



Black Mountain College Museum

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in Hursh's life, along with a devotion to arts education.

"Hursh's paintings combine many of the elements that painters associated with BMC are known for," shares exhibition curator Dr. Brian E. Butler. "First, there is an amazing sense of color that we can attribute to the legacy of Josef Albers. Hursh's paintings combine both strong contrasts and subtle shifts in color that all come together in harmonious song. This mastery is combined with another hallmark of painters in the BMC tradition: a deft and profound use of mark making to bring both a sense of concrete artistic presence as well as deep mystery out on the surface of the canvas. Hursh's work shares this affinity with another notable BMC alum, Cy Twombly." Butler adds, "Not only in his wonderful and profound paintings but also in his commitment to higher education, Frank Hursh is true to his BMC roots."

Hursh will attend the exhibition opening and give a gallery talk that evening at 6:45pm, as well as a full presentation about his life and work the following day at 2pm. More information about this June 3 special event can be found below.

Robert Motherwell: The Quiet + The Wild, on view at 56 Broadway, will feature a selection of the former BMC instructor

and acclaimed Abstract Expressionist's work from 1965 to 1990. As a teacher at the college in 1945 and then again in 1951, Motherwell provided a strong link to the emerging abstract movement in New York City. He first began to paint in the late 1930s as a Surrealist, but made the shift to abstraction in the 40s, becoming an avid speaker and writer on behalf of the avant-garde.



Work by Frank Hursh

"His background in philosophy certainly played a role in his work," says exhibition co-curator Alice Sebrell; she worked alongside Jerald Melberg, whose gallery represents the Motherwell estate. "He believed in the value of psychic automatism, which required an openness and receptivity to the unconscious and a commitment to work-

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ing in the now. Free association, chance, doodling, scribbling: All were elements of Motherwell's process as a painter, print-maker, and collagist. For Motherwell, the art-making process was based much more on feeling than thinking and analysis."

BMCM+AC is also thrilled to announce the following exhibition-related programs this summer:

June 3, at 2pm - **ARTIST TALK:** Frank Hursh, at 69 Broadway. Frank Hursh's impressive résumé includes animation for cartoon classics such as *Rocky and Bullwinkle* and *Fractured Fairy Tales*, innovative work as a teacher/educator, and the design of the University of the Arts Mexico, where he created a layout reminiscent of Walter Gropius and Marcel Breuer's original plan for the BMC campus. This is a don't-miss opportunity to hear him speak about his life and career. Free for BMCM+AC members + students w/ID or \$5 for non-members.

June 22, at 7pm - **PRESENTATION:** Robert Motherwell: *The Quiet + The Wild*, at 56 Broadway. Jerald Melberg, founder of the Jerald Melberg Gallery in Charlotte, NC, and representative of the Dedalus Foundation (Robert Motherwell Estate), discusses the artist's balance between wildly expressive work and his deep intellectualism and consideration of literature (particularly James Joyce), music (as in the *Lyric Suite*), and politics (as in the *Elegies*). Motherwell's background will be covered as well as the artist's Surrealist roots. Free for BMCM+AC members + students w/ID



Work by Robert Motherwell

or \$5 for non-members

July 27, at 7pm - **FILM SCREENING:** Robert Motherwell & The New York School: *Storming the Citadel*, at 56 Broadway. Black Mountain College Museum + Arts Center. This film, by Catherine Tatge, looks at the epic struggle undertaken by Pollock, de Kooning, Rothko, Kline, and Motherwell as they changed the trajectory of art in the 1940s and 1950s, inventing a new type of abstraction and, in the process, making New York the center of the art world. It includes archival footage, interviews with leaders of the movement, and

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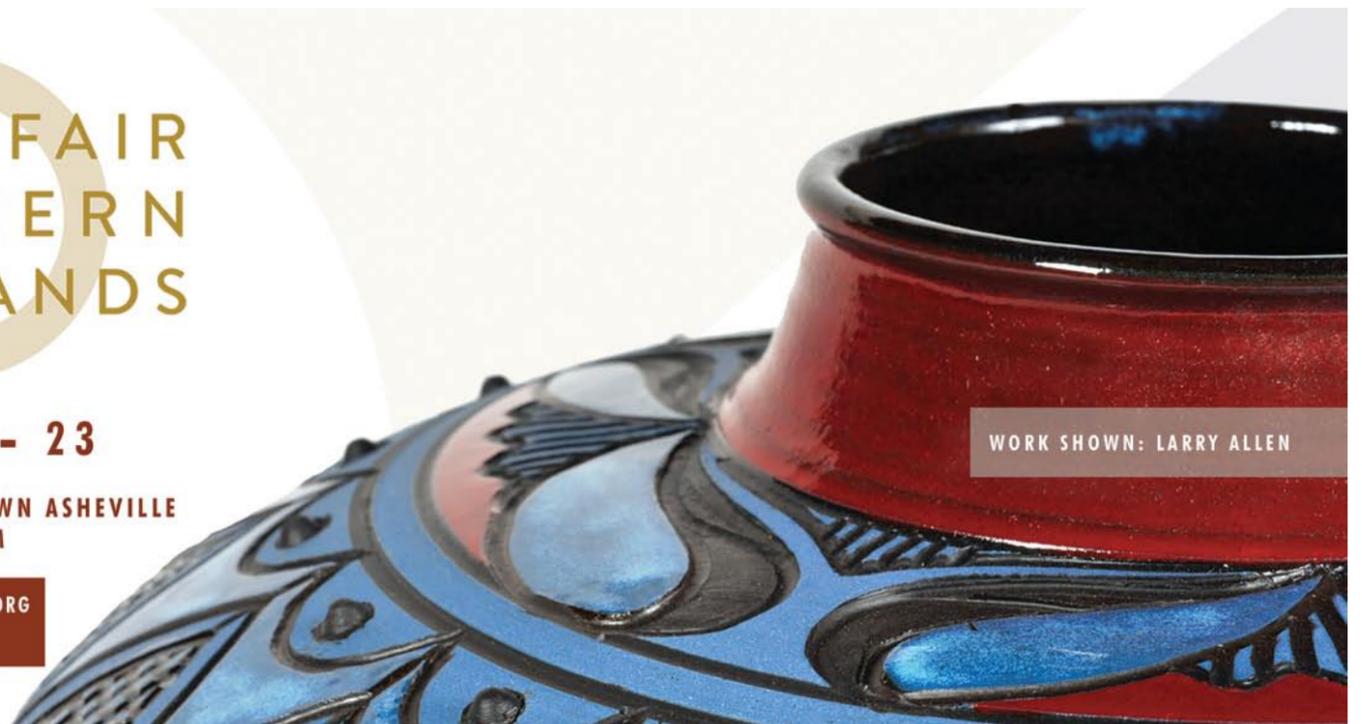
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