

# Reynolda House Museum

continued from Page 32 / back to Page 32

and international acclaim.



Hans Hofmann, *Fermented Soil*, 1965, oil, Smithsonian American Art Museum, Gift of S.C. Johnson & Son, Inc.

Many of the country's leading artists had begun to paint or sculpt in the 1930s as beneficiaries of WPA-era government support. Others were immigrants who fled to the United States as Nazi power grew in Germany. Some were highly educated; others abandoned school at an early age to pursue lives as artists. Working in New York, California, the South, and abroad, they probed human experience and the value of rational systems in the creative process. They blended knowledge gleaned from old master art, the modernism of Picasso and Matisse, Jungian and Existential philosophy, and Greek and Roman mythology in abstract compositions that addressed current social concerns and personal history. Mixing hardware-store paint with expensive artist colors and bits of paper torn from magazines, they linked their work with contemporary life. Aided in their efforts by a group of young dealers, prominent critics, and the influential editor of *Art News* magazine, abstract artists gained credibility. No longer dismissed as irrelevant or incomprehensible, abstraction became a widely discussed national style.



Josef Albers, *Homage to the Square - Insert*, 1959, acrylic on fiberboard, Smithsonian American Art Museum, Gift of S.C. Johnson & Son, Inc.

*Modern Masters from the Smithsonian American Art Museum* examines the complex nature of American art in the mid-twentieth century. Featuring thirty-one of the most celebrated artists who came to maturity in the 1950s, the exhibition traces the history of this epochal period through forty-three key paintings and sculpture selected from the Museum's collection. The exhibition is organized according to three broadly-conceived themes: "Significant Gestures" explores the autographic mark,

executed in sweeping strokes of brilliant color which became the expressive vehicle for Franz Kline, Michael Goldberg, Hans Hofmann, Sam Francis, Joan Mitchell, and others who came to be known as abstract expressionists.

"Optics and Order" highlights Josef Albers, his exploration of mathematical proportion and carefully balanced color, and the artists who built on his ideas: Ilya Bolotowsky, Louise Nevelson, Esteban Vicente, Ad Reinhardt, and Anne Truitt.

"New Images of Man" includes Nathan Oliveira, Romare Bearden, Larry Rivers, Jim Dine, David Driskell, and Grace Hartigan, each of whom searched their surroundings and personal lives for vignettes emblematic of larger universal concerns.



Robert Motherwell, *Figure in Black (Girl with Stripes)*, 1947, oil and paper on fiberboard, Smithsonian American Art Museum, Gift of the Dedalus Foundation and museum purchase, ©1994 Dedalus Foundation

The exhibition explores the lives of painters and sculptors who sought to understand the motivations that shape human life, and, in doing so, both created a compelling new art and emerged as visual spokesmen in post-war America. Reynolda House is the final venue of only six museums across the country to host the exhibition, and the only one in North Carolina.

The William R. Kenan, Jr. Endowment Fund, the C.F. Foundation in Atlanta, and members of the Smithsonian Council for American Art have generously contributed to *Modern Masters from the Smithsonian American Art Museum*.

Reynolda House received support for this exhibition from Lead Sponsor Hillsdale Fund, Inc.; Contributing Sponsors Hawthorn PNC Family Wealth, Mia Celano and Skip Dunn, and Flow Companies, Inc.; and Exhibition Partners Harriet and Elms Allen, Cathleen and Ray McKinney, and Debbie and Mike Rubin. A portion of this exhibition is funded by the Charles H. Babcock, Jr. Community and Arts Initiative Endowment and the NC Arts Council, a division of the Department of Cultural Resources.

For further information check our NC Institutional Gallery listings, call the Museum at 336/725-5325 or visit ([www.reynoldahouse.org](http://www.reynoldahouse.org)).

the artist to literally pitch herself at males while documenting the moment of contact. McElroy's exhibition at SECCA will combine photographic and video documentation of performances from the past three years – creating a conflicted, yet ultimately sincere self-portrait.



*Momentos of a Doomed Construct* [detail], Stephanie Liner, 2007-08, mixed media. Photo courtesy of the John Michael Kohler Arts Center.

The word "fashion" is synonymous with trends, fads, immediacy and a fleeting exercise of life in the moment. Yet in the very ebb and flow of fashion's passing fancy, an accumulation of lives, stories and materials collects into an ambivalent history. The eclipse of a once-thriving textile industry in North Carolina speaks to the volatility of market-driven fashion/s, spurring new, regenerative practices from mountains to the

coast. Rather than keeping up with the latest fashions (and their continuing demands of consumerism, turnover and excess) there is a movement amongst local artists and designers that turns instead to refuge, time and duration. Their work derives out of fashion, but is outside fashion's perpetual amnesia. Beyond the runway, this exhibition mines the histories of fashion as vessels of time, nature, and memory.

The Southeastern Center for Contemporary Art (SECCA) is an affiliate of the North Carolina Museum of Art, a division of the North Carolina Department of Cultural Resources, the state agency with the mission to enrich lives and communities, and the vision to harness the state's cultural resources to build North Carolina's social, cultural and economic future. Information on Cultural Resources is available 24/7 at ([www.ncculture.com](http://www.ncculture.com)). Beverly Eaves Perdue, Governor; Linda A. Carlisle, Secretary; Mark Richard Leach, Executive Director. SECCA is a funded partner of The Arts Council of Winston-Salem and Forsyth County. Additional funding is provided by the James G. Hanes Memorial Fund.

For further information check our NC Institutional Gallery listings, call the Center at 336/725-1904 or visit ([www.secca.org](http://www.secca.org)).

## Artworks Gallery in Winston-Salem, NC, Offers Works by E.O. Hill & Alix Hitchcock

Artworks Gallery in Winston-Salem, NC, will present a two-person exhibit featuring works by E. O. Hill showing computer altered images of an abandoned Oldsmobile, and ink on Yupo and embossed paper by Alix Hitchcock, on view Nov. 1 - 26, 2011. A reception will be held on Nov. 4, from 7-10pm.

Hill is showing computer altered photographic images of a 1949 Oldsmobile and its surroundings where it was abandoned in the woods. He has a BFA in Commercial Art from the Ringling School of Art and Design, and an MFA in Drawing and Design from the Instituto Allende, University of Guanajuato in Mexico.

Hitchcock is showing colored ink pieces either on Yupo paper or on embossed printed paper with images from the natural environment in an abstracted colorful space. She has a BFA in painting and printmaking from UNC-G, and an MA in painting from NYU. She teaches drawing at WFU and was W-S Artist of the Year in 1998.

For further information check our NC



Work by Alix Hitchcock

Institutional Gallery listings, call the gallery at 336/723-5890 or visit ([www.Artworks-Gallery.org](http://www.Artworks-Gallery.org)).

## Central Carolina Community College Present Works by Phillip Ashe in Siler City, NC

Central Carolina Community College will present the exhibit, *Syntheticism*, featuring recent works by Phillip Ashe, in the PAF Gallery at the North Carolina Arts Incubator in Siler City, NC, on view from Nov. 18 through Dec. 23,

2011. A reception will be held on Nov. 18, from 6-9pm.

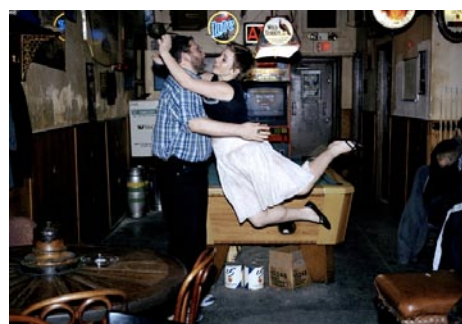
Ashe's contemporary sculpture and paintings are a culmination of the last four years while lead instructor at

continued on Page 35

## Southeastern Center for Contemporary Art in Winston-Salem, NC, Features Two New Exhibitions

The Southeastern Center for Contemporary Art in Winston-Salem, NC, will present two new exhibits including: *Lilly McElroy*, on view from Nov. 3 through Jan. 29, 2012, and *Out of Fashion*, on view from Nov. 3, through Mar. 4, 2012. Both exhibitions were organized by SECCA, and curated by Steven Matijcio.

Lilly McElroy is a young, Arizona-born artist who playfully, but poignantly moves between poles of aggression and intimacy. Drawing upon Western clichés, autobiography and the rituals of urban life, she stages public performances that confront the many tangled dimensions of human interaction. In this context, her ongoing photo series *I*



Lilly McElroy, *I Throw Myself at Men #12*, 2008. Image courtesy of the artist.

*Throw Myself at Men* (2006-) turns a pathetic romantic euphemism into a platform for

continued above on next column to the right

Discover the  
**Seagrove Potteries**  
Seagrove is a Community of Working Potters  
& home to the North Carolina Pottery Center

**You're invited....**  
to visit the Seagrove potters at their workshops & studios nestled in the countryside.  
Experience a diversity of pottery from contemporary, one-of-a-kind art pottery, to traditional utilitarian forms, & folk art  
**It's an Adventure....**

Pick up a free colored map at any of the pottery shops

Seagrove is located in the Center of North Carolina  
40 miles south of Greensboro on Hwy. 220 (future I-73, I-74)

**[www.discoverseagrove.com](http://www.discoverseagrove.com)**