

Ackland Art Museum

continued from Page 29

Woman delves into class differences, marriage, motherhood, work, the pleasures women pursued, and aging, in sections entitled “Women in Training,” “What’s Love Got To Do With It?,” “Married With Children,” “Dressing the Part,” “Aging Gracefully,” “Pleasurable Pursuits,” “Private Pleasures,” and “Work: Leaving it to the Professionals.”

Becoming a Woman was curated by Melissa Hyde, Professor of Art History, University of Florida Research Foundation Professor, University of Florida, and the late Mary D. Sheriff, W.R. Kenan Jr. Distinguished Professor of Art History, The University of North Carolina at Chapel Hill. *Becoming a Woman* was organized by Alvin L. Clark, Jr., Curator, The Horvitz Collection and The J.E. Horvitz Research Curator, Harvard Art Museums/Fogg.

A 200-page illustrated catalogue with an essay by curator Melissa Hyde accompanies the exhibition.

The Ackland presentation of this exhibition has been made possible in part by generous support from the Randleigh Foundation Trust (established by William R. Kenan Jr.), Betsy Blackwell and John



Antoine Vestier, French, 1740-1824: Allegory of the Arts, 1788; oil on canvas, 80 x 63.5 cm. The Horvitz Collection.

Watson, and Richard D. Pardue.

For further information check our NC Institutional Gallery listings, call the Museum at 919/966-5736 or visit (www.ackland.org).

FRANK Gallery Relocates to University Place in Chapel Hill, NC - Grand Re-Opening Feb. 9, 2018

After seven years on Franklin Street, FRANK Gallery is ringing in 2018 with a move to University Place, hosting a grand re-opening celebration on Feb. 9, 2018. FRANK's new location is in the former Tyndall Gallery, which closed in late 2017. FRANK is a nonprofit artists' collective showcasing the work of local and regional fine artists.

The new location allows FRANK to formally launch a larger, separate space for the Laura and Michael Brader-Araje Community Outreach Gallery. Its inaugural exhibit will feature the North Carolina PTA's Reflections Art Program. The Community Outreach Gallery has been a part of FRANK since the gallery's 2010 launch on Franklin Street. In addition to the separate outreach gallery other changes include a shop where smaller works, jewelry, ceramics, books and artist-made cards will be on offer at the retail gallery.

FRANK artist and board member chair, Jean LeCluyse, said, “the move heralds an exciting new phase in FRANK's evolution as a key part of Chapel Hill's arts infrastructure. We will continue to

feature art by the area's finest professional artists. We are excited to work with other businesses and organizations at University Place including our longtime collaborators at Kidzu Children's Museum, located nearby.” With the move, FRANK will carry on as a premier art gallery and center for art related community outreach projects and programs.

FRANK gallery is a 501(c)(3) nonprofit operated by member artists of the Franklin Street Arts Collective, with support from community leaders and art lovers. The mission of the Franklin Street Arts Collective is to support the arts community of Chapel Hill and the region, strengthen community appreciation of the arts through educational outreach, and promote Chapel Hill and North Carolina as a major arts destination. FRANK offers workshops, salons, and innovative programs that reach out to diverse groups within the community.

For further information about FRANK, check our NC Institutional Gallery listings, or visit (www.frankisart.com).

North Carolina Museum of History in Raleigh, NC, Offers Photos of the Vietnam War

To commemorate the 50th anniversary of the Tet Offensive (launched in January of 1968), the North Carolina Museum of History in Raleigh, NC, is presenting a new exhibit called *Picturing Nam: US Military Photography of the Vietnam War*, on view through Mar. 18, 2018.

On loan from the National Archives, this traveling exhibit features selections from the hundreds of thousands of photographs taken by military photographers stationed in Vietnam to document American Armed Forces activities.

“I am excited because this exhibit will afford younger generations of North Carolinians insight about the conflict in Vietnam and the lasting impact on the United States and the world,” said North Carolina Military and Veterans Affairs Secretary Larry Hall. “This incredible collection brings history to life for our up-and-coming generations and provides important illustrations about the world around us today - I am proud of the NC Museum of History and its partners for making *Picturing Nam* possible.”

Photographs are a powerful part of our Page 30 - Carolina Arts, February 2018




Photo by Kerry Burns (DNCR) from National Archives and Records Administration.

collective memory of the Vietnam War. Many iconic images were taken by photo-journalists working for newspapers, magazines or wire services. But there were also military photographers in Vietnam serving in our armed forces. Their assignments sent them everywhere: the jungles and swamps, forward bases, hospital ships, rivers and air bases.

Unsanitized and uncensored, *Picturing Nam's* indelible images give an intimate and ground-up view of the war and those who fought it. The exhibit focuses on

continued above on next column to the right



Triangle Art Works is a non-profit organization dedicated to providing services, support and resources to the visual and performing arts and creative industries.

Triangle Art Works can help you connect quickly and easily with the arts community to find arts-related groups, resources, jobs, and news.

WWW.TRIANGLEARTWORKS.ORG
INFO@TRIANGLEARTWORKS.ORG
FACEBOOK.COM/TRIANGLEARTWORKS
TWITTER: @TRIARTWORKS

CONNECT • INFORM • CREATE • SUPPORT • PROMOTE

three photographic themes:

Landscapes: Most Americans knew almost nothing about Vietnam before the war. Many soldiers, sailors and airmen seeing Vietnam's dense jungles, rugged mountains, murky swamps, endless rice paddies and brown rivers for the first time must have felt very far from home.

Objects: Wars are often summed up and remembered through artifacts. The Vietnam War created its own set of memorable objects, many of which appear in military photographs, including helicopters, M-16 rifles, graffiti-covered helmets, Phantom jets, peace symbol necklaces and body bags.

Faces: War puts individuals into extraordinary and dangerous situations. Such circumstances fostered determination, anxiety, exhaustion, boredom, compassion, exaltation and dread — feelings that are seen in the faces of those who were there.

“Many North Carolinians were called up to serve during the Vietnam War and

participated in the Tet Offensive,” said Ken Howard, director of the museum. “*Picturing Nam* honors these brave soldiers, from North Carolina and across the country, with a gritty and realistic view of life on the front lines.”

Picturing Nam contains 41 framed and matted black-and-white and color digital prints, 11 large-format murals, text, seven graphic panels and 52 identification labels.

The exhibit was organized by the National Archives and Records Administration and traveled by the National Archives Traveling Exhibits Service. It is presented, in part, by the Lawrence F. O'Brien family, the Pritzker Military Museum and Library, AARP, and the National Archives Foundation. Its local presentation is made possible by the NC Museum of History Foundation and MOHA, the Museum of History Associates.

For further information check our NC Institutional Gallery listing, call the Museum at 919/807-7900 or visit (www.ncmuseumofhistory.org).

Gregg Museum of Art & Design in Raleigh, NC, Offers Works by Bob Trotman

Startling – and, once seen, unforgettable – kinetic pieces will be on display at the Gregg Museum of Art & Design, in Raleigh, NC, beginning Feb. 1, and continuing on view through July 1, 2018. The pieces included in *Bob Trotman: Business as Usual* are the work of North Carolina sculptor Bob Trotman, and this will be the largest exhibition of his kinetic work ever presented. A reception will be held on Feb. 1, beginning at 6pm.

The title is a play on words, suggesting both the ordinary everydayness of Trotman's carvings of business men and women in their office workplace attire – all suits, ties and wingtip shoes – along with his fascination with the world of corporate business and high finance. Trotman sees this world through skeptical eyes, reinterpreting it with penetrating humor and the consummate skills of a master craftsman.



Work by Bob Trotman

Trotman's works, finely crafted, primarily of wood, but at times utilizing sound, light, movement, resin, clay, and more – perfectly encapsulate the negative associations of the phrase in their critique of big business, power, privilege, greed, and corruption. Though Trotman's works reflect onto us what the artist perceives as problems in our society his sculptures are not direct representations of specific current events and his characters, though familiar, are not based on real people. The artist's interests are wider than politics or simply today's headlines, and the excesses his works emphasize are certainly not



Work by Bob Trotman

new. Trotman's works represent everything the artist has been resisting for the last forty or so years in his pursuit of a modest life in rural North Carolina.

Trotman was born in 1947 in Winston Salem, NC. He received a BA in philosophy from Washington and Lee University and for 42 years has maintained a studio in the foothills of Western North Carolina. He has been the recipient of two grants from National Endowment for the Arts, four grants from the North Carolina Arts Council, and was a finalist for the 1858 Prize from the Gibbes Museum of Art in Charleston, SC. His work is included in several prestigious collections such as the Smithsonian's Renwick Gallery, the Virginia Museum of Fine Arts, the North Carolina Museum of Art, the Weather-spoon Museum of Art, The Mint Museum, Museum of Art of the Rhode Island School of Design, Crystal Bridges Museum of American Art; and the Museum of Art and Design, among others.

A new monograph about Trotman will be available for purchase during this exhibition. The monograph contains introductory text by Mark Sloan, essays by Roger Manley and Lia Newman, and an interview between Crista Cammaroto and the artist.

Curated by the Van Every/Smith Galleries at Davidson College in cooperation with the Projective Eye Gallery at the University of North Carolina at Charlotte, the Halsey Institute of Contemporary

continued on Page 31