

Center for Craft, Creativity & Design

continued from Page 29

written for *NewCity Chicago*, *Camerawork Journal of Photographic Arts*, and *Shotgun Review*.

Over 17 years, Charlotte Street has challenged, nurtured, and empowered thousands of artists, distributed almost \$900,000 in awards and grants to artists and their projects, and connected individual artists to each other and to the greater Kansas

City community. Charlotte Street—with its community of artists—strives to be a primary catalyst in making Kansas City a vibrant, creative metropolis, alive with collaboration, passion, ideas, and surprise.

For further information check our NC Institutional Gallery listings, call the Center at 828/785-1357 or visit (www.craftcreativitydesign.org).

Black Mountain College Museum + Arts Center in Asheville, NC, Features Works by Susan Weil

The Black Mountain College Museum + Arts Center in Asheville, NC, is presenting *poemumbles: 30 years of Susan Weil's poem/images*, curated by Brian E. Butler and Rachael Inch, on view in its newly renovated gallery, through May 23, 2015.

Susan Weil is a painter, printmaker and book artist living in New York City. She studied at Académie Julian in Paris before enrolling at Black Mountain College in 1948 and then later at the Art Students League in New York. Weil is the recipient of a Guggenheim Fellowship and National Endowment for the Arts Fellowship. Her work is included in the Metropolitan Museum of Art and the Museum of Modern Art, New York; the Victoria and Albert Museum, London; the J. Paul Getty Museum, Los Angeles; the National Museum, Stockholm; Helsinki City Art Museum; and Museo Reina Sofia in Madrid.

In 2011, the distinguished fine-art publisher Skira released *Susan Weil, Moving Pictures*, a 142-page monograph on the artist's large and diverse body of work, with an emphasis on her paintings of the last two decades. It includes scholarly essays on her life and work by noted critics Dore Ashton, David Weir, and Olle Granath. Copies of this book will be for sale.

Weil's poemumbles are a unique form of poetic expression that explore the limitless potential and fluidity of her thoughts in visual and verbal form. Weil has always had an affinity for words. Ever since her father Leonard read Chaucer and Joyce to her as a child, words have given Weil a unique way of looking at the world. When she met her Swedish dealer Anders Tornberg in 1977, she began sending him poems and accompanying images. Over the course of the next six years, Weil sent some 5,000 poemumbles to Anders in Lund, Sweden, from high on the 18th floor of her Chinatown apartment.

On May 11, 1984, Anders received a poem, a delicate watercolor cup of coffee, and a note declaring Weil's intention to write and send to Anders a daily poemumble. By 1986 Weil was making three versions of her poemumbles, one large version for her notebooks, and postcard sized versions for Anders, and for her dear friend and publisher of *livres d'artiste*, Vincent FitzGerald.

Today, 30 years and over 10,930 poemumbles later, Weil has stayed true to her intention. No subject is too small or grand for a poemumble. One day Weil might elucidate the experience of seeing a painting, form a play on words, evoke a distant memory or dreamscape, whisper murmurs



Susan Weil, April 23, 2000, collage, 11 x 8.5 inches. Courtesy of the Artist.

of the sea, or the pull of the moon. The poemumbles have also been place for Weil to weave her thoughts and images with past creative masters. Da Vinci, Botticelli, Rumi, Picasso, Henrik Ibsen, Gertrude Stein, 'Papa Matisse' as Weil fondly calls him, and her lifelong inspiration and creative co-collaborator 'Jimmy Joy,' James Joyce have all made guest appearances in Weil's poemumbles.

Earlier poemumbles of delicate pencil drawings and watercolors, rubber stamped with the date, evolved into collages of magazine images and textual snippets. As Weil's studio work has changed so too have the poemumbles. Today, Weil incorporates found images from the vast trove of the Internet into her daily poems, and has made several plexi-glass works inspired by earlier poemumbles.

The exhibition includes over 60 of Weil's poemumbles made between 1984 and 2014. Additionally, several of her notebooks will be on display to provide a deeper look into her artistic process.

This project receives support from: the North Carolina Arts Council, a division of the Department of Cultural Resources, with funding from the National Endowment for the Arts, through the Asheville Area Arts Council; UNC Asheville Howerton Distinguished Professor in the Humanities.

For further information check our NC Institutional Gallery listings, call the Museum at 828/350-8484 or visit (www.blackmountaincollege.org).

Asheville Art Museum in Asheville, NC, Offers Works by John Heliker

The Asheville Art Museum in Asheville, NC, is presenting *The Order of Things—60 Years of Paintings and Drawings*, featuring a retrospective of works by John Heliker, on view through May 2, 2015. A gallery talk and reception will be held on Feb. 1, from 3-5pm.

The Asheville Art Museum is pleased to present an exhibition that charts the career of a significant American artist and offers an insight into the creative process of an artist whose career spanned seven decades of the "American Century."

Heliker (1909–2000) was an adept draftsman and accomplished painter who developed a highly personal and expressive approach to drawing during the Works Progress Administration (WPA) years. His early drawings and sketches are comparable to those of his contemporaries, including Ben Shahn and Philip Evergood. Heliker shared their political activism and produced many cartoons for publications like the *The New Masses*.

During World War II and the post-war

continued above on next column to the right

www **theartistindex** .com

The Artist Index
THIS MONTH:
CAROL BETH ICARD
inspiration & advice for artists

years Heliker also earned critical acclaim for his bold experimentation with biomorphic and gestural abstraction. By the late 1950s he shifted to more representational subject matter, often depicting everyday scenes with great poignancy. As his career progressed, his palette became more muted and he adopted a nuanced, impressionistic painting style in response to Abstract Expressionism.

Born in Yonkers, NY in 1909, Heliker was the son of a stonemason and left high school in 1923 to pursue art. He studied at the Art Students League in New York City from 1927–1929. The Maynard Walker Gallery gave Heliker his first solo exhibition in 1936 and several more followed. In the 1930s, the artist worked on the easel division of the WPA Federal Art Project and also made drawings for *The New Masses* journal.

After the Maynard Walker Gallery closed in 1941, Heliker joined the Kraushaar Galleries and exhibited there for more than 50 years. In 1958, Heliker purchased an old sea captain's house on Great Cranberry Island in Maine. He spent summers there with his partner, painter Robert LaHotan. The compound is now home to the Heliker-LaHotan Foundation and a residency program for artists has been established there.

Heliker played a critical role in the artistic and cultural life of New York City for more than five decades. His work has been exhibited widely and he was given a retrospective at the Whitney Museum of American Art in 1968. He taught at Columbia University for 27 years and was among the founding faculty of the New York School of Painting and Sculpture. He later joined the MFA Painting Program at the Parsons School of Design.



John Heliker, "Interior with Three Figures", 1987, oil on linen, 50 x 60 inches. Courtesy of the Heliker-LaHotan Foundation, Inc.

This exhibition is organized by the Asheville Art Museum with special thanks to Patricia Bailey and the Heliker-LaHotan Foundation.

Founded by artists in 1948 in Asheville, NC, the Asheville Art Museum annually presents an exciting, inviting and active schedule of exhibitions and public programs based on its permanent collection of 20th and 21st century American art. Any visit will also include experiences with works of significance to Western North Carolina's cultural heritage including Studio Craft, Black Mountain College and Cherokee renowned regional and national artists and explore issues of enduring interest. The Museum also offers a wide array of innovative, inspiring and entertaining educational programs for people of all ages.

For further information check our NC Institutional Gallery listings or visit (www.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 Feb. 24th for the March 2015 issue and Mar. 24 for the April 2015 issue. After that, it's too late unless your exhibit runs into the next month. But don't wait for the last minute - send your info now.

And where do you send that info?

E-mail to (info@carolinaarts.com).