



Bulls tie Triple-A win record; pitcher De Los Santos records 14th victory | B1

Why not make your own ketchup? Page D1



# The Herald-Sun

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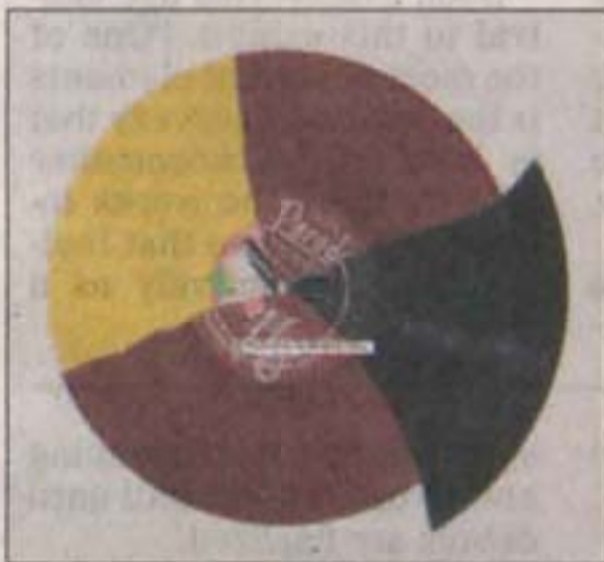
50 CENTS

## 'The Record: Contemporary Art and Vinyl'



BOB BIELECKI | SEAN KELLY GALLERY

Bob Bielecki's (above) "Laurie Anderson Playing Viophonograph," 1977, and Christian Marclay's (below) "Recycled Records, 1983, are part of the exhibit "The Record: Contemporary Art and Vinyl," at the Nasher Museum of Art.



CHRISTIAN MARCLAY | PAULA COOPER GALLERY

# VINYL AND ART SPIN DISCOVERY

Nasher exhibit examines how records can inspire

BY CLIFF BELLAMY

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DURHAM — Sometime circa 1990, the vinyl record — both the 12-inch and 7-inch 45 rpm varieties — was declared dead as the compact disc and later digital downloads became the preferred way of listening to music.

Twenty years later, interest in vinyl is undergoing a resurgence. In April, retailers locally and nationally observed Record Store Day, and some local music labels issued limited-edition vinyl records to mark the occasion. Rolling Stone magazine recently offered advice on buying a new

turntable.

Visual artists, however, "have never abandoned the record," said Trevor Schoonmaker, curator of contemporary art at the Nasher Museum, who chose the works for "The Record: Contemporary Vinyl and Art," a new exhibit at The Nasher Museum of Art at Duke University. The exhibit, which opens this week, examines the way visual artists — both known and lesser-known — have been inspired and have used the vinyl medium. The exhibit has works by 41 artists from around the world, from the mid-1960s to the present.

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## GODO

**WHAT:** DJ Party, a free public event for the opening of "The Record: Contemporary Art and Vinyl"

**WHEN:** Today, 8:30 to 10:30 p.m.

**WHERE:** Nasher Museum of Art at Duke University, 2001 Campus Drive

**ALSO:** The exhibit officially opens Sept. 2, but preview week for the show is Thursday through Sept. 1. This exhibit continues through Feb. 6, 2011. For more information, call the Nasher at 684-5135.



## LOCAL

# 'Celestial Vessel' commissioned for exhibit

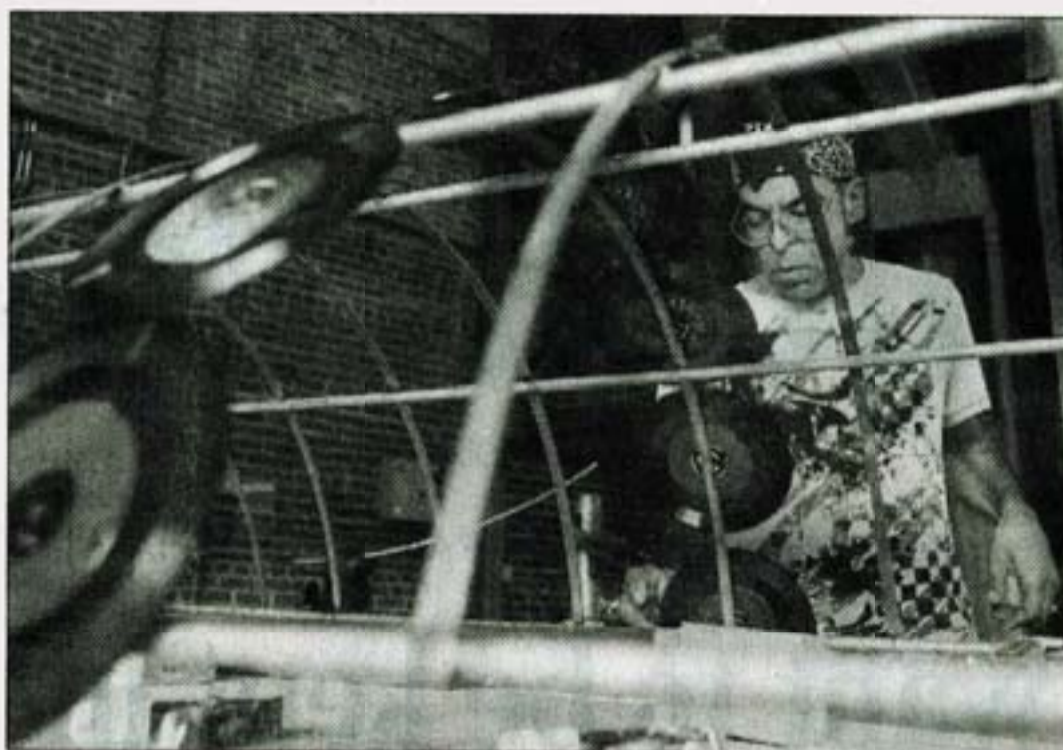
BY CLIFF BELLAMY

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DURHAM — In September 2009, British artist and musician Satch Hoyt led construction at Liberty Arts studio of his work "Celestial Vessel," a 16-foot canoe made of red 45 rpm records, during his residency at Duke University. The records were samples of RCA Victor's Red Seal Record series, which Hoyt found in a flea market.

During an interview in September, Hoyt said that "Celestial Vessel" represented his interest in the history of the African diaspora, and his lifelong interest in records.

Viewers can see the finished "Celestial Vessel" during the exhibit "The Record: Contemporary Art and Vinyl." Hoyt's creation is one of two works that the Nasher Museum of Art commissioned specifically for this exhibit.



THE HERALD-SUN | FILE PHOTO BY CHRISTINE T. NGUYEN

Satch Hoyt adjusts records on his piece "Celestial Vessel" in September 2009. "Celestial Vessel" is part of the Nasher Museum of Art's "The Record: Contemporary Art and Vinyl" exhibit.

The museum also commissioned New York artist Xaviera Simmons to take photographs of North Carolina landscapes. She then sought musical responses to

her photographs from musicians like Mac McCaughan of Superchunk, Jim James of My Morning Jacket and others. Those songs have been recorded to a disc, and

will accompany the images in the exhibit.

Records are meant to be handled, and "Cover to Cover," an accompanying installation to "The Record," invites viewers to handle some records that 10 artists chose. The artists' choices, which will be in a crate, tell a story through the visual art on the covers. "You can thumb through them. You can take them out and put them on a turntable and play them," said Trevor Schoonmaker, curator of "The Record."

With this exhibit, the museum wants to draw a different audience, said Wendy Hower Livingston, manager of marketing and communications for the Nasher. "We're hoping to reach the audiences who routinely go to the shows at the Cat's Cradle or The Pour House in Raleigh," she said. "We're excited to tap into that record-collecting culture."

## RECORD

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"The Record" is not an exhibit of original artwork and the accompanying record covers that listeners may remember. The closest visitors will see to that kind of display is musician and artist David Byrne's montage of Polaroid snapshots that became the cover of the Talking Heads' "More Songs About Buildings and Food." "The idea is not to have it be a one-to-one relationship with album covers," said Schoonmaker. Rather, the exhibit explores how the record has been a "transformative object," and how artists have used it — often metaphorically — he said during a recent walk-through of the exhibit, which was being installed last week. Visual artists "have never abandoned the record," because it "contains social content beyond the music and the grooves," Schoonmaker said.

Looking at the Byrne piece, Schoonmaker points out how "you can see the hand" at work in the placement of the Polaroids. A desire to return to that pre-digital tactile sense — particularly the handling of records — has helped drive the new interest in vinyl records, he said.

"For many of us, this was our very first engagement with visual art," Schoonmaker said. "The record is so personal. ... and that's what we're trying to articulate in this show."

Schoonmaker surveyed 300 works of art during

three years of research, with the idea of getting what he called the "cornerstones" as well as lesser known pieces. Visitors can approach the exhibit in multiple ways ("All you have to do is give people a hook," Schoonmaker said).

One of the cornerstones is the work of Christian Marclay, whose highly conceptual work explores listeners' relationship to records and their sounds. One of Marclay's works in this show, "Record Players," is a five-minute video in which people "play" records without a stylus, as well as bend, break, even step on the discs. In addition to Byrne's piece, other major artists whose work is in this exhibit are violinist and artist Laurie Anderson's "Viophonograph," photographed by Bob Bielecki, and Jasper Johns' "Scott Fagan Record," an ink on mylar drawing inspired by Scott Fagan's album "South Atlantic Blues."

One of the lesser-known artists is Minging Mike of Washington, D.C., whose work was discovered in 2003 by two record collectors. From 1968 to 1977, he created "fake" vinyl record covers, and paper facsimiles of 12-inch and 7-inch records, complete with song titles and imaginary artists. He "created an alternate universe for himself," Schoonmaker said. Among his rare (and now fragile) items in this show are two albums by The Outsiders, a band Minging Mike created, titled "Mercy the World" and "The Outsiders are Back."

Being able to display Minging Mike's art with that

of Byrne and other artists offers viewers one of many "unlikely juxtapositions" in this exhibit, Schoonmaker said.

He pointed out one such grouping. Near the Minging Mike display is a group of black and white photographic portraits by Malick Sidibé of Mali. Sidibé's subjects pose with albums by James Brown, the Beatles, and other artists. The photos, taken during the same time Mike was doing his art, connote how records were a prime connection among people throughout the world, Schoonmaker said. Sidibé's subjects "are really projecting who they are by posing with these records, just at Mike was picturing who he wanted to be" in his works, he said.

Other connections can be left to the viewer. For ex-

ample, artist Mark Soo's two photographs (to be viewed with 3-D glasses) titled "That's That's Alright Alright Mama Mama" depicts analog recording equipment, and is meant to evoke Elvis Presley's groundbreaking recording session at Sam Phillips' Sun Records studio. Also in this exhibit is Sean Duffy's "Burn Out Sun," a sculpture made from records from the Sun label. A viewer can explore the labels on the records, by artists like Carl Perkins, Johnny Cash and Roy Orbison, and ponder their history.

Such discoveries are central to this exhibit. "One of the most important elements is the sense of discovery that is involved," Schoonmaker said. "I think the works individually capture that feeling [and] collectively as a whole."

### 'THE RECORD' EVENTS

All events associated with "The Record: Contemporary Art and Vinyl" are free with admission and open to all, taking place at the Nasher Museum, unless otherwise noted. For updates, visit [www.nasher.duke.edu](http://www.nasher.duke.edu).

**Today:** Public Opening Event and DJ Party, 8:30 to 10:30 p.m.

**Sept. 16:** Artist Talk: Xaviera Simmons, 7 p.m.

**Sept. 16:** Superchunk concert following lecture, 8:30 p.m.

**Sept. 19:** Barbecue and Vinyl Listening Party: Hosted by Xaviera Simmons, 1-4 p.m.

**Oct. 7:** Curator Talk: Trevor Schoonmaker, 7 p.m.

**Oct. 10:** Art with the Experts, Durham County Library, 3 p.m.

**Oct. 16:** WXDU Record Fair, 11 a.m. to 4 p.m.

**Oct. 21:** Record Collectors Panel Discussion, 7 p.m.

**Nov. 4:** Artist Talk: Ralph Lemon, 7 p.m.

**Nov. 21:** Family Day with artist Fatimah Tuggar, noon to 4 p.m.

**Jan. 11:** Supporting Member Event with curator Trevor Schoonmaker, and artists Harrison Haynes and David McConnell, 7 p.m.

**Feb. 5:** Film Marathon

**Feb. 6:** Family Day, noon to 4 p.m.