

Reynolda House Museum

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The Artist's Garden: American Impressionism and the Garden Movement 1887-1920 was organized by the Pennsylvania Academy of the Fine Arts, with leading support from the Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, Inc. Additional support from Mr. and Mrs. Washburn Oberwager. Local sponsorship opportunities are still available.

Reynolda House Museum of American Art is one of the nation's premier American art museums, with masterpieces by Mary Cassatt, Frederic Church, Jacob Lawrence, Georgia O'Keeffe and Gilbert Stuart among its collection. Affiliated with Wake Forest University, Reynolda House features changing exhibitions, concerts, lectures, classes, film screenings and other events. The museum is located in the historic 1917 estate of Katharine Smith Reynolds and her husband, Richard Joshua Reynolds, founder of the R.J. Reynolds Tobacco Company. Reynolda House and adjacent Reynolda Gardens and Reynolda Village feature a spectacular public garden, dining, shopping and walking trails.

For further information check our NC Institutional Gallery listings, call the Museum



Gari Melchers (1860-1932), "Woman Reading by a Window", 1905, Oil on canvas, 25 1/2 x 30 in. Greenville County Museum of Art, SC, Gift of The Museum Association, Inc. with funds donated by: Mr. and Mrs. Alester G. Furman III; Mr. and Mrs. M. Dexter Hagy; Mr. and Mrs. William W. Kehl; Dr. and Mrs. Jeffrey G. Lawson; Mr. and Mrs. Hurdle Lea; Stanton D. and Jessica S. Loring; Mr. and Mrs. E. Erwin Maddrey II; Mr. and Mrs. Buck Mickel; Dorothy P. Peace; Mary Burnet M. Pearce; Mr. and Mrs. James M. Shoemaker, Jr.; Mr. and Mrs. Robert Scott Small; W. Thomas Smith; Mr. and Mrs. Richard F. Watson, Jr.; Millie and Wilson Wearn

at 336/758-5150 or visit (www.reynoldahouse.org).

Arts Council of Winston-Salem and Forsyth County in Winston-Salem, NC, Offers *Art Nouveau* Exhibition

The Arts Council of Winston-Salem and Forsyth County in Winston-Salem, NC, is presenting *Art Nouveau Winston-Salem*, an annual art exhibition, on view in the Womble Carlyle Gallery at the Milton Rhodes Center for the Arts, through Oct. 24, 2015.

The theme of this year's exhibition is the connectivity between artists in our community.

Art Nouveau is affiliated with The Arts Council of Winston-Salem and Forsyth County, and its mission is to cultivate a community of young people 21-40 years of age who are committed to supporting the future of arts and artists in Winston-Salem and Forsyth County.

Five artists will be exhibited alongside another local artist who they have named as an inspiration to them. The artists participating are Laura Lashley, Andrew Fansler, Heather Evans Smith, Jennifer McCormick, Dane Walters, Mike Duggins, Molly Grace, Tyler Pennington, Johannes James Barfield, and Stephanie Jolisa Woods.

"As members of this new generation build their lives in 21st Century Winston-Salem, it is important that we engage young leaders and create a strong community among them centered on the arts. Our bottom line is we need the participation of these young leaders in business, education, government, technology, and medicine in arts and culture today to realize Winston-Salem and Forsyth County's full potential tomorrow," said Jim Sparrow, President and CEO of the Arts Council.

Winston-Salem, known as a "City of Arts and Innovation," has a robust arts commu-



Work by Stephanie Jolisa Woods

nity that enriches the lives of area residents every day and accounts in large part for the recognition it continues to receive as a great place to live, learn, work and play. The Arts Council raises funds and advocates for the arts, sponsors events in conjunction with other arts organizations, promotes and funds arts education, creates cultural and learning opportunities, develops social capital and aids economic development.

For further information check our NC Institutional Gallery listings, contact Devon MacKay by calling 336/747-1417 or e-mail to (dmackay@intothearts.org).

UNC at Greensboro, NC, Features Works by Richard Artschwager

The University of North Carolina at Greensboro, NC, will present *Punctuating Space: The Prints and Multiples of Richard Artschwager*, on view at the Weatherspoon Art Museum, from Oct. 3 through Dec. 13, 2015. A reception will be held on Oct. 2, from 6:30-8pm.

The groundbreaking artist radically upset the conventional norms of art in the 1960s, inserting his signature blp (an oblong form) into unexpected sites and settings, triggering a new path in contemporary art.

Consisting of fifty-nine works, this exhibition is the first examination of Artschwager's prints and multiples. Wendy Weitman, who served as a curator in the Department of Prints and Illustrated Books at the Museum of Modern Art until 2007, developed

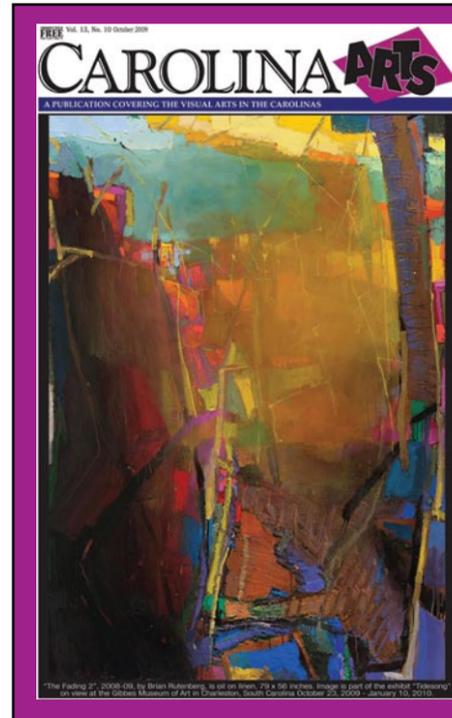
the show for the Frances Lehman Loeb Art Center at Vassar College. "Encompassing both the hand-drawn and the fabricated, Artschwager's prints and multiples remain a critically-acclaimed but under-recognized body of work," Weitman notes.

Weitman knew Artschwager and helped to organize his body of prints, drawings, and posters at his studio in the last years of his life. Currently, she is writing a catalogue raisonné on his editioned work.

Favoring commercial materials (his work features everything from Formica to Celotex to rubberized hair), Artschwager expanded the notion of artistic means to include the commonplace and industrial. "While his grisaille paintings imbue his

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landscapes, still-lives, and portraits with a haunting, dream-like aura, his colorful, faux-wood sculptures of everyday objects arouse unsettling reactions that challenge the role of art," says Weitman.

Born in Washington, DC, in 1923, Artschwager grew up in a European intellectual atmosphere, the son of a German botanist father and Russian artist mother. Initially planning to be a scientist like his father, Artschwager studied biology, chemistry, and mathematics at Cornell University. He first earned a living as a child photographer and then became a furniture maker. By the mid-1950s his furniture-making business had grown substantially but he continued to take art classes. In 1960 he began making paintings from found photographs and sculpture from wood and Formica, and in 1964 his work appeared in a group exhibition with Pop artists James Rosenquist, Roy Lichtenstein, and Andy Warhol. By 1970 he was supporting himself as an artist and closed his furniture workshop.

Artschwager completed his first multiple in 1969, and doing so was a natural extension of his work as a furniture-maker. He intuitively understood the concept of the multiple and mass-produced objects. This includes his arguably most radical works of art—his blps. These are small, lozenge-shaped, usually black, objects that he surreptitiously installed in unexpected places.

The artist's interest in space was not limited to interiors. Landscapes and archi-

itecture were frequent motifs as well. In the late 1970s and 1980s he completed several landscape etchings, *Cactus I* of 1981 among the largest. Closely based on a 1972 painting, *Bushes III*, this landscape harks back to his youth in New Mexico. In this print Artschwager depicts the saguaro cacti that are common in the area, but he uses a specific perspective to distribute the plants in precise rows at precise angles. His scientific background—his science and math studies at Cornell and his botanist father's influence—is apparent in the exacting nature of this print.

Another important theme that runs through Artschwager's work is language. As the structure and perception of space intrigued him, similarly it was the structure and perception of language that he was drawn to. Thus, while words appear infrequently, his sculpture includes numerous examples of exclamation points, questions marks, quotation marks, and periods. The title of the exhibition is, in part, derived from this theme.

This exhibition was organized by the Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, New York with exhibition sponsorship by the Friends of the Frances Lehman Loeb Art Center Exhibition Fund.

For further information check our NC Institutional Gallery listings, call the Museum at 336/334-5770 or e-mail to (weatherspoon@uncg.edu).

Artworks Gallery in Winston-Salem, NC, Features Works by Kimberly Varnadoe

Artworks Gallery in Winston-Salem, NC, is presenting *Tintype Treasures and other Photographic Works on Metal* by Kimberly Varnadoe, on view through Oct. 31, 2015. Receptions will be held on Oct. 2, from 7-10pm and on Oct. 11, from 2-4pm.

Varnadoe's work draws on nostalgic imagery of abandoned spaces, cemetery statues, old family photographs and other memory-evoking themes.

"I have always been interested in abandoned spaces that have had a vibrant past life yet now sit empty, with a few skewed remains of the past. I have documented many such buildings and spaces over the years through traditional and experimental photographic techniques. My most recent creative photography experimentation has been with the wet plate collodion process

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