

Spartanburg Art Museum

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the issues that intersect with current social justice and cultural problems. I began in 1992 creating art works with an African American narration by placing a red, white, and blue target on the African American male figure standing, sitting, running in imagined inner-city or urban environment.”

“The target appears as a beacon to pose a question or reason. What inspired and motivated me to make sculpture using metal and heat? I can remember Jenkins Jr. High School art teacher Mr. Brooks Huggins had one of his bronze cast sculpture in class that fascinated me.: In the school’s library I read *Ebony Magazine’s* article on the life and works of African American Sculptor Richard Hunt; later my encountering an exhibition of African Benin bronze sculptures in a museum in New York before my post-graduate studies in Italy.”

“My abstract sculptures in *Tetramorphic and Formation series* depict pronounced concepts of futurism as seem through biomorphic and organic forms interacting with geometric shapes expressing the contrast between the use of mark-making texture forms with highly smooth polished forms.”

“The *Technocratic, Cyberometric, and Techno-morphic series* depicting and



Work by Winston Wingo

expressing the human form integrated with advance machine forms. We are living in advance modern technological age. The sculptures addressing my concerns about the intersection of art, science, technology and humanity. The series of heads and figures are visual language expression of powerful and spiritual presence in bronze rooted in my diasporic Africanism and machine imagery of 20th century Futurism in the creative process used to make them,” adds Wingo.

For further information check our SC Institutional Gallery listings, call the Museum at 864/582-7616 or visit (www.spartanburgartmuseum.org).

USC Upstate in Spartanburg, SC, Features Works by Christina Laurel

The University of South Carolina Upstate in Spartanburg, SC, is presenting *Refuge in the Round*, featuring works by Christina Laurel, on view through Oct. 27, 2024.

Comprised of mixed media collages and sculptural objects, this collection of recent works highlights the need for inclusivity and respite. This visual art exhibit features a set of wall-hung assemblages that were inspired and designed for visually challenged individuals, and offers the opportunity for the work to be read through touch. Similarly, a Braille/English sign marking an area of “refuge” like the standard-issue signs found in many public facilities for compliance with the American Disability Act, welcomes all viewers at the gallery’s entrance.

The center wall displays a group of eighteen tondos, configured in the Braille spelling of the word refuge. Each piece in the show is presented in the form of the tondo, (circle in Italian), mimicking the dots used to transcribe the language of Braille. Clusters of individual two dimensional wall-hung botanicals activate the positive and negative space. As a whole, the show feels more like an installation work, leading the viewer through the exhibit. A set of totem-like sculptures are cylindrical, featuring meticulously hand-cut paper butterflies en masse. This unique and unexpected round format eschews the edges and angles of rectangular framing, offering a softening effect that prompts the eye to dance throughout the exhibit.

Nature motifs are a mainstay element found in much of Laurel’s work, relying specifically on symbolism to reference her view of nature as a form of refuge from the effects of sensory bombardment inherent to living in today’s manmade world. Particular elements such as the butterfly, cherry



Work by Christina Laurel

blossoms or lily pads appear and reappear, referencing pollination and various other regenerative aspects found in the natural world. This impressive exhibit supplies all viewers with a quiet space to take a break from the stimuli of contemporary human life and to simply find refuge.

Laurel practices from her studio in the City of Greer Center for the Arts, where she creates two dimensional work and installations. She earned her BS-Studio Art from The College at Brockport SUNY and continued her research through additional studies at Cornell University and University of Maryland. She has participated as an artist in residence with several visual arts institutions in the southeastern US, was a workshop presenter for SC Arts Educators Association in 2022-23 and actively exhibits her work in solo, invitational and group exhibits.

For further information check our SC Institutional Gallery listings, contact the Gallery Director (lcabinum@uscupstate.edu).

Davidson College in Davidson, NC, Features Works by Catherine Opie

Davidson College in Davidson, NC, will present *Catherine Opie: In Dialogue*, on view in the Van Every/Smith Galleries at the Belk Visual Arts Center, from Oct. 14 - Dec. 16 and Jan. 14 - Feb. 2, 2025. A reception will be held on Oct. 15, from 6-7:30pm. An artist lecture will be held on Oct. 15, at 5pm by Tyler Tallman, in the Sloan Music Center.

Catherine Opie is one of the most important American photographers of our time. For more than three decades she has used her artistic practice to help us see people, places, and subcultures that are often overlooked. Opie has created seminal portraits of the

LGBTQIA community, as well as images of high school football players, California surfers, protesters, and tender portraits of herself, friends, and family. She has also drawn our attention to both the natural and built environments, capturing domestic interiors, mini-malls, monuments, freeways, national parks, memorials, and swamps. In her role as a witness, Opie has equally presented back to us both the good and the bad, the losses and the gains, the constructive and the destructive.

In Dialogue presents four series from 2016-2020. *The Modernist*, Opie’s first foray

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Catherine Opie, Left: “Three Rivers, California”, Right: “King Louis XVI statue”, Louisville, Kentucky, from 2020 series, Pigment print, 39 x 49.75 in. © Catherine Opie, Courtesy Regen Projects, Los Angeles and Lehmann Maupin, New York, Hong Kong, and Seoul

into film, is a haunting narrative composed of more than 800 black-and-white photographs that speaks to the unattainable utopian promises of modernist architecture in Los Angeles. Opie’s *Political Collages* rely on *The Modernist’s* aesthetics of magazine and newspaper clippings. These quirky animations about serious issues, including gun control and environmental catastrophe are presented on oversized monitors that reference iPhones, a primary way many of us now take in news.

Opie’s seven-part artwork, *monument/monumental*, along with photographic diptychs from her 2020 series, capture the socio-political landscape during an unprecedented year, shot while on a road trip from Los Angeles to the southeastern United States. Through poignant juxtapositions of images highlighting the COVID-19 pandemic, police shootings, the removal of confederate monuments, the 2020 presidential election, protests, and more, Opie captures the complexities of a nation divided.

Opie’s work is as vital as ever. As the 2024 election looms, and the personal freedoms of women, LGBTQIA+ individuals, and people of color are particularly under threat, we hope this presentation inspires us to come together and reflect on our similarities rather than our differences and to collectively consider ways to foster a more inclusive and thriving society for all.

Catherine Opie was born in Sandusky, OH, in 1961 and earned her BFA from the

San Francisco Art Institute and her MFA from California Institute of the Arts. Her work has been exhibited extensively at institutions worldwide, including MASP, São Paulo (2024), Heide Museum of Modern Art, Bulleen, Australia (2023); Henie Onstad Kunstsenter, Oslo (2017); Los Angeles County Museum of Art (2016 and 2010); Hammer Museum, Los Angeles (2016); MOCA Pacific Design Center, Los Angeles (2016); Wexner Center for the Arts, Columbus (2015); Walker Art Center, Minneapolis (2014); Institute of Contemporary Art, Boston (2011); Portland Art Museum (2010); Solomon R. Guggenheim Museum, New York (2008); Museum of Contemporary Art, Chicago (2006); Saint Louis Art Museum (2000); the Photographers’ Gallery, London (2000); and the Museum of Contemporary Art, Los Angeles (1997); among others. In 2016 she completed a monumental installation for the new Los Angeles Federal Courthouse.

Opie was an Honoree at the Hirshhorn Museum and Sculpture Garden New York Gala (2019) and is the recipient of numerous other honors and awards including a John Simon Guggenheim Memorial Foundation Guggenheim Fellowship (2019); Smithsonian Archives of American Art Medal (2016); Julius Shulman Institute Excellence in Photography Award (2013); Women’s Caucus for Art President’s Award for Lifetime Achievement (2009); United States Artists Fellowship (2006); Larry Aldrich Award (2004); Washington University Freund Fellowship (1999); and the Citibank Private Bank Emerging Artist Award (1997).

Opie’s work is included in the permanent collections of many museums, such as the Museum of Contemporary Art, Los Angeles; Los Angeles County Museum of Art; Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Whitney Museum of American Art, New York; Tate Modern, London; Walker Art Center, Minneapolis; San Francisco Museum of Modern Art; Israel Museum, Jerusalem; and Centro Cultural Arte Contemporáneo, Mexico City; among others.

For further info check our NC Institutional Gallery listings, call 704/894-2519 or visit (www.davidsoncollegeartgalleries.org).