

Contemporary Art Museum

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Crosby's work extends beyond the studio into outdoor projects and was commissioned to create a permanent outdoor installation in Nash Square, Raleigh, NC. He has exhibited at Ada Gallery, Nasher Museum of Art, Speed Art Museum, Queens Museum, Cell Projects, Exit Art, the Mattress Factory, LUMP, and Kallio Kunsthalle Taidehalli in Helsinki. His exhibitions have been written about in publications such as *Art Forum*, *Art Papers*, and discussed on *NPR Weekend Edition*. He received an MFA from the University of North Carolina – Chapel Hill in 2005, and a BFA in Painting from the University of Alabama, in 2002.

Chieko Murasugi is an abstract artist who employs personal symbols, illusory forms, and irrational spaces to address questions about history, identity, and the notion of personal agency. Her current series, titled "In Loving Memory," is a tribute to her late mother, Yasue Murasugi, who died on May 31, 2022 at the age of 92. In intuitive, process-driven paintings, Murasugi reflects upon Yasue's long life encompassing wartime traumas, immigration, and roles as wife, mother, grandmother, and artist. Her works are expressions of both grief and celebration: sorrow at the loss of her mother and of the ravaged world she left behind, and gratitude for her gifts of life, love, and art.

Murasugi was born in Tokyo, grew up in Toronto, and lived in San Francisco for 20 years before relocating to Chapel Hill, NC, in 2012. She has graduate degrees in Experimental Psychology, specializing in Visual Perception (PhD, York U), and in Studio Art (MFA, UNC-CH). Her paintings and mixed media works have been exhibited nationally in venues including Greenhill, and the Ackland, Wiregrass, Weatherspoon, Spartanburg, and Mint Museums. Collections include Duke University and the cities of Raleigh and Durham. She is a co-founder and co-curator of BASEMENT, an artist-run project space in Chapel Hill.

"True wind blowing now, garden unstirred, the eerie stillness of flowers, grass and leaves that resist the perceptible rush of air. But the scene is not blandly static. There is tone and color, shimmer everywhere, sun beginning to sink, trees alight in the span of waning day" an excerpt from Don DeLillo's *Zero K*, Scribner, 2016, about Zach Storm.

Storm says, "When painting, I am often thinking about implying the passage of time. I am in a perpetual state of slowing myself down. By working slowly and intuitively, I give each mark the weight it deserves. I am concerned with making paintings that reveal their own history. The earliest layer remains visible just as every layer that follows. I want to give as much as I can to the inquisitive viewer. The imaginary landscapes contain both silence and tumultuous change."

"In the After-Future there is an attempt to live and work within the ruins of the past," adds Storm. "There is a feeling of dislocation and the need to relearn. The elements of the paintings appear to be placed on the canvases. The images are constructs based on cinema, dreams, fantasies, half-remembered texts and repeated phrases. The landscapes are scenes of contemplation, creation and communication."

Storm was born and raised in Los Angeles, CA. He received his BFA from the Corcoran College of Art+Design in Washington, DC, in 2005 and earned his Masters degree at the Maryland Institute College of Art in 2012. Coming from a family of west coast engineers and car enthusiasts, Storm's work is heavily influenced by surface detail, objects of desire and spatial illusion. Storm's artwork has been exhibited in galleries throughout the United States, Europe and Japan.

Kathryn Desplanque's artwork builds universes on the edge of this one's expansion where the laws of nature are wobbly and unrecognizable. Drawing on Platonic forms, deep sea animals, fungi, and theoretical physics she imagines places that border on the inconceivable and unknowable, macroscopic or microscopic, the alien. Her exotopias – alien/outsider landscapes – imagine states of nature beyond human comprehension and absent of humans ourselves.



Work by Zach Storm

In response to her experiences of racial liminality, national status liminality, misogyny, queerness, domestic abuse, and childhood assault, her exotopias reify the fruits of her disembodied imagination, emancipated from a world where her body and identities are contested and oppressed without her consent and in violation of her self-sovereignty.

Desplanque's process aims to replicate the experience of liminality and diaspora through her use of the mechanics of optics and embodiment. Lying somewhere between delight and disorientation and rife with subtle internal contradictions, Her work provides an escape into a hand-made and DIY alien universe devoid of markers of humanity. Situated somewhere between set building and illustration, her exotopias invite viewers into an embodied immersive experience that is peppered with porthole views into microcosmic drawings that invite close and intimate looking.

Desplanque, PhD is a mixed Black and white queer immigrant to the US. A daughter of immigrants to Canada, her ancestors are Caribbean and Dutch. She is a tenure-track assistant professor of art history at UNC Chapel Hill where she teaches and researches 18th and 19th century European visual culture, art worlds, and print history. She has shown her work at Peel Gallery, Artspace, and the Durham Art Guild, has built immersive installations for Sleepy Cat Records and Attic506, and participates in craft and zine fairs. Both Desplanque's scholarship and her exhibition history demonstrate her interest in ignoring the boundaries that separate "high" and "low" or "Fine" and "popular" art.

Tonya Solley Thornton is a multidisciplinary artist fascinated by strange found objects and vintage craft materials. Her sculptures and collages, which typically feature plant-like forms with emotional resonance, grow intuitively from the colorful weird chaos that surrounds her in her studio. She draws inspiration from her childhood in Florida, her family's fascination with holiday displays, her love of roadside attractions, and the strange beauty that exists in nature.

Her piece *Florence* was inspired by recent collages that she made using images from old craft magazines and books. The subjects of those images – crocheted blankets, fabrics and other vintage handicrafts – are the same sorts of materials she has in abundance in her studio. With these materials she brings the collages to life as larger scale sculptures, returning to an area of her practice that had been on hold for many years due to space limitations.

Solley Thornton was born in Niagara Falls, NY, but grew up mostly in the Florida Keys. She received her BFA from Florida State University and her MFA from Mills College in Oakland, CA. She was the recipient of several awards and fellowships, including the Jay Defeo Award, the Murphey Fine Arts Fellowship, and the Herrerer Prize for Excellence in Art. Since moving to North Carolina in 2014 she has been active in the arts community and has been included in shows at ArtSpace, Durham

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Arts Guild, Lump and VAE. Tonya currently lives in Raleigh, NC and has a studio at Anchorlight.

Oxford Languages describes fruiting body as "the spore-producing organ of a fungus, often seen as a mushroom or toadstool."

National Geographic describes fungus as "organisms that survive by decomposing and absorbing nutrients in organic material such as soil or dead organisms."

Claudia Rankine, in her book *The Conditions of Black Life is One of Mourning* says, "...there is simply no mode of empathy that can replicate the daily strain of knowing that as a black person you can be killed for simply being black...".

"Fruiting Bodies" is a series of three-dimensional, free-form, soft sculptures meticulously hand-crocheted by Charlie Dupee. The yarn used in this collection is thoughtfully sourced from local farmers, skilled dyers, dedicated crafters, and second-hand stores in both North Carolina and Maine.

This work serves as an invitation to momentarily escape the hierarchical, eurocentric, patriarchal, heteronormative, capitalistic nightmare-scape that defines 2023 america. It beckons us to embrace softness and contemplate what might emerge from the dregs, detritus, death, and other byproducts of our contemporary society.

Dupee (they/he) is a black, white, queer, Maine-born, multi-disciplinary trash collector and visual artist. He works improvisationally with soft, goopy, sometimes lightly-



Work by Chieko Murasugi

used materials and occasionally in digital media. Their practice is slow, meditative, and consists largely of thinking about work - that will never be made - in an attempt to combat the trappings of hyperproductivity in american capitalism. He received his MFA from UNC Chapel Hill.

For further information check our NC Institutional Gallery listings, call the Museum at 919/513-0946 or visit (<http://camraleigh.org/>).

Some Exhibits That Are Still On View

Our policy at *Carolina Arts* is to present a press release about an exhibit only once and then go on, but many major exhibits are on view for months. This is our effort to remind you of some of them.



A view of "Illumination 2022"

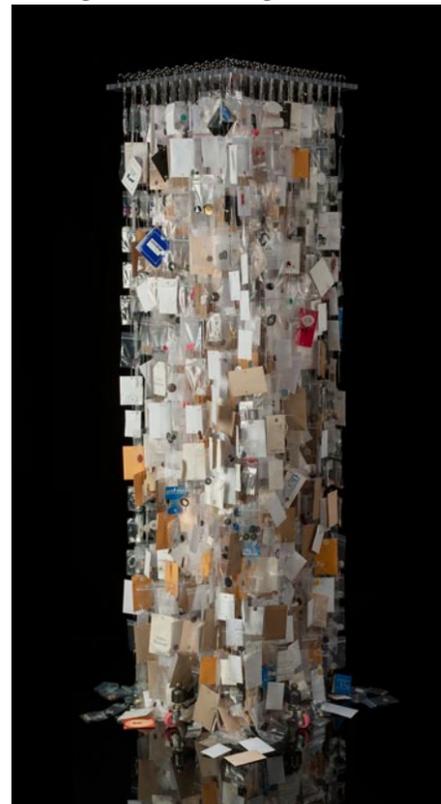
The Cameron Art Museum in Wilmington, NC, is presenting *Illumination 2023*, the museum's 9th annual incarnation of this popular artist-made lantern exhibition and competition, on view through Jan. 14, 2024. This year CAM displays thirty-seven unique lanterns in a variety of mediums, illuminating their Studio One gallery space. Artists represented hail from beyond Wilmington, including artists from Raleigh, Carboro, Asheville and as far way as Adrian, Michigan. Some of the lanterns hang, some rest on pedestals, while others invite viewers to walk around them on the floor. *Illumination 2023* includes lanterns made from many media - including handmade paper, metal, glass, reclaimed plastic, found objects, recycled cords. The themes they address range - including joy, resilience, shadows, humor, remembrance, nature. For further information visit (<https://cameronartmuseum.org/>).



Migrant Agricultural Worker's Family, Seven Hungry Children. Mother Aged Thirty-two. Father is Native Californian Nipomo, CA. FSA., 1936, by Dorothea Lange (American, 1895 – 1965). Vintage gelatin silver print, 7 1/4 x 10 inches. Courtesy of the Martin Z. Margulies Collection, Miami.

The Gibbes Museum of Art in Charleston, SC, is presenting *The Bitter Years:*

Dorothea Lange and Walker Evans Photographs from the Martin Z. Margulies Collection, on view in Galleries 8 & 9, through Jan. 14, 2024. Originating as a tribute to the 1962 Bitter Years photography exhibition curated by the illustrious Edward Steichen for the Museum of Modern Art, New York, the current exhibition organized by the Margulies Collection, features photographs by renowned American photographers Dorothea Lange, Walker Evans, Marion Post Wolcott, Jack Delano, and others who launched their careers as documentarians of the Great Depression. Working for the Farm Security Administration, a branch of Roosevelt's New Deal program, these photographers were hired to capture the social landscape of the country, highlighting the challenges facing Americans between 1935 and 1944. As one photographer articulated, "the idea is to show New York to Texans and Texas to New Yorkers." For further information call the Museum at 843/722-2706 or visit (www.gibbesmuseum.org).



Work by Fleming Markel

in Greenville, SC, is presenting *Pent Up Pink*, featuring works by Fleming Markel, on view in the Center's Main Gallery, through Jan. 24, 2024. During the opening reception CEO, Jess Burgess, will give opening remarks for the exhibition. GCCA's Main Gallery exhibition *Pent Up Pink* is generously supported by media sponsor TOWN. Markel's sculptures question and

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