

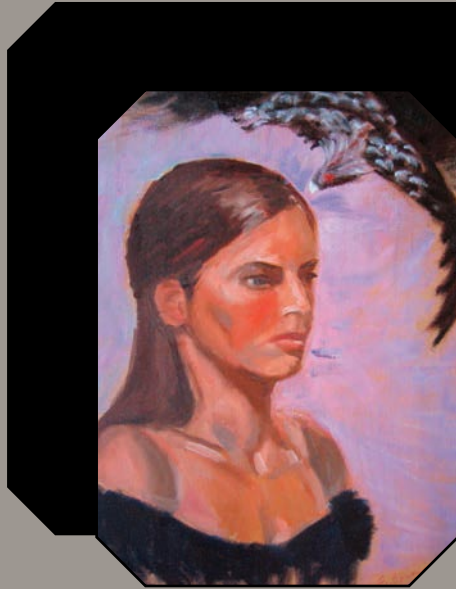


Women of Myth

the works of Elinor Bowman

Asheville Gallery of Art, Ltd
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Women of Myth

Reception: 8th of February 4 - 6 pm
 Show runs: February 1 - 28, 2013
 Tuesday - Saturday: 10am - 5pm

**Asheville's Longest Established, Most Diverse, and Affordable Fine Art Gallery -
 Across From Pritchard Park**

Asheville Art Museum in Asheville, NC, Offers Several New Exhibitions

The Asheville Art Museum in Asheville, NC, is offering several new exhibitions including: *In the Camps: Photographs by Erich Hartmann*, on view through Apr. 14, 2013; *Survivors and Liberators: Portraits by Wilma Bulkin Siegel*, on view through Mar. 31, 2013; *The Philadelphia Story: Contemporary Figurative Work Drawn from the Academy*, on view through June 9, 2013; and *Aaron Siskind: Abstract Expressionist Photographer*, on view from Feb. 2 through May 26, 2013.



Erich Hartmann, *Barbed wire. Buchenwald KZ, near Weimar, Germany, 1994*. Gelatin silver print, 20 x 16 inches. © Erich Hartmann and Magnum Photography.

Born in Munich, Germany, Erich Hartmann was sixteen when he came with his family to the United States as refugees from Nazi persecution. After the war he worked in New York City as assistant to a portrait photographer, and later as a free-lance photographer. In 1952 he was invited to join Magnum Photos, an international photogra-

phers' cooperative founded two years after the end of WWII.

Hartmann first became known to a wider public in the 1950's through a series of photo essays for *Fortune* magazine, beginning with *The Deep North* (1956). Throughout his career, he traveled widely on assignments for major magazines published in the US, Europe and Japan. His principal interest in photography, as in life, was the way in which people relate both to their natural surroundings and to the environments they create.

In his late years, Hartmann undertook a winter journey to photograph the mute and horrifying remains of the Nazi concentration and extermination camps, resulting in the book and exhibition *In the Camps*, published in 1995 in four languages and exhibited in more than twenty venues in the US and Europe in the years since. The Asheville Art Museum is honored to host this important and evocative exhibition.

This exhibition was organized and curated by the Asheville Art Museum with special thanks to Magnum Photography and Ruth Hartmann. This exhibition was sponsored in part by an anonymous donor and by Joe & Jill Lawrence.

In 2003 Wilma Siegel began painting portraits of what is, sadly, a dwindling population: Holocaust survivors living in South Florida. While the number of potential subjects is vast - as many as 15,000 - it is hardly permanent. The realization that so many of these faces and stories are passing away has led Siegel to begin this project, which also includes World War II veterans.

Siegel's often grand-scaled watercolors are bold, direct, and very personal portraits. She incorporates photographs and other mementos belonging to the subjects into their portraits, each of which represents a casual intimacy while also serving as a chronicle, a record of a life. A short biography of the subject accompanies each portrait, retrac-

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ing their route from Europe's concentration camps to life in the United States.

This exhibition was organized and curated by the Asheville Art Museum with support from an anonymous donor, and from Joe & Jill Lawrence and Mills Manufacturing Corporation, with special thanks to Annegreth Nill.



Your Move by Elizabeth Wilson

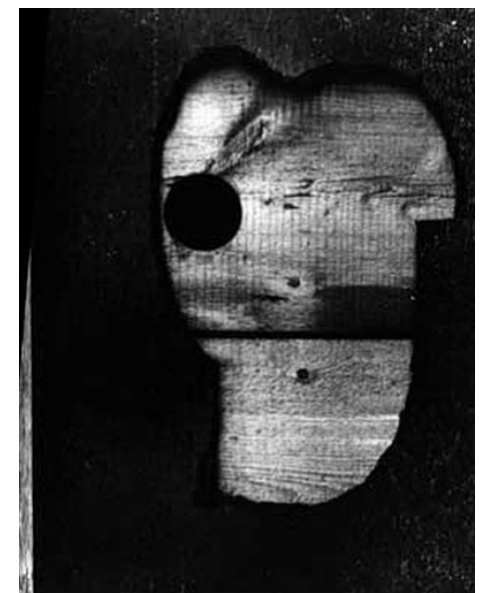
In addition to its fine museums, the city of Philadelphia, PA, is home to no less than five major art schools. The Pennsylvania Academy of Fine Arts is the oldest art school and museum in the country, founded in 1805. Like the Asheville Art Museum, the Academy's focus is on American art. The Academy also focuses on teaching traditional methods of working from life, such as classes in cast drawing and the use of live models for classes in drawing. Painting and sculpture dominate the school's curriculum, both in past and present. Academy faculty were most often Academy students first, affording many artists the ability to trace their artistic lineage back to noteworthy faculty and students such as Thomas Eakins, Mary Cassatt, Cecilia Beaux, Henry O. Tanner, Robert Henri, Alexander Calder and others.

Academy-trained artists have enjoyed a reputation for excellence in portraiture and figurative work in all media, albeit with the additional, somewhat negative reputation that it is too formal, resulting in what some describe as unimaginative compositions employing the traditional technique of a

brown underpainting. *The Philadelphia Story: Contemporary Figurative Work Drawn from the Academy* provides ample proof that this is not the case. In the past three decades the school has produced many artists whose figurative work, while rooted in tradition, is compositionally and conceptually dynamic.

Artists in the exhibition include Bo Bartlett, Christina Bothwell, James Brantley, Joe Brenman, Michael Ciervo, Vincent Desiderio, Beth Foley, Roger Geier, Sidney Goodman, Orit Hofshi, Edgar Jerins, Alex Kanevsky, Daniel Kornrumpf, Jessica Levine, Nancy Bea Miller, Bruce Samuelson, Julia Stratton, Chuck Tisa, Justin Webb and Elizabeth Wilson.

This exhibition was organized and curated by the Asheville Art Museum.



Aaron Siskind, *Gloucester 16A*, gelatin silver print, 18 x 13 inches. Courtesy of the Aaron Siskind Foundation.

Aaron Siskind (1903 - 1991) was born in New York City, the son of Russian Jewish immigrants. After receiving his Bachelor of Social Science degree in Literature from College of the City of New York in 1926, Siskind taught high school English for 21 years in the New York public school system. His first loves were music and poetry, but he took an interest in photography in 1930

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