

Orangeburg County Fine Arts Center

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Joseph, with the coat-of-many-colors.” Harris’ goal was to capture what he loved about Knowles’ love of color. He obtained floral fabric for the shirt from Dollar Tree. Ordered beads and strung the necklaces. The hats are vinyl paper and fake leather. Ribbon was rolled up, painted and glued down. The earring is from Amazon. “It’s really a Bohemian earring in his ear which represents a real Bohemian.” The rest is acrylic, Harris’ medium. The coat, requiring blending, was the most challenging part. “It was piece by piece,” says Harris who also said he’s becoming more proficient with blending.

Dream, the painting in acrylic of a young ballerina, incorporates tulle, fabric for shoes and leotard, faux fur for the seat, wood and popsicle sticks for the molding, and fabric from a couch for the wall décor. Here the vivid blends are set in the background, stage for a much larger three-dimensional involvement. The vividness of the dancer’s hair bows, shoulder straps, and the ribbons securing her shoes, bring attention to the muted energy of her mouth and the grace shaping her face. She is his dancer, deliberately adorned with Harris’ eclectic touches. In this piece, his deeper venturing into the-



Work by Xavier Harris

atrical pronouncements may perhaps define an evolving of Harris’ oeuvre, his vision of what is worthy of swanning, singing, signifying released from his visions into reality.

Harris’ other subjects and themes are as fascinating and varied as the mixed media he uses to evoke a sense of awe and or delight. “I want people to be amazed.” They will be.

The Orangeburg County Fine Arts Center is located on Riverside Drive in Orangeburg, 29115.

For further information check our SC Institutional Gallery listings, call the Center at 803-536-4074 or contact Vivian Glover by e-mail at (vglover@orangeburgarts.org).

Asheville Art Museum in Asheville, NC, Features Works by Ginny Ruffner and Bill Viola

Asheville Art Museum in Asheville, NC, is presenting two exhibitions including: *Ginny Ruffner: Reforestation of the Imagination* and Bill Viola’s *Moving Stillness: Mount Rainier*, both on view through Jan. 20, 2025. The exhibitions explore our unique connections with the environment through art innovation.

These exhibitions invite visitors to engage with innovative art that bridges technology and nature, reflecting our profound connection to the environment. Ruffner’s work emphasizes themes of reforestation and environmental awareness, while Viola’s installation offers a meditative exploration of human consciousness and examines our understanding of the natural world.

Ginny Ruffner: Reforestation of the Imagination is organized and toured by the Smithsonian American Art Museum and Art Bridges and imagines an apocalyptic landscape of withered plant forms that come to life when activated with Augmented Reality (AR). In collaboration with animator and media artist Grant Kirkpatrick, Ruffner deftly navigates the delicate interplay between nature and the artificial human-built world. Her work offers a hopeful vision for the future, suggesting that technology can play a crucial role in understanding and preserving the environment.



Ginny Ruffner with Grant Kirkpatrick *Aven iridis illuricae* (“Hummingbird flower”), 2017, sculpture (handblown glass with acrylic paint tree rings), island (plywood, low-density foam, fiberglass, epoxy, sand, pebbles, and acrylic paint), and holographic image, Sculpture: 15 x 12 x 6 1/2 in. Installation view at MadArt Studio, 2018. Courtesy Ruffner Studio. Photo by Ruffner Studio.

19 original drawings by Ruffner, which inspired the AR images and are accompanied by her whimsical descriptions.

Moving Stillness: Mount Rainier is a powerful video installation created by renowned artist Bill Viola that delves into themes of death and regeneration in nature. In a darkened room, the serene image of Mount Rainier, also known as Tahoma, in Washington State is projected onto a screen and reflected in a pool of water. Periodic disturbances to the water shatter the image into abstract chaos, which gradually reconstitutes as the water calms. This mesmerizing process symbolizes the cyclical nature of life and the inherent dualities of strength and fragility in nature.

Viola’s work, deeply influenced by the elemental power of specific places, uses Mount Rainier as a focal point to explore life’s fundamental cycles—birth, life, death, and rebirth. Informed by his studies of Eastern philosophies and spirituality, Viola provides a meditative reflection on humanity’s place within the eternal cycle of nature. *Moving Stillness: Mount Rainier* holds special significance as it honors Viola’s legacy following his recent passing.

Together, the Ruffner and Viola exhibitions demonstrate how different artists use digital media as their medium and express complex themes about the environment.

Ginny Ruffner: Reforestation of the Imagination is organized by the Renwick Gallery of the Smithsonian American Art Museum. Generous support for this exhibition is provided by Art Bridges, the Smithsonian American Women’s History Initiative, Elizabeth and James Eisenstein, Ed and Kathy Fries, Shelby and Frederick Gans, James Renwick Alliance, Colleen and John Kotelly, Betty and Whitney Mac-Millan, Jacqueline B. Mars, Kim and Jon Shirley Foundation, and Myra and Harold Weiss.

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Bill Viola (b. 1951), “Moving Stillness: Mount Rainier”, 1979, color videotape playback with rear projection reflected off water surface of a pool onto a suspended screen, in a large, dark room, water disturbed by hand at intervals, and amplified stereo sound, pool: 8 inches x 10 feet x 20 feet. Courtesy of Art Bridges, Photo: Kira Perov

Visitors are encouraged to download the free app “Reforestation” or use the provided iPads to engage with Ruffner’s visionary world. When the tree rings of a stump are viewed through a device’s camera lens, a digital animation of a fictional plant appears to sprout from the sculpture. These imagined fruits and flowers have evolved from existing flora, developing dramatic appendages and skills necessary to flourish in this radically different environment. In Ruffner’s fantastical reality, tulips develop stem flexibility, pears contain windows to the outside world, and flowers take on the form of birds. The installation also includes

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Generous support for the *Moving Stillness: Mount Rainier* exhibition is provided by Art Bridges.

Both exhibitions are free for members or included with general admission.

Art Bridges Foundation is the vision of philanthropist and arts patron Alice Walton. Since 2017, Art Bridges has created and supported projects that bring outstanding works of American art out of storage and into communities across the United States and its territories. Art Bridges partners with a growing network of more than 240 museums of all sizes on nearly 900 projects—impacting 5.3 million people nationwide—to provide financial and strategic support for exhibitions, collection loans, and programs designed to educate, inspire, and deepen engagement with local communities.

Established by artists and incorporated in 1948, the Asheville Art Museum is committed to being a vital force in community and

individual development and to providing lifelong opportunities for education and enrichment through the visual arts. The Museum’s mission is to engage, enlighten, and inspire individuals and enrich community through dynamic experiences in American art of the 20th and 21st centuries. The Museum is dedicated to advancing diversity, equity, access, and inclusion—now and in the future—and we welcome all visitors without discrimination. The Museum acknowledges that it is situated upon the ancient, southern Appalachian ancestral homeland of the Cherokee Tribe and that this region is still the home of the Eastern Band of Cherokee Indians today. The Museum is a 501(c)(3) nonprofit organization accredited by the American Alliance of Museums.

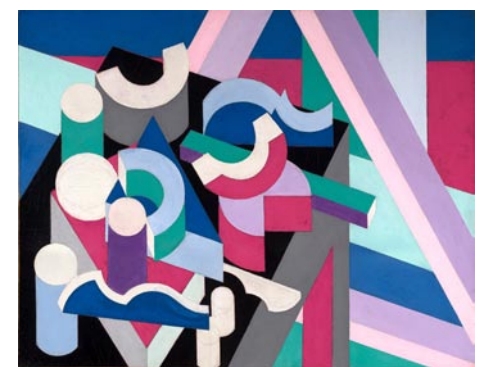
For further information check our NC Institutional Gallery listings or visit (ashevilleart.org/exhibitions).

Asheville Art Museum in Asheville, NC, Features Works From the DeMell Jacobsen Collection

The Asheville Art Museum in Asheville, NC, will present *American Made: Paintings and Sculpture from the DeMell Jacobsen Collection*, on view from Oct. 17 through Feb. 20, 2025.

The exhibition features over 80 paintings and sculptures. Though many objects in the exhibition have been on view at other museums, ranging from the Metropolitan Museum of Art to the Smithsonian American Art Museum, this exhibition showcases the best of the DeMell Jacobsen Collection brought together in one location.

American Made provides an in-depth look at the evolution of American creativity from the Colonial era to the early 20th century. The highlights include portraits by masters like Benjamin West, Thomas Sully, and Sarah Miriam Peale. There are sweeping landscapes by Thomas Cole, Asher B. Durand, and Jasper Francis Cropsey, and still lifes by Severin Roesen, Charles Ethan



Patrick Henry Bruse (American, 1881-1936), “Peinture/Nature Morte,” circa 1924, oil and pencil on canvas. Courtesy of the Thomas H. and Diane DeMell Jacobsen PhD Foundation.

Porter, and Adelaide Coburn Palmer. The exhibition also features captivating genre scenes and the work of American artists who traveled to Europe, such as Mary Cassatt, John Singer Sargent, and Childe

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