

Lynn Marshall-Linnemeier

1992

Sometimes I Hear Voices

illuminated photograph

19.5" x 15"

Northern Telecom

New Works Fellowship Recipient



FALL/WINTER 1994

SIGHTINGS

CITY GALLERY OF CONTEMPORARY ART

CITY GALLERY OF CONTEMPORARY ART
220 S. BLOUNT STREET
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THE CITY GALLERY OF CONTEMPORARY ART IS A LIVING, EVOLVING, FORUM FOR THE ADVANCEMENT OF CONTEMPORARY ART IN THE TRIANGLE. FOUNDED IN 1983, IT FIRST OPENED ITS DOORS TO THE PUBLIC IN OCTOBER 1986, AS PART OF THE EMERGING HISTORIC REDEVELOPMENT DISTRICT IN RALEIGH. SUPPORTING NEW AND INNOVATIVE WORKS BY REGIONAL AND NATIONAL ARTISTS AND DESIGNERS, THE CITY GALLERY OF CONTEMPORARY ART'S MISSION IS TO PRESENT AND INTERPRET CONTEMPORARY ART AND DESIGN THROUGH A SCHEDULE OF DIVERSE EXHIBITIONS AND TO EXPLORE AESTHETIC, CULTURAL AND IDEOLOGICAL ISSUES. IT IS FUNDED IN PART BY THE CITY OF RALEIGH, ITS MEMBERS AND FRIENDS, THE UNITED ARTS COUNCIL OF RALEIGH AND WAKE COUNTY, AND THE NATIONAL ENDOWMENT FOR THE ARTS. CITY GALLERY IS LOCATED AT 220 SOUTH BLOUNT STREET ACROSS FROM MOORE SQUARE PARK, ADJACENT TO THE RENOVATED CITY MARKET. THE GALLERY IS OPEN TO THE PUBLIC, FREE OF CHARGE, TUESDAY THROUGH SATURDAY, 10 AM TO 5 PM.

ARTISTS' HANGING

May 1-15, 1994

Once again, City Gallery opened its doors and invited members of the artistic community from across the state to share their works in our annual Artists' Hanging. This much-anticipated, unjuried exhibition is open to all artists working in any media. Over three hundred artists from Raleigh to Asheville lined up the week of May 1 to hang or install their work in this year's **Artists' Hanging**.

With the caveat that works would be installed until there was no more space, the Gallery walls, floors, and even the ceiling, quickly filled with an eclectic, exciting sample of contemporary expression from both well-known and emerging artists. Exhibitors arriving the first day were interviewed on video by Raleigh artist, **George Bireline**, and their comments were replayed throughout the exhibition.

During the opening party, over five hundred paying guests danced the night away, surrounded by wonderful art and some of the Triangle's most interesting people. Especially engaging was a work of art in progress that was parked rather than mounted. **David Benson's** Yugo automobile, entitled *Victor Yugo*, was driven into the Gallery and "recreated" just for the occasion. Seeing its transformation over the evening was worth the opening party admission alone.

A large viewing audience is a trademark of the **Artists' Hanging**, and this year was no exception. Along with steady visitors from the Triangle, radio commentators, newspaper columnists, TV cameramen, and gallery owners (each recording names and styles) frequented the exhibition over its two week run. In an effort to include ever more talented natives in our City Gallery family, participating artists were invited to join the Gallery with half-priced memberships.

Artist **Graham Auman** commemorated the event with an eye-catching T-shirt and poster design. Really hot items, a few T-shirts remain for sale at the Gallery for \$15; members pay \$10. Next year's **Hanging** will also be in May. Watch for it!



▲ *Artists' Hanging*
1994
Installation view

Artists' Hanging
1994

▼ Artists line up outside while waiting to register their work



NEW WORKS FELLOWSHIPS: NORTHERN TELECOM

September 9 - October 29, 1994

On view at City Gallery during September and October are the works of three Southern artists, the result of a new fellowship/exhibition program organized by City Gallery of Contemporary Art and generously funded by Northern Telecom. Titled **New Works Fellowships: Northern Telecom**, the exhibition will travel to three additional sites when it leaves City Gallery: Arlington Museum of Art in Arlington, Texas, Cheekwood Museum of Art in Nashville, Tennessee, and Nexus Contemporary Art Center in Atlanta, Georgia.

The three artists, selected by a distinguished panel of jurors, are **Martin Johnson** from Virginia Beach, Virginia, **Lynn Marshall-Linnemeier** from Atlanta, Georgia, and **David Szafranski** from Dallas, Texas. All three will attend the exhibition opening reception and give a gallery talk on their work during the month of September. Lynn Marshall-Linnemeier speaks Sunday, September 11, at 2:00 p.m., followed by David Szafranski at 3:00 p.m. the same afternoon. Martin Johnson talks about his work Sunday, September 25, at 3:00 p.m. The opportunity to hear each artist speak in front of their work gives the public access to connections shared by artists and their individual expressions. There will be ample opportunity to talk with Johnson, Szafranski, and Linnemeier, and ask them questions about their work. These talks are free and open to the public.

Martin Johnson is a resident of Virginia

Beach, Virginia. A native of New Jersey, he received a B.A. in Architecture from VPI in Blacksburg, Virginia, and an MFA from UNC, Chapel Hill. Johnson's work has been widely exhibited at galleries and museums such as the Virginia Museum of Fine Arts, SECCA, the Chrysler Museum, and the Phyllis Kind Gallery in New York. He has been the subject of articles in both *Art in America* and *Art Forum*.

Martin Johnson collects; his studio bulges with objects that others have discarded or that have been picked up from junk shops, discount stores, or wherever they might have caught his eye. In a unique way, he assembles these objects into sculptures that fill, both literally and psychologically, any space that they occupy. Quoting from Donald Kuspit's remarks about the artist in the catalogue accompanying the exhibiton, "It is standard Dadaist-surrealist operating procedure to regard ordinary objects as extraordinary art (and vice versa), but for Johnson that is not the end of the ironic process.... Again and again, on a grand scale but also more intimately, he attempts to embrace the human whole, as exemplified by everyday America. Indeed, strange as it may seem to say so, Johnson is a kind of folk artist, if more conspicuously and self-consciously avant-garde."

A native of North Carolina, **Lynn Marshall-Linnemeier** now lives in Atlanta, Georgia. After attending Spelman College, she received her B.F.A. in Photography from The

Atlanta College of Art. A veteran of many solo and group exhibitions, Marshall-Linnemeier also co-curated an exhibition for the Duke University Center for Documentary Studies called *Mississippi Self-Portrait*. The exhibition stemmed from her work as Project Director and Fieldworker for this photo-documentary project that is a collaborative effort among the Duke University Center for Documentary Studies, the Center for the Study of Southern Culture, and the Mass Communications Department of Jackson State University. Marshall-Linnemeier also received a 1993 Southern Arts Federation/National Endowment for the Arts fellowship in Photography.

Marshall-Linnemeier's work includes what she refers to as illuminated photographs. These are photographs in which the original image is both obscured and enhanced by overpainting with acrylic paint. Writing for the catalogue, Clarence White characterizes her work as follows: "Lynn Marshall-Linnemeier belongs to a growing contingent of artists who have been producing experimental and risky photo-based works of art since the late 1970s.... (Her) distinctive accomplishment is her radical restructuring and recomposition of straight photographs and her subversive transformation of their content through painterly techniques and the persuasive power of her accompanying texts."

The third artist, **David Szafranski**, lives in Dallas, Texas. He received his undergraduate degree from the University of Minnesota in Minneapolis and an M.F.A from the University of North Texas in Denton. Szafranski has also exhibited widely, most recently at The Drawing Center in New York and the Contemporary Art Museum in Ghent, Belgium. Since receiving the Northern Telecom award, he has also won the Best in Show award from the prestigious juried exhibition held annually for the past twenty years in Houston, sponsored by the Assistance League of Houston.

Szafranski works in two parallel modes. In the first, he uses light fixtures and electrical apparatus to create sculptural pieces that both



Martin Johnson

1991

Pleady Entready

installation at Virginia Museum of Fine Arts

50' x 25' x 15'

Northern Telecom New Works Fellowship Recipient



Lynn Marshall-Linnemeier

1992

Sometimes I Hear Voices

illuminated photograph

19.5" x 15"

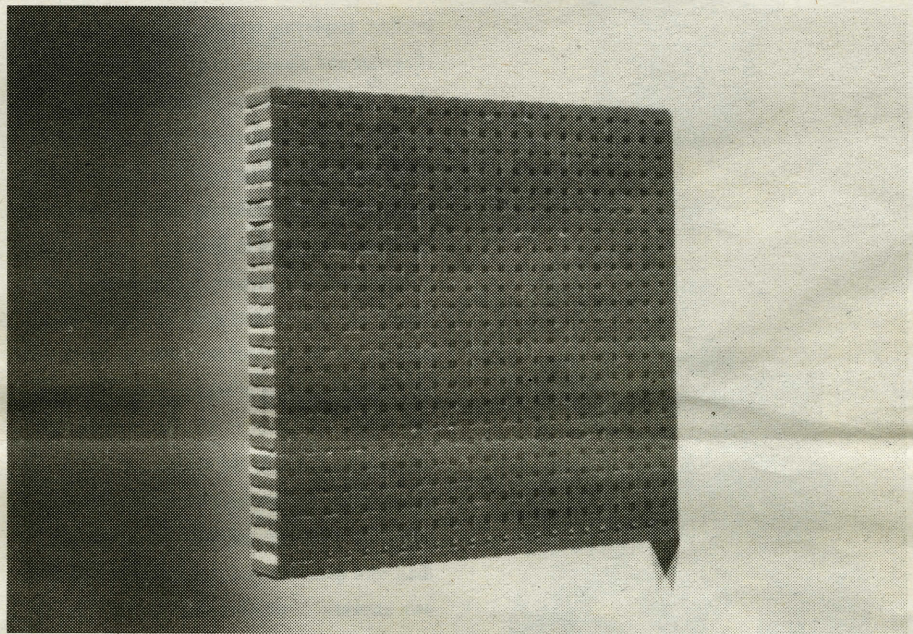
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David Szafranski

1993

Northern Telecom New Works Fellowship Recipient



attract and repel the viewer. Too bright to be looked at directly for very long, these works evoke for the artist the phrase *seeing the light* as it describes "a state of receiving higher knowledge or a blinding insight into the fundamental spiritual nature of the universe or God. Yet this knowledge usually comes with painful emotional and psychological strings attached." In the second, he utilizes flat materials that can be woven such as lawn chair webbing, video tape, bang caps, and police barrier tape (Police Line Do Not Cross) to create objects that, from a distance, resemble elegant minimalist canvases but whose identities change upon closer inspection. In Tom Moody's catalogue essay, he writes, "Szafranski's interest in visual artifacts led him to the current work, fusing the "low" of material culture with the "high" of modernist abstraction. The combination itself isn't new - fifty years before the minimalists, Pablo Picasso took the radical step of incorporating a fragment of the everyday world in his cubist composition *Still Life with Chair Caning*, 1912. Szafranski has "hyperrealized" Picasso's idea, (to use a term of social theorist Jean Baudrillard), meaning he has abstracted it further and exaggerated it in scale and intensity. In a Szafranski piece the cubist composition (art) is distilled down to a grid while the chair caning (life) has grown to engulf, almost to become, the entire piece."

New Works Fellowships: Northern Telecom will be accompanied by a handsome catalogue containing essays on each artist. Quoting from City Gallery Executive Director

Denise Dickens' forward to the catalogue: "As postmodernists or contemporary shamans, the three fellowship recipients each appropriate, confiscate, and deconstruct materials to communicate socially significant messages with the viewer. Theirs is a story transferred into a dark and looming humor - something we all feel in our gut as members of a generation bombarded by media manipulation. Their transfiguration of materials becomes a solemn parody on society's meanings, and their art most assuredly focuses on critical issues of the human condition. Their messages range from spiritual linkages to history and place to the absurdity of excess and nonsense in society. Their choice in materials from popular culture dissolves as each artist crosses the boundary between making and finding, conceiving and appropriating."

A rich and varied program of educational activities extends the exhibition's impact. A downtown storefront installation project with middle school students from Wake County and a teacher workshop for Wake County middle school art teachers are on the calendar. A video is being produced about the artists and will be an integral part of the exhibition itself as well as a tool for outreach. In October, a film series, curated by **Tom Whiteside** of Duke University, will compliment and extend the works on view.

The fellowship/exhibition program is made possible by Northern Telecom; a leading global supplier of fully digital telecommunications switching systems and a strong supporter of the arts.

FALL FILM SERIES

October 6, 13 and 20

8:00 p.m.

In conjunction with the **New Works' Fellowships: Northern Telecom** exhibition, City Gallery will present a film series in the month of October. Curated by **Tom Whiteside** of Duke University's Film and Video Department, the films will be shown in the Gallery space on October 6, 13, and 20 at 8:00 p.m. Tickets are \$4.00 each and may be purchased at the door. Beer and light refreshments may also be purchased during the programs.

The films selected by Whiteside for these programs address issues and challenges raised by the visual art of Martin Johnson, Lynn Marshall-Linnemeier, and David Szafranski, including minimalism, maximalism, weaving, use of language and loss of language, the tension between photography and representation, and the distance separating the artist and the human subject. Each program will consist of several films, including these titles:

October 6 *Mirage* by Ernie Gehr and *Palindrome* by Hollis Frampton

October 13 *The Loom* by Stan Brakhage and *24 Frames Per Second* by Takahiko Iimura

October 20 *Haiti* by Rudy Burckhardt and *Money* by Henry Hills

Motion pictures are the youngest of the visual arts, yet film and video are the most exposed art forms today. For all the attention they attract, film and video are the least understood as an art form. With the invention of motion pictures a century ago, basic human perception changed, as well as perceptions of time and space. Painting, sculpture, and photography have been profoundly altered by these changes in perception, while the "older" art forms have effected artists working in films. Our October film series seeks to explore the "two-way street" of influence.

CITY GALLERY SENDS TEACHERS TO SEMINAR

With funds awarded by the North Carolina Arts Council, City Gallery sent two area middle school art teachers to Cincinnati to attend a professional development seminar at the Cincinnati Museum of Art. Sponsored by the Cincinnati Museum and the Getty Center for Education in the Arts, the seminar focused on discipline-based art education and its application in the schools of today. Attending were **Karen Thorsen-Collins** from Ligon Middle School in Wake County and **Sharon Cooper** from Carolina Friends School in Durham. In the upcoming year, Karen Thorsen-Collins will work closely with City Gallery's outreach programs, and Sharon Cooper will produce the curriculum for the Gallery's teacher workshops.

CITY GALLERY ATTRACTING BOTH CORPORATE AND PRIVATE SUPPORT

You'll notice that the programs of City Gallery are expanding! This increase is being chartered by public confidence in our mission - to explore the possibilities of art in today's world. This past year has seen a large increase in memberships to the Gallery and also an increase in support from both the corporate and private sector. Memberships to City Gallery stand at an all-time high; corporate support has been substantial. Partnering with Northern Telecom, Glaxo, IBM, Rockett, Burkhead, Lewis, & Winslow, Ernst & Young, First Citizens Bank, AV Metro, Design Dimension, Inc., Lewistype, and *The Independent Weekly*, City Gallery has received both regional and national recognition.

Major grants for exhibitions, catalogues, and educational programs have been received from the National Endowment for the Arts, the North Carolina Arts Council, the North Carolina Humanities Council, the Andy Warhol Foundation for the Visual Arts, the Culture and Animals Foundation, the Janirve Foundation, the Women's Club of Raleigh, the Sydney & Francis Lewis Foundation, and the Mary Duke Biddle Foundation.

All these, coupled with the grants we receive from the City of Raleigh Arts Commission and the United Arts Council of Raleigh and Wake County, are enabling us to expand what we can offer you. Thank you for supporting our efforts to link visual literacy to contemporary life.

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Special thanks to our interns:
Michelle Hardison, *Art Education intern and recent graduate of Peace College.*
Lisa Saavedra, *Curatorial intern, currently studying communications at North Carolina State University.*

We also wish to thank Julia Lee, who continues to devote much of her time and knowledge to the staff.

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