

Gregg Museum of Art & Design in Raleigh, NC, Offers Works by Bob Trotman

Startling – and, once seen, unforgettable – kinetic pieces are on display at the Gregg Museum of Art & Design, in Raleigh, NC, on view through July 8, 2018. The pieces included in *Bob Trotman: Business as Usual* are the work of North Carolina sculptor Bob Trotman, and this will be the largest exhibition of his kinetic work ever presented.

The title is a play on words, suggesting both the ordinary everydayness of Trotman’s carvings of business men and women in their office workplace attire – all suits, ties and wingtip shoes – along with his fascination with the world of corporate business and high finance. Trotman sees this world through skeptical eyes, reinterpreting it with penetrating humor and the consummate skills of a master craftsman.



Work by Bob Trotman

in the foothills of Western North Carolina. He has been the recipient of two grants from National Endowment for the Arts, four grants from the North Carolina Arts Council, and was a finalist for the 1858 Prize from the Gibbes Museum of Art in Charleston, SC. His work is included in several prestigious collections such as the Smithsonian’s Renwick Gallery, the Virginia Museum of Fine Arts, the North Carolina Museum of Art, the Weather-spoon Museum of Art, The Mint Museum, Museum of Art of the Rhode Island School of Design, Crystal Bridges Museum of American Art; and the Museum of Art and Design, among others.

A new monograph about Trotman will be available for purchase during this exhibition. The monograph contains introductory text by Mark Sloan, essays by Roger Manley and Lia Newman, and an interview between Crista Cammaroto and the artist.

Curated by the Van Every/Smith Galleries at Davidson College in cooperation with the Projective Eye Gallery at the University of North Carolina at Charlotte, the Halsey Institute of Contemporary Art at the College of Charleston, and the Gregg Museum of Art & Design. It would not have been possible without support from the NC Arts Council, a division of the Department of Natural and Cultural Resources; the Lewis-Butler Foundation; the Herb Jackson and Laura Gr’sch Gallery Fund; the Elizabeth Firestone Graham Foundation; Malu Alvarez, Davidson College Class of ‘02; and the Davidson College Friends of the Arts.

For further information check our NC Institutional Gallery listings, call the Museum at 919/513-7244 or visit (<https://gregg.arts.ncsu.edu/>).



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Trotman’s works, finely crafted, primarily of wood, but at times utilizing sound, light, movement, resin, clay, and more – perfectly encapsulate the negative associations of the phrase in their critique of big business, power, privilege, greed, and corruption. Though Trotman’s works reflect onto us what the artist perceives as problems in our society his sculptures are not direct representations of specific current events and his characters, though familiar, are not based on real people. The artist’s interests are wider than politics or simply today’s headlines, and the excesses his works emphasize are certainly not new. Trotman’s works represent everything the artist has been resisting for the last forty or so years in his pursuit of a modest life in rural North Carolina.

Trotman was born in 1947 in Winston Salem, NC. He received a BA in philosophy from Washington and Lee University and for 42 years has maintained a studio



Fountain



White Man, 2015-17 (three casts)



A Master