objects will be interpreted through a variety of thematic lenses - function, style, manufacturing technique, maker - to encourage visitors to engage with the objects in ways they find personally meaningful and interesting. The exhibition will include many objects that have never before been on view, as well as contemporaneous works of art in from the Mint’s holdings in other media,

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