

# NC Museum of Natural Sciences

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Work by Mary Edna Fraser

been collected and exhibited worldwide. Fraser works from her own aerial photographs and memories of flight as well as from satellite and space imagery. In 1994-95, she was the first woman to be honored with a one-person exhibition at the Smithsonian National Air and Space Museum in Washington, DC. The National Science Foundation and National

Academy of Science have featured Fraser and Pilkey's collaboration, as have Duke Museum of Art and Emory University. She has completed numerous public commissions, including batiks for the American Embassy in Thailand and the National Aeronautics and Space Administration.

Orrin Pilkey is James B. Duke Professor Emeritus of Geology and Director of the Program for the Study of Developed Shorelines within the Division of Earth and Ocean Sciences at Duke University. In addition to having written *The Beaches are Moving: The Drowning of America's Shoreline*, *Living by the Rules of the Sea*, and *Useless Arithmetic*, Pilkey has coauthored and edited 36 books. His work is featured in publications such as *New York Times Magazine*, *Esquire*, *Oceans Magazine*, *Smithsonian Magazine*, *the Chronicle of Higher Education*, and *National Geographic*. He is the recipient of many awards, including the Francis Shepard Award for Excellence in Marine Geology.

The mission of the North Carolina Museum of Natural Sciences is to enhance the public's understanding and appreciation of the environment in ways that emphasize the natural diversity of North Carolina and the southeastern United States and relate the region to the world as a whole.

For further information check our NC Institutional Gallery listings, call the Museum at 919/733-7450 or visit (<http://www.naturalsciences.org/>).

## NC Museum of Art in Raleigh, NC, Features Works by Female Artists

The North Carolina Museum of Art in Raleigh, NC, is presenting the exhibit, *Mirror Image: Women Portraying Women*, featuring compelling images of women, from youth to old age, as seen through the distinct perspectives of 13 North Carolina female artists. The exhibition, in the Museum's North Carolina Gallery in the East Building will be on view through Nov. 27, 2011.



Katie Claiborne, M.A.S. *Window II*, 2009, oil on canvas, 36 x 32 in., Collection of the artist, © 2011 Katie Claiborne

Featuring 27 works of art from the 1970s to the present, *Mirror Image* is an intimate reflection of feminine experience, played out in painting, photography, and sculpture. Each work of art is a deeply personal representation of femininity and the influences and experiences that shape the female identity.

"Though many works in the Museum's collection feature images of women, a small fraction of the art was created by female artists," said Jennifer Dasal, exhibition curator. "*Mirror Image* combines these two elements into a unique exhibition that features many rarely seen works from our own collection alongside loans from many of the best female artists in North Carolina."

The exhibit encompasses a wide range of work by female artists, from photographic depictions of women at work and introspective portraits of family members to mixed-media installations that reference cultural identification. While the artists

in the show touch on an array of subjects across a variety of media, visitors will discover that many of their works explore similar themes, such as family, tradition, identity, and the female condition.



Margaret Sartor, *Morgan in the Driveway*, Monroe, Louisiana, 1993, printed 2005, pigmented inkjet print, 22 x 21 5/8 in., Purchased with funds from the William R. Roberson Jr. and Frances M. Roberson Endowed Fund for North Carolina Art, North Carolina Museum of Art, Raleigh, © 2005 Margaret Sartor

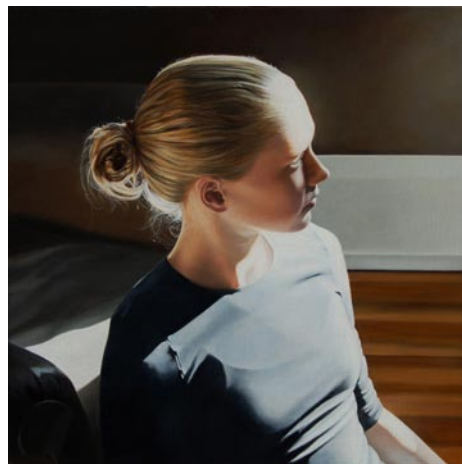
"The provocative images in *Mirror Image* - some inspiring, others disconcerting - prompt us to explore our own ideas of what it means to be a woman. The exhibition has powerful cultural and psychological implications," said Dasal.

Family is a frequent theme for artists Margaret Sartor and Mary Shannon Johnstone, who often turn their lens toward close family members. Photographs by Sartor are filled with images of her young daughter and nieces, which allow the artist to reflect on her own childhood. Like Sartor, Johnstone's photographs are also a deeply personal reflection of her family. In the photograph *Silent Home: Bruised Mornings*, a portrayal of the painful emotions evoked by strained relationships, Johnstone records what she calls "a history some would rather forget."

Artists Cristina Córdova, Stacy Lynn Waddell, and Roxana Pérez-Méndez each grapple with issues of cultural identification and its complicated history. In *The Amazing Adventures of Tar Baby Mama*, Waddell uses the burning and branding

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of paper and canvas to depict transparent and ghostly figures. The image of *Tar Baby Mama* marked with ephemera of the African American tradition illustrates Waddell's own conflicting emotions regarding history, family background, and self-identification.



Rebecca Fagg, *Lila*, 2007, oil on canvas on Masonite, 19 1/4 x 19 1/4 in., Collection of Kate and Lee Cummings, © 2011 Rebecca Fagg

Other important issues such as work, interior lives, communication and aging are explored in the work of Susan Harbage Page, elin o'Hara slavick, Emily Scott Beck, and Caroline Vaughan. Beck's video *Churn*, for instance, asks a series of women to speak their minds to a camera while their heads are submerged in water. Voices garbled and unintelligible, the women release complaints, opinions, and secrets without fear that they'll be judged or scorned. The water inhibits and at the same time unburdens them.

With its focus on the exploration of the female identity, *Mirror Image* is a fitting counterpart to *30 Americans*, the Museum's concurrent special exhibition of work by contemporary African American artists, many of whom also address issues of identity in their diverse body of work.

Artists with works from the NCMA's collection include Margaret Sartor (Durham), Maud Gatewood (Yanceyville), elin o'Hara slavick (Chapel Hill), and Caroline Vaughan (Durham).

The exhibition also features work by

## Gregg Museum of Art & Design in Raleigh, NC, Offers New Exhibits

The Gregg Museum of Art & Design in Raleigh, NC, will offer two new exhibits including: *Renaldo in the land of Rocaterrania*, on view from June 2 through Sept. 3, 2011 and *THEN . . . ABSENCE - after Katrina in the Lower Ninth Ward*, featuring photographs by John Rosenthal, on view from June 9 through Aug. 13, 2011.



Work by Renaldo Kuhler

One of most astounding art discoveries in decades, Raleigh outsider Renaldo Kuhler labored in secret for more than 60 years, using the power of his own imagination and keen drafting skills honed over decades as a scientific illustrator for the NC Museum of Natural Sciences, to bring the imaginary country of Rocaterrania into existence.

Located between Canada and northern New York, Rocaterrania is a tiny nation of eastern Europeans that has been fraught with political turmoil since the early 1930s. Under the rule of empresses, czars, dictators and premiers, it slowly developed from a monarchy into a nation that is (paradoxically) fascist about individualism. The original drawings and models Renaldo made to help visualize his eccentric creation will be displayed in the first public exhibition of his work ever held in his home state.

Fortunately, it was all thoroughly

Stacy Lynn Waddell (Chapel Hill), Rebecca Fagg (Greensboro), Katie Claiborne (Greensboro), Emily Scott Beck (Durham), Linda Foard Roberts (Waxhaw), Mary Shannon Johnstone (Cary), Roxana Pérez-Méndez (Chapel Hill), Cristina Córdova (Penland), and Susan Harbage Page (Chapel Hill).

*Mirror Image* was organized by the North Carolina Museum of Art. This exhibition is made possible, in part, by the North Carolina Department of Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions.

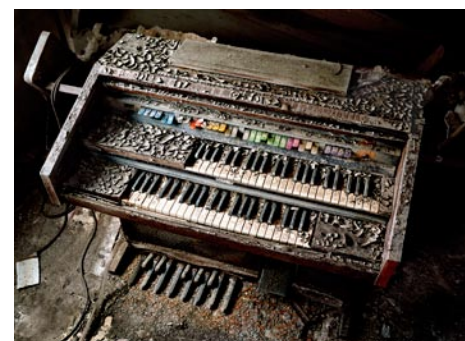
Several events will be offered in conjunction with the exhibition including: On Friday, June 24, 2011, at 7pm - Meet the Artists - Jennifer Dasal, curator of *Mirror Image*, and artists featured in the show chat about works in the exhibition, after which the group moves into the galleries for further discussion. The event is free.

On Friday, Aug. 12, 2011, at 11am - Lunch and Learn - Curator Jennifer Dasal examines what it means to be a woman in today's culture, as seen through the eyes of North Carolina artists from the 1970s through the present. Event fee is \$20 Members or \$25 Nonmembers.

The North Carolina Museum of Art's permanent collection spans more than 5,000 years, from ancient Egypt to the present, making the institution one of the premier art museums in the Southeast. 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 monumental works of environmental art. The Museum offers changing national touring 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](http://www.ncartmuseum.org)).

documented. Greensboro, NC, filmmaker Brett Ingram will screen *Rocaterrania*, his award-winning film about Renaldo's world, at the opening on Thursday, June 9, at 6pm and again on Saturday, Aug. 20, at 6pm. Ingram and Renaldo Kuhler himself will be here both these evenings for autographs and Q&A sessions. A chance to meet the filmmaker along with the amazing subject of his film is incredibly rare, so don't miss it! Both presentations are free and open to the public.



Work by John Rosenthal

The exhibition, *THEN . . . ABSENCE - after Katrina in the Lower Ninth Ward*, presents John Rosenthal's color documentary photographs of New Orleans.

Rosenthal states, "I drove into the Ninth Ward a year and a half after Katrina. The initial documentary 'Gold Rush' - photography inspired by overturned houses, cars in trees, and mountains of debris - was plainly over. Dramatic spectacle had given way to pervasive loss - a condition far less tangible and more difficult to photograph. And then, despite my original intentions not to, I began to take photographs. A large part of the neighborhood had already disappeared and the rest was in danger of being hauled away. What I found and what I photographed weren't simply the remnants of a dilapidated and

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