

The ArtWorks in Wilmington, NC, Offers National Juried Fiber Show

The ArtWorks in Wilmington, NC, will present *Confluence-Connections in Fiber*, a national juried fiber art show, on view from June 2 - 25, 2023. Receptions will be held on June 2, from 6-9pm and on June 23, from 6-9pm, during Wilmington's Fourth Friday Gallery Walk.

Confluence-Connections in Fiber, curated by Susan Kranyik, is a fiber art show with works from compelling, award winning fiber artists from around the country including: Patricia Turner, Penny Mateer, Beverly Smith, Susan Lenz, J. Bruce Wilcox, Richard Lunz, Mary Mazziotti, R'hea Roland-Singer, and Robin Lynn Haller.

Patricia Turner of Sarasota, FL, will be here to discuss her work with our guests on June 2, the opening night. Turner uses her fiber art to call attention to tough and grim subject matter such as lynchings and racism.



Work by Patricia Turner



Work by Susan Lenz

Beverly Smith of Charlotte, NC, makes art quilts and states, "It is a characteristic of my work to focus on themes from the Antebellum South that address past taboos and controversial issues".

Susan Lenz, a fiber and installation artist from Columbia, SC, is showing works created during the pandemic that haven't

yet been shown in a public exhibit.

Mary Mazziotti of Pittsburgh states, "I make artwork, often textile based, on the frailty of Life and the inevitably Death. This genre is called memento mori..."

Robin Lynn Haller, an associate professor in the Textile Design Program at East Carolina University, is a master weaver that uses the latest technology combined with hand dyed fibers to create remarkable works. She has exhibited nationally and internationally and has won multiple awards including two-time Best of Show Award in "Fiber Celebration", Colorado.

J. Bruce Wilcox of Denver, CO, creates abstract fiber works. "I am not a quilter. I do not make quilts. I do not think like a quilter."

For further information check our NC Commercial Gallery listings, contact Susan Kranyik, curator, by e-mail at (rottenkittyfilms@gmail.com), call The ArtWorks at 910/352-7077 or visit (<http://www.theartworks.co/>).

Duke University in Durham, NC, Features Works by Andy Warhol



Andy Warhol, "Grace Jones and Unidentified Man", n.d. Gelatin silver print, 6 1/16 x 8 13/16 inches (15.4 x 22.4 cm). Collection of the Nasher Museum of Art at Duke University. Gift of The Andy Warhol Foundation for the Visual Arts, 2008.9.127. © The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

Duke University in Durham, NC, is presenting *Andy Warhol: You Look Good in Pictures*, on view at The Nasher Museum of Art, through Aug. 27, 2023.

For Andy Warhol, the camera was a device through which he saw the world. The artist was rarely without one, whether it was his beloved portable Polaroid SX-70 instant, a conventional 35mm single lens reflex, or the movie cameras with which he made hundreds of films. Photographic imagery - his own, other artists', and everyday mass-produced commercial photographs - was the foundation for nearly his entire artistic vision and output.

Andy Warhol: You Look Good in Pictures explores the breadth of the artist's relationship with photography through several distinct bodies of work including screenprints of celebrities, all of which were taken from photographs, a group of Polaroids and black and white snapshots illustrating his social circles, and an early silent film of the curator Henry Geldzahler from 1964.

Often re-photographing and re-imaging

the same subjects over and over again, Warhol focused as much on the act of photography as he did the people in the images. One of the disarming things about Warhol's image-making process was the way in which he often disregarded established photographic conventions such as composition, exposure, and other technical elements that make a "good" photograph. He constantly documented his life and those around him in candid pictures with a freewheeling manner and once quipped, "My idea of a good picture is one that's in focus and of a famous person."

Today, Warhol's work feels more prescient than ever. He would have no doubt loved social media networks, aesthetically enhancing digital filters, and delighted at the ubiquity of smartphones capable of spreading images across the globe at the touch of a button.

For further information check our NC Institutional Gallery listings, call the Museum at 919/684-5135 or visit (www.nasher.duke.edu).

Craven Allen Gallery in Durham, NC, Features Works by Chieko Murasugi and Renzo Ortega

The Craven Allen Gallery in Durham, NC, is presenting *Sequential: New Work*, featuring works by Chieko Murasugi and Renzo Ortega, through July 8, 2023.

Painting is a sequential endeavor. A painting consists of a sequence of brush strokes, a series is a sequence of paintings, and a body of work is the culmination of the artist's production. Every painter is also indebted to the long succession of painters who preceded them. In this exhibition, painters Chieko Murasugi and Renzo Ortega, arriving from very different backgrounds and pictorial approaches, create works that speak to the idea of sequence, both within the canvas and outside of it, all the while expressing their vision of what painting means at this moment.

Murasugi employs personal symbols and visual illusions within an abstract language to access the realm of ideas. She visualizes the notion of chance by using a computer program to "roll the dice" and introduce randomized elements into ordered sequences and patterns. In these paintings, selected features are randomized within both traditional and novel patterns to create a balance between predictable and unstable perceptions.

Murasugi frequently employs the hexagon, a Japanese symbol of longevity and a shape that holds personal significance. By chance, her parents narrowly escaped the fires from M-69 incendiary bombs dropped on Tokyo during WWII, bombs housed in hexagon shaped containers. In other paintings, Murasugi incorporates the recently discovered Einstein hat shape that is based upon the hexagon and creates tile patterns that do not repeat. Lack of repetition is a crucial characteristic of randomness.



Work by Chieko Murasugi

Renzo Ortega's painting practice consists of consistent, repetitive processes, which is how he masters his craft. He believes that a constant pictorial rhythm has existed since the beginning of human existence. He relates rhythm with heartbeats and connects paintings with bodies' frequencies. For Ortega, this consistent sequential rhythm exists in the masterworks of the history of easel painting.

For example, in the drumroll-like strokes of bold impressionist brushwork, in the obsessively revisiting over and over color sequences of Van Gogh, in the endless different point of view approach on the same theme of modernism, to the tremendous progressive line of twentieth-century pictorialisms, which unleashed a free-minded contemporary painting that is the result of an infinite loop of expression through painting's physicality.

The *Sequential* exhibition invites the observer on a visual journey, generating an organic relationship between the artworks and the gallery's visitors. Through the dynamics of color, form, ideas, and narratives, Chieko Murasugi and Renzo Ortega seek to generate a dialogue and the experience of art appreciation with the audience.

Murasugi offered the following state-



Work by Renzo Ortega

ment, "As a trained scientist, my explorations often begin with a question. In most paintings shown here, my question was: can one detect random/chance events within an ordered field? My answer so far, not surprisingly, is yes and no, it varies with the circumstances. It depends, for instance, upon the location, salience, and relative quantity of the random elements. As I continue these investigations, I ponder to what degree chance affects lives, and whether random events receive due credit. These, of course, were my original questions."

Chieko Murasugi was born in Tokyo to a mathematician father and artist mother, and immigrated to Canada with her family when she was three years old. Growing up in Toronto, she studied Social Psychology (BA, McGill U) and Visual Arts (BFA, York U) before earning a doctorate in Experimental Psychology, specializing in Visual Perception (PhD, York U). She was awarded an NSERC Postdoctoral Fellowship to conduct visual neuroscience research on monkeys at Stanford University. After publishing several scientific papers, she began an independent painting practice in San Francisco while raising two children with her neurophysiologist husband. She moved to the NC Triangle in 2012. In 2019, she received an MFA in Studio Art from UNC-CH, and co-founded BASEMENT, an artist-run experimental project space in Chapel Hill.

Murasugi has exhibited her paintings and mixed media works widely in galleries and museums, including Greenhill, and the Ackland, Wiregrass, Weatherspoon, and Mint Museums. Her paintings can be found in public and corporate collections, such as Duke University, City of Raleigh, TIAA, and Honeywell. Chieko is the recipient of Wildacres, Black Mount College and Art Center (digital), and Hambidge residences, as well as an Ella Fountain Pratt Emerging Artists Grant and grants from the Orange County Arts Commission and the NC Arts Council. Her art practice is featured in Liza Roberts' 2022 book, "Art of the State: Celebrating the Visual Art of North Carolina."

Renzo Ortega offered the following statement, "Art generates bonds and belongs to people's memories. My artwork reflects the sociopolitical and geographical context where I live. In Lima-Perú, where I grew up, the Andes' colors melt with urban chaos. I lived in a multicultural New York for 16 years. I now live in North Carolina, where the landscape view transformed the colors of my palette. These transitions have influenced my art practice; I embody freedom in the various styles that coexist in my paintings, and I believe painting is an infinite loop of life itself, a vast universe of artistic creation."

"In North Carolina, I have been working on a series of paintings about my impressions of our current times," adds Ortega. "My native heritage, empowered by my immigrant experience, solidifies my American identity that connects and acknowledges the lands of the original

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The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be June 24th for the July 2023 issue and July 24 for the August 2023 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).