

Asheville Art Museum in Asheville, NC, Offers Works by Richard Misrach & Guillermo Galindo

The Asheville Art Museum in Asheville, NC, will present *Border Cantos / Sonic Border*, a unique collaboration between American photographer Richard Misrach and Mexican American sculptor and composer Guillermo Galindo, uses the power of art to explore and humanize the complex issues surrounding the Mexican-American border. Organized by Crystal Bridges Museum of American Art, the transformative and multi-sensory experience will be on view in the Museum's Appleby Foundation Exhibition Hall from July 22 through Oct. 24, 2022.

Misrach, who has photographed the border since 2004, beautifully captures landscapes and objects, including things left behind by migrants. His large-scale photographs, along with grids of smaller photos, highlight issues surrounding migration and its effect on regions and people, and also introduce a complicated look at policing the boundary.

Responding to these photographs, Galindo fashioned sound-generating sculptures from items Misrach collected along the border, such as water bottles, Border Patrol "drag tires," spent shotgun shells, ladders, and sections of the border wall itself. The sounds they produce give voices to people through the personal belongings they have left behind. The composition embraces the Pre-Columbian belief that there was an intimate connection between an instrument and the material from which it was made, with no separation between spiritual and physical worlds. Based on the Mesoamerican Venus calendar, *Sonic Border* plays for a total of 260 minutes and is separated into 13 cycles of 20 minutes. Within these cycles, the instruments play in small groups of two or more, or all together as an orchestra.

Presented in English and Spanish, *Border Cantos / Sonic Border* offers perspective on the challenges of migration, inviting us to bridge boundaries. When experienced as a whole, the images, instruments, and emanating sounds create an immersive space in which to look, listen, and learn about the complicated issues surrounding the Mexican-American border. While the artists do not seek to



Richard Misrach, "Wall, Jacumba, California", 2009, pigment print, 60 x 80 inches. Courtesy the Artist. © Richard Misrach, courtesy Fraenkel Gallery, San Francisco.

provide solutions to these issues, they do provide insight into a place where most people have never ventured, creating a poignant connection that draws on our humanity.

Border Cantos / Sonic Border was organized by Crystal Bridges Museum of American Art, Bentonville, Arkansas. Support for the national tour of *Border Cantos / Sonic Border* is provided by Art Bridges.

Established by artists and incorporated in 1948, the Asheville Art Museum is committed to being a vital force in community and individual development and to providing lifelong opportunities for education and enrichment through the visual arts. The 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 dedicated to advancing diversity, equity, access, and inclusion—now and in the future—and we welcome all visitors without discrimination. The Museum acknowledges that it is situated upon the ancient, southern Appalachian ancestral homeland of the Cherokee Tribe and that this region is still the home of the Eastern Band of Cherokee Indians today. The Museum is a 501(c)(3) nonprofit organization accredited by the American Alliance of Museums.

For further information check our NC Institutional Gallery listings or visit (ashevilleart.org).

Asheville Art Museum in Asheville, NC, Features Works by William Waldo Dodge and Joyce Tenneson

The Asheville Art Museum in Asheville, NC, is presenting *Useful and Beautiful: Silvercraft* by William Waldo Dodge, on view in the Debra McClinton Gallery, through Oct. 17, 2022, and *Draped and Veiled: 20x24 Polaroid Photographs* by Joyce Tenneson, on view in the The Van Winkle Law Firm Gallery, through Oct. 10, 2022.

William Waldo Dodge moved to Asheville in 1924 as a trained architect and a newly skilled silversmith. When he opened for business promoting his hand-wrought silver tableware, including plates, candlesticks, flatware (spoons, forks, and knives), and serving dishes, he did so in a true Arts and Crafts tradition. The aesthetics of the style were dictated by its philosophy: an artist's handmade creation should reflect their hard work and skill, and the resulting artwork should highlight the material from which it was made. Dodge's silver often displayed his hammer marks and inventive techniques, revealing the beauty of these useful household goods. The silver works in this exhibition are drawn from the Museum's Collection.

The Arts and Crafts style of England became popular in the United States in the early 1900s. Asheville was an early adopter of the movement because of the popularity and abundance of Arts and Crafts architecture in neighborhoods like Biltmore Forest, Biltmore Village, and the area around The Grove Park Inn. The title of this exhibition was taken from the famous quotation by one of the founding members of the English



Work by Joyce Tenneson

Arts and Crafts Movement, William Morris, who said, "have nothing in your house that you do not know to be useful or believe to be beautiful." Not only did Dodge follow this suggestion; he contributed to American Arts and Crafts silver's relevancy persisting almost halfway into the 20th century.

This exhibition was organized by the Asheville Art Museum and curated by Whitney Richardson, associate curator.

Standing behind the substantial presence of the large format Polaroid 20x24 camera - weighing 200 pounds and the size of a refrigerator - artists peer through the viewfinder towards another world. The process

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of creating the unique large dye transfer prints imparts framing to a scene and quality to an image that balances subtlety with boldness, softness paired with an undeniable presence. The 20x24 Polaroid adds an additional layer of veiling and diaphanous softness to the imagery in Joyce Tenneson's *Transformations* series, which she began in 1985 and engaged with through 2005.

Transformations features partially or fully nude figures poetically presented; Tenneson's photographs have always been interested in the magic of the human figure, contained within bodies of all ages and emotions in a broad range that are both vulnerable and bold. She interweaves elements that feel vaguely mythological or symbolic,

her figures embodying Classical sculptures of gods and goddesses, both mighty and mercurial. Elements such as shells, fruits, or daggers are expressions of inner journeys and self-discovery, and draped fabric and netting echo the shifting flow of time, energy, and identity. The ethereal quality imparted by the Polaroid process resonated with Tenneson, who stated: "I often felt like a channel - the images that had been part of my inner psyche for years emerged from some mysterious source."

This exhibition was organized by the Asheville Art Museum and curated by Hilary Schroeder, assistant curator.

828/253-3227 or visit (www.ashevilleart.org).

North Carolina Arboretum in Asheville, NC, Offers Works by the Voorhees Family

The North Carolina Arboretum on the Blue Ridge Parkway in Asheville, NC, is presenting *Nature & Nurture: The Voorhees Family Artistic Legacy*, on view in the Baker Visitor Center, through Sept. 5, 2022.

Edwin and Mildred Voorhees believed that nature and nurture were important to the creation of art and artists. When they moved to the coast of North Carolina in the 1960's, they made nature and nurture more available to both themselves and their children. Ed and Milie became the accomplished painters they longed to be, and raised a family of artists and craftsmen while they were at it.

Nature & Nurture features a variety of paintings from multiple members of the family, pottery from David Voorhees, and unique jewelry from Molly Voorhees. Numerous pieces showcase some of the beautiful landscapes and plants that North

Carolina has to offer, connecting people with plants through art.

This summer art exhibit features multiple Voorhees artists who work in various media. Their legacy honors parents Edwin and Mildred Voorhees, who instilled an artistic spirit in their children. Featuring work by Edwin Voorhees, Mildred Voorhees, Susan Voorhees, David Voorhees, Jane Voorhees, Amy Cusick Voorhees, Molly Sharp Voorhees & Chad Voorhees.

Exhibit support for *Nature & Nurture* is provided in part by: The North Carolina Arboretum Society; *Asheville Citizen-Times*; *The Laurel of Asheville*; Romantic Asheville.com Travel Guide; *Smoky Mountain Living Magazine*.

For further information check our NC Institutional Gallery listings, call 828/665.2492 or visit (www.ncarboretum.org).

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).