

NC Museum of History

continued from Page 42

and sweepers in a Hickory mill.

"The National Child Labor Committee advocated for drastic changes to protect minors, and when Hine's photographs began appearing in newspapers, they drew attention to the exploitation of children," says B.J. Davis, Education Section Chief and the exhibit's project manager. "His images were so hauntingly memorable that they helped build support for stronger child labor laws." The effect of photography, then a new medium for newspapers, proved more powerful than words to convey such conditions.



Lewis Hine, Doffer in Mellville Mfg. Co., Cherryville, N.C. Said he had been working for two years. Many of them below age. Cherryville, Gaston County, November 1908. Photographs courtesy of Library of Congress, Prints and Photographs Division, Washington, D.C.

North Carolina's labor laws that were meant to protect younger children were rarely enforced. Hine's photographs proved that many mill owners often ignored these laws. There were no state inspectors or consistent federal labor laws covering each state.

When mill officials denied Hine entry, he simply snapped photos of youngsters coming to and from work. On a notepad he kept hidden in his jacket, he carefully documented each image with his subjects' age and how long they had worked in the mill.



Lewis Hine, Ivey Mill Company, Hickory, N.C. Some doffers and sweepers. Plenty of them. Hickory, Catawba County, November 1908. Photographs courtesy of Library of Congress, Prints and Photographs Division, Washington, D.C.

These revealing notes accompany each image in *The Photography of Lewis Hine*. For example, a 1908 description includes quotes from an impoverished boy: "Been in mill 6 or 7 years. 12 years old. Haint grown none for 5 years." Hine added to the description: "His sister (14 years old) has been spinning for 6 years. Makes 50 cents a day."

Referring to a 1908 photo in a Cherryville mill, Hine points out one of the

smallest workers, a barefoot boy who is a doffer. Why the bare feet? They made it easier for young doffers to climb onto the moving spinning machines to replace bobbins.

To help museum visitors better understand the textile industry, the exhibit features tools from the state's mills. These items include a shuttle, bobbin, quill (a type of bobbin) and a doffer's cart (used to collect bobbins from the spinning machines). Other artifacts and computer interactives provide opportunities to learn more about the state's textile story.

Hine took a personal interest in the campaign against child labor. The exhibit highlights his tireless efforts to expose people to the truth about what he had witnessed around the country. The photographer traveled nationwide to present lectures illustrated with his images.

The Photography of Lewis Hine concludes with a look at child labor today. It remains an issue in North Carolina and around the world. Whether it is migrant farmworkers in our state or millions of children laboring in cotton fields in Asia or tobacco and cocoa plantations in Africa, the struggle continues.

Come discover how Hine used his boxy Graflex camera to spark social change in the 20th century. "He helped influence public policy by showing the American public, and more importantly, elected officials, the extent and consequences of child labor," emphasizes Davis.



Lewis Hine, Daniel Mfg. Co., Lincolnton N.C. Girl beginning to spin. Many of these there. Lincolnton, Lincoln County, November 1908. Photographs courtesy of Library of Congress, Prints and Photographs Division, Washington, D.C.

The exhibition is made possible in part by a grant from the North Carolina Humanities Council, a statewide nonprofit and affiliate of the National Endowment for the Humanities. Most exhibit photographs are courtesy of the Lewis Hine Collection at the Library of Congress.

The NC Museum of History, within the Division of State History Museums, is part of the NC Department of Cultural Resources, the state agency with the mission to enrich lives and communities, and the vision to harness the state's cultural resources to build North Carolina's social, cultural and economic future.

For further information check our NC Institutional Gallery listings, call the Museum at 919/807-7900 or visit (www.ncmuseumofhistory.org).

NC Museum of Art in Raleigh, NC, Offers Works by Anthony Goicolea

The NC Museum of Art in Raleigh, NC, will present the exhibit, *Alter Ego: A Decade of Work by Anthony Goicolea*, on view from Apr. 17 through July 24, 2011.

Goicolea's multimedia works depict a fantastic world completely fabricated by the artist. His early color photographs and videos focus on multiple self-portraits that explore issues of identity. A later series examines environmental destruction and globalization in black-and-white landscape photographs that are simultaneously visually seductive and unsettling. In his most recent work, Goicolea explores issues of displacement, dislocation, and identity with portraits and installations that feature his extended family. His ability to move with ease from traditional

media, such as painting and drawing, to video and digitally manipulated photography has put him at the forefront of contemporary art.

Alter Ego will be the artist's first monographic exhibition to include both early and recent works of art that represent the vast scope of his career to date. The exhibition features about 30 works of art, ranging from photography and painting to video and mixed-media installations.

Organized by the North Carolina Museum of Art, Raleigh, and the Telfair Museums, Savannah, GA, in collaboration with 21c Museum, Louisville, KY. In Raleigh the exhibition is presented by the North Carolina Museum of Art Contem-

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poraries, with additional support provided by Paul E. Coggins, Dr. W. Kent Davis, Dr. Carlos Garcia-Velez, R. Glen Medders, Allen G. Thomas Jr., Hedy Fischer, and Randy Shull.

This exhibition is also made possible, in part, by the North Carolina Department of Cultural Resources; the North Carolina

Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions.

For further information check our NC Institutional Gallery listings, call the Museum at 919/839-6262 or visit (www.ncartmuseum.org).

Artspace in Raleigh, NC, Features Works by Addison Paige, Wendy Savage, Morgan Craig, Tim Kiernan, Greg Lindquist, Jason Mitcham, Julie Davidow, and Nava Lubelski

Artspace in Raleigh, NC, is presenting several exhibits including: *Haystack featuring works by Addison Paige*, on view in the Lobby Gallery from Apr. 1 - 30, 2011; *Palimpsest: Navigating Terra Incognita*, featuring works by Wendy Savage, on view in the Upfront Gallery from Apr. 1 - 30, 2011; *Rising Into Ruin*, featuring works by Morgan Craig, Tim Kiernan, Greg Lindquist, and Jason Mitcham, on view in Gallery Two from Apr. 1 through May 7, 2011; and *Dis/Order*, featuring works by Julie Davidow and Nava Lubelski, on view in Gallery One through Apr. 30, 2011. Receptions will be held on Apr. 1, from 6-10pm.



Work by Wendy Savage

pieces maps emotional traits and sensations regarding her recovery from a brain injury following a serious cycling accident. Memory loss, painful injuries, and sensory overload were recurring struggles. In time, an emerging cognition reworked itself as Savage's brain and body healed and became restored. The artist's experiences motivated her to create this body of work, enabling her to express a variety of perspectives as she navigated through the healing process.

Savage is a photographer and digital artist. Her interest in photography has spanned nearly twenty-five years and continues to be the foundation from which she builds her images. She has always been interested in alternative photographic processes as well as integrating photography with other mediums. Savage's formative years in photography were spent utilizing traditional darkroom techniques, combining liquid emulsions, paints, pastels, watercolor papers, canvases, silks, and alternative chemical processes to create her final pieces. It is her love for texture and the tactile qualities often seen in paintings, sculpture and nature that lead her to experiment with photography in the way that she did.

It is from this foundation that Savage developed her ideas regarding post-process surface manipulation and image enhancement while integrating them with digital technology. Using Adobe Photoshop to bring all her imagery together was the perfect way to blend imagery from many different sources. Savage's work is a natural fit within the context of her *Palimpsest* project.

Rising Into Ruin features the works of four artists, each exploring the changing urban landscape in a unique way. Morgan Craig's large scale paintings explore identity transformation as influenced by architectural edifices present within a given landscape. Presenting more than simple documentation, Craig hopes his works compel the viewer to analyze the impact (emotionally, historically, environmentally, etc.) of construction, abandonment, and destruction on the landscape.

Craig earned his BFA from Tyler School of Art, Temple University, and his MFA from University of the Arts, both in Philadelphia, PA. He has exhibited throughout the US, Canada, and Europe. Craig has received numerous prestigious awards including the Pollock Krasner Foundation Grant, the Elizabeth Green-shields Foundation Grant, and the Pennsylvania Council on the Arts Individual Grant (2006 and 2008). He has participated in several residencies including Atelje Stundars, Finland, the Macdowell Colony, Bemis Center for the Contemporary Arts, and upcoming at the Djerassi Resident

continued on Page 44

Carolina Arts, April 2011 - Page 43



Work by Addison Paige

Addison Paige was awarded a scholarship to study at the internationally known Haystack Mountain School of Crafts in Deer Isle, ME, during the summer of 2010. While at Haystack, Paige served as the teaching assistant to well-known quilter Jan Meyers Newbury during her Shibori Dyeing class.

This exhibition visualizes Paige's experiences not only during class time and the knowledge gained therein, but also about the people she met from around the world while at Haystack, her brief glimpse into the way of life on the coast of Maine, the amazing beauty of the school's grounds and the bay surrounding it, and most importantly the atmosphere of learning and sharing that takes place at the center.

Paige has worked in several different media over her 20 year career as an artist. Trained as a printmaker at the University of Texas (BFA) and Tyler School of Art in Philadelphia (MFA) she has also worked as a painter, fine craftsman (which had her traveling around the country doing shows and selling to craft galleries worldwide), and most recently in the area of fiber and art quilts. Over the last year and a half she has taken on the dyeing of the fabrics which are used for her art quilts using MX and acid dyes on both silk and cotton.

A palimpsest is a manuscript or piece of writing material on which the original writing has been effaced to make room for later writing but traces remain. It can also be thought of as something reused or altered but still bearing visible marks of its earlier form. In short, it is an object that embodies it's own histories. *Terra Incognita* is an unexplored region or unknown territory. It is a term used in cartography for regions that have not been mapped or documented.

Wendy Savage introduces her palimpsest work reflecting personal memories that are both real and imaged. Each of her