

Arts Center of Kershaw County

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Scholar Program. He has exhibited as well as published his photography in addition to interpretive discussions of literature and visual art. Wallace is the author of *Scanning the Hypnograph: Sleep in Modernist and Postmodern Representation*.

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dowment for the Arts, the City of Camden, Kershaw County, and BlueCross BlueShield of South Carolina, along with donations from businesses and individuals.

For further information check our SC Institutional Gallery listings, call the Center at 803/425-7676 or visit (www.fineartscenter.org).

Asheville Art Museum in Asheville, NC, Features Works by Barbara Morgan & Andy Warhol

The Asheville Art Museum in Asheville, NC, will present two new exhibits including: *Dancing Atoms: Barbara Morgan Photographs* and *Andy Warhol: Silver Clouds*, both on display in the Appleby Foundation Exhibition Hall, from Mar. 6 through May 25, 2020.

"We're excited to bring these first traveling exhibitions to our newly renovated space for both the community and visitors to enjoy," says Asheville Art Museum Executive Director Pamela Myers, adding, "It's especially meaningful to have one of our first traveling exhibitions feature an artist such as Morgan who was so deeply influenced by the creativity in our region through her connection to Black Mountain College."

"Barbara Morgan and Andy Warhol were clearly inspired by movement when they created these works," says Assistant Curator Hilary Schroeder who coordinated these exhibitions for the Museum. "Observing Morgan's photographs allows the viewer to envision the dance itself, while Warhol actively invites us to experience our own small dance as we traverse through the floating clouds."



Andy Warhol and Billy Klüver, "Silver Clouds" [Warhol Museum Series], 1994, helium-filled metalized plastic film (Scotchpak), each 32 x 48 x 15 inches. Collection of The Andy Warhol Museum, Pittsburgh, IA1994.13. © The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Image courtesy The Andy Warhol Museum.

asserted in *Smithsonian* magazine that the photos Morgan took of Graham "were the greatest dance photographs ever made in America."

Andy Warhol collaborated with Bell Labs engineer Billy Klüver to create *Silver Clouds* - an immersive experience intended to challenge the more typical ways in which audiences engage with art. First shown in April 1966 at the Leo Castelli Gallery in New York City, these air- and helium-filled balloons float like pillows through a space which, combined with their metallic surface, garnered the name *Silver Clouds*. The "clouds" notably became part of the design and choreography of Merce Cunningham's *RainForest*, which premiered in 1968. Like the dancers in Cunningham's work, visitors are encouraged to gently interact with the clouds and be inspired by their movement.

A third gallery in the same exhibition hall will feature *Reverberations: Exploring Movement in the Collection*. Highlights include a showing of Cunningham's *RainForest* plus works from the Museum's Collection inspired by movement from artists such as Marianne Preger-Simon, Robert Rauschenberg, Clemens Kalischer, and Joyce Tenneson.

Dancing Atoms: Barbara Morgan Photographs was organized by the Syracuse University Art Galleries, and *Andy Warhol: Silver Clouds* is organized by The Andy Warhol Museum.

The Asheville Art Museum's mission is to engage, enlighten, and inspire individuals and enrich community through dynamic experiences in American art of the 20th and 21st centuries. The Museum is accredited by the American Alliance of Museums and receives support from organizations such as the NC Arts Council, a division of the Department of Cultural Resources; the National Endowment for the Arts; and the Institute of Museum and Library Services. Additional support is provided by the City of Asheville and Buncombe County.

For further information check our NC Institutional Gallery listings, call the Museum at 828/253-3227 or visit (www.ashevilleart.org).



Barbara Morgan, "Emanation", 1940, gelatin silver print on paper, 22 7/8 x 17 5/8 inches. Syracuse University Art Galleries, gift to the collection, SUAC 1984.700b. Courtesy Syracuse University Art Galleries. © Estate of Barbara Morgan / The Regents of the University of California on behalf of UCLA Library Special Collections.

Dancing Atoms features more than 30 photos that explore the legacy of renowned dance photographer Barbara Morgan and her lifelong observation of the "dancing atoms" that inspired her work. Capturing motion can be daunting for photographers, but Morgan excelled at this aspect by experimenting with and developing lighting and printing techniques that dance photographers still use today.

Morgan captured landscapes, children, and innovative photomontages, but her true legacy lives in her study of American modern dance pioneers from the 1930s and 1940s, with a special focus on dancer and choreographer Martha Graham. Dance critic for *The New Yorker*, Joan Acocella

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be Mar. 24th for the April 2020 issue and Apr. 24th for the May 2020 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).

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Center for Craft in Asheville, NC, Features Works by Joshua Adams and Jiha Moon

The Center for Craft in Asheville, NC, is presenting, *Shapeshifters*, featuring works by two acclaimed regional artists, Cherokee-based Joshua Adams and Atlanta-based Jiha Moon, on view in John Cram Partner Gallery, through Mar. 27, 2020. A closing reception and artist-led tour will be held on Mar. 27, from 6-8pm.

The exhibition pairs two regional multimedia artists investigating culture, material, and masks in the American South. They use masks and other objects to explore culture, material, and representation, particularly in the contemporary American South.

Although both Adams and Moon use forms other than masks, the mask, whether grounded in tradition, imagination, or both, is central to the show. While masks might connect us to specific roles or cultural practices, they can also be disguises or alternative identities - they are tools for shapeshifting. Assistant Director Marilyn Zapf notes, "I had met both artists over the past year, and I thought putting this show together would create an interesting and vital conversation. Although these artists have never been paired before, their works speak to one another and asking questions about the role of craft in constructing and deconstructing cultural identity."

Adams, a member of the Eastern Band of Cherokee Indians, crafts large, decorative masks carved in wood and other materials educating viewers on tribal traditions. Works like the striking *Lord of the Hunt / Tsu l'Ka Lu* represent a legendary Cherokee figure, while others, like the much smaller *Ghostface Galaxy*, arrest the viewer with their imaginative depictions of time, space, and place. "My mission in

art has always been a very simple attempt to solidify and resurrect Cherokee culture," says Adams. "My pursuit of ancient legends and mythical Cherokee figures has always allowed me to recreate my vision of the past. Through these visions of shapeshifters and ancient beings, I'm attempting to draw the viewer into educating themselves about the sacred ground they walk on and the principal people that were here before."

Korean-born Moon creates paintings, norigae (knotted ornaments), tal (masks), and other works that playfully interrogate definitions and boundaries between art and craft, high- and low-brow, and established and invented. Works like *Bless Your Heart*, on traditional hanji paper with a quilted border, are drenched in vibrant color, blurring the lines between Korean folk iconography, pop culture representations of Asian identity, and symbols of Southern culture. Ultimately, these pieces not only offer new possibilities for representing self and society, but also for understanding practices of making and viewing. "People seem not to take paper so seriously," Moon reflects, "but our artistic education and history in Korea is work on paper and silk. When I moved here and people made distinctions between painting and illustration, I started thinking about how people categorize things unnecessarily, and that became a really important issue for me. That translates into the way I tell stories in my work. I'm presenting my observations, and that starts a bigger conversation."

For further information check our NC Institutional Gallery listing or visit (centerforcraft.org).

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