

McColl Center for Art + Innovation in Charlotte, NC, Offers Works by Resident Artists

The McColl Center for Art + Innovation in Charlotte, NC, is presenting several exhibits including: *In Body* and *Potluck*, both on view through Aug. 3, 2022.

As a society, we are acutely aware of the power and issue that exists in notions of “body.” We exist in a time where violence against, legislation to control, alterations to, and the dynamics of living in our own skins play out across headlines and in our homes every day.

Inaugural Parent and Educator Artists-in-Residence Hong Hong (she/her), Wanda Raimundi-Ortiz (she/her), Sarah Sudhoff (she/her) and K Sarrantonio (they/them) center their bodies - as subject or tool - in the creation of works that explores questions of identity, family history, motherhood, parenthood, isolation and contemporary society.

Artist Hong Hong’s work marries the intensely physical paper making process with the color and compositional awareness of painting. Often working outdoors under the sun, Hong’s repeated motions – soaking, beating, rinsing, and carrying pulp, pouring and pushing the fibers on her screens, then lifting the large sheets of paper connect her to her environment and notions of time. Her ongoing movements yield an almost ritualistic choreography or movement to create an object that is both present and decaying, formed yet fragile like nature, our bodies, and time.

Rhythm, movement, and painting are also present in Wanda Raimundi-Ortiz’s work. An interdisciplinary artist, her love of 18th century painting uses the formal figure, landscape, rich costuming and color to dissect cultural constructs of Latinness, Blackness, elitism and class. Her durational performances use her body as a vehicle to break down boundaries between the artist and the viewer. Her content becomes personal as she directly engages with her audience, who are required to ultimately see her as a human being engaging in challenging issues.

Like Raimundi-Ortiz, Sarah Sudhoff’s body is a primary medium in her work. Her performances, photographs and videos interweave themes of gender, science, with her personal experience as a woman, mother, sister, and daughter within shifting family and cultural dynamics. We see Sudhoff’s presence in each of her artworks. Her body is evident; suspended or engaged in action, or through the evidence of her touch - bite marks and piles of pencil shavings are evidence of her physical



Work by Doris Kapner

labor.

There is little representation of Queer, transgender, masculine of center pregnancy and parenthood both in art and popular media. K Sarrantonio uses their personal life experience to create images that reflect their personal experiences while representing aspects of queer domesticity that challenge our collective cultural practice of gendering the body. Trained as a printmaker, their screenprints are often taken from video stills of their performances. Materials including paper, fabric, fishing line, wood and steel bring flexibility, fragility, transparency, tension and illusion to K’s work.

In times like these, we find comfort in the humble tradition of Potluck, a meal in which members of a community offer what resources they have to be shared by all. This tradition, which grew popular during the Great Depression, feels necessary today, not only as an act of self-care but as an act of radical compassion for our neighbors.

Studios at McColl Center artists Emily Berger, Wil Bosbyshell, Tamara Conrad, Christopher Holston, Doris Kapner, Taylor Lee Nicholson, Emily Nuñez, Lauren Puckett, Samantha Rosado, and Nill Smith offer up works of art that explore how to survive in an increasingly hostile society.

Potluck was curated by Taylor Lee Nicholson.

For further information check our NC Institutional Gallery listings, call the Museum at 704/332-5535 or visit (www.mccollcenter.org).

Waterworks Visual Arts Center in Salisbury, NC, Features Works by Don Moore

The Waterworks Visual Arts Center in Salisbury, NC, is presenting *Don Moore - An Art Filled Life*, which will be on view through Sept. 2, 2022. The exhibition will feature more than 150 works by the artist.

Children visiting Salisbury’s Waterworks Visual Arts Center knew him simply as “Mister Don, the Doorman.” He always greeted them with a welcoming smile as he held the door for classes of 5th graders visiting an art museum for the very first time. And to the guests at the Center’s annual Oyster Roast fundraiser in January, he is remembered as the man who handed out the aprons. He was often behind the scene at Waterworks, making sure all the minor details were attended to at receptions and other events. And, when it came time for photos to be snapped, he kept himself in the background as much as he could, typically placing himself in the back row whenever possible.

What all those folks may not have known was that this elegant, soft-spoken, gentle man was also an award-winning artist, as well as a teacher whose impact on the lives of his students remains fresh, decades after he retired from the classroom. His figure drawings and figurative paintings had been featured in numerous state and national



Work by Don Moore

juried shows and won national awards. His work is on display in the collections of more than a dozen universities, institutions and businesses throughout the South.

Sadly, for those who knew him, Donald Everett Moore passed away in February, just a few months shy of his 79th birthday. Yet, he filled those eight decades with ser-

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vice to Art in just about every way imaginable.

Don Moore, born in Birmingham, AL, in 1943, exhibited talent at a very young age. His brother Ray notes that when Don was around eight years old, he created a beautiful charcoal drawing of an angel, which Ray still has and cherishes.

Later, while visiting a local museum, Moore was fascinated by the sculptures and wanted to understand more about that art form, so he touched the works to literally get the feel of them. The people who ran the museum got upset and tossed him out, exclaiming that he had no business there and, besides, he was without any artistic talent. While others might have been discouraged, those were just the sort of challenging words the young boy needed.



Work by Don Moore

Moore went on to attend art school at the University of Alabama, where he received both Bachelors and Masters degrees in Fine Art. He was also a student at the University of Georgia and did summer studies at the prestigious Art Students League in New York City, where such disparate artists as Ai Weiwei, Al Hirschfeld, Cy Twombly, and Charles Dana Gibson, among many others, had also studied.

As a professional artist, Moore focused on paint as his primary medium. In describing his work, he once said, “I don’t paint to make people happy or to match furniture. I hope my paintings make people think.”

Perhaps most noteworthy about Moore’s body of work is how hard it is to categorize. Beginning later this month, Waterworks is dedicating all of its galleries to the paintings of this amazing artist, and a brief stroll through the exhibition will attest that his work is as varied as it is thought-provoking. One views a portrait of an elegant gentleman painted in the style of a Gilbert Stuart, and a few steps away is a triptych illustrating multiple aspects of a Salisbury treasure, Hurley Park. Nearby hangs a nude with touches reminiscent of the cubism of Juan Gris or Georges Braque. A short distance from that is a yellow canvas with nothing more than a half-finished face of a beautiful woman entitled “Memory.”

That curiosity about all types and styles of artwork is perhaps the reason Moore spent most of his career as an art teacher. He loved art and wanted to share it with others, whether they were young college students, older retirees looking for something to keep themselves busy, or young children



Work by Don Moore

just starting to recognize the joy of artistic expression.

He taught briefly at the University of Alabama, then, as an assistant professor at Coker University in Hartsville, South Carolina. In 1974, he moved to the Piedmont area of North Carolina where he served as Director of the Art Department of Mitchell Community College in Statesville, North Carolina for 32 years.

After retirement from Mitchell in 2004, Moore discovered Waterworks and immediately immersed himself in its programs. His love affair with the Center lasted for the rest of his life. He served on the board of directors, and taught figure drawing and art appreciation classes for several years while simultaneously volunteering for any assignment that needed filling. Moore particularly loved working with young artists, to build in them a fire of appreciation for art, similar to his own. In 2008, Moore was the first person to receive Waterworks’ Volunteer of the Year Award, because of his demonstrated commitment to volunteerism and the arts. Most recently, he served on the Exhibitions Committee, locating and showing the works of local and regional artists who had previously received little attention.

Waterworks partnered with the Lutheran Services Abundant Living Adult Day Care (now Trinity Living Center) program, where participating artists create portraits of clients and donate them to their families. Moore was a ready volunteer for that program and, no doubt, many local residents now have his paintings of their loved ones hanging in their homes.

Moore was involved with a number of other art organizations. He was a Juried Member of the Associated Artists of Winston-Salem, and an active member of Plein Air Carolina (PAC-Salisbury) and Mooresville Artist Guild. He was a Lifetime Member of The Artist Guild of Statesville and the Iredell Museums, and served on the Advisory Board for Mitchell Community College’s Fine Arts program.

Moore left behind a body of work that reflects his curiosity, his openness to trying new ideas, and his love of people. And, true to his goal, they make people think.

For further information check our NC Institutional Gallery listings or call the Center at 704/636-1882.

Jerald Melberg Gallery in Charlotte, NC, Offers a Group Exhibition

Jerald Melberg Gallery in Charlotte, NC, is presenting *America Seen - American Scenes*, on view through Sept. 3, 2022.

Jerald Melberg Gallery is pleased to present an exhibition of paintings and works on paper depicting landscapes, cityscapes and flora seen in America, as well as abstract interpretations of American scenes.

The works in this exhibition illustrate the artists’ varying approaches to creating their art: literal or suggestive representations of a landscape, a directly observed and rendered flower or an impressionistic view of an American city.

Artists featured in the exhibition include: John Alexander, Jesse Redwin Bardin, Charles Basham, Romare Bearden, Oscar Bluemner, William Partridge Burpee, Susan Grossman, Lee Hall, Wolf Kahn, Robert Kushner, Thomas McNickle, Roland Poska, Brian Rutenberg,



Work by Charles Basham

Richard Stenhouse and Tula Telfair.

Jerald Melberg Gallery is located on South Sharon Amity Road near the intersection with Providence Road.

For further information check our NC Commercial Gallery listings, call the gallery at 704/365-3000 or visit (www.jeraldmelberg.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 July 24th for the August 2022 issue and Aug. 24 for the September 2022 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).