

Appalachian State University in Boone, NC, Features New Exhibitions for Winter Season

Appalachian State University in Boone, NC, is presenting two new exhibitions including: *To Remain Connected: Jenny Irene Miller, Raven Moffett and Shauna Caldwell, Guest Curators*, on view in Gallery A, through May 7, 2022, and *In the Garden of Healing: Dara Mark*, on view in Gallery B, through May 7, 2022, at the Turchin Center for the Visual Arts.

In the Gallery A exhibition, guest curators Miller, Moffett and Caldwell are bringing together work grounded in Inuit artmaking across generations, as well as through multifaceted and evolving practices, with a hope to kindle conversations around the meaningful stories that are deeply rooted in community, placemaking and engage with ongoing legacies of creation.

According to the curators, "The featured artworks were selected because of the stories they tell and the connections they visualize. Our curatorial model stems from an embrace of the collective and highlights community through thoughtful portraiture as well as collaborative, familial and multigenerational art making. *To Remain Connected* presents rich layers of stories told through a multitude of interwoven voices rooted in land, memory and Inuit ways of being. While Inuit are linked together through art, language, food, and more, there are many unique Inuit communities, dialects, and lifeways across lands that have been renamed Alaska, Russia, Greenland, Canada and beyond."

Featured artists include: Jenny Irene Miller, Mabel Nigiyok, Elsie Klengen-berg, Helen Klengen-berg, Lypa Pitsiulak, Annie Pitsiulak, Thomasie Alikatuktuk, and Solomon Karpik.

In sharing the expansive and interconnected visual stories of these artists, this exhibition attempts to shift the pervasive and incomplete narrative that has long been supported by the colonial framework within which arts institutions, such as ours, are so deeply embedded.

About the Guest Curators: Jenny Irene Miller (she/they), Inupiaq, is originally from Nome, AK. She employs photography, video, and sound in her art practice which is grounded in storytelling and her identity, from Indigeneity to queerness, as well as familial and community relations. Miller is informed and inspired by kinship.

Raven Moffett (she/they) is an artist and educator working on Tohono O'odham and Pascua Yaqui land in Tucson, AZ. Her poetic and lens-based artwork arises from examination of home and origin as a third culture, biracial and diasporic white queer artist.

Shauna Caldwell (she/her) is a white, Appalachian artist, educator, and scholar rooted in her hometown of Boone, NC. She uses multimedia and photographic processes to honor land, familial connections, sacred relationships, and transformation.

Several of the intentionally selected Inuit artworks included in this exhibition are from the substantial collection gifted to the Turchin Center for the Visual Arts by H.G. Jones, an archivist and historian from North Carolina, who lived and worked with these communities between 1971 and 2002, purchasing art and documenting makers in their studios for his personal research.



Works by Elsie and Helen Klengen-berg

The paintings in this exhibition in Gallery B were made over the five-year period after Dara Mark's husband died. Each of them reflects her emotional state during the process of grieving and healing and describes in abstract terms an arc of personal growth. The paintings were not conceived of as therapy per se, but as the only way forward for her as an artist. The medium – watercolor on Yupo paper – and the formal issues of transparency, flow and balance, were and are a continuation of her longtime studio practice.

Mark describes her work: "My practice is very intuitive and allowing. It is transparent not only because of the transparency of my materials, but also as a window into my spiritual heart. My hope is that a viewer will sense the increasing freedom and vitality in the work as the series developed."

Mark was one of the first women to graduate from Yale College in 1971, with a major in architecture. Later, her Master's in ceramics from the University of California, Santa Barbara, gave her experience with the unpredictable fluidity of ceramic glazes, which continues to reverberate in her approach to watercolor. Mark has served as a master artist for talented high school students in Santa Barbara County, CA, and has taught art to all ages, from kindergarteners to seniors. Her work is owned by private and corporate collections across the West. Since 1997 she has been painting full time in Lamy, NM.

Continuing exhibitions at the Turchin include: *Matters of the Heart (and Other Abnormalities): Shawn Morin* (on view through Feb. 5, 2022) and *98.6: A Creative Commonality* (on view through Feb. 5, 2022).

The Turchin Center for the Visual Arts, named for university benefactors Robert and Lillian Turchin, fulfills Appalachian State University's long-held mission of providing a home for world-class visual arts programming. The largest facility of its kind in the region, the center presents exhibition, education and collection programs that support the university's role as a key educational, cultural and service resource. The center presents multi-dimensional exhibits and programs and is a dynamic presence in the community, creating opportunities for people of all ages and backgrounds to experience the power and excitement of the visual arts. Its seven galleries host changing exhibitions featuring local, regional, national and international artists.

Admission is always free, although donations are gratefully accepted.

For further information check our NC Institutional Gallery listings, call the Museum at 828/262-3017 or visit (tcva.org). The Turchin Center can also be followed on Instagram and Facebook @Turchin-Center.

University of North Carolina @ Greensboro Features Works by Lorraine O'Grady

The University of North Carolina @ Greensboro will present the first comprehensive retrospective of pioneering conceptual artist Lorraine O'Grady will present *Lorraine O'Grady: Both/And*, on view at the Weatherspoon Art Museum, from Jan. 8 through Apr. 30, 2022.

The exhibition was organized by the

Brooklyn Museum. *Lorraine O'Grady: Both/And* spans four decades of the artist's career and features nearly all the artist's major projects, including the "Mlle Bourgeoise Noire" trilogy, "Rivers, First Draft", and "Body Is the Ground of My Experience", plus a wide selection of art-

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chival materials on view for the first time. The exhibition also features the critically acclaimed new body of work titled "Announcement of a New Persona" (Performances to Come!).

Lorraine O'Grady: Both/And is the first comprehensive overview of the work of Lorraine O'Grady (b. Boston, 1934), one of the most significant figures in contemporary performance, conceptual, and feminist art. O'Grady is widely known for her radical persona "Mlle Bourgeoise Noire" and has a complex practice that also encompasses video, photomontage, concrete poetry, cultural criticism, and public art. The artist has consistently been ahead of her time, anticipating contemporary art world conversations about racism, sexism, institutional inequities, and cultural oversights. Her prescience has inspired younger generations of artists.

Lorraine O'Grady: Both/And marks the first time O'Grady's four decades of artistic output has been given its much-deserved institutional credit. The exhibition is curated by Catherine Morris, Sackler Senior Curator Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum, and writer and critic Aruna D'Souza, with Jenée-Daria Strand, Curatorial Assistant, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum.

"We are honored that UNC Greensboro's Weatherspoon Art Museum is the first venue for this critically acclaimed exhibition, after opening in New York last summer," said Chancellor Franklin D. Gilliam, Jr. "There is so much for us to learn from Lorraine O'Grady's considered life and artistic output, including her daring, her forward thinking, and her courage to make an impact. These are all qualities we hope will inspire our students and community."

Juliette Bianco, the Anne and Ben Cone Memorial Endowed Director of the Weatherspoon Art Museum, said "Lorraine O'Grady has consistently challenged societal and artistic norms by creating work rooted in her own identity and experiences. We chose to mount this exhibition at the Weatherspoon to provide our



Lorraine O'Grady (American, born 1934). "Rivers, First Draft: The Woman in White" eats coconut and looks away from the action, 1982/2015. Digital chromogenic print from Kodachrome 35mm slides in 48 parts, 16 x 20 in. (40.64 x 50.8 cm). Edition of 8 plus 2 artist's proofs. Courtesy Alexander Gray Associates, New York. © Lorraine O'Grady / Artists Rights Society (ARS), New York

students and community an unprecedented opportunity to connect with forty years of creative thinking, action, and artistic practice from one of the most impactful thinkers, writers, and artists of our time."

Raised in Boston by middle-class Jamaican immigrant parents and educated at Wellesley College, O'Grady began her career as a visual artist at the age of forty-five. She had spent years working as an intelligence analyst for the United States government, a translator, a rock music critic for *The Village Voice* and *Rolling Stone*, and a literature instructor at the School of Visual Arts. In part, her encounter with the Just Above Midtown (JAM) gallery in the late 1970s (and its community of African-American artists and other artists of color) prompted her to begin her artistic career. Some of her most important early performances were attempts to lay bare what she recognized as the art world's deeply segregated nature. At the same time, O'Grady has continually imagined her own history, body, relationships, and biography within a cultural landscape that often erases or obscures Black female subjectivity.

These parallel threads - of outward-facing critique and inward-turning self-reflection - are some of the many binaries

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