

# The Mahler in Raleigh, NC

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the experience to an even greater audience.

The following is an excerpt from Johnston's installation statement: "The environments I create for the pots are very much about the places we call home, the temporary structures we rest in and that for our own psychological well-being we think of as permanent. We construct buildings - objects, if we are being objective. We call some of them Home, we call some of them Work. We, as humans, fundamentally need the security of the structure to exist. The structures I make have as much to do with this sense of security as with the vulnerability of the actual impermanence of architecture and our own existence. When I built my first house, I realized that at the moment I laid the first board on the foundation blocks, the decaying process had begun. Putting my ceramic vessels in a temporary architectural space is much like placing them in the houses we live in, surrounding the permanence of the human spirit with an ephemeral structure."

"From the way my viewers move into and through the space, to the relationship



Works by Daniel Johnston

created between the architectural materials and the clay, to the way light lands on and shrouds the pots themselves, I am currently seeking the ability to control the entire experience of the objects in that time and place," adds Johnston.

"I am seeking ways to collapse my own critical definitions between Art and Craft, to be able to operate in the realm of both, but without the psychological restrictions of these labels".

For further information check our NC Commercial Gallery listings, call the gallery at 919/896-7503 or visit ([www.TheMahlerFineArt.com](http://www.TheMahlerFineArt.com)).

## North Carolina Museum of Art in Raleigh, NC, Adds Sculptures to Outdoor Park

The North Carolina Museum of Art (NCMA), in Raleigh, NC, announces new works of art to be installed in the 164-acre NCMA Park. The works include a bronze tree by Italian artist Giuseppe Penone, a playful pair of benches designed by Hank Willis Thomas, and a 10-day installation of 23-foot-tall illuminated rabbits by Australian artist Amanda Parer. The sculptures will be featured at the NCMA's Park Celebration on Nov. 6, 2016, when the public is invited to experience the newly expanded Park with a variety of outdoor activities.

"We are thrilled to present these significant public art installations, as they offer our visitors new ways to enjoy and engage with the NCMA Park," says Director Lawrence J. Wheeler. "These spectacular sculptures by a diverse group of international artists will make our redesigned Park even more special and - along with the new contemporary gardens and elliptical lawn - they distinguish the NCMA as a cultural destination for our community and beyond."

*Ideas of Stone-Elm* by Giuseppe Penone, 2008 (installation: September).

Giuseppe Penone's 26-foot-tall bronze tree, cast from an elm tree in Italy, cradles a huge river boulder in its branches. The boulder, weighing just under 3,000 pounds, appears to be barely suspended in the tree but is actually locked into place. The seemingly precarious placement of the boulder can be seen as a metaphor for the impact of human intervention in nature and the constantly shifting balance of natural forces.

In Penone's words: "A tree summarizes in an exemplary way the contrast between two forces: the force of gravity and the weight of life we are part of. The need and the search for balance, which exists in every living being to counteract the force of gravity, is evident in every step and in every small action of our lives."

Penone is fascinated by natural growth, cycles of change, decay, and regeneration. His sculptures have a deep connection with the natural world. Melding manmade and organic forms and materials, Penone explores human relationships and interactions with nature. He lives and works in Turin, Italy, and Paris, France.

*Ernest and Ruth* by Hank Willis Thomas, 2015 (installation: October).

Shaped like cartoon speech bubbles, Hank Willis Thomas's sculptures *Ernest and Ruth* offer visitors a place to sit and interact with the works of art and with each other. The artist states, "When viewers occupy the piece, they are encouraged



Amanda Parer, "Intrude", 2014, nylon, LED lights, and air blowers, various dimensions, Courtesy of Amanda Parer Studios, Tasmania, Australia

to contemplate what it means to inhabit their own speech and beliefs."

*Ernest and Ruth* is part of a larger body of work that includes nationwide traveling public art project "In Search of the Truth" (The Truth Booth), created by Thomas and Cause Collective, which the NCMA hosted for two days in July 2016.

Hank Willis Thomas works in a variety of media to address history, race, class, gender, and identity as seen through the lens of popular culture, advertising, and marketing. By altering familiar images, icons, and logos, Thomas raises questions about how media reflect and shape popular opinion, and how history is negotiated, mitigated, and reconciled by the present. He lives and works in New York.

*Ernest and Ruth* is the second work of art by Thomas in the Museum's permanent collection.

*Amanda Parer: Intrude* (Oct. 28 - Nov. 6, 2016).

In artist Amanda Parer's native Australia, rabbits are an out-of-control pest and have caused a great imbalance to the country's endemic species. On the other hand, the rabbit also represents the fairytale animals from our childhood—a furry innocence, frolicking through idyllic fields. *Intrude* deliberately evokes this cutesy image with visual humor to lure visitors into the art, only to reveal the more serious environmental messages in the work.

The free 10-day exhibition features five enormous (23 feet high), illuminated, inflated rabbits. It takes place in the Museum's 164-acre Park. A global phenomenon, *Intrude* has traveled to over 30 cities in countries around the world, including Australia, Portugal, England, and Canada.

The three installations are made possible by the NCMA's Art in the Environment Fund, which was established to support temporary, permanent, and loaned installations of public art in the NCMA Park and community. It is dedicated to

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the investment in significant and engaging public art and to providing accessible and meaningful experiences with art and nature for the people of North Carolina.

The North Carolina Museum of Art's permanent collection spans more than 5,000 years, from ancient Egypt to the present, making the institution one of the premier art museums in the South. The Museum's collection provides educational, aesthetic, intellectual, and cultural

experiences for the citizens of North Carolina and beyond. The 164-acre Museum Park showcases the connection between art and nature through site-specific works of environmental art. The Museum offers changing national touring exhibitions, classes, lectures, family activities, films, and concerts.

For more info check our NC Intuitive Gallery listings, call 919/839-6262 or visit ([www.ncartmuseum.org](http://www.ncartmuseum.org)).

## NC Museum of History in Raleigh, NC, Offers Photos by Spider Martin of A March for the Right to Vote

The NC Museum of History in Raleigh, NC, will present *Selma to Montgomery: A March for the Right to Vote: Photographs by Spider Martin*, on view from Sept. 3 through Mar. 5, 2017.

On Mar. 21, 1965, more than 2,000 people crossed the Edmund Pettus Bridge in Selma, AL, to begin a 54-mile march for African American voting rights and equality. The march ended five days later in Montgomery, where Dr. Martin Luther King Jr., and his wife, Coretta Scott King, led crowds into Alabama's capital city while singing freedom songs.

Spider Martin (1939-2003), a photojournalist with *The Birmingham News*, walked with the protestors, capturing powerful images that brought international attention to the Civil Rights movement. Fifty-one years later, you can see his work in *Selma to Montgomery: A March for the Right to Vote: Photographs by Spider Martin*.

"In Spider Martin's hands, a camera is a weapon of discovery, revealing truths long concealed by prejudice and mythology," said Andrew Young in 1992.

*Selma to Montgomery* is curated and circulated by the Birmingham Civil Rights Institute. The exhibition is made possible, in part, by the City of Birmingham and contributions to the Birmingham Civil Rights Institute's Corporate Campaign.



"Dr. Martin Luther King Jr. by Spider Martin

Martin's 46 compelling images range from hecklers and confrontations to white citizens marching in support of voting rights for black Americans. The exhibit also features photographs of "Bloody Sunday," the first attempt to march from Selma to Montgomery on Mar. 7, 1965. As the march began, violence erupted, and civil rights demonstrators were teargassed and beaten by Alabama state troopers. Martin's raw images of the violence quickly spread across the nation and brought the Civil Rights movement to the forefront.

Outraged after Bloody Sunday, hundreds of activists from across the country came to Selma to participate in upcoming marches. People of different religions, social status, races and backgrounds joined together as one to participate in them.

Ultimately, civil rights marches and

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