



Melinda Hoffman

Visit My New Website:
MelindaHoffmanArt.com

Studio @ East Butler Rd
 Mauldin, SC 29662
 864.320.0973

Industrial Abstracts, Acrylic on Canvas, a pair, each 24 x 30 inches

Belton Center for the Arts

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imagination and in art are we free to explore the “what ifs” in life and I celebrate that.”

“Painting has been a steady companion most of my adult life, at times as a professional doing interactive murals with a long term institutionalized patient group, sometimes providing art therapy in Yugoslavian refugee camps in Europe and sometimes as an architect toiling with architectural presentation drawings.”

“I practiced architecture both in United States and Denmark where I grew up. Art and architecture are intimately inter-related. I think of architecture as being functional art.”

“After retiring to South Carolina it has been a pleasure to indulge in painting on my own terms and is now painting exclusively for the love of art,” adds Johns. “I have taken advantage of opportunities to exhibit and sell my work in each country I have lived in for an extended period. Select exhibitions include Columbus Museum, GA, Lyn Galleria in San Miguel de Allende, Mexico and at the Mexican counter part to AIA (American Institute of Architects) in Mexico City and in Denmark my murals are placed on the walls of many institutions in the ancient city of Ribe. In 2012 I received the honor of being selected as SC Artist of the Year by the magazine TOSCA of the Twin Cities.”

Matt Brophy grew up in Canton, GA, and eventually moved to Connecticut where he attended middle and high school. After working as a cook locally, Brophy decided to get serious about cooking and attended Johnson & Wales University where he earned a degree in Culinary Arts and Food Service Management. He stayed on with Johnson and Wales University as an instructor where he met his wife Jane who was attending the Hotel Division of Johnson and Wales University.

Brophy and his wife, Jane had two children and later moved to Anderson, SC, in 2005. Jane traveled in her job as a hotel industry executive so Brophy played the key role in raising his 2 daughters. While they attended school Brophy resurrected a dream of working with ceramics.

Enamored with Raku firing, Brophy was inspired and mentored by local artist, Kate Krause. In 2001 he sold his first piece of pottery and has since gone on to win several awards in ceramics. Currently Brophy is an instructor of ceramics at The Art Center of Clemson, The Artist in Residence at The Belton Center for the Arts and is in Charge of the Culinary Arts Program at Tri-County Technical College.

For further information check our SC Institutional Gallery listings, call the Center at 864/338-8556 or visit (<http://www.beltoncenterforthearts.org/#!/exhibits/cfvq>).

Bechtler Museum of Modern Art in Charlotte, NC, Features Works by Annemarie Schwarzenbach

The Bechtler Museum of Modern Art, at the Levine Center for the Arts, in Uptown Charlotte, NC, is presenting *Annemarie Schwarzenbach: Departure Without Destination*, on view in the Fourth-Floor Gallery, through July 31, 2022.

Writer, journalist, photographer, traveler, cosmopolitan and cultural icon Annemarie Schwarzenbach (1908-1942) was one of the most dazzling and contradictory figures in modern Swiss cultural history. Consumed by wanderlust, a desire for social progress, and a sense of adventure, Schwarzenbach traveled extensively through Europe, Central Asia, Central and North Africa, and the United States between 1933 and her death in 1942. While Schwarzenbach saw herself primarily as a writer, she was a pioneer of photojournalism in Switzerland. Her work as a journalist, coupled with her upper-class background and her status as the wife of French diplomat Claude Clarac granted her extraordinary freedom of travel for the period.

Annemarie Schwarzenbach: Departure Without Destination, presented in collaboration with Zentrum Paul Klee in Bern, Switzerland, is the first major retrospective dedicated to the photography of Annemarie Schwarzenbach.

Curated by Martin Waldmeier with



Annemarie Schwarzenbach, “Grosse Zab”

the Zentrum Paul Klee, this exhibition features archival material, film, and 200 photographs drawn from the approximately 7,000 photographs in the estate of Annemarie Schwarzenbach, which is held in the Swiss Literary Archives in Bern, Switzerland.

Schwarzenbach was born in 1908 into the affluent Schwarzenbach-Wille family of Zurich industrialists and graduated with degrees in history in Zurich and Paris. Because of her political and sexual orientation, she turned her back on her conservative family and established con-

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MENTOR

An exhibition of works by the Brandon Fellows Mentors
 featuring

Kent Ambler
 Alice Ballard
 Mark Brosseau
 Kym Day
 Adam du Shole

Marty Epp-Carter
 Bryan Hiott
 Kevin Isgett
 Fleming Markel
 Michael Marks

Traci Wright Martin
 Ashley Waller Rabanal
 Diana Farfán Valente
 Eli Warren
 Paul Yanko

ABNEY HOUSE

July 28 - August 17, 2022
 Opening reception July 28, 7-9 pm

Hours: Wed-Thurs 1-4 pm and First Friday 6-9 pm
 Or by appointment - contact: daniellefontaine44@gmail.com
 201 Abney Street • Greenville SC
 (Next door to the Greenville Center for Creative Arts)

nections with the German literary diaspora, particularly with the siblings Klaus and Erika Mann. In 1931 she lived in Berlin before moving, after the National Socialist seizure of power, to Spain, Russia, and Iran, where she published prose and journalistic writings.

Despite her years-long struggle with drug dependency, over the course of the 1930s, Schwarzenbach professionalized herself as a travel and features journalist. On joint trips with female writers and photographers such as Ella Maillart, Marianne Breslauer and Erika Mann, she turned her attention to social and political subjects, including the rise of National Socialism, the workers’ movement in the United States, the consequences of modernization and the role of women in society. Her photographs, though, also reveal a longing for foreign lands and the poetry of travel. Some 300 articles by Schwarzenbach were published in Swiss magazines and newspapers in her lifetime. From 1933 these articles were increasingly accompanied by her own pictures, although most of Schwarzenbach’s photographs remained unpublished before her death at the age of 34.

When her literary work was rediscovered in the 1980s, Schwarzenbach became celebrated as a writer, female pioneer, and gay icon. Her gender-bending fashion sense and her lifestyle were the inspiration for Clare Waight Keller’s Spring/Summer 2019 line for the fashion house Givenchy.

It was not until recently that Schwarzenbach’s contributions to photography were recognized. Her images and writings are closely intertwined and document the upheavals, tensions and conflicts of the period leading up to World War II. Schwarzenbach’s photographs also convey private themes, such as life in exile, the search for identity, homosexuality and the desire to transgress conventional gender roles. Above all, though, the photographs express Schwarzenbach’s unbridled passion for travel - and her search for encounters with the unknown, the “departure without destination” as an existential experience. The exhibition title *Departure*

Without Destination refers to the life of Annemarie Schwarzenbach, which was characterized by great restlessness, homelessness, deracination, departure, and a search for hope in foreign countries.

These themes run like a thread through Schwarzenbach’s writings and her photographic work and connect the work with the literary tradition of the modern age.

The exhibition is divided into six chapters featuring Schwarzenbach’s work. A Love of Europe addresses Annemarie Schwarzenbach’s first years as a photojournalist and her travels through Europe, revealing Schwarzenbach’s cosmopolitan attitude. The Happy Valley follows Schwarzenbach’s famous car journeys through the Middle East and Central Asia. She made four trips to Turkey, Palestine and Syria, Iraq, and Iran, and as far as Afghanistan and India. She wrote her best-known literary work, *The Happy Valley*, in Iran.

Between the Continents features intermediate places such as streets, harbors or ships’ decks that become the sites of a temporary community and the settings for farewells and new beginnings. Travels in America deals with her travels in the United States in 1936-1938 where Schwarzenbach engaged intensely with a new understanding of politically committed photography and encountered a society that was still deeply marked by the economic crisis after 1929. Unemployment, poverty droughts, the decline of the cotton industry - her attention is focused on the American system and explores the differences between rich and poor, but also the widespread misery of the African American population in the southern states. The New Earth addresses her ambivalent views on the relationship between nature and culture in the context of mechanization and industrialization. Minor Encounters, tells the story of people she met on her travels and offers a personal view of her circle of friends.

For further information check our NC Institutional Gallery listings, call the Museum at 704/353-9200 or visit (www.bechtler.org).

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