

# Asheville Art Museum in Asheville, NC, Offers Exhibit from Whitney Museum of American Art

The Asheville Art Museum in Asheville, NC, is presenting *Vantage Points: Contemporary Photography from the Whitney Museum of American Art*, on view in the Museum's Explore Asheville Exhibition Hall, through Mar. 15, 2021.

*Vantage Points* features a selection of photographic works from the 1970s to the mid-2000s that highlights how photography has been used to represent individuals, places, and narratives. Drawn exclusively from the Whitney's permanent collection, this presentation includes approximately 20 artists, including Diane Arbus, Richard Avedon, Gregory Crewdson, William Eggleston, Nan Goldin, Sally Mann, Peter Hujar, Robert Mapplethorpe, Cindy Sherman, Lorna Simpson, and Andy Warhol.

"We're thrilled to bring this presentation of photographs from the Whitney Museum of American Art's collection to Western North Carolina," said Hillary Schroeder, assistant curator. "The diverse group of artists in this exhibition offer views through the lenses of their cameras into the stories, individuals, and places of contemporary Americana that varies from the viscerally real to fantastically imagined."

These artists began working at a time when photography was becoming increasingly integrated into the art world. Technological developments permitted them to use many different photographic processes and to print their works in various sizes, including ones that would create an immersive impact. The photographs included in this exhibition range from seemingly straightforward representations to those with an imaginative or conceptual perspective that challenge traditional notions of photography as revealing a singular reality.

Many of the artists during this period used photography to portray their communities, friends, and themselves. Robert Mapplethorpe's portraits highlight the physicality of his subjects, while those by Peter Hujar, Nan Goldin, and Andy Warhol emphasize a personal intimacy. Diane Arbus's photographs, such as *Untitled #16* (1970–1971), expose the relationship between the photographer and the subject as they reveal themselves to her. In *Cerise* (2002) Richard Artschwager transformed photographs taken of his subject from different angles into a three-dimensional freestanding form.

Other artists portrayed the characteristics and poetics of place through photography. William Eggleston's spontaneous color photographs, such as *Untitled (Flowers in Front of Window)* (circa 1970), depict a landscape of everyday life in the South, while Richard Avedon's black and white photograph *Bill Curry, Drifter, Interstate 40, Yukon, Oklahoma, 6/16/80* (1980) from his *In the American West* (1985) series is a tribute to the way the body can reflect a sense of place. Historical and social aspects of place are emphasized in Vera Lutter's ominous photograph *The Appropriation of Manhattan, Fire boat House, Fulton Ferry Landing, Brooklyn New York, May 20, 1996* (1996), made from a large-scale camera obscura. A conceptual relationship between perspective and sense of place is highlighted in Rodney Graham's inverted photographs of solitary trees taken in the English countryside, such as *Oak, Banford* (1990).

Depictions of the individual and of place often overlap in photographs that explore the narrative potential of photography. By combining images or fragments of images, sometimes with text, artists used photography during this time to explore imaginary or conceptual narratives



Sally Mann, "Sorry Game", 1989, gelatin silver print, image: 19 x 23 inches, sheet: 19 15/16 x 23 13/16 inches. Whitney Museum of American Art, New York. © Sally Mann, image courtesy Whitney Museum of American Art.

that speak to personal, social, and political histories. The text in Lorna Simpson's *Outline* (1990), which is printed on plastic plaques and affixed to two black-and-white photographs, can be read from left to right and in relationship to the photographs. They suggest various social and historical experiences of African American women. Other artists photographed staged situations in order to encourage narratives. These range from an imaginary personal history - based on assumptions drawn from a gesture, clothing, hair, and makeup - as in Cindy Sherman's *Untitled* (2000), to a fantastic story of a moment in time, as in Gregory Crewdson's *Untitled (beckoning bus driver)* (2001–2002), set on a dark suburban street.

This selection of works from the permanent collection of the Whitney Museum reveals the strength of the photographic image in the late-20th and early-21st century in the United States. In surprising and inventive ways, the artists included in this presentation have pushed the boundaries of the medium and expanded the role of photography within the history of art.

Admission to *Vantage Points* is free for Museum Members or included with general admission. This exhibition was organized by the Whitney Museum of American Art, New York, and curated by Carrie Springer, assistant curator, Whitney Museum. Additionally, *Vantage Points* was organized around transformative gifts and promised gifts to the Whitney Museum from Emily Fisher Landau.

Generous support for this project provided by Art Bridges.

The Asheville Art Museum's galleries, the Museum Store, and Perspective Café are open with limited capacity. Art PLAYce, our intergenerational maker-space, and the Frances Mulhall Achilles Art Research Library remain temporarily closed.

Established by artists and incorporated in 1948, the Asheville Art Museum is committed to being a vital force in community and individual development and to providing lifelong opportunities for education and enrichment through the visual arts. The Museum's mission is to engage, enlighten, and inspire individuals and enrich community through dynamic experiences in American art of the 20th and 21st centuries. The Museum is a 501(c)(3) nonprofit organization accredited by the American Alliance of Museums, which receives support for its programs from Museum Members; other generous individuals, corporations, businesses, and foundations; the North Carolina Arts Council; the Institute of Museum and Library Services; the National Endowment for the Arts; and the National Endowment for the Humanities.

For further information check our NC Institutional Gallery listings, call the Museum at 828/253-3227 or visit ([www.ashevilleart.org](http://www.ashevilleart.org)).

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## Asheville Gallery of Art in Asheville Offers Group Show for the New Year

Asheville Gallery of Art in Asheville, NC, is presenting *Bringing in the Light*, featuring works by four new gallery artists: Olga Dorenko, Rebecca Gottesman, Donny Luke, and Susan Voorhees, on view through Jan. 31, 2021.

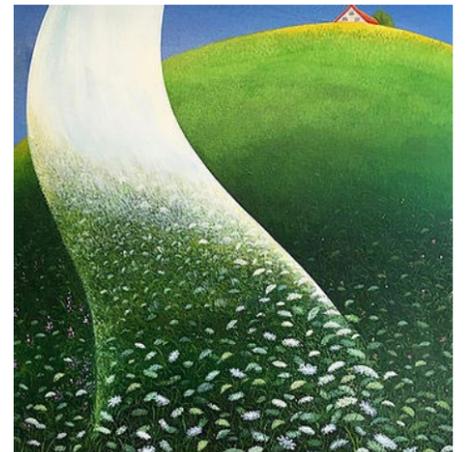
The Asheville Gallery of Art is ringing in the new year with optimism and vigor by featuring artwork from four new gallery members.

Olga Dorenko is a familiar name in the Asheville art scene, having run her own fine art gallery since 2008 as well as maintaining a local studio space. Her vivid landscape paintings are meticulously executed and often dreamlike in their composition. Dorenko's travels through her birthplace in the former Soviet Union inspired the love of nature evident in her work.



Work by Susan Voorhees

Rebecca Gottesman is a new painter to Asheville, having traded her home of 30 years in the Vermont mountains for the calling of the Blue Ridge Mountains. Her oil paintings take inspiration from the beauty of the natural world, depicting sweeping landscapes and delicate florals with a bright, lively palette. Gottesman often treats the act of painting as a kind of meditation, conveying a sense of reverence for both the paint and the subject, which she hopes to pass on to every



Work by Olga Dorenko

person who encounters her art.

Donny Luke retired from his 40-year career as an architect and discovered a passion and proficiency for watercolor painting after an inspiring trip out West. His captivating landscapes invite the viewer to dwell in the precise joy of seeing a new place, an experience Luke pursues in his treks through North America in search of fresh material.

Susan Voorhees is a prominent local painter, coming from a family of established creatives in the Asheville area. Voorhees works primarily in pastels and demonstrates a masterful, impressionistic approach to her subjects, from wildflower fields in the Blue Ridge Mountains to the bounty gathered from her local farmer's market.

The Asheville Gallery of Art invites viewers to experience these artists through their common use of light in their work, each mastering the play of light and shadow in fresh ways to stir hope for the year ahead.

For further information check our NC Institutional Gallery listings, call the gallery at 828/251-5796 or visit ([www.ashevillegallery-of-art.com](http://www.ashevillegallery-of-art.com)).

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be January 24th for the February 2021 issue and Feb. 24 for the March 2021 issue. After that, it's too late unless your exhibit runs into the next month. But don't wait for the last minute - send your info now. And where do you send that info? E-mail to ([info@carolinaarts.com](mailto:info@carolinaarts.com)).