

# FedEx Global Education Center

continued from Page 48

originated when I received a grant to explore the city of Beijing through the eyes of a mother and the writings of China essayist Lin Bai, translated by my daughter Samm Tyroler-Cooper for her honors thesis upon graduation from Brown University. It has traveled extensively since 2004 in galleries, universities, art centers, and hospitals in the DC Metro area.”



Work by Barbara Tyroler

“In May 2009, the weekend of my return to Chapel Hill from a 25-year career in the DC metro area, I opened *Beijing Impressions* through the town’s arts program so that my aging mother could finally experience the work. It was to her delight for the first time to be able to view the collection that featured my journey to China to visit our daughter on a Fulbright to study migration and women’s labor practices.”

“My mom passed away in August 2011, so it was particularly meaningful to show in these local venues, close to home. The exhibition at the FedEx Global Education Center on the UNC campus offers yet another transformation, expanding the work with 10 new images, a silk installation by fiber artist Peg Gignoux, and impressions, translations, and stories from

UNC Chinese students.”

“I am currently working with two young Chinese undergraduates, Manchen Hao and LeTian Dong. Manchen arrived in the US alone, for the first time to study at UNC. She quickly learned English and has accelerated in all her studies. We have spent many hours exploring the photographs and relating them to her experiences as a child growing up in China and now as a young adult in the US. She is contemplating her own issues of transition, family, and identity. She wishes to be photographed at an airport and says this represents her journey of acclimation.”

“LeTian Dong, a young business and economics undergraduate describes herself as Asian American. She has lived here since the age of 4. Her mother came first to find a job as a nurse while the father raised the family in China. As they raised her in America, her parents felt very strongly that she speak Chinese. She has a very different view of herself in relation to her heritage. She asked to be photographed in a studio with modern dance movement and a traditional Chinese costume.”

“LeTian and Manchen are translating the titles for the exhibition walls and adding their stories in Chinese and English to the photographs. These will be combined in a book and exhibited during the show. We hope to encourage others to add to this with personal photographs from China and blog-like impressions in Chinese and English.”

For further information check our NC Institutional Gallery listings or call the Center at 919/962-2435.

## CAM Raleigh in Raleigh, NC, Features Works by José Lerma

CAM Raleigh in Raleigh, NC, will present the exhibit, *The Credentialist*, featuring a Museum premiere of newly commissioned works by José Lerma, on view from May 19 through Sept. 2, 2012.

Lerma currently lives and works in New York and Chicago, where he is a faculty member at the School of the Art Institute of Chicago. Lerma creates intricate installations that combine painting and non-traditional materials such as reflective fabrics and commercial carpet, relying on a compendium of mediums, references, and elements that combine his personal history and extensive academic accolades with his awareness of social history.



José Lerma, *Untitled #1*, 2007, AP2 from 20 + 2AP Lithography, woodcut on Rives BFK and handmade paper

Lerma originally migrated from Spain to Puerto Rico and now lives between Chicago and Brooklyn, and has multiple degrees in law and art. *The Credentialist* is a new body of 18 artworks commissioned for the main gallery at CAM Raleigh highlighting his ability to combine and collapse facets of history from his personal viewpoint. Central to the exhibition is the notion of rising and falling, particularly the precipitous demise of great historical figures. The records of these fluctuations are played out on various paintings, curtains, and carpets that

will occupy the space. 4 large canvases, which imitate ballpoint pen doodle, depict themes such as war, love, and paradise while referencing paintings on the subject by Tintoretto and Piero De La Francesca.

In his paintings, Lerma employs images of Baroque style portraits of historical, famous French Bankers from the 18th Century, which are signified by wigged portraits. The artworks in this exhibition are monumental, featuring a liberal use of brush strokes, doodles, and highlights of paint to underscore the sketch-like quality of the drawings. By distorting and often erasing the features of the faces, only leaving profiles or frontal views of wigs, Lerma’s work also references the paintings of Francis Bacon and Philip Guston.

Lerma places his large works on electronic keyboards as a way of combining previous elements of his oeuvre. This provides a soundtrack to each painting - making the paintings active participants in the art. Through the use of acrylic spray paint on canvas, he is able to reproduce the aesthetic of highlighters and pen scratchings on a paper pad. His swirled scribbles are reminiscent of graffiti while doodles reference French political cartoon drawings.

Lerma’s paintings meld these several diverse mediums to create works that resemble portraits of bureaucratic figures while simultaneously appearing to be topographical landscapes. He builds up hues of paint and juxtaposes them alongside flat planes of white paint or ‘doodles’ of spray paint. Lerma’s paintings are experimental and expand the notion of painting.

The main gallery of CAM Raleigh features a large-scale carpet installation. Lerma paints directly on inexpensive commercial grade carpets. The scale of the rugs affects the physical relationship of the viewer to the work. “I like the thought of people walking over my ideas, convoluted and preliminary as they often are, and examining and stepping over an intimate space while simultaneously feeling small. Like having the same relationship an insect would have to a drawing - or of

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José Lerma, *Jac Fugger*, 2011, Edition of 30, Relief, lithography, fabric dye

course a child to a carpet,” Lerma says.

The hypnotic musical tones of the electronic keyboard and the meditative swirls of the doodles seem to counterbalance the stiff regulations of the wiggled French bankers and the very controlled atmosphere of both the four-sides of the canvas and the white-walls of the gallery. Lerma effectively describes them as “paintings and works about paintings, which attempt to collapse the historical and the autobiographical within a single frame.”

Elysia Borowy-Reeder, CAM Raleigh

## The Mahler in Raleigh, NC, Feature Works by Daniel Johnston

The Mahler in Raleigh, NC, will present the exhibit, *Large Pots by Daniel Johnston*, on view from May 4 - 26, 2012. A reception will be held on May 4, from 6-9pm.

The Mahler is proud to present a large scale exhibition by renowned Seagrove, NC, potter, Daniel Johnston. Most of the materials that Johnston uses to make and glaze his pots he digs himself. The pots are fired in a large 850 cubic foot wood kiln. He does not try to control the materials he uses, rather he tries to understand them. From digging the clay to firing the kiln Johnston puts all his effort into creating pots that have a powerful presence. His pots are timeless but reflect the culture and times in which we live.

Johnston learned and honed his craft beginning in 1997 under the eye and hand of several national and international potters including nationally recognized NC potter, Mark Hewitt (1997-2001); British earthenware potter Clive Bowen, North Devon, England (1999 & 2010); and Sawein Silakhom, Phon Bok, Northeast Thailand (2003).

The Mahler is a dynamic fine art gallery located in downtown Raleigh in the historic and newly renovated Mahler Building on Fayetteville Street. The

executive director and curator of the exhibition, says “Lerma suggests new ways of experiencing art - visitors are invited to walk on top of his paintings and travel through a visual history. This exhibition is also a celebration of the diversity of artistic expression that puts the artist in the center of the community. CAM Raleigh is an avid champion of artists early in their careers and we give them an atmosphere where they are encouraged to foster a cross-fertilization of ideas and dynamic interaction with visitors. It’s also an opportunity for visitors to have a chance to meet and exchange ideas with the artists.”

*The Credentialist*, created by José Lerma, is organized by CAM Raleigh. It is curated by Elysia Borowy-Reeder, executive director of CAM Raleigh and coordinated at CAM Raleigh by Kate Shafer, gallery and exhibitions manager and Evan Lightner, lead preparator. CAM Raleigh is collaboration between the Contemporary Art Foundation, the community and North Carolina State University’s (NC State) College of Design.

For further information check our NC Institutional Gallery listings, call the gallery at 919/513-0946 or visit (<http://camraleigh.org/>).



Works by Daniel Johnston

Mahler is dedicated to significant art of our time, committed to offering the best in regional and national fine art by emerging and established artists.

For further information check our NC Commercial Gallery listings, call the gallery at 919/896-7503 or visit ([www.themahlerfineart.com](http://www.themahlerfineart.com)).

## Artspace in Raleigh, NC, Features Works by Stephanie Liner, Sharron Parker & Paris Alexander

Artspace in Raleigh, NC, will present several new exhibits including: *Momentos of a Doomed Construct*, featuring an installation by Stephanie Liner, on view in Gallery One, from May 4 through June 30, 2012; *Looking Back: 25 Years at Artspace*, featuring fiber works by Sharron Parker, on view in the Upfront Gallery, from May 4 - 26, 2012; and *Stone Works*, featuring sculpture by Paris Alexander, on view in the Lobby Gallery, from May 4 - 26, 2012. A reception will be held for these exhibits on May 4, from 6-10pm.

For the past ten years, Stephanie Liner’s work has explored the connections between decorative interiors, sexuality, gender, and architecture. Liner’s solo exhibition, *Momentos of a Doomed Construct*, continues this investigation through the presentation of constructed orbs, often upholstered in beautiful fabric with historic, floral patterns. The interiors of the orbs will be inhabited by live models for a unique, one-night performance, in conjunction with the First Friday Gallery Walk on May 4, 6-10pm.

Liner was born in Charlotte, NC,



Work by Stephanie Liner

but spent most of her growing years in Weddington, NC. Throughout her youth she helped her family renovate houses and repair found furniture, which helped develop her interest in antiques and junk shopping. Sewing and textiles were an important part of her community and a skill that was emphasized throughout her childhood. These interests have played a part in the physical and conceptual components of her work.

Upon moving to The University of Wisconsin at Madison for graduate school she continued her interests in combining

continued on Page 50