

Asheville Art Museum in Asheville, NC, Features Works by Nancy Graves and Pedro Cuperman

The Asheville Art Museum in Asheville, NC, is presenting *A Dance of Images and Words: The Nancy Graves/Pedro Cuperman Tango Portfolio*, on view in The Van Winkle Law Firm Gallery, through Jan. 10, 2022.

The exhibition features a series of eight intaglio prints that depict plants and animals alongside eleven sheets of prose that explore the steps of the Argentinian dance, the tango. Organized by the Asheville Art Museum from the Museum's Collection and curated by Hilary Schroeder, assistant curator.

The common idiom "it takes two to tango" is immediately called into question in both the imagery and words of the *Tango* portfolio. The portfolio is an expression of artist Nancy Graves (Pittsfield, MA 1939–1995 New York, NY) writer Pedro Cuperman's (1936–2016 Buenos Aires, Argentina) meditations on the dance. Their imagery and words become paired in an illustrated book though their explorations take different formats and directions.

Both Graves and Cuperman look towards humankind and nature as a place where beings come together in the experience of living. This exhibition presents Graves's eight prints alongside the portfolio frontispiece and a page of Cuperman's text to immerse visitors in the collaborative dance of the tango.

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

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



Nancy Graves, "Parable of Nostalgia" from the "Tango" portfolio, 1991, intaglio on cotton rag paper, edition 12/26, publisher: Iris Editions, New York, image: 26 x 17 5/8 inches, sheet: 35 3/4 x 26 inches. Asheville Art Museum. © Nancy Graves Foundation, Inc. / Licensed by VAGA at Artists Rights Society (ARS), NY.

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, Offers Exhibit Focused on Black Mountain College

The Asheville Art Museum in Asheville, NC, will present *Modernist Design at Black Mountain College*, featuring works of design from the Asheville Art Museum's Collection by Black Mountain College artists including: Anni Albers, Josef Albers, A. Lawrence Kocher, Buckminster Fuller, Karen Karnes, Robert Turner, Mary "Molly" Gregory, Ruth Asawa, Albert Lanier, Mim Sihvonen, and more. The exhibition will be on view in the Museum's Explore Asheville Exhibition Hall from Oct. 22 through Jan. 24, 2022.

The experiment known as Black Mountain College (BMC) began in 1933 in the Blue Ridge Mountains of Western North Carolina. The country was in the midst of the Great Depression and headed towards World War II; budgets were low, but creativity was high. When Josef & Anni Albers emigrated from Germany to the United States, they left the Bauhaus school of art and design behind but brought with them their modern aesthetic and design prowess. As faculty leaders at BMC, they attracted well known architects like A. Lawrence Kocher and Buckminster Fuller, among others, to teach architecture and design.

Perhaps most progressive of their actions was to hire a woman, Mary "Molly" Gregory, to head the furniture workshop. An openness to creativity and a smart resourcefulness - on the part of both faculty and students (like Ruth Asawa, Albert Lanier, and Mim Sihvonen) - meant an artistic output of groundbreaking designs including architecture, furniture, ceramics, textiles, and more that has yet to be fully assessed. This exhibition highlights

the Asheville Art Museum's collection of design from BMC, like the rarely seen Gregory furniture, and situates it in the context of its influences and surroundings at BMC.

"This exhibition combines artworks from the Museum's Collection and on loan to explore a particular aspect of Black Mountain College that hasn't been considered in depth: its design," says Asheville Art Museum's Associate Curator Whitney Richardson. "From the chairs used at the Blue Ridge Assembly to the architecture built at the Lake Eden Campus, the story of the design elements utilized by the faculty and students, and what they created within those contexts and environments, helps us look back at this place and time to proclaim BMC's importance in the historical timeline of design.

The aspect of this exhibition that excites me the most is displaying all of the Museum's Molly Gregory furniture together for the first time since the Museum acquired it in 2017. Gregory's ability to instruct BMC students on how to make their own furniture - mixed with her resourcefulness in using what the inadequately funded college could provide and the production of simple, modernistic furniture that has stood the test of time - astounds me."

This exhibition was organized by the Asheville Art Museum and curated by Whitney Richardson, associate curator. Support is provided by the William Randolph Hearst Foundation.

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

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Center for Craft in Asheville, NC, Offers New Exhibitions

The Center for Craft in Asheville, NC, is presenting two new exhibits including: *Black in Black on Black: Making the Invisible Visible in Western North Carolina*, on view in the John Cram Partner Gallery, through Jan. 7, 2022, and *Suite Américaine*, on view in the Bresler Family Gallery, through Nov. 26, 2021.

Black in Black on Black: Making the Invisible Visible is an exhibition about the lives and contributions of Black/African American communities in Western North Carolina (WNC). Presenting works of art alongside oral histories and research data, *Black in Black on Black* is a visual conversation about an often invisible history of our region. This exhibition features three WNC-based artists: Ann Miller Woodford, Viola Spells, and Ronda Birtha, as well as data from the "Heart of Health: Race, Place, and Faith in Western North Carolina" project, a three-year community-participatory research study that seeks to better understand the role and impact of race and racism on health.

The "Heart of Health" project is co-led by researchers and community partners. In WNC, the percentage of the population that is Black/African American ranges from 0.2% to 10% at the county level, and is about 4% overall. As Ann Miller Woodford states, "My emphasis has been on people who have dedicated their lives to humanity, but have been overlooked, ignored, and often forgotten." Visitors to the exhibition are invited to learn, through both visual art and scientific data, about the ways in which African Americans and others in WNC are working to reduce racism and build community through grassroots and organizational efforts.

Organized by UNC Asheville's Center for Craft Partner Gallery Faculty Advisory Committee: Suzanne Dittenber, Assistant Professor of Art; Lei Han, Professor of New Media; Jackson Martin Associate Professor of Art; Jonathan King Assistant

Professor of Music; Dr. Leah Mathews, Professor of Economics; Lise Kloeppel, Associate Professor of Drama; Dr. Leisa Rundquist, Professor of Art History and University Curator; Brent Skidmore Associate Professor of Art and Public Arts & Humanities Chair.

UNCA Undergraduate Researchers: Kate Adams, Desire Brown, Kailey Hackett, Dasia Jefferson, Amanda Morgan, Avery Parker, Miranda Poe, Khadiya Ross, Caitlin Tricomi, and William Walden.

"Heart of Health" Community Advisory Board: Brenda Blount, Dawn Colbert, Pastor Spencer Hardaway, Kimberly Hunter, Camden Johnson, Nicola Karesh, Pastor Charles Lee, Elder Euriel Turner, Ann Miller Woodford, Dr. Brandi Hinant-Crawford, and Dr. Dana Patterson.

Suite Américaine, on view in the Bresler Family Gallery, features a body of work by 2020 Craft Research Fund Artist Fellow BA Harrington. The exhibition is on view through Nov. 26, 2021.

The daughter, granddaughter, and sister of carpenters, artist and material culture scholar BA Harrington carries craft lineage into contemporary practice. Part of a growing, intersectional cohort of women-identifying woodworkers, Harrington learned her trade, like many before her, by reproducing furniture forms of the past. Her solo exhibition, *Suite Américaine*, holds a reverence for the history of American furnituremaking, but is inflected with a contemporary feminist imagination.

This body of work references late-seventeenth through early-nineteenth century dowder chests, writing desks, and sewing tables, which were designed specifically for women but made by men. However, where these objects once stored and concealed the labor and craft skill of women, Harrington opens them. The six objects expose, activate, and celebrate their rich interiors, with linens and quilts spilling

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