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For more information or press images, contact:
Loring Mortensen, 336-256-1451, lamorten@unCG.edu

Exhibition Announcement

Beverly Semmes: FRP
May 24 – September 6, 2015

The Weatherspoon Art Museum at the University of North Carolina at Greensboro is pleased to present the exhibition Beverly Semmes: FRP from May 24 to September 6, 2015. The Weatherspoon is the sole venue for the exhibition in the southeast.

Semmes’s Feminist Responsibility Project (FRP) includes drawings, ceramics, suspended and illuminated glass sculpture, and a video work. Also included in the installation at the Weatherspoon is the large-scale installation, Buried Treasure (1994).

At the heart of Semmes’s exhibition is her commitment to feminism. Her totemic and abstract works create alternative lenses from which to see the body in relationship to domestic or natural landscapes. In a collection of works on paper made between 2004 and 2014, the artist uses rough gestural applications of ink and paint to conceal the female body as depicted in a variety of pornographic magazines. Semmes responds to the imagery by performing a personal act of feminist censorship, blotting out the literal to leave behind abstract, nuanced images that speak in a different voice.

Semmes’s ceramic and glass works complement her drawings both visually and conceptually, and convey a graphic sensibility similar to an expansive fabric sculpture, Buried Treasure. Made of black crushed velvet, one arm of the “dress” aspect of this work snakes through half of the
McDowell gallery like sensuous charcoal-hued vines. In the video, *Kick* (2005), the artist kicks potatoes that have been painted a reddish-pink across an icy, foreign terrain. This awkward action forms a connection to the red ceramic “pot” sculptures that appear to have been placed at random across the gallery floor.

Beverly Semmes: FRP is co-organized with the Frances Young Tang Teaching Museum and Gallery, Skidmore College, Saratoga Springs, New York and Faulconer Gallery at Grinnell College, Grinnell, Iowa.

**Artist’s Biography**

**Beverly Semmes** (b. Washington, D.C.; lives in New York City) has had numerous solo museum shows including major exhibitions at the Museum of Contemporary Art, Chicago; the Hirshhorn Museum & Sculpture Garden, Washington, D.C.; and the Wexner Center for the Arts, Columbus. Her work is in the collections of the Albright-Knox Art Gallery, Buffalo; the Whitney Museum of American Art, New York; and the Los Angeles Museum of Contemporary Art, among others. She is represented by Susan Inglett Gallery, New York.


**Related Public Programs**

**Noon @ the ‘Spoon Public Tour**  
**Tuesday, July 14, 12 pm**  
A 20-minute docent-led tour. Free.

**Artist Talk**  
**Thursday, September 3, 6 pm**  
Free and open to the public.

For a complete, updated list of related programs, visit [http://weatherspoon.uncg.edu](http://weatherspoon.uncg.edu).

**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 the only of its kind in North Carolina and is considered to be one of the foremost 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, Nick, Cave, Deb Kass, 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
The University of North Carolina at Greensboro
Spring Garden and Tate Streets, PO Box 26170
Greensboro, NC 27402-6170, 336.334.5770, weatherspoon@uncg.edu

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