

UNC-Chapel Hill - Stone Center

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Barnor photographed Muhammad Ali training for a fight at Earl's Court, BBC Africa Service reporter Mike Eghan posing at Piccadilly Circus and a multinational cohort of fashionable *Drum* cover girls.

Barnor was born in Accra, Ghana in 1929 and started his photographic career with a makeshift studio in Jamestown. From the early 1950s he operated 'Ever Young' studio in Accra and worked as a photographer for the *Daily Graphic* newspaper, as well as *Drum*, Africa's foremost lifestyle and politics magazine. He left Ghana for the UK in 1959 and studied photography at Medway College of Art in Kent. He returned to Ghana in 1969 as a representative for Agfa Gevaert to introduce color processing facilities in Accra. He is currently retired and lives

in Brentford, London. Since Autograph ABP's archival intervention in 2010, Barnor's work has been shown internationally at venues including Harvard University, Boston; South African National Gallery, Cape Town; Rivington Place, London; Tate Britain, London; and *Paris Photo 2012*.

Presented by the Sonja Haynes Stone Center for Black Culture and History in partnership with Autograph ABP. An Autograph ABP touring exhibition curated by Renée Mussai. This event is co-sponsored by the African Studies Center at UNC Chapel Hill.

For further information check our NC Institutional Gallery listings, call the Center at 919/962-9001 or visit (<http://sonjahaynesstonectr.unc.edu/>).

University of North Carolina at Chapel Hill, NC, Features Contemporary Japanese Prints

The University of North Carolina at Chapel Hill, NC, is presenting *Extended Remix: Contemporary Artists Meet the Japanese Print*, on view at the Ackland Art Museum, through Jan. 8, 2017. An Extended and Remixed Dance Party, hosted by participating artist Ely Kim, will take place at the Ackland on Nov. 11, 2016, from 7-9pm.

This will be the first exhibition curated by the museum's Associate Curator of Asian Art, Bradley M. Bailey. *Extended Remix: Contemporary Artists Meet the Japanese Print* brings together six twenty-first-century artists working across a variety of media, each of whom was commissioned to "complete" original eighteenth- or nineteenth-century Japanese prints. These creative encounters produced the thought-provoking, visually engaging artworks on display in the exhibition.

In the eighteenth and nineteenth centuries, many Japanese woodblock prints were designed as multi-panel works, with two, three, or even up to seven prints forming a single composition. Often, this was intentional: enterprising publishers would order their artists to make designs that could be sold as either an entire set or as single sheets in an effort to broaden their pool of potential customers. Some multi-panel compositions were not designed to be separated, though they often were.



Akira Yamaguchi, Japanese, b. 1969: Muppet: Frantically Busy, 2016, ink on paper, courtesy of the artist and Mizuma Art Gallery, Tokyo; and Utagawa Kunisada (Toyokuni III), Japanese, 1786-1864: Kabuki Actor Kwarazaki Gonjuro I as Tekomai Masukichi, from the play *The Weaving Together of the Sun, Moon, and Stars at Day and at Night*, 1859, ink on paper. Mead Art Museum, Amherst College, Gift of William Green.

The general Japanese public of the time did not regard prints as valuable objects; in fact, prints were even used as packing material for the export of porcelains and lacquers. In the West, Japanese prints found a new and enthusiastic audience, and some compositions entered museum collections, though occasionally with one or more panels missing. *Extended Remix* presents the results of an experiment in filling these centuries-old gaps with contemporary aesthetic responses.

The contemporary artists participating in *Extended Remix* are British master woodblock printmaker Paul Binnie, Japanese painter Akira Yamaguchi, international art collective Studio Swine, American designer and performer Ely



Katsukawa Shunchō, Japanese, active c. 1783-1795: Picnic Party at Hagidera, and Paul Binnie, British, b. 1967: A Record of Modern-Day Customs, 2015; polychrome woodblock prints. Mead Art Museum, Amherst College, William W. Collins (Class of 1953) Print Fund and Gift of William Green.

Kim, and New York-based experimental photographer Gregory Vershbow.

This exhibition was originally organized by Bailey during his tenure as a curatorial fellow at the Mead Art Museum, Amherst College. Bailey invited each artist to select one or more "orphaned" prints from the Mead's renowned William T. Green Collection and extend them into full compositions however they chose. "The artists were given complete freedom to create anything they could imagine," Bailey says.

Each artist's contribution to *Extended Remix* is distinctive. Kim responded with a pair of digital prints, while Yamaguchi produced ink-and-watercolor drawings. Vershbow continued the images he chose with drawings and then colored them using Adobe Photoshop. "After printing the images," says Vershbow, "I then photographed the prints (along with a reproduction of the original) on expired, hand-processed 4 x 5 color-positive film."

The UK-based Studio Swine, founded by Japanese architect Azusa Murakami and British artist Alexander Groves, responded with a mixed-media sculpture. "We took a quite instinctive approach," Groves says. "The driving interests in our work are materials and form, so turning a flat print on paper into three-dimensional form... was really exciting."

Of his approach, Yamaguchi says, "I tried to judge the personality of the earlier picture, and from there, link my piece iconographically," so that "a slight sense of a leap between the works would emerge."

Extended Remix is made possible in part by the Henry R. Luce Foundation and the Ackland's Ruth and Sherman Lee Fund for Asian Art. The exhibition was presented at the Mead Art Museum, Amherst College, under the title *Unimaginable by One Mind Alone: Exquisite Corpses from the William Green Collection of Japanese Prints* (14 April - 24 July 2016).

The Ackland Art Museum is located on the historic campus of The University of North Carolina at Chapel Hill. The Ackland's holdings consist of more than

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18,000 works of art, featuring significant collections of European masterworks, twentieth-century and contemporary art, African art, North Carolina pottery, and folk art. In addition, the Ackland has North Carolina's premier collections of Asian art and works on paper (drawings, prints, and photographs). As an academic unit of the University, the Ackland serves broad local, state, and national constituencies.

The Ackland Art Museum is located on South Columbia Street, just south of East Franklin Street, on the campus of The University of North Carolina at Chapel Hill.

For further information check our NC Institutional Gallery listings, call the Museum at 919/966-5736 or visit (www.ackland.org).

Duke University in Durham, NC, Offers Contemporary Southern Art

Duke University in Durham, NC, is presenting *Southern Accent: Seeking the American South in Contemporary Art*, on view at the Nasher Museum of Art, Duke University Central Campus, through Jan. 8, 2017.

This exhibition questions and explores the complex and contested space of the American South. One needs to look no further than literature, cuisine and music to see evidence of the South's profound influence on American culture, and consequently much of the world. This unprecedented exhibition addresses and complicates the many realities, fantasies and myths that have long captured the public's imagination about the American South. Presenting a wide range of perspectives, from both within and outside of the region, the exhibition creates a composite portrait of southern identity through the work of 60 artists. The art reflects upon and pulls apart the dynamic nature of the South's social, political and cultural landscape.

"*Southern Accent* is an extensive exploration of southern identity through contemporary art," said Trevor Schoonmaker, Chief Curator and Patsy R. and Raymond D. Nasher Curator of Contemporary Art, and co-curator of the exhibition. "The exhibition has been four years in the making, but the timing of *Southern Accent* is especially meaningful now - in the wake of Charleston, Orlando, Baton Rouge and countless other tragedies, and given the tense social and racial climate during this presidential election year. We're an art museum, so exhibitions are our platform for starting conversations. I hope *Southern Accent* can create a space to reimagine the South in new ways and reframe the way we think about the South in contemporary art. At its best, art can help give shape to cultural and social change, promote needed discourse and even help build community."



Diego Camposeco, "Tabaco" (Tobacco) from the series 'Diego Saves the World', 2015 (printed 2016). Inkjet print; 24.25 x 24.25 inches (61.6 x 61.6 cm). Courtesy of the artist. © Diego Camposeco.

William Faulkner once suggested that the South is not so much a "geographical place" as an "emotional idea." *Southern Accent* looks at the South as an open-ended question to be explored and expanded. The exhibition encompasses a broad spectrum of media and approaches, demonstrating that southernness is more of a shared sensibility than a consistent culture. The exhibition includes work dating back to the 1950s, but primarily focuses on art produced within the past 30 years. The exhibition also includes a curated music library since no region in the United States has contributed more to American music than the South. This music chronology that speaks to southern



Sonya Clark, "Unraveling", 2015-present. Cotton Confederate battle flag and unraveled threads, edition 2/10; 70 x 36 x 7 inches (177.8 x 91.4 x 17.8 cm). Courtesy of the artist. © Sonya Clark. Photo by Taylor Dabney.

life provides an invaluable counterpoint to the artwork in the exhibition.

This exhibition is co-organized by Trevor Schoonmaker, Chief Curator and Patsy R. and Raymond D. Nasher Curator of Contemporary Art at the Nasher Museum of Art at Duke University, and Miranda Lash, Curator of Contemporary Art at the Speed Art Museum in Louisville, Kentucky.

Artists with work in the exhibition include: Terry Adkins, Walter Inglis Anderson, Benny Andrews, Radcliffe Bailey, Romare Bearden, Sanford Biggers, Willie Birch, Rachel Boillot, Douglas Bourgeois, Roger Brown, Beverly Buchanan, Diego Camposeco, Mel Chin, William Christenberry, Sonya Clark, Robert Colescott, William Cordova, Jerstin Crosby and Bill Thelen, Thornton Dial, Sam Durant, William Eggleston, Minnie Jones Evans, Ralph Fasanella, Skylar Fein, Howard Finster, Michael Galinsky, Theaster Gates, Jeffrey Gibson, Deborah Grant, Barkley L. Hendricks, James Herbert and R.E.M., Birney Imes, Jessica Ingram, George Jenne, Deborah Luster, Sally Mann, Kerry James Marshall, Henry Harrison Mayes, Richard Misrach, Jing Niu, Tameka Norris, Catherine Opie, Gordon Parks, Ebony G. Patterson, Fahamu Pecou, Tom Rankin, Dario Robleto, Jim Roche, James "JP" Scott, Amy Sherald, Xaviera Simmons, Mark Steinmetz, Jimmy Lee Sudduth, Hank Willis Thomas, Burk Uzzle, Stacy Lynn Waddell, Kara Walker, Andy Warhol, Carrie Mae Weems, and Jeff Whetstone.

Southern Accent: Seeking the American South in Contemporary Art is supported by the Andy Warhol Foundation for the Visual Arts; the William R. Kenan, Jr. Charitable Trust; Jennifer McCracken New and Jason New; Trent Carmichael; Katie Thorpe Kerr and Terrance I. R. Kerr; Drs. Victor and Lenore Behar; Caroline and Arthur Rogers; Ann Chanler and Andrew Scheman; Parker & Otis; Lisa Lowenthal Pruzan and Jonathan Pruzan; Kimball Richmond and Rodney Priddy; Sam Tsao; Gail Belvett; and Richard Tigner.

For further information check our NC Institutional Gallery listings, call the Museum at 919/684-5135 or visit (www.nasher.duke.edu).

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be Oct. 24th for the November 2016 issue and Nov. 24 for the December 2016 issue.