Event Announcement

Greensboro’s Installation Art Group, INVISIBLE, to Perform at the Weatherspoon Art Museum

Friday, July 20, 7pm, pre-performance reception at 6:30pm
Thursday, July 26, 6pm, followed by a screening of the film “Kooky” at 7pm

The Weatherspoon Art Museum at the University of North Carolina at Greensboro announces two performances by Invisible, Greensboro's experimental multimedia performance collective featuring Mark Dixon, Bart Trotman, Jodi Staley, Jonathan Henderson and secretly Fred Snider, will offer two presentations of their current production, The New Obsolete, at the Weatherspoon Art Museum on Friday, July 20 at 7pm and Thursday, July 26 at 6pm. All performances are free and open to the public.

Visitors may view the “set” of The New Obsolete which will be installed in the Museum’s atrium from July 17 through July 26 during regular museum hours.
Amidst a sprawling landscape of invented instruments, repurposed electronics and six channels of video, Invisible presents its 2012 work, *The New Obsolete*. In the performance, both typewriter and typist are re-imagined via the Selectric Piano—an IBM typewriter that mechanically controls a piano—allowing the skills of a professional typist to become the talent of a lead instrumentalist. Each letter typed equals one note played.

*The New Obsolete* is Invisible thinking out loud about bygone technology and its questionable parallels to human vestigiality. The Selectric Piano leads the performance, delivering "lyrics" that double as unexpected melodies. Taking the Selectric's text as a compositional point of departure, Invisible coaxes odd familiarity out of processes and tools that are anything but.

But it's not all about the typewriter. Two new sound sculptures are also on display. The towering Elsewhere’s Roof transposes the rhythm of dripping water into a robotic percussion ensemble and Pulse Oximeter takes performers’ heartbeats and makes them into thumping drumbeats.

Chris Vitiello of Raleigh, NC’s *Independent Weekly* says Invisible is "Somehow both futuristic and anachronistic."

*The New Obsolete* was produced with support of the North Carolina Arts Council and the partnering arts councils of the Central Piedmont Regional Artists Hub Program.

Image (top) courtesy of INVISIBLE.

For more information on the upcoming installation and performance times, visit [http://weatherspoon.uncg.edu](http://weatherspoon.uncg.edu).

**About INVISIBLE**

Formed in Greensboro in 2006, Invisible comprises artist and instrument maker Mark Dixon, musician and video producer Bart Trotman, professional typist Jodi Staley, multi-instrumentalist Jonathan Henderson and electronics wizard Fred Snider. Invisible’s unique combination of installation art and musical performance has found warm reception at southeastern venues including the NC Museum of Art, the Second Street Gallery in Charlottesville, Elsewhere Artist Collaborative in Greensboro, SECCA, The Ackland Museum of Art, CAM Raleigh and the Cucalorus Film Festival in Wilmingon. This is the Invisible’s third performance at the Weatherspoon Art Museum. Visit [www.soundsinvisible.com](http://www.soundsinvisible.com) for information, videos and photos of the group.

**About the Weatherspoon Art Museum**

**Mission**

The Weatherspoon Art Museum at the University of North Carolina at Greensboro acquires, preserves, exhibits, and interprets modern and contemporary art for the benefit of its multiple audiences, including university, community, regional, and beyond. Through these activities, the museum recognizes its paramount role of public service, and enriches the lives of diverse individuals by fostering an informed appreciation and understanding of the visual arts and their relationship to the world in which we live.
History
The Weatherspoon Art Museum at The University of North Carolina at Greensboro was founded by Gregory Ivy in 1941 and is the earliest of any art facilities within the UNC system. The museum was founded as a resource for the campus, community, and region and its early leadership developed an emphasis—maintained to this day—on presenting and acquiring modern and contemporary works of art. A 1950 bequest from the renowned collection of Claribel and Etta Cone, which included prints and bronzes by Henri Matisse and other works on paper by American and European modernists, helped to establish the Weatherspoon's permanent collection. Other prescient acquisitions during Ivy's tenure included a 1951 suspended mobile by Alexander Calder, Woman by Willem de Kooning, a pivotal work in the artist's career that was purchased in 1954, and the first drawings by Eva Hesse and Robert Smithson to enter a museum collection. In 1989, the museum moved into its present location in The Anne and Benjamin Cone Building designed by the architectural firm Mitchell Giurgula. The museum has six galleries and a sculpture courtyard with over 17,000 square feet of exhibition space. The American Association of Museums accredited the Weatherspoon in 1995 and renewed its accreditation in 2005.

Collections + Exhibitions
The permanent collection of the Weatherspoon Art Museum is considered to be one of the foremost of its kind in the Southeast. It represents all major art movements from the beginning of the 20th century to the present. Of the nearly 6,000 works in the collection are pieces by such prominent figures as Sol LeWitt, Robert Mangold, Cindy Sherman, Al Held, Alex Katz, Henry Tanner, Louise Nevelson, Mark di Suvero, Deborah Butterfield, and Robert Rauschenberg. The museum regularly lends to major exhibitions nationally and internationally.

The Weatherspoon also is known for its adventurous and innovative exhibition program. Through a dynamic annual calendar of fifteen to eighteen exhibitions and a multi-disciplinary educational program for audiences of all ages, the museum provides an opportunity for audiences to consider artistic, cultural, and social issues of our time and enriches the life of our university, community, and region.

Weatherspoon Art Museum
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