

Bechtler Museum of Modern Art

continued from Page 19

comfort with the language of moving parts, but I had never seen it used in this way as a form of expression. My relationships with machines have been an important part of my career as an artist. Most often they are a means to an end, but with this drawing machine I feel I'm able to approach the spirit I felt seeing Tinguely's work nearly 30 years ago."

This is the second Tinguely exhibition at the Bechtler: Charlotte independent curator June Lambla organized *Remembering Cascade*, on view from Sept. 9, 2011, through Jan. 16, 2012. However, *Celebrating Jean Tinguely and Santana* is the largest exhibition of Jean Tinguely displayed in an American museum.

Celebrating Jean Tinguely and Santana

was made possible with a grant from the North Carolina Council for the Arts and our media partner, WFAE. Conservation work on the Bechtler Museum of Modern Art Tinguely sculptures came from three Charlotte families: Chandra and Jimmie Johnson, Nelia and Michael A. Verano, and Aundrea and Stephen Wilson. Two Bechtler-produced films, one on the conservation of the sculptures and another on the relationship between Jean Tinguely and the Bechtler family, have been made possible by the MetLife Foundation.

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

Elder Gallery in Charlotte, NC, Features Works by Carl Plansky and Greg Siler

Elder Gallery in Charlotte, NC, will present *Gender and Sexuality*, which explores the roles of each in the world of art, featuring paintings, drawings, and installations created by the late New York City artist Carl Plansky and Raleigh, NC, artist Greg Siler, on view from June 2 through July 1, 2017. A reception will be held on June 2, from 5-8pm.

Siler hypothesizes that "feminine and masculine are constructs that don't require a specific gender, or even a specific type of subject. Ancient Greek representations of ideal beauty centered on the beautiful boy – the eroticized male body. Interestingly, today's objectification of the female body as representing ideals of beauty and nature is rooted in its conforming to our inherited Greek homoerotic ideal. In the Christian West, woman-as-beauty converged with an over-preoccupation with seeing and being seen."

In addition to paintings and drawings of the human figure the exhibition proposes that gender can be associated with other elements of nature. Siler's abstracted landscapes may be perceived as either masculine or feminine.

"There's no doubt that Plansky's paintings and drawings are gender-based," says



Work by Carl Plansky

curator Larry Elder. "His subjects range from formally attired opera divas to the other end of the spectrum where a series of light boxes provide the viewer with an intimate look at his penis series."

At a time when gender issues have dominated much of the news in North Carolina and other parts of the nation Elder Gallery has chosen to add to the debate.

This exhibition is intended for an adult audience and parental discretion is advised. Parents and teachers are advised to preview the exhibition.

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

Lark & Key Gallery in Charlotte Offers Work by Mary Alayne Thomas, Jess Polanshek, Deborah G. Rogers, and Lisa Hopkins

Lark & Key Gallery and Boutique in Charlotte, NC, will present *Keepsake*, on view June 2 through July 29, 2017.

The exhibition features new artwork from Mary Alayne Thomas with guest artists, illustrator Jess Polanshek and ceramic sculptor Deborah G. Rogers, along with one-of-a-kind jewelry by Lisa Hopkins. Their narrative works explore the idea of collecting mementos, souvenirs and tokens that serve as inspiration or remembrance of another person, time or place.

Mary Alayne Thomas was raised in Santa Fe New Mexico, by two full time artists. She was exposed to art on a daily basis, and began her journey as an artist at the age of eleven by illustrating children's magazines. Thomas experimented with various mediums, and eventually discovered the harmonious combination of encaustic with watercolor. Over time, she refined a complex process of layering encaustic and silkscreen over a watercolor painting. There is a sense of mystery, a softness that emanates from floating art forms within the transparent, waxy surface.

Currently living in Portland Oregon, Thomas is inspired by the wildlife, forests and dark beauty that surrounds her, but childhood memories of wandering the mesas in Santa Fe continue to compel her work. She strives to capture those magical ephemeral moments we all experience, real or imagined. Her intention is to create atmospheric works that are dreamy, ethereal expressions, reminiscent of the children's illustration from the Golden Age of illustration




Work by Mary Alayne Thomas

tion, and Pre-Raphaelite paintings that she loves.

Jess Polanshek spent most of her childhood moving throughout the cities and forests of Florida and Vermont. Along with traditional art education, she spent time traveling overseas which greatly influenced her artistic progression. Within these different environments, Polanshek's art has revolved around the elements of northern forests and the creatures that inhabit them. Working from her woodland studio in Fairfax, VT, Jess begins each drawing with a basic concept in pencil before adding lay-

continued above on next column to the right

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ers of pen. She applies color with a brush, using watercolors with the occasional bit of colored ink. Focusing on high detail and loose realism, her art has evolved into an illustrative and whimsical style with a strong focus on the beauty and intricacies of the natural world.

Self-taught ceramic artist, Deborah G. Rogers creates charming, highly detailed narrative sculptures using air-dry clay, a material she first explored in middle school. Her 3-dimensional forms take on a distinct drawing style - pulled from past experience as a children's book illustrator and a pen and ink realist. Altered and fabricated objects are made in advance and incorporated into the clay as she builds each piece. Washes of acrylic, layers of colored pencil, dyes, ink, drawings and commentary are added to the surface. The work is finished

with a water-based, walnut-tinted varnish and finger-applied wax, creating a vintage look. Rogers sculptures, inspired by life lessons, are meant to provoke, confront and spark memory and emotion - often pleasant, sometimes not. She resides in Norfolk, VA.

Lisa Hopkins specializes in hand fabricated jewelry that features her etched calligraphy and hand-drawn artwork. Each piece she creates in her West Lafayette, Indiana studio is handcrafted one at a time using traditional metalsmithing techniques. Inspired by meaningful moments and small wonders of the natural world, her work embraces thoughtful words, celebrates nature and reflects upon life well lived.

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

Ciel Gallery in Charlotte, NC, Features Works by Caroline C. Brown, Jen Walls, Amy Hart and Teresa Hollmeyer

Ciel Gallery in Charlotte, NC, will present *The Wisdom of Wild Things*, featuring works by four artists presenting a quirky view of wild beasts, Caroline C. Brown, Jen Walls, Amy Hart and Teresa Hollmeyer, on view from June 2 - 30, 2017. A reception will be held on June 2, from 6-9pm.

Mentor Caroline C. Brown and her protégé Jen Walls are two-dimensional artists reunited in a menagerie of imaginative whimsy unlike any other. Vibrant printmaking and naive mixed media creations are exhibited in a mash-up of color and texture.

Amy Hart and Teresa Hollmeyer, three-dimensional artists in metal and mosaic, present a zookeeper's wildest dreams in sculpture and pattern leaping from walls, ceilings and windows. "You can run, but you can't hide", says Hart of the stilted birds and beasts.

Brown and Hart channel their recent residency in Ireland for this exhibit, featuring Irish creatures both wild and domesticated. Hollmeyer's exquisite mosaic creatures in



Work by Jen Walls

glass and tile twinkle with reflectivity, while

continued on Page 21