



## Asheville Art Museum in Asheville Offers Exhibit of Abstract Works

The Asheville Art Museum in Asheville, NC, will present *What You See Is What You See: American Abstraction After 1950*, on view from Nov. 28 through Mar. 8, 2015.

This exhibition considers the four phases of Color Field painting from the 1950s through the 1980s. Beginning in the late 1950s, art critic Clement Greenberg noted a tendency toward all-over color - or Color Field - in the works of several of the First Generation Abstract Expressionists such as Rothko and Clyfford Still. Greenberg included Color Field painting as part of post-painterly abstraction, a movement away from the bold gestural brushstrokes of early Abstract Expressionism.

Hans Hofmann was an Abstract Expressionist and noted teacher and is regarded as one of the first theorists of Color Field painting. Two other artists who were influential in color theory and practice are Josef Albers and Ilya Bolotowsky. Both artists taught at Black Mountain College and studied there with artists such as Kenneth Noland. Many artists, including George Bireline and Maud Gatewood, spent time in New York City in the 1950s as part of the second generation of Abstract Expressionists.

Helen Frankenthaler looked at Color Field painting of the 1940s and early

1950s and developed Stained Color Field painting. She diluted her paints and poured onto canvases lying on a floor or table. Where Stained Color Field painting reflects an evolution of Abstract Expressionism, there are at least two additional color field schools that can be viewed as a rebellion against the Abstract Expressionists - Hard Edged Abstraction and Optical Art.

Hard Edged Abstraction includes paintings where fields of a single color are sharply divided. Optical Art, Op Art or Optical Perception Art developed in the 1960s. The term first appeared in print in *Time* magazine in October 1964 in response to Julian Stanczak's show "Optical Paintings" at the Martha Jackson Gallery. Hard Edged Abstraction and Op Art emphasized a more mechanical approach to painting, and Op Art reintroduced the illusion of depth into painting. Op Art on occasion would include illusion of movement and could fool the eye into seeing colors that were not present.

This exhibition was organized by the Asheville Art Museum.

For further information check our NC Institutional Gallery listings, call the Museum at 828/253-3227 or visit ([www.ashevilleart.org](http://www.ashevilleart.org)).

## Asheville Gallery of Art in Asheville, NC, Features Works by Jane Desonier

The Asheville Gallery of Art in Asheville, NC, will present *Skies over Appalachia*, featuring works by Western North Carolina landscape painter Jane Desonier, on view from Nov. 1 - 30, 2014. A reception will be held on Nov. 7, from 5-8pm.

"In a departure from my usual landscape paintings," writes Desonier, "this new show focuses on the vagaries of color and design in the mountain skies, with the terrain playing a secondary role. It has been a wonderful opportunity for me to explore new shapes and color combinations not readily available in the traditional landscape."

Jane Colvin Desonier is a painter living in Asheville. She creates her light-filled landscapes working exclusively in oil and



Work by Jane Desonier

most often on linen canvas. She moved to Asheville in 1998 from Louisiana where she had lived since the age of ten. The mountains and the rural countryside immediately felt familiar to her, evoking as

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they did her experiences as a child spending summer vacations with her grandparents living in the mountains of Tennessee and another grandfather growing tobacco and fattening Texas cattle in Georgetown,

KY.

For further information check our NC Institutional Gallery listings, call the gallery at 828/251-5796 or visit ([www.ashevillegallery-of-art.com](http://www.ashevillegallery-of-art.com)).

## Flood Gallery Fine Arts Center in Asheville, NC, Features Works by Jose Guadalupe Posada

The Flood Gallery Fine Arts Center in Asheville, NC, is presenting *Posada: Marigolds & Skulls*, featuring limited edition Posada prints, on view in the Pump Gallery, Nov. 1 through Dec. 19, 2014. A reception will be held on Nov. 1, from 6-9pm. A short lecture will be given during the opening at 7pm by Volker Frank, PhD from UNCA who teaches Latin American Studies.

The exhibition was made possible by a grant from the North Carolina Humanities Council, a statewide nonprofit and affiliate of the National Endowment for the Humanities.

The Jose Guadalupe Posada's limited edition prints on display are print from the original plates. Sixty-Two prints are limited edition 944 of 1500, print in 1960 at the Museum of Graphic Arts in Mexico City. Twenty-Three other limited prints are from the *Instituto Nacional de Bellas Artes* print in 1943.

There will also be several original prints on display from the collection of the Courtyard Gallery of the Flood Fine Arts Center.

Posada, the father of Mexican printmaking, born in Aguascalientes, Mexico in 1852. In 1868, he was apprenticed to a local printmaker and publisher, Jose Trinidad Pedroza, who specialized in lithography. Posada's first prints are in this medium. In 1872 Pedroza opened a second shop in the city of Leon and left Posada in charge of it. Posada bought the shop in 1876 but moved to Mexico City in 1888 to perfect his art and escape the politicians who were now back in power in his home city and upset with Posada's satires of them.

In Mexico City, Posada found recognition as chief artist for Antonio Vanegas Arroyo, a prominent publisher of illustrated broadsides, gazettes, songbooks,



Work by Jose Guadalupe Posada

chapbooks and other popular forms of illustrated literature. All of Posada's now famous prints were produced for his publisher, Arroyo, and he continued to work closely with him until his death in 1913.

Posada's prints cover an amazing range of imagery. National events, disasters, miracles, abnormalities, executions, illustrations to popular songs, broadsheets, protests to modern machines, and political protests cover a large portion of his artistic oeuvre. But by far his best known work in the United States remain the Mexican Revolution images and these 'Calaveras' that have permanently been placed at the summit of Mexican artistic expression.

By means of the Calaveras (Spanish for skulls or skeletons), Posada was able to mime practically every human folly. Posada is to Mexico what Daumier, Goya and Hogarth are to their countries. To this day, any print in Mexico is referred to as a "Posada." Masters of the succeeding generations, such as Rivera and Orozco, were deeply influenced and indebted to Posada's art.

This exhibition of Jose Guadalupe Posada's work contains examples of almost all of his different subjects and genres.

For further information check our NC Institutional Gallery listings or call the Center at 828/273-3332.

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be Nov. 24th for the December 2014 issue and Dec. 24 for the January 2015 issue.