

Stormwater Studios in Columbia

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Commission annually presents the South Carolina Governor's Award in the Arts, the highest honor the state gives in the arts. She was humbled to receive this in 2011. That same year she was awarded The Palmetto Center for Women's Twin Award in Health and Wellness. Since 1980, this distinguished honor, Tribute to Women in Industry, has been given annually to women whose outstanding achievements mark them as leaders and role models in business and in the community.

Darr-Hope's work has been exhibited and collected around the globe and is influenced by her enthusiastic passion for travel, her quest to understand her nighttime dreams and her longing to find the quiet in the roar. Her creations have found homes in over 30 national and international corporations such as Coca Cola USA, Bell Communications, Home Box Office, and Marriott Corporation. Locally, Palmetto Health, The Palmetto Conservation Foundation, The Columbia



Work by Heidi Darr-Hope

Museum of Art, The South Carolina State Museum as well as The South Carolina Arts Commission. Art lovers in Philadelphia PA, Washington, DC, Houston, TX, Atlanta, GA as well as throughout the Southeast live with her work in their homes.

For further information check our SC Institutional Gallery listings or visit (www.StormwaterStudios.org).

Asheville Art Museum in Asheville, NC, Offers Exhibit Focused on Memory

The exhibition, *Ruminations on Memory*, contends with the act of remembrance and reflection, featuring a rare presentation of all nine prints from Robert Rauschenberg's *Ruminations portfolio*, Judy Chicago's *Retrospective in a Box* portfolio, and selections from the Museum's Collection. Organized by the Asheville Art Museum and curated by Hilary Schroeder, assistant curator, this exhibition will be on view in the Appleby Foundation Exhibition Hall at the Museum from Nov. 19 through Mar. 14, 2022, in conjunction with the exhibition, *A Living Language: Cherokee Syllabary and Contemporary Art*.

Artworks are vessels for processing, recalling, and reflecting on the past. Artists often draw upon materials from their own pasts and grasp at fleeting moments in time in the creation of an object. For the viewer, observation of an artwork can draw out personal memories.

Artworks in a variety of media explore various ways of remembering, including individual memories that focus on the moments from an artist's past; generational memory that looks back to one's ancestors, whether recent or long past; and collective memory, wherein in an image might evoke bygone times that balance between constructed and real. Through these artworks that ruminate upon the past, viewers may discover the stirrings of their own thoughts and recollections prompted by the works before them.

Ruminations on Memory offers a unique opportunity to experience the entirety of a major print portfolio by American painter Robert Rauschenberg (Port Arthur, TX 1925–2008 Captiva, FL). Rauschenberg was a student at Black Mountain College in NC for the 1948–1949 and 1951–1952 academic sessions and for the 1951 and 1952 summers. His *Ruminations* series consists of nine color photogravures which were printed in 1999 and reflect on Rauschenberg's early life, his friends and family, and the memories he held dear. The series represents especially significant mature work by Rauschenberg that looks back to his most formative moments as an artist including his time at Black Mountain College and the friendships and ideas formed there.

Also presented in the exhibition is an important series of prints by Judy Chicago (born Chicago, IL 1939). Five decades into her career, Chicago stands as one of the foremost artists of the 20th and 21st centuries, having committed to socially



Robert Rauschenberg, "John" from the "Ruminations" series, 1999, photogravure on paper, edition 3/46, publisher: Universal Limited Art Editions, Bay Shore, NY, 29 1/2 x 38 7/8 inches. Asheville Art Museum. © Robert Rauschenberg Foundation / VAGA at Artists Rights Society (ARS), New York.

minded work, uplifting in particular experiences salient to her feminine and Jewish identities. *Retrospective in a Box* consists of seven prints and a portfolio created in collaboration with the master printers at Landfall Press, and provides an overview of her major motifs and ideas, including the print *Spring the Dinner*, a nod to her seminal 1979 work *The Dinner Party*.

In addition to the artworks from the Museum's Collection, visitors will be able to experience Felix Gonzales-Torres's *Untitled (L.A.)*, on loan from the Art Bridges collection. *Untitled (L.A.)* is one of the artist's iconic interactive candy installations where memories are engaged not only through sight but through sound, touch, taste, and smell as well.

Established by artists and incorporated in 1948, the Asheville Art Museum is committed to being a vital force in community and individual development and to providing lifelong opportunities for education and enrichment through the visual arts. The Museum's mission is to engage, enlighten, and inspire individuals and enrich community through dynamic experiences in American art of the 20th and 21st centuries. The Museum is dedicated to advancing diversity, equity, access, and inclusion - now and in the future - and we welcome all visitors without discrimination. The Museum acknowledges that it is situated upon the ancient, southern Appalachian ancestral homeland of the Cherokee Tribe and that this region is still the home of the Eastern Band of Cherokee Indians today. The Museum is a 501(c)(3) nonprofit organization accredited by the American Alliance of Museums.

For further information check our NC Institutional Gallery listings or visit (ashevilleart.org).

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be November 24th for the December 2021 issue and Dec. 24th for the Jan. 2022 issue.

After that, it's too late unless your exhibit runs into the next month.

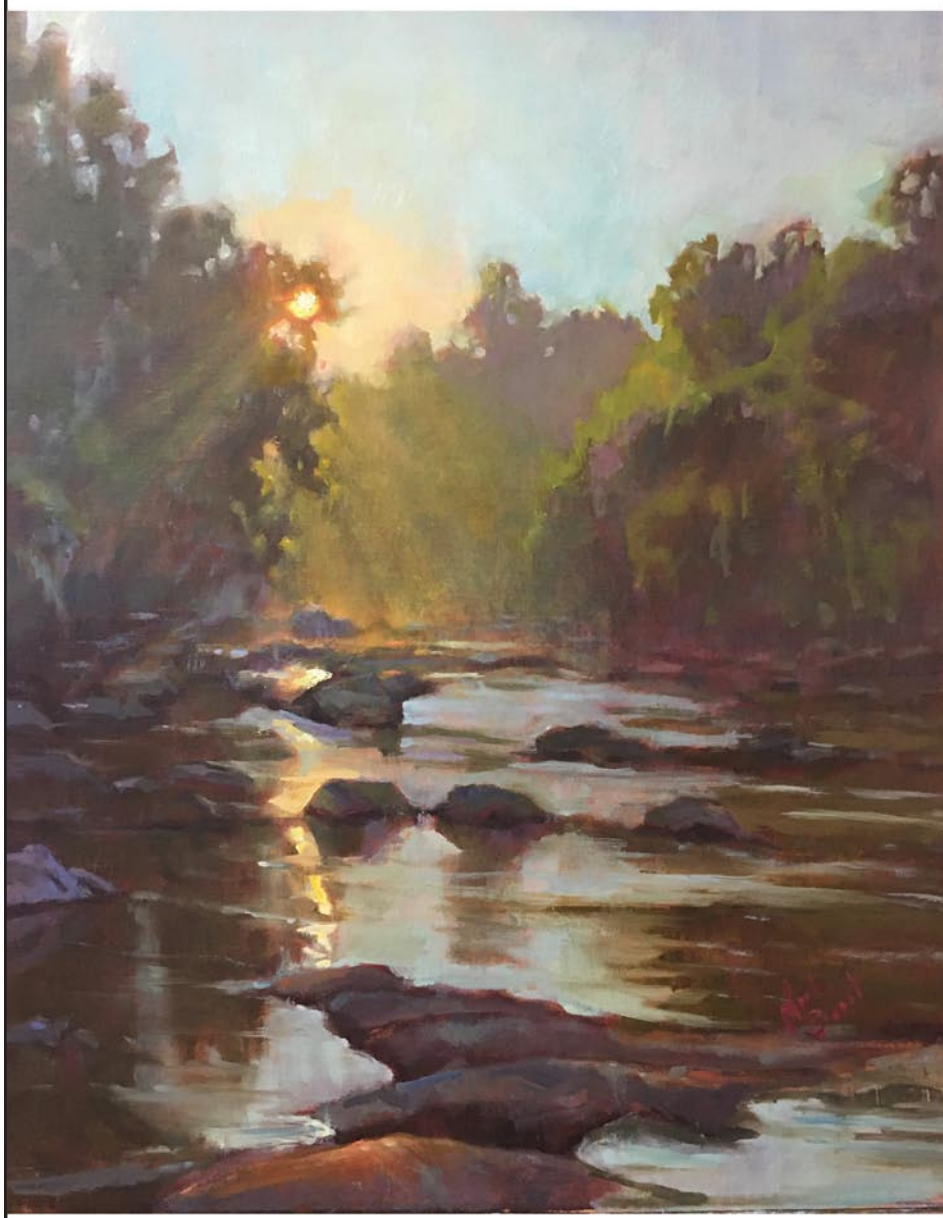
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Asheville Art Museum in Asheville, SC, Offers Abstract Works and a Black Mountain College Exhibit

The Asheville Art Museum is proud to announce two new companion exhibitions highlighting artworks from the Collection. *Gestures: Mid-Century Abstraction from the Collection* explores works in a variety of media that speak to the vibrant abstract experiments in American art making during the middle of the 20th century. *Modernist Design at Black Mountain College* features the Museum's collection of groundbreaking designs from Black Mountain College (BMC) - including architecture, furniture, ceramics, textiles, and more - and situates them in the context for BMC's influences and surroundings. Artists featured in the two exhibitions include Anni Albers, Josef Albers, Ruth Asawa, Jorge Fick, Buckminster Fuller, Mary "Molly" Gregory, Karen Karnes, A. Lawrence Kocher, Albert Lanier, Jo Sandman, Mim Sihvonen, Robert Turner, Gerald Van de Wiele, and more. The exhibitions will be on view in the Museum's Explore Asheville Exhibition Hall, through Jan. 24, 2022.

"There are no rules, that is one thing I say about every medium, every picture . . . that is how art is born, that is how breakthroughs happen. Go against the rules or ignore the rules, that is what invention is about." — Helen Frankenthaler, 1994.

The 1940s through 1970s marked a period during which many artists in the United States emulated the above words of Helen Frankenthaler, one of the most innovative and influential artists of her time. *Gestures: Mid-Century Abstraction from the Collection*, drawn from the Museum's Collection with select loans from regional collectors and institutions, highlights works in a variety of media that speak to the vibrant abstract experiments in American visual culture that emerged after World War II. The artworks shown will explore some of the many approaches to abstraction.

Aesthetic ideas emanating from institu-



Claude Stoller, "Jalowetz Cottage", 1942, gelatin silver print on paper, 8 x 10 inches. Asheville Art Museum. © Claude Stoller, image David Dietrich.

tions such as Black Mountain College in Black Mountain, NC, and Hans Hofmann's School of Fine Arts in New York City are visible in the works of those who studied there. Relationships that spanned from local to global also contributed to the progression of and dialogues around abstraction. Though many associate the well-known Abstract Expressionism movement with New York City, these works demonstrate the variety of national and international currents in non-representational art that were investigated across the country, including here in Western North Carolina. The artists painting, sculpting, and printing at mid-century set the stage for continued risk and discovery that carries into American art today.

This exhibition is organized by the Asheville Art Museum and curated by Hilary Schroeder, assistant curator, with assistance from Pamela L. Myers, executive director, and Corey Loftus, fall 2021 curatorial fellow.

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