

Catawba Valley Pottery & Antiques

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have an informational and bookshop booth again this year at the Catawba Valley Pottery and Antiques Festival.

The CVPA&F began in 1998 with a mission to showcase the history of Catawba Valley alkaline glazed stoneware and the potters who continually produce this traditional utilitarian ware. Development and growth have allowed the festival to include potters from across the state and the South, as well as dealers offering historical pottery and antiques, providing a context for understanding the history and use of pottery

in the South.

Tickets to the Friday Night Preview Party are \$45 each (includes admission to Saturday's festival) and can be purchased at (<http://catawbahistory.org/catawba-valley-pottery-and-antiques-festival>).

Tickets to Saturday's Festival are \$6 for adults, \$2 for children ages 3-13. Tickets can be purchased at the door.

For further information check our NC Institutional Gallery listings or visit (www.catawba-valley-pottery-festival.org).

Bechtler Museum of Modern Art in Charlotte, NC, Offers Works Not on View Yet at the Museum

The Bechtler Museum of Modern Art, located at the Levine Center for the Arts in Charlotte, NC, is presenting *Unseen: Works from the 50s and 60s*, an exhibition that presents more than 100 works from the Bechtler collection that have never been on view to the public, on view in the Museum's Fourth-Floor Gallery, through Mar. 17, 2019.

As the Bechtler gets closer to its 10th anniversary on January 2, 2020, the museum has still not exhibited a sizeable portion of its holdings. In response to the ongoing inquiries about these never before seen works, this exhibition will explore the depth of the collection by highlighting works from well-known artists such as Joan Miró, Georges Braque, Jean (Hans) Arp and Pablo Picasso as well as extraordinary pieces by several artists whose works are rarely seen in the country.

There is much to these works that underscore the private aspects of collecting – certain treasures best appreciated up close in one's home as has been the Bechtler's approach in countless instances. Elegant portfolios of exceptional prints in virtually all media in that discipline; artist's books

celebrating the thoughtful and sometimes mysterious union between text, images and meaning and publications to honor figures, like Daniel-Henry Kahnweiler, who helped nurture the very emergence of the Modern movement.

There are rare pieces by artists who were early guides for the Bechtlers at the start of the family's collecting, including the great playwright and Expressionist painter Oscar Kokoschka. Others marry the traditional aesthetic vocabularies of their native, non-European heritage with their experiences in modern Paris such as Kumi Sugaï (Japan), Rufino Tamayo (Mexico) and Wou-Ki Zao (China).

This exhibition reminds us of the broad range of the Bechtler collection. Naturalistic depictions are woven among works of increasing abstraction with themes ranging from the idyllic to the terrifying emphasizing the encyclopedia aspect of their interests.

For further information check our NC Institutional Gallery listings, call the Museum at 704/353-9200 or visit (www.bechtler.org).

LACA Projects in Charlotte, NC, Offers Works by Eduardo Cardozo

The Latin American Contemporary Art (LaCa) Projects in Charlotte, NC, is presenting *Tramas*, an exhibition of new work by Uruguayan artist Eduardo Cardozo, on view through Mar. 9, 2019.

Eduardo Cardozo is a masterful abstractionist, gracefully integrating the figurative and the abstract to depict complex and familiar natural imagery that makes his work universally accessible. In this exhibition, Cardozo re-imagines his past approach of adding paint to canvas, and instead initiates by deconstructing the canvas into an unraveled, raw mess, which becomes the ethos of the work - the vehicle for his abstractionism born from destroying, and serving as a powerful metaphor for rebirth in wounds and failures.

In Cardozo's large burlap pieces, he frays one string at a time, irreversibly modifying the weave of the threads, allowing brutal holes, irreparable injuries, and unusual cracks. On them, he masterfully intersperses paint, creating a raw renovation, where each piece becomes a rough terrain, a fragile, precarious state of dissolution that also reorganizes its shapes. What results is an intriguing, new path of amazing irregularities, colorful, messy layers, and vulnerable masterpieces that each tell their own stories of breakdown, change, and transformation.

The metaphor of the wounded canvas - both in the enormous pieces that are several feet long, subtly referring to the entire social corpus, and the fragments/smaller paintings (individuals), both equally vulnerable - is



Work by Eduardo Cardozo

not, therefore, just a sign of desolation, failure or crisis, but also a chance to re-think the practice of painting, expanding it, without coloring outside the lines.

Eduardo Cardozo (b. 1965) is a painter from Montevideo, Uruguay, graduating from the National School of Fine Arts in 1990. Two years later, he traveled to Europe to expand his artistic process and scholarship, first in France under an award by the Paul Cézanne Salon, and later in Italy where he studied engraving techniques with famed printmaker and founder of New York Graphic Workshop Luis Camnitzer. His work has been featured in dozens of solo and collective exhibitions in private and public institutions, notably at the Museum Nacional de Artes Visuales in Uruguay, Praxis Gallery in Buenos Aires, the Museo de América in Madrid, and the Cervantes Institute in Barcelona.

For further information check our NC Institutional Gallery listings or visit (www.lacaprojects.com).

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be Mar. 24th for the April 2019 issue and Apr. 24th for the May 2019 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).

A FUNDRAISER FOR THE
HISTORICAL ASSOCIATION OF CATAWBA COUNTY &
THE NORTH CAROLINA POTTERY CENTER

LACA Projects in Charlotte, NC, Offers Works by José Luis Landet

The Latin American Contemporary Art Projects in Charlotte, NC, will present *The Manifested Landscape: A Message of Uncertainty* featuring José Luis Landet, on view from Mar. 5 through May 11, 2019. A reception will be held on Mar. 15, beginning at 6pm.

Landet's artistic production can be approached by using the verb "to manifest" and its different meanings: on one hand, "to manifest" can be understood as a protest act, collective and public, in which the bodies gather to demand something. On the other, it may refer to revealing or showing something, to display what is lying underneath. It is at the intersection between politics and view that Landet's manifested landscapes emerge.

Throughout his career, Landet has worked with discarded, recovered and appropriated archives, extracting photographs, writings, slides, drawings and letters, which become an essential - tangible and conceptual - part of his creations. Oil paintings of bucolic landscapes have received special attention within his aesthetic project; by taking them into account, he imbues them with a renewed power, which radiates historical,



Work by José Luis Landet

affective and political specters.

Landet (Argentina, 1977) studied visual arts in La Esmeralda, Mexico City. His work has been shown across the world, and can be found in a number of prestigious public and private collections, including LACMA (Los Angeles), the Phoenix Art Museum (Phoenix), the Colección Jumex (Mexico), and the Louisiana Museum (Denmark). He was awarded Untitled Art Fair's inaugural Fundación Otazu (Spain) Art Prize in Dec. 2018.

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

The Satellite Gallery in Asheville, NC, Offers Works Focused by Repurposing Images

The Satellite Gallery in Asheville, NC, will present *Relocated Image*, featuring works by Margaret Curtis, Mark Flowers, Jeff Kinzel, and more, curated by Jeff Kinzel, on view from Mar. 1 through Apr. 30, 2019. A reception will be held on Mar. 1, from 6-8pm.

The exhibition investigates how this world of ephemeral pictures can be made permanent through the transfer of images to new contexts and surfaces: canvas, paper,



Work by Mark Flowers

ceramic, glass, even skin. In the process of transferral, new art is made. Come see how imagery that is relocated can in the process

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