

North Carolina Museum of Art in Raleigh, NC, Offers Companion Environmental Exhibitions

The North Carolina Museum of Art in Raleigh, NC, is presenting *The Altered Environment*, on view in the East Building, Level B, Video Gallery, Photography Gallery 1 (Julian T. Baker Jr. Gallery) and 2 (Allen G. Thomas Jr. Gallery), through Aug. 28, 2022, and *TO BE RATHER THAN TO SEEM*, on view in the East Building, Level B, Gallery 3, from Apr. 2 through July 17, 2022.

Featuring landscape photography from the NCMA collection, *The Altered Environment* explores art and human geography to consider how we shape the natural world.

By building physical structures such as skyscrapers and suburban houses and using transit systems such as subways and airplanes, our collective actions often result in long-term physical changes to the planet. This exhibition evaluates how our social and economic activities regularly overlook environmental costs.

In a pendant exhibition adjacent to *Fault Lines*, the Museum explores its own environmental master plans with the exhibit, *TO BE RATHER THAN TO SEEM*.



Margaret and Christine Wertheim and the Institute For Figuring. "Coral Forest at Lehigh University Arts Galleries (PA)". Photo courtesy LUAG by Stephanie Veto

The NCMA's environmental program originated in the experimental 1989 site plan *Imperfect Utopia: A Park for the New World*. Among its groundbreaking concepts was "throw[ing] the Museum outdoors" to create an open landscape within which sculpture and recreation complemented the Museum, expanding access to a more diverse public.

The Museum's 2021 Museum Park Preserve Vision Plan defines a new environmental plan for the Park Preserve, an expansive area featuring woods, a stream, the sunflower field, and more, designed by Andropogon, Biohabitats, and WK Dickson. It responds to historic impacts on the site, the climate emergency, and the NCMA's ongoing obligations as stewards of this land.

Imperfect Utopia and the Museum Park Preserve Vision Plan bookend development of the Museum Park—each responding to specific ongoing concerns. Viewed

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The North Carolina Museum of Art in Raleigh, NC, will present *Fault Lines: Art and the Environment*, on view in the Museum's Meymandi Exhibition Gallery and in the Ann and Jim Goodnight Museum Park, from Apr. 2 through July 17, 2022.

Contemporary artists respond to environmental concerns; related exhibitions explore environmental impacts of the NCMA and society. The exhibit highlights contemporary artists' responses to current environmental concerns through an immersive multimedia exhibition and outdoor sculpture installations. Curated by the NCMA, *Fault Lines* includes works by 13 artists, including John Akomfrah, Olafur Eliasson, LaToya Ruby Frazier, Allison Janae Hamilton, Richard Mosse, Jennifer Steinkamp, and Christine and Margaret Wertheim.

"We're excited to present these artists' perspectives on such critical topics as climate change, environmentalism, and what it means to interact with the natural



Burk Uzzle, "Desert Prada", 2006, archival pigment print, 20 x 24 in., Gift of the artist in honor of Lawrence J. Wheeler

with *Fault Lines: Art and the Environment*, *TO BE RATHER THAN TO SEEM* clearly states the NCMA's position as an active participant in the global conversation.

Fault Lines: Art and the Environment is made possible, in part, by the generous support of the Hartfield Foundation and Libby and Lee Buck, and by the North Carolina Department of Natural and Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment 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.

The *Altered Environment* and *TO BE RATHER THAN TO SEEM* are organized by the North Carolina Museum of Art. These exhibitions are 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. Endowment for Educational Exhibitions. Research for the exhibitions was made possible by Ann and Jim Goodnight/The Andrew W. Mellon Foundation Fund for Curatorial and Conservation Research and Travel.

The North Carolina Museum of Art's collection spans more than 5,000 years, from antiquity 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 special exhibitions, classes, lectures, family activities, films, and concerts.

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

world," said Museum director Valerie Hillings. "The experiential nature of the exhibition invites visitors to reflect on the future of the environment."

Focusing on humanity's relationship to nature, the featured artists address urgent environmental issues and the consequences of inaction as well as possibilities for environmental stewardship and restoration, presenting alternative ways to move forward that are sustainable and renewable. Exploring the transience and fragility of the natural world, the project features video, photography, sculpture, and mixed-media installations both indoors and outdoors.

"The North Carolina Museum of Art has a long history of exploring environmental topics and projects on its campus, which inspired the genesis for this exhibition," said Linda Dougherty, chief curator and curator of contemporary art.

"*Fault Lines: Art and the Environment* is a

continued above on next column to the right

timely response to the imminent threat of climate change, showcasing these leading contemporary artists' responses to present environmental concerns alongside the Museum's own work toward this cause."

Situated on 164 acres, the NCMA blurs the line between museum and park. The site, once a Civil War training camp and later the location of a youth prison, has been transformed from a degraded landscape into a welcoming and accessible public space that connects art, nature, and people. Among the largest of its kind in the world, the Museum Park expands the traditional museum experience by positioning site-specific, temporary, and permanent works of art throughout so visitors can explore sculpture informally on trails and paths.

As part of *Fault Lines*, the NCMA hosts a Satellite Reef, part of the Crochet Coral Reef project by Christine and Margaret Wertheim and the Institute For Figuring, a Los Angeles-based organization dedicated to the poetic and aesthetic dimensions of science and mathematics. North Carolina fiber artists, crochet enthusiasts, craftivists, and crochet beginners have been invited to create individual parts of the Satellite Reef included in the exhibition.

Fault Lines also provides opportunities for robust public programming centered around the themes of the exhibition, with the intent of inviting multiple viewpoints

NC State University in Raleigh, NC, Offers Works by Martha Strawn, Eric Serritella, & Frank Lee Craig

NC State University in Raleigh, NC, is presenting three new exhibits on view at the Gregg Museum of Art & Design, including: *Across the Threshold of India: Photographs by Martha Strawn*, on view through Nov. 12, 2022; *Reic Serritella: Trompe l'Oeil Ceramics*, on view from Apr. 14 through Dec. 3, 2022; and *Frank Lee Craig: Near Distance*, on view through Aug. 20, 2022.

Across the Threshold of India: Photographs by Martha Strawn, features photographs that make up a work of visual ecology that perceptively portrays one of India's and the world's longest and least-known religious practices—the art of sanctifying space through the creation of threshold diagrams. Objects from the Gregg Museum's permanent collection will also accompany the photographs. Many of Strawn's photographs are in the permanent collection of the Indira Gandhi National Centre for the Arts, the nation's foremost research center for Indian culture and art, and are featured in her book, *Across the Threshold of India: Art, Women, and Culture*.

In the exhibit, *Reic Serritella: Trompe l'Oeil Ceramics*, Chapel Hill artist Eric Serritella creates his ceramic sculptures as conduits to emotion through inquiry, recognition, and familiarity. Through aging and decay, Serritella's sculptures challenge the viewer with both the nature of the material and the messages within. Each organic creation is filled with metaphor, both literal and implied. Anthropomorphic elements and vessel forms link humanity as timelessly inseparable from its interactions and relationships to its natural surroundings. Each sculpture in *Eric Serritella: Trompe l'Oeil Ceramics* fosters awareness to affect viewers' behaviors toward the environment. Through this consciousness they can acquire new appreciations and ways of seeing.

Finally we have the exhibit, *Frank Lee Craig: Near Distance*. Of the many forms

Duke Energy Center for Performing Arts in Raleigh, NC, Features Works by Lisa Stroud

Duke Energy Center for Performing Arts in downtown Raleigh, NC, is presenting *Ready to Wear: Paintings by Lisa Stroud*, on view through May 31, 2022.

The collection of 31 paintings ex-

and encouraging community dialogue. Programs include outdoor slow-art appreciation, workshops to process "eco-grief," and a day of teen activities focused on environmental art and youth activism. A two-day observance planned for Earth Day, Apr. 22–23, includes an outdoor film screening, a volunteer service project in the Park, and a Family Day with hands-on activities and environmental organizations distributing information about how people can take action.

Fault Lines reflects the Museum's ongoing efforts to present art that invites visitors to engage in new ways of connecting to the world around them, and its commitment to building climate resiliency, raising environmental awareness, and creating opportunities for future artist projects in all corners of its campus. *Fault Lines* includes a pendant exhibition, *TO BE RATHER THAN TO SEEM*, that explores the history of the Museum Park and its original master plan, *Imperfect Utopia*, as well as the new Museum Park Preserve Vision Plan, focused on an expansive area featuring the visitor-favorite sunflower field and beyond, connecting to the Greenway bridge through a wooded zone. The area is a popular place to spot songbirds, falcons, deer, and more.

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of visual art that have emerged in the last two centuries, collage and its three-dimensional sibling, assemblage, probably come closest to representing the process of human memory. Most of us summon up the past only in scattered bits and pieces that require instantaneous reassembly in order to literally "make sense" of recollected experiences each time we need to remember something. Every memory is a new collage of ephemeral thoughts, feelings, and impressions.

Frank Lee Craig: Near Distance features multimedia work, collages, paintings, and sculptures by the late architect and NC State College of Design Graduate, Frank Lee Craig (B. Arch '77). The bulk of the very substantial body of work we celebrate in this exhibition parallels his efforts to make sense of the mortal circumstance he suddenly confronted when diagnosed with a fatal illness, as well as his need to keep seeing the world through the lens of endless opportunities and possibilities. The exhibition was co-curated by Dr. Margret Kentgens-Craig and Roger Manley.

Gregg exhibitions support and enhance the curriculum of the university's classroom teaching by offering opportunities for professors to incorporate class visits, individual assignments, or research projects as well. Contact the museum's Curator of Education to make arrangements; it may be possible to customize our offerings to meet the needs of particular courses or syllabi. K-12 teachers are also encouraged to consider making use of the Gregg's exhibitions and resources.

All exhibitions are accessible, and admission is always free. Large-print gallery guides for the seeing-impaired and other accommodations can be provided on request.

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

plores the beauty of womankind, its challenges and eccentricities, using the Little Black Dress as her wise, bantering, and sometimes whimsical narrator. More

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