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innovator, Aldwyth's self-imposed rules both limited and liberated her, allowing her work to be self-contained and self-referential. Each piece is an illustration of the description that defines it, and vice-versa.

To preserve her critical perspective, Aldwyth almost never submitted her work to curators, jurors, galleries, museums, or grant panels. Once, momentarily loosening this personal regime to apply to the South Carolina Arts Commission for a fellowship, she ignored guidelines that specified a work sample as well as a resume and instead submitted a work sample that was her resume (see *resumé/re-sumé*, 1999). While such a contrarian attitude turbo-charged her creativity, it also ensured that her work remained almost completely unknown. That application was rejected.

Fortunately, Aldwyth seems indifferent to rejection. She wants her work to be approached on its own merits and perceived through its own internal logic. If a viewer finds meaning and worth in it, great, but if not, it was just not meant to be.

This exhibition marks a pivotal moment when an artist who has spent considerable time and energy meditating on the nature of exclusion finally emerges to take her place in the pantheon of art history. After long decades spent working in the margins as an energetic and enlightened observer known only to a handful of friends and collectors, she now steps fully into the light for the rest of us to admire and appreciate.



A collage that forms a grid inside of a large circle. There are black and white images from art history books and hundreds of eyes dripping from the collage. *Casablanca (Classic)*, 2003-2006. Collage on Okawara paper with silk tissue. Collection of the Aldwyth Trust

This is Not: Aldwyth in Retrospect was curated by Mark Sloan (with associate curator Joshua Massey and curatorial assistant Tori Lusik) and organized by Curioso in collaboration with the Greenville County Museum of Art and the Gregg Museum of Art & Design at NC State.

For further information check our NC Institutional Gallery listings, call the Museum at 919/513-7244 or visit (<https://gregg.arts.ncsu.edu/>).

North Carolina Museum of Art in Raleigh, NC, Features Works by Ruth E. Carter

North Carolina Museum of Art in Raleigh, NC, will present *Ruth E. Carter: Afrofuturism In Costume Design*, on view from Apr. 1 through Aug. 6, 2023.

Academy Award-winning costume designer Ruth E. Carter has defined generations through her work in film and TV. Her art adds dimensionality, flair, and culture to the characters she envisions, giving power to the incredible actors who wear her designs. Her vibrancy and attention to detail in costuming is integral to translating stories of race, politics, and culture to the big screen. From humble roots in Massachusetts, Carter has helped style the Afrofuturism movement for almost 40 years.

Creating pieces for films such as *Black Panther*, *Malcom X*, *Selma*, and *Do the Right Thing*, Carter has designed costumes for legends like Oprah Winfrey, Denzel Washington, Chadwick Boseman, Eddie Murphy, Angela Bassett, and Forest Whitaker.

In this exhibition the NCMA displays more than 60 of Carter's original garments while also showcasing her immersive process, historical research, and the attention to detail that imbues every project she brings to life.

Ruth E. Carter: Afrofuturism in Costume Design is organized by Julia Long.

Support for this exhibition is made possible, in part, by the North Carolina Department of Natural and Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endow-



Work by Ruth E. Carter, from the movie *Black Panther*, part of the exhibit, "Ruth E. Carter: Afrofuturism In Costume Design".

ment for Educational Exhibitions. Research for this exhibition was made possible by Ann and Jim Goodnight/The Andrew W. Mellon Foundation Fund for Curatorial and Conservation Research and Travel.

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



"Study of Torso of the Walking Man" by Auguste Rodin

Brookgreen Gardens in Murrells Inlet, SC, is displaying *Rodin: Contemplation and Dreams – Selections from the Iris and B. Gerald Cantor Collections*, on view in the Rosen Galleries, through Apr. 23, 2023. Featuring 45 works by French sculptor Auguste Rodin, celebrated as the greatest sculptor of the 19th century, this exhibition brings world renowned sculptures to America's first sculpture garden. "We are thrilled to display works from such a celebrated and talented sculptor," says Page Kiniry, president of Brookgreen Gardens. "Bringing the works of one of art history's most influential great masters to South Carolina's coast furthers our mission to display the finest sculptures and will offer visitors an exclusive chance to experience Rodin's bronzes in an esteemed sculpture garden." Through Apr. 20 - "Dinner a la Art," an after-hours experience to view the blockbuster exhibition, "Rodin: Contemplation and Dreams – Selections from the Iris and B. Gerald Cantor Collections". Each Thursday, through Apr. 20, Brookgreen will remain open until 8pm to offer visitors a chance to view the exhibit and have dinner at Brookgreen's on-site Harvest Restaurant. For further information call 843/235-6000 or visit (www.brookgreen.org).



Work by Elizabeth Jean Younce

Appalachian State University in Boone, NC, is presenting *Altered Environments* on view in Gallery B, at the Turchin Center for the Visual Arts, through May 6, 2023. *Altered Environments*, curated by April Flinders, is a printmaking portfolio responding to the issue of marine bioinvasions. The portfolio includes 23 national and international artists from diverse backgrounds, utilizing a wide range of styles and print techniques. Marine bioinvasions are the conceptual starting place for these prints, which will be prominently exhibited at the 11th International Marine Bioinvasions Conference in Annapolis, MD in 2023. Aquatic invasive species are a true threat to biodiversity around the world. Artists were encouraged to consider the many ecosystems that are currently under threat from marine bioinvaders. Participating artists include: Alanna Baird, Lorraine Beaulieu, Mary Sherwood Brock, Patterson Clark, Tallmadge Doyle, Beth Fein, April Flinders, Sheila Goloborotko, Melissa Harshman, Marty Ittner, Fleming Jeffries, Anita

Jung, Irena Keckes, Eveline Klijn, Lauren Kussro, Ann Manuel, Sandra Murchison, Michelle Rozic, Marilee Salvator, Rachel Singel, Tanja Softic, Julie Wolfe, Elizabeth Jean Younce, and Ann Zellhofer/Caroline Zellhofer. For further information call the Center at 828/262-3017 or visit (www.turchincenter.org).



Work by Andrea Rich

The North Carolina Arboretum in Asheville, NC, is presenting *An Abundance of Riches: Woodcuts of Andrea Rich*, on view in the Baker Visitor Center, through May 14, 2023. Rich's intricately designed, carved, and printed woodcuts draw viewers in for an up-close look. Some of the artist's earliest memories are of drawing animals. Childhood encounters with pets, livestock, and wildlife, including birds, deer, and toads, created a lasting connection to the natural world. Through encounters with creatures both tame and wild, Rich developed a fascination and a compassion for animals integral to her art. "My prints are a visual record of the intriguing creatures that have enriched my life," says Rich. "The woodcut process challenges me to focus on the essence of my subjects. At the same time, I am drawn to the smell of the wood, its texture and grain, and the pleasure I experience while carving. I begin working on a block of wood and realize later that hours have passed without notice." For further information call the Arboretum at 828/665.2492 or visit (www.ncarboretum.org).



Work by Boyd Saunders

The Arts Center of Kershaw County in Camden, SC, is presenting *Paddock Parade Plus*, featuring works by Boyd Saunders, on view in the Bassett Gallery, through May 14, 2023. A reception will be held on Mar. 30, from 5:30-7pm. The reception is open to the public and will include a brief talk led by artist Boyd Saunders. *Paddock Parade Plus* presents a stunning collection of prints, original drawings, and bronze sculptures by former USC professor Boyd Saunders, which celebrates the majesty of all things equestrian. The exhibition takes its name from *The Paddock Parade*, a collection of 12 original drawings featuring horses circling the paddock as they prepare to race. Visitors to the exhibition will also enjoy prints and sculptures based on Saunders' partnership with the late William Faulkner to illustrate his short story *Spotted Horses*. The exhibit also features a series of lithographic prints and sculptures from the Aikenhead Collection. For further information call the Center at 803/425-7676 or visit (www.fineartscenter.org).

The Columbia Museum of Art in Columbia, SC, is presenting an exhibition of works by 20th-century women artists with ties to the South, entitled, *Our Own Work, Our Own Way: Ascendant Women Artists in the Johnson Collection*, on view through May 21, 2023. Presented by the Johnson Collection, of Spartanburg, SC, the exhibition brings together 42 female artists of the 20th century who had connections to the South - including Emma Amos, Beverly Buchanan, Elaine de Kooning, Zella Fitzgerald, Gwendolyn Knight, and Columbia's own Laura Spong - while shining a spotlight on several other regional artists. "This exhibi-

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