

NC Museum of Natural Sciences

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my happiest memories are of exploring east Tennessee's backwoods, the bracing exhilaration of a mountain stream and the tingle in the air just before a thunder storm."

Kincaid says the aim of her photography is simple, "...to convey some of the wonder I experience while traveling through the Southern Appalachians, especially in the mountains of North Carolina and Tennessee. My artistic goal is to capture more than the obvious beauty of these mountains. I want to explore the quiet calm and serenity I find in the company of trees, in air fresh with the scent of wildflowers, beside a mountain stream or atop a cliff steady in the wind at dawn and dusk."

Kincaid uses digital technology and an old-fashioned view camera with 4'x5'-inch sheet film. Her view camera is her first choice, not only for the superior quality and joy of working with film but when she is composing an image under the dark cloth, she feels she does her best work. When conditions dictate, she appreciates that digital cameras can "see in the dark" and "stop wind" and tell her when an exposure is wrong, so she uses both methods. "Regardless of the capture medium, my end goal is to make photographs and prints that evoke an emotional response while remaining faithful to the land."

Kincaid's photography has been exhibited at the Smithsonian National Museum of Natural History, published by the National Geographic Society, Sierra Club and Audubon Society and featured in numerous national and regional publica-



Work by Lori Kincaid

tions including *Our State* and *Blue Ridge Country* magazines. She teaches photography from her secluded mountain home in the Max Patch area of Pisgah National Forest where she is newly inspired every day by the natural world she loves.

The Nature Art Gallery is located on the top floor of the Museum Store, Main building. The North Carolina Museum of Natural Sciences and its new wing, the Nature Research Center in downtown Raleigh, documents and interprets the natural history of the state of North Carolina through exhibits, research, collections, publications and educational programming. The Museum is an agency of the NC Department of Environment and Natural Resources, John Skvarla, Secretary.

For further information check our NC Institutional Gallery listings, call the gallery at 919/733-7450, ext. 360 or visit (www.naturalsciences.org/store/nature_gallery.html).

ArtSource Fine Art & Gallery at North Hills in Raleigh, NC, Features Works by Angela Nesbit and Elena Madden

ArtSource North Hills in Raleigh, NC, will present *Without Bounds*, featuring works by Angela Nesbit and Elena Madden, on view from Mar. 8 through Apr. 5, 2013. A reception will be held on Mar. 8, from 7-9pm.

The exhibition brings together two contemplative artists who concentrate on moments of reflective memories. Both artists layer colors to create depth and energy evoking viewers to reflect on the serene images.

Angela Nesbit is an acrylic painter, striving for personal emotion in her work. Her hopes are to capture depth and inter-

est in her simplified subjects with the use of her brush and pallet knife. Her subjects include children and still life, floral pieces.

The technicolor explorations of water and light are Elena Madden's main meditative subjects. With the use of acrylic or oil paints, she composes the fluid surface water is constantly creating. Madden writes that these moments of reflection and memories they stir compose her work's main goal.

For further information check our NC Commercial Gallery listings, call the gallery at 919/787-9533 or visit (www.artsource-raleigh.com).

Gallery C in Raleigh, NC, Offers Annual Best Of Show

Gallery C in Raleigh, NC, will present *The Best of North Carolina 2013*, on view from Mar. 23 through May 7, 2013. A reception will be held on Mar. 24, from 1-4pm.

Every March, Gallery C is proud to host an annual exhibit of historically important North Carolina art from the 19th and 20th centuries. The artists were either natives of North Carolina or lived in North Carolina sometime during their lifetime.

This premier exhibition attracts art enthusiasts, collectors, publications, and museum curators. As a state of great natural beauty, North Carolina has inspired a wide range of talented artists working in a variety of mediums. The works in the

show trace the highlights of movements, schools, and colonies that were born and nurtured here. Seagrove, Black Mountain, Tryon, the North Carolina State Fair, the North Carolina Professional Artist's League, WPA Art Centers, Penland, the North Carolina Arts Society, and numerous colleges and universities all incubated, promoted and established the artists of this area.

Don't miss this collection, a kind of greatest hits of North Carolina, showcasing exceptional North Carolina paintings.

For further information check our NC Commercial Gallery listings, call the gallery at 919/828-3165 or visit (www.galleryc.net).

Duke University in Durham, NC, Features Two New Exhibitions

Duke University in Durham, NC, is offering two new exhibits including: *Light Sensitive: Photographic Works from North Carolina Collections*, on view through May 12, 2013, and *Wangechi Mutu: A Fantastic Journey*, on view from Mar. 21 through July 21, both at the Nasher Museum.

Light Sensitive: Photographic Works continued above on next column to the right

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from North Carolina Collections was co-organized by guest curator Patricia Leighten, Professor of Art History & Visual Studies at Duke, and Sarah Schroth, Interim Director and Nancy Hanks Senior Curator at the Nasher Museum.

This exhibition, comprised of over 100 works from across the history of the photographic medium and drawn from North Carolina collections, reveals how photographers use techniques to persuade us of their vision. Real understanding of photographic media suffers from the longstanding myth that the camera is an "innocent eye" that transparently records an image of the world as if through an open window. Some of the power of photography comes precisely from faith in this myth, which has been extremely useful in journalism, courtrooms, television, and on the internet.

Light Sensitive is made possible by the Mary Duke Biddle Foundation.

Wangechi Mutu: A Fantastic Journey presents Wangechi Mutu's first major solo museum exhibition, the most comprehensive and experimental show for this internationally-renowned multidisciplinary artist.

Born in 1972 in Nairobi, Kenya, and based in Brooklyn, NY, Mutu tackles the issues pertaining to globalization from the margins of the Global South through her distinctive afrofuturist lens. Just as Hannah Höch and Romare Bearden were seminal artists employing the medium of collage in their respective eras and cultures, Mutu defines today's multifaceted 21st century global sensibility through her hybridized aesthetic. Combining found materials and magazine cutouts with sculpture and painted imagery, she samples from sources as diverse as African traditions, international politics, the fashion industry and science fiction. Her groundbreaking work combines poetic symbolism with profound socio-political critique to explore issues of gender, race, war, colonialism and the exoticization of the black female body.

With over 40 works from the mid 1990s to the present, the exhibition incor-



Larry Fink, *This Sporting Life*, September 1978 from the series "Primal Elegance", 1978. Gelatin silver print, 21 1/2 x 21 1/4 inches (54.6 x 54 cm). Private collection. ©Larry Fink.

porates all aspects of her current practice including collage, drawing, installation, sculpture, performance and video. A central element of the exhibition is her first-ever animated video. Another highlight is a monumental wall drawing, her first in many years. The exhibition also unveils the artist's sketchbooks, on public view for the first time. These intimate drawings reveal an important aspect of her creative process and provide a unique glimpse into the origins of her inspiration.

A close examination of Mutu's stunning signature collages, including new commissions and rare early works drawn from public and private collections, will thematically focus on those depicting women located in otherworldly landscapes. Both lushly tropical and post-apocalyptic, her settings are home to cyborgian figures pieced together with parts human, animal, machine and monster that are as seductive and beautiful as they are critical and disturbing.

The entire gallery will be transformed into an environmental installation, as Mutu takes her landscape concept a step further and enables audiences to truly immerse themselves in the work. Her site-specific, cohesive installation will choreograph the movement of visitors through a tactile and sensual realm with

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