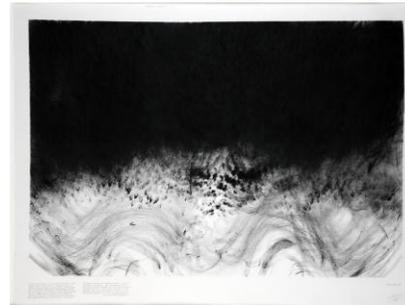


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Right: Robert Morris, *Blind Time III*, 1985, graphite on paper, 38 x 50 inches, courtesy of the Artist and Leo Castelli Gallery, NYC, © 2012 Robert Morris / Artist Rights Society (ARS), New York.

***Changes to early 2013 Asheville Art Museum exhibition schedule:
Robert Morris: Mind/Body/Earth extended – Aaron Siskind: Abstract
Expressionist Photographer to open at later date***

ASHEVILLE, NC – The Asheville Art Museum is pleased to present [Robert Morris: Mind/Body/Earth](#), an exhibition featuring a wide range of works by the contemporary artist, including selections of his prints, drawings, sculpture and video works. **This exhibition has been extended through Sunday, March 17, 2013**, resulting in a temporary postponement of upcoming exhibition *Aaron Siskind: Abstract Expressionist Photographer* (new exhibition dates forthcoming).

Artist Robert Morris (1931 –) was born in Kansas City, MO. He studied at the Kansas City Art Institute from 1948 to 1950, followed by the California School of Fine Arts, San Francisco in 1951. While living on the West Coast, he was involved with improvisational theater, film and painting. He moved to New York City in 1961 and completed graduate work in art history, earning a master's degree at Hunter College in 1963. Morris's theoretical writings, essentially a manifesto on Minimalism appearing in *Artforum* magazine between 1966 and 1970, sought to explain various developments in the visual arts in those decades.

In the 1960s, Morris developed a large body of work, ranging from monochrome, Minimalist pieces often made of plywood, to a combination of original performance productions, to works of industrial felt. He collaborated with artist Walter de Maria, composer La Monte Young and dancer Yvonne Rainer for his performance pieces. These works likely reinforced his interest in whole spatial fields, often evident in the arrangements of his Minimalist pieces.

The artist also became concerned with the effects of chance operations on creativity, a theory that had earlier been explored by artist Marcel Duchamp and other Dadaist and Surrealist artists; these themes are also explored in the Museum's current New Media Gallery exhibition: ***Flux Cuts: Experiments in Film***.

By 1968, Morris began to make so-called *anti-form* works, constructed or performed, and made of debris piles, bodies in movement and even steam. The works were sometimes documented photographically, and were meant to represent the end of any meaningful continuation of the modern art movement. Many of these works existed only for a finite moment in time.

Also in the late 1960s, a movement known as Land Art, Earthworks or Earth Art began to take shape among artists creating their art in nature, often employing materials such as stone, dirt and leaves. Many Earthworks are intended to help the viewer better understand nature, or to demonstrate the inherent differences between nature and civilization. Artists participating in the movement include Robert Smithson, Walter De Maria, Christo and Jeanne-Claude, Mel Chin and Robert Morris. Morris created *Earth Projects*, a suite of ten color lithographs, in 1969. Each work depicts the plans for an earth work that would have been almost impossible to create. For more than 30 years, Morris has created *Blind Time Drawings* that visually and poetically explore the boundary between the imagination and the constraints of the body.

***Robert Morris: Mind/Body/Earth* is organized by the Asheville Art Museum with the assistance of the Castelli Gallery, NYC.**

About the Asheville Art Museum

Founded by artists in 1948 in Asheville, NC, the Asheville Art Museum annually presents an exciting, inviting and active schedule of exhibitions and public programs based on its Permanent Collection of 20th and 21st century American art. Any visit will also include experiences with works of significance to Western North Carolina's cultural heritage including Studio Craft, Black Mountain College and Cherokee artists. Special exhibitions feature renowned regional and national artists and explore issues of enduring interest. The Museum also offers a wide array of innovative, inspiring and entertaining educational programs for people of all ages. Additional information for upcoming exhibitions and public programs at the Museum can be found online at www.ashevilleart.org.

Special thanks to [Bold Life](#), [Verve](#) and [Carolina Home & Garden](#) magazines for their support as a Media Sponsor of the Museum for the 2013 fiscal year. For more information about media sponsorships, please email Kathleen Glass, Communications Manager, at kglass@ashevilleart.org.

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The Asheville Art Museum is the only nonprofit visual arts museum serving the 24 counties of Western North Carolina. Incorporated by artists in 1948, the Museum collects, preserves and interprets American art of the 20th and 21st centuries with a focus on work of significance to the Southeast.

Centrally located in downtown Asheville on Pack Square, the Museum is open 10:00 a.m. to 5:00 p.m., Tuesday through Saturday and 1:00 p.m. to 5:00 p.m. on Sunday. Special docent-guided tour packages are available for groups and students.

Admission to the Museum is \$8.00 for adults and \$7.00 for seniors and students (K-12 and college students with college ID). Children age five and younger are admitted free of charge. Members are admitted free of charge. The Holden Community Gallery, Museum Shop and Biltmore Gallery (all located on the first floor/street level of the Museum, are open at all times to the general public free of charge).

The Asheville Art Museum is accredited by the American Association of Museums and receives general operating support from businesses, foundations and individuals, as well as from the North Carolina Arts Council, an agency funded by the State of North Carolina, and the National Endowment for the Arts, which believes that a great nation deserves great art. Additional support is provided by the City of Asheville and Buncombe County.

The Asheville Art Museum asks when reprinting images, please keep all artwork at their original proportions; please do not crop them or alter them disproportionately. Provided image credit information is mandatory and images are not for resale.