

continued from Page 23

tial bodies.

All of the music is created using Harrison's just intonation tunings for the piano, with vocals, tabla, and electronics. The passage of individual audience members through the space will affect the sound waves as such that their bodies become sonic instruments, creating an interactive experience whereby they are also "performers." Audiences will truly feel their place in the universe, at once experiencing harmony, their ability to cast shadows and to participate in disruption. As humans enter this era of social and climactic acceleration, the artists aspire to contextualize our species in deep space and time.

Accompanying *Passage* is a new body of drawings, *Time Pieces*, by Nina Elder. Elder's large-scale realistic drawings use unique pigments and scientific observation to explore themes of impermanence, change, loss, and regeneration. The artist interrogates the viewer. Is there a horizon between the past and the future? When exactly does change begin? The drawings in *Time Pieces* are Elder's contemplations on the physical texture of time and the potential for transformation. Rendered as realistic graphite portraits, Elder captures fleeting moments with nuanced attention. Common-place events mix with icons of social justice – a tumbleweed tossed on the spring wind in New Mexico, Harriet Tubman's grasped hands, the secret maps that we each carry on our skulls, the sky over Standing Rock, the reflection of sunshine on a river, the brave first steps of the march from Selma. Highlighting the mighty and the mundane, Elder presents evidence of the perplexing and poetic nature of transformation.

Artist and researcher Nina Elder creates projects that reveal humanity's dependence on and interruption of the natural world. With a focus on changing cultures and ecologies, Elder advocates for collaboration, fostering relationships between institutions, artists, scientists, and diverse communities. Her work takes many forms, including drawings, performance, pedagogy, critical writing, long term community-based projects, and public art.

Elder's work emerges from a deep time perspective: planets, geology, and ecosystems mingle and create constellations with social issues and personal narratives. She harnesses curiosity and empathy as conduits between various forms of knowledge. Her research is physical, experiential, and solitary. She explores places where human impact is evident yet camouflaged, taking photographs, studying scientific and social interpretations, and collecting substances that become the material of her meticulous drawings. Elder has traveled from the Bering Strait to the US/Mexico border, documenting military bases, nuclear test sites, clear cuts, dams, and pit mines. She seeks overlooked stories, erased legacies, and uncanny metaphors.

Recent solo exhibitions of Elder's work have been organized by SITE Santa Fe, Indianapolis Contemporary, and university museums across the US. Her work has been featured in *Art in America*, *VICE Magazine*, and on PBS; her writing has been published in *American Scientist* and *Edge Effects Journal*. Elder's research has been supported by the Andy Warhol Foundation, the Rauschenberg Foundation, the Pollock Krasner Foundation, and the Mellon Foundation. She is an affiliate artist of the National Performance Network. Elder has recently held research positions at the Center for Art + Environment at the Nevada Museum of Art, the Anchorage Museum, and the Art and Ecology Program at the University of New Mexico. Elder migrates between rural places in New Mexico and Alaska.

Composer/pianist Michael Harrison's works blend classical music traditions of Europe and North India. He seeks expres-



"Wheat" by Nina Elder

sions of universality via the physics of sound – music that brings one into a state of concentrated listening as a meditative and even mind-altering experience. Harrison is a Guggenheim Fellowship and NYFA Artist Fellowship recipient.

Harrison's latest release, *Seven Sacred Names*, reached the top 10 classical albums on Billboard and was called "music of positively intoxicating beauty" in *The New Yorker*. "Just Constellations," commissioned and recorded by Grammy-winning Roomful of Teeth, was among NPR's Best 100 Songs of 2020 and Bandcamp's Best of Contemporary Classical 2020. *Time Loops* was among NPR's Top 10 Classical Albums of 2012. His work "Revelation" achieved international recognition and inclusion in the Best Classical Recordings of 2007 selections of *The New York Times*, *The Boston Globe* and *TimeOut New York*. Harrison collaborates with performers including Alarm Will Sound, Cello Octet Amsterdam, Maya Beiser, and others, who have commissioned his works using just intonation.

Harrison invented the "harmonic piano," which plays 24 notes per octave. His primary teachers are La Monte Young, Terry Riley, master Indian vocalists Pandit Pran Nath and Ustad Mashkoor Ali Khan, and Reiko Fueting. Harrison received his Master's Degree in Composition at the Manhattan School of Music.

Harrison's recent engagements include the Minimal Music Festival in Amsterdam, Institute for Advanced Study at Princeton, DaCamera and The Menil Collection in Houston, and the Mattatoio Museum in Rome. Past performances of his music include BAM Next Wave Festival, Carnegie Hall, Metropolitan Museum of Art, Museum of Modern Art, Park Avenue Armory, United Nations, the Louvre, Pompidou Centre, MASS MoCA, Spoleto USA, Big Ears, and Sundance.

The music for *Passage* is based on North Indian classical ragas (melodic archetypes) corresponding to the day's different hours. While following the relatively strict guidelines of the ragas and talas (rhythmic cycles), the music also creates hybrid relationships by incorporating elements of Western music, including harmony, polyphony, polyrhythmic patterns, synthesizer drones and electroacoustics. A primary element of the project involves adapting the ragas and techniques of Indian classical music to the piano, a nontraditional instrument for playing this music. The piano is tuned to my "ragas in just intonation" tuning, which adapts the ancient concepts of Pythagorean tuning and just intonation to optimize beauty of tone and natural resonance.

Nine ragas form the basis for 27 musical compositions, spanning 10 hours of music. The music is entirely new and heard here for the first time, although some of the compositions recall old and traditional melodies from the Indian classical repertoire. *Passage* (based on raga Bhairavi) opens the program and closes it on Fridays, honoring its traditional placement as both a morning raga and the last raga of a classical Indian music concert or festival. *Raga Yaman: Alap* is also repeated during the extended hours on Fridays.

For further information check our NC Institutional Gallery listings, call the Center at 828/262-3017 or visit (www.turchincenter.org).

Caldwell Arts Council in Lenoir, NC, Features Works by Members of Brush & Palette Club

The Caldwell Arts Council in Lenoir, NC, is presenting *The More We Get Together*, featuring works by members of the Brush & Palette Art Club, on view through Aug. 25, 2023.

The Brush and Palette Art Club was established over 50 years ago as a group of female artists. Membership is established through a jury process of the artist's work. Brush and Palette has had a longstanding influence in the local arts community, including a pivotal role in the establishment and continued support of the Caldwell Arts Council in Lenoir, NC.

Brush and Palette is made up of artists with their own unique style who create in a wide variety of media. The members exhibit together as a group as well as encourage each other to pursue their own shows and exhibits. The Club has monthly meetings where they share their talents and invite guest artists to demonstrate their unique skills. They also host "Thursday Painters" at the HUB in Hudson, where members of the community are invited to join in painting or just watch.



Work by Sarah Akins

For further information check our NC Institutional Gallery listings or visit (www.caldwellarts.com).

The Art Cellar Gallery in Banner Elk, NC, Features Works by Tony Griffin

The Art Cellar Gallery in Banner Elk, NC, is presenting the fourth installation of their 2023 Summer Exhibition Series features Tony Griffin, a classically trained artist with a knack for observation, on view through Aug. 5, 2023.

Griffin's artistic journey speaks on his endless longing to explore and appreciate the natural beauty of the world around him. He found inspiration during his time studying the Classic Italian Renaissance Masters in Florence. Griffin's desire to observe and learn about the nuances of his chosen subject matter, be it people, landscapes, etc., helped him develop a timeless style. This emphasis on nuance has matured into the mastery of complex contemporary color palettes, effortless control of brush stroke, and the ability to develop refined interpretations of any subject.

In Griffin's own words, "Everything begins with something observed and felt. Observation is not an end but rather a beginning point for an emotional, formal, or imaginative statement of exploration. I believe in the responsive energy that comes from painting directly in front of the motif, the give and take between painter and subject, painter and painting."

The importance of observation in Griffin's work is clear, and is what sets it apart from others. This past winter we visited him in his studio to gain insight on his creative process. He described to us how he actively 'observes' his work while painting. He likes to let the paint tell him what to do. He never plans to work on any specific piece but rather observes which



Work by Tony Griffin

needs to be worked on any given day. "It's not a finish I'm after, just a feeling of completeness," that informs Griffin's decision to consider a work ready for display. This lack of need to define a 'finished' work has become even more evident now that his exhibition has been delivered to The Art Cellar. The very same paintings we saw during our studio visit over the Winter have taken on a completely new life. Specifically, a life of experimentation. This new show is a barrage of color and unusual motifs for what many might consider 'traditional' Griffin. He explained to us that he's not only experimenting with his work, but simply having fun in the process: "I've been buying colors I've never used before and finding ways to make them work." Simple but effective, this detail among many others has led to a truly special show.

For further information check our NC Commercial Gallery listings, call the gallery at 828/898-5175 or visit (www.artcellaronline.com).

The Art Cellar Gallery in Banner Elk, NC, Offers Works by Noyes Capehart

The Art Cellar Gallery in Banner Elk, NC, will present *Visual Fiction*, featuring works by Noyes Capehart, on view from Aug. 9 - 26, 2023. An Open House will be held on Aug. 12, from 4-6pm, with an Artist Talk, from 3-4pm.

This show will focus on one of the most important values of Capehart's art: storytelling. He uses surreal imagery and prose in his works to guide the viewer into his story while leaving enough room for subjective interpretation. The painter has also written several fiction and nonfiction books.

The title *Visual Fiction* references an experiment he did with students while teaching at Appalachian State University in the late 80's. Capehart showed the pupils one of his own drawings that featured a giant figure lurking over a house in the night. When asked to describe their interpretations



Work by Noyes Capehart

of the figure, 9/10 students gave protector-like descriptions. Only one student noted

continued on Page 25

So you're the Marketing Director of a visual arts organization, art museum, arts center, arts council or artist guild and you're wondering why you never see the exhibits presented at your facility included here. Maybe you're the owner of a commercial art gallery and you've never seen your exhibits included with others presented in your area. You might even be an individual artist who is having an exhibit in a non-profit space or commercial space and you don't see your exhibits included.

My question to you is - How long will you put up with that before you ask someone, "Why that is the case?" If you're not included - it's your fault.