

Black Mountain College Museum + Arts Center in Asheville, NC, Offers Jacob Lawrence Exhibit

We're excited to share that we've been awarded a \$25,000 Art Works grant from the National Endowment for the Arts and \$60,000 from the Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts to mount *Between Form and Content: Perspectives on Jacob Lawrence and Black Mountain College*, the first-ever exhibition to focus on the African-American painter's experiences at BMC during the summer of 1946. This funding will allow us to produce a print and online catalogue for the exhibition, on view from September 2018 through January 2019, as well as commission new works by three of today's most celebrated multimedia artists, who will create sound, video, and animation pieces as a response to Lawrence's legacy and to the historic Black Mountain College campus at Lake Eden.

"The story of Jacob Lawrence's BMC experience is one that needs to be told," says BMC+AC's executive director, Jeff Arnal, who serves as performance curator for the exhibition. "It's key to understanding his place as one of the great modernist masters and to more fully recognizing the broad educational impact of BMC. We're thrilled to receive support from the NEA and Horowitz, two of the country's integral arts allies, in this effort."

One of the most widely regarded American artists of the 20th century, Jacob Lawrence (1917-2000) created paintings, drawings, and prints chronicling African-American history and experience during his lifetime. Known for creating pictorial compositions that hover between abstraction and a socially inspired narrative realism, Lawrence communicated his subject matter in a direct and powerful manner through a distinctive use of expressionistic color, line, and form, organized by a sophisticated design aesthetic.



Jacob Lawrence, "Steel Workers", 14 x 21 inches, gouache on paper, 1946. Private Collection.

With this 2018 show, we hope to greatly expand current scholarship about Lawrence, particularly around his role as a teacher. "Lawrence's long and distinguished career as an educator has often been treated as a footnote to his work as a painter," explains exhibition curator Dr. Julie Levin Caro, an expert in the field of African-American art and professor of art history at Warren Wilson College. Josef Albers invited Lawrence to teach painting at BMC in the summer of '46, and his exposure to Albers' Bauhaus-inspired theories and teaching methods greatly influenced his path, including his artistic explorations. In Lawrence's own words, "When you teach, it stimulates you; you're forced to crystallize your own thinking ... you're forced to formalize your own theories so that you may com-



Jacob Lawrence, "Ices I", 1960, egg tempera on hardboard, 24 x 30 inches. Walter O. Evans Collection of African American Art.

municate them to the students ... you go back to your studio and think about this again."

Between Form and Content aims to bring to light the larger artistic and educational projects in which Lawrence, his wife Gwendolyn Knight Lawrence, and other BMC faculty members and students were engaged at the 1946 Summer Art Institute, projects never before previously revealed. In addition to Lawrence's paintings, the exhibition will feature artworks by Gwendolyn Knight Lawrence, Josef and Anni Albers, Leo Amino, Jean Varda, Ruth Asawa, and Beaumont and Nancy Newhall. Another focal point of the show will be the partial recreation of an exhibition of Lawrence's paintings displayed at BMC that summer.

We also see commissioning new works inspired by Lawrence as an opportunity to expand the conversation around the artist's historic and cultural relevance and the influence of his work on current creative practice. The exhibition is an amazing opportunity to fulfill our mission to expand the legacy of BMC by exploring how contemporary and performance art can participate in a dialogue with historic art. Three international working artists - animator/filmmaker Martha Coburn, composer/performer Tyondai Braxton, and music curator/writer Jace Clayton (DJ Rupture) - will expand pathways into Lawrence's paintings. It will be the first time the museum has commissioned contemporary pieces for an exhibition.

"Both the historical and new media portions of this project will look at art, culture, and race and examine issues of equality that are vital to our national conversation today," shares Dr. Caro, who is working closely with fellow Lawrence scholars and advocates, including representatives from the Jacob and Gwendolyn Knight Lawrence Foundation and the Josef and Anni Albers Foundation. Caro explains that the summer of 1946 was one of Lawrence's first direct experiences with the Jim Crow South. Recent scholarship about Lawrence's politically motivated works of the 1940s casts the BMC experience in a new light, underscoring the importance and timeliness of an exhibition focused on his summer spent in Western North Carolina.

For further information check our NC Institutional Gallery listings, call the Center at 828/350-8484 or visit (www.blackmountaincollege.org).

Asheville Area Arts Council in Asheville, NC, Offers Exhibit on Healing Powers of Art

The Asheville Area Arts Council in Asheville, NC, will present *New Vision, New Hope: Asheville Artists in Recovery*, curated by Pedro Esqueda, on view in the Thom Robinson and Ray Griffin Exhibition Space, from Sept. 7 - 28, 2018.

The artists' intention is to promote healing through art. Esqueda believes that art can serve as therapy and is encouraging recovery and relapse prevention through creating rather than consuming. It is important for addicts and the community to see that there is life and art, an actual art life, in

sobriety.

Esqueda says, "Recovery is anything but boring. I know that for me, coming into sobriety I thought I would never create again or that my art would never be as good. I was wrong. I feel like my life as an artist right now is thriving more than it ever has and I feel like the possibilities are endless. I would like the community to share that hope with me and for the people with my disease to see that there is art after recovery."

continued above on next column to the right

www **theartistindex** .com

FREE LISTINGS for
WESTERN NC &
UPSTATE SC
ARTISTS

www.theartistindex.com/getting-listed

The Western North Carolina recovery community is huge and constantly growing. There are over 100 recovery/living sober meetings a week in Buncombe County alone. Esqueda and the participating artists want to reach people in recovery that have lost hope in their artistic careers while being

in the clutches of their addiction. In recovery the sky is the limit.

For further information check our NC Institutional Gallery listings, call the Council at 828/258-0710 or visit (<http://ashevillearts.com/>).

UNC-Asheville in Asheville, NC, Features Works by Gory

UNC-Asheville in Asheville, NC, is presenting *The Decisive Dream*, featuring works by Gory (Rogelio López Marín), on view in the S. Tucker Cooke Gallery, through Oct. 5, 2018.

Gory, as the recent recipient of a prestigious Pollack/Krasner Foundation grant (2017), is well-known in the field of Latin American art. He was born in Havana, Cuba, July 24, 1953, and currently lives in Miami. In 1973, he received his lower education degree in painting from The National School of the Arts Cubanacán and his bachelor's degree in art history from Havana University in 1978.

He was a key Photorealist painter in Cuba in the 1970s. After renouncing painting in the *Volumen Uno* (Volume One) exhibition (1981), where he presented new directions in Cuban art, he turned to work in photography. In the 1980s, Gory worked as a photographer for *Revolución y Cultura*, a magazine focusing on cultural aspects of Cuba for which important photographers of the period worked and collaborated.

Gory came to the United States in 1991 and while continuing to create photographs, he began to paint again. In his photographs Gory uses various methods (e.g., superimposition, juxtaposition, hand-coloring, layering, airbrushing, or color-tinting) to create works that diverge from physical reality. He is interested in capturing a moment or a perception that is fleeting.

Gory has not only won numerous awards, but he has had several solo and group exhibitions in the United States,



Work by Gory

Latin America, and Canada, and his work is in over a dozen permanent collections around the globe, including the Metropolitan Museum of Art (MET), the Los Angeles County Museum of Art, the Museum of Fine Art (MFA) in Houston, and Havana's *Museo Nacional de Bellas Artes*. Moreover, Gory was one of the five Cuban artists included in the inspirational PBS Independent Lens documentary film (2007), *Revolucion: Five Visions*.

Gory offers the following artist's statement, "My work has always utilized photography as a starting point, sometimes as source material for paintings and others as the final product itself."

"My main objective is to find the elements of the "unreal" within common reality, coupled with the purpose to be suggestive and transformative while conditioning reality from a markedly individual and intimate point of view. A view that is conditioned by multiple esthetic and cultural references that we all have come across during our formations not only as artists but as individuals," adds Gory.

continued on Page 30