

CAROLINA MEADOWS

ARTIST OF THE MONTH

JANUARY 2019

ALLAN ECKHAUS

OLD ART

ODD ART

**JANUARY 6 TO 26, 2019
CAROLINA MEADOWS ART ROOM
THIRD FLOOR, ACTIVITIES BUILDING**

RECEPTION: JANUARY 6 FROM 2 TO 4 PM



Self- Portrait of the Artist as a
Pumpkin.

(First Prize winner - 2015 CM
Halloween Pumpkin
Carving Contest)

I was a child-prodigy-artist, at least in the minds of my parents. But I knew better. My spectacular drawing at age 8 of a pirate had a subtle feature: the pirate had 2 left hands. Later on, when completing a mail-order commercial art course, I realized I had little aptitude for creating art on-demand. So what else was I to do but become an engineer, with a hobby of making art in the basements of homes we owned through the years?

And so I did, in New Rochelle, NY until retiring to Chapel Hill in 1996 where I had a barn with a large studio. I've done two one-man shows since then but have not been active in the local art community. Galleries don't seem to want my work.

I gave away some pieces and sold a few more but I still have a lot of what I made, thanks to the forbearance of my Naomi. Some of the wood carvings in this show date back sixty years.

As I morphed into abstract painting and collage in mid-life, I experimented with different styles. I've always had a streak of the absurd and surreal mixed with happy accident. My use of wrinkled, ridged paper in many pieces was the result of a collage course I took almost 20 years ago at the NCMA. The instructor made the point that it was unprofessional to leave wrinkles in paper that is being applied to a canvas or other surface. I thought wrinkles made the collage more interesting.

Enjoy the exhibit.

Allan



“Packard Trunk.” Wood and fabric. 28” x 48”. Assembled in 1991.

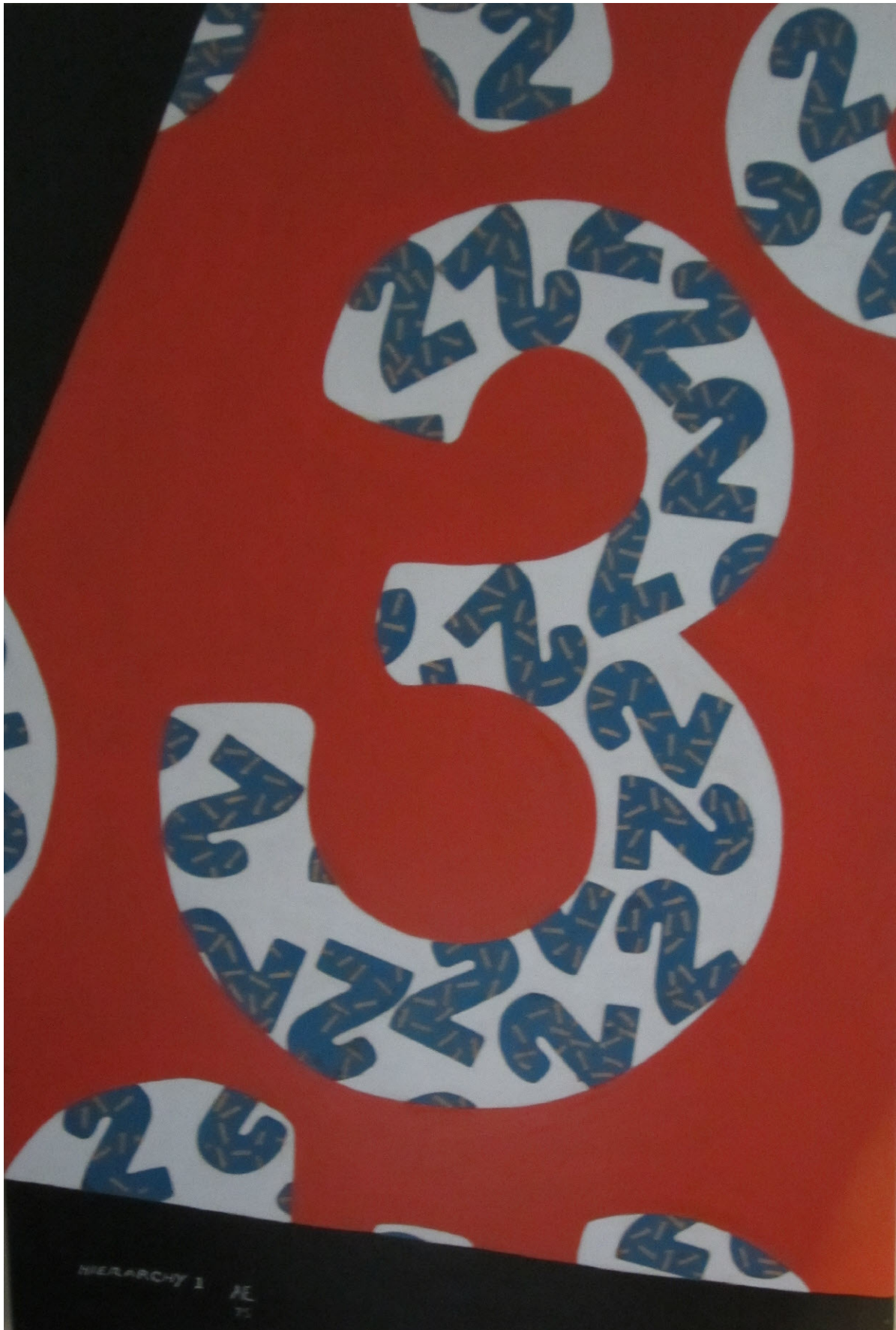
.As explained in a note attached to the work, these are pieces of a trunk from a 1932 Packard sedan. The trunk was taken apart for restoration and some of the pieces were used as patterns for the new trunk. (Rear-mounted trunks were common until about 1935 when most new cars had built-in rear storage.)



Louver door creations. Each 78" high. Wood, paint paper.

Left: "There's one in every crowd." (One of the stakes is going in the opposite direction.) C2005

Right: "Cascade." C2005



“Hierarchy of Numbers.” 40” x 60” Paint and paper on masonite. 1975



“In His Cups.” Mahogany. 5 inches high. C1958



“Tossed Salad.” Paint on plywood. 19” x 34.” C1966 . This was the back of a hinged drop-down kitchen shelf used to help feed our small children .



**“Homage to Louise Nevelson.” Painted wood scraps on plywood. 18” x 62.”
C1976. I really liked her groupings of black wood boxes.**



Mini Totem Pole. Painted Whitewood. 32" tall. 1958



**Untitled. Various paint on masonite. 36" x 48." C1980
Yes. A Pollock wannabe.**



“Cast of Thousands Devouring Artist with Ponytail.” Foot cast (mine) and ponytail (mine.) 21” high. C2007

Who says art has to make sense?



“Who are these people and what are they doing?” Figures carved from whitewood. Originally called “Dwelfs.” 1958-59. Mounted 2018. Approx. 6” high.

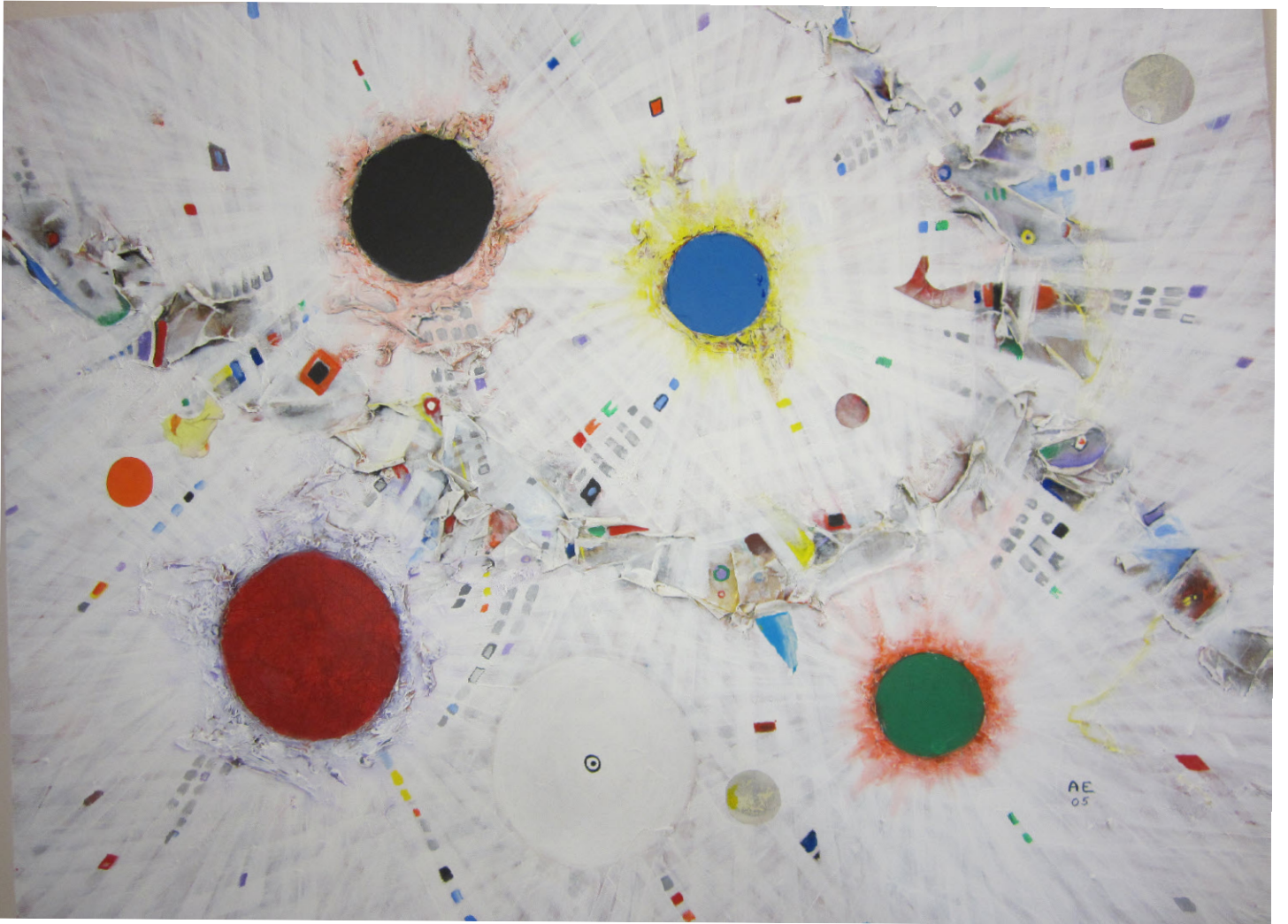


“Spring.” 24” tall. C1970 . This masterpiece consists of the following:

The base is part of a transmission housing for a 1959 Lancia Appia roadster, filled with concrete. The arms are copper tubing, the head is a toilet float. The torso is a spring from a door closer and the bosoms are halves of the brass wire housing for a pull-down lighting fixture. The hair is made of scraps of rope. The artificial flowers are real artificial flowers.



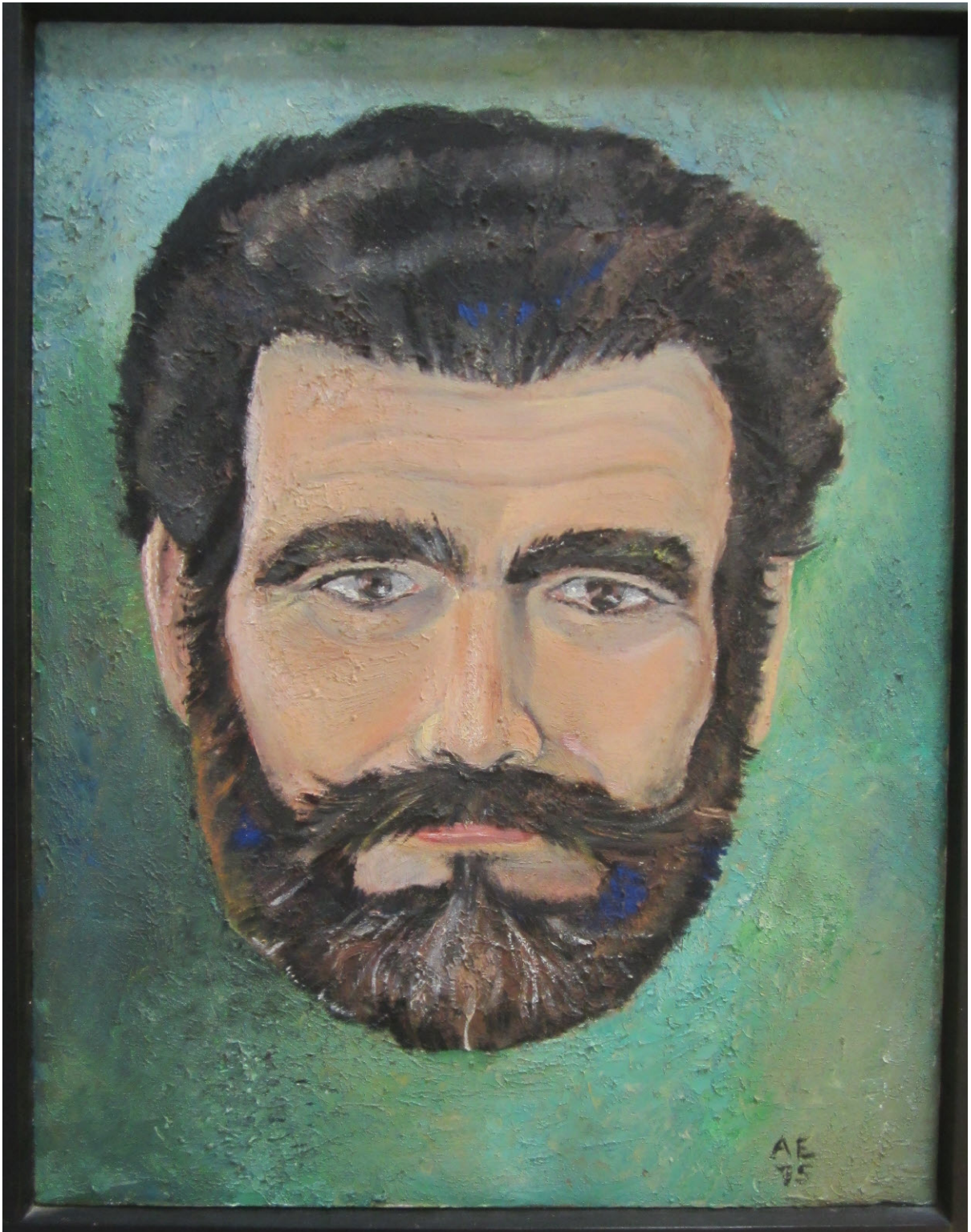
“Golden Hands.” Pine with gold paint in glass globe. Approx. 6” high. This is the oldest piece I kept. Carved in 1956. I couldn’t do it again.



Untitled. 40" x 30" Paper and acrylic on canvas. 2005 A highly textured piece with an ethereal theme that characterizes much of my later work.



“Collage #1a”. Torn magazine pages. 8” X 8” C2000. One of three early collages, made at the NCMA.



Self Portrait of the Artist at Forty. 14” x 18” Oil on canvas. 1975.



Untitled. 12" x 14". Oil on canvasboard. 1975. An early attempt at abstraction.