

The image is a vertical composition. The left half is a dense arrangement of dried flowers in various colors including white, light green, yellow, orange, and red. The right half is a vertical strip of abstract painting with thick, textured brushstrokes in shades of purple, blue, yellow, orange, and red. The text is overlaid on the bottom half of the image.

ART OF THE GARDEN
DOUBLE BLOOM

REBECCA | JOAN
HUTCHINSON | SNYDER

PROVINCETOWN ART ASSOCIATION & MUSEUM

MAY 28 - JULY 18, 2021



Provincetown Art Association and Museum
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Art of the Garden: Double Bloom
an exhibition of the work of
Rebecca Hutchinson & Joan Snyder
www.rebeccahutchinson.com
www.joansnyder.net

Curated by Cherie Mittenthal
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Cover: left, detail of *Hybrid Swirl*, Rebecca Hutchinson
right, detail of *Pumpkin Field Magenta Flowers*, Joan Snyder

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FROM PAAM

Every July for the past 23 years, PAAM has hosted its beloved *Secret Garden Tour*. The tour details and locations change each year, but the bones remain the same: a self-guided tour through some of Provincetown's most private gardens. Tour goers ask garden owners about everything from proper soil temperature to wintering bulbs, and walk away with ideas to spark their own creativity at home. In 2020, rather than host an in-person tour, PAAM presented a digital version that allowed more freedom from the typical tour, which is limited to fitting all the gardens into an easily walkable area. The 2020 *Secret Garden Tour* incorporated gardens from all over Provincetown, and even one in Truro. A new segment was added, featuring artist, cartographer, and geoscientist Mark Adams, who taught viewers about the formation of the dunes off Snail Road. And resident dahlia guru Stormy Mayo gave an information session on the way he clips back his dahlias to propagate for the winter (in 2020 he had 1800 of them!).

In conjunction with the tour, PAAM has mounted an annual art exhibition, which has featured works from PAAM's collection to site specific installations. In 2021, PAAM is thrilled to host Joan Snyder and Rebecca Hutchinson in *Art of the Garden: Double Bloom*. This installation exhibition will be a perfect compliment to PAAM's *Secret Garden Tour*, and all guests who purchase a ticket to either go on the tour or view it digitally will receive free admission to PAAM to see the exhibition. Stay tuned for more information to be revealed about the details of the 2021 PAAM *Secret Garden Tour* and congratulations to Joan and Rebecca!

— Lesley Marchessault

PAAM DEVELOPMENT OFFICER
AND SECRET GARDEN TOUR COORDINATOR

FROM THE CURATOR

As a creative endeavor, a gardener chooses what to plant by envisioning how unique blooms will one day arise to complement each other for an eye-catching, vibrant, and emotional experience. Art can be like this as well—a visual feast of complementary color, shape, and texture—a synergy of expression.

In this exhibition the iconic and bold artwork of renowned painter Joan Snyder is juxtaposed with the ephemeral and expansive ceramic sculptures of internationally exhibiting sculptor Rebecca Hutchinson, offering two different, yet symbiotic, approaches to contemporary image-making. Both artists work with non-traditional mediums and powerfully express physical embodiment. Yet their processes and finished work are each unique.

Hutchinson creates large-scale wall sculptures in mixed media that combines clay with paper. She constructs works with hand built, dipped, layered blooms assembled to reveal the process of growth and how blooms begin to expand and create form. The willow sapling grids, seemingly fragile and thin, are the structures in which clay and handmade paper florets are supported, adding a tension that is at once mysterious and integral.

Snyder's work brings together non-traditional materials to the canvas, such as burlap, cheesecloth, dried flowers, poppy pods, paper mache, glitter, mud, and twigs. Her process is in full view, spontaneous but methodically worked, with marks and strokes. In the early 70's the grid which was used to deconstruct and retell the story of abstract painting, was abandoned in the mid-70's and she began to incorporate symbols and text into the paintings. Her work is personal and autobiographical, expressing a unique vocabulary that creates its own language.



Rebecca Hutchinson
Five Part Bloom

fired and unfired porcelain paper clay,
handmade paper, organic material,
68" x 68" x 12"
2017



Joan Snyder
Womansong
oil, acrylic, glass beads,
dried flowers, mud on canvas
60" x 54"
2016

Snyder and Hutchinson together bring a personal narrative to this show, drawing on combined decades of experimentation with earthly materials, and “whatever she could get her hands on,” according to Snyder. Hutchinson says her work is “charged on an ecological level, charged politically, and charged with gender.” Their work is alive, complicated, exciting and has a shared but differing vision. The exhibition reprises and renews a show which brought together works by Snyder in tandem with sculptures by Hutchinson at the Truro Center for the Arts at Castle Hill Gallery in 2016. I am excited to bring these artists together again, five years later, on the walls of the beautiful venue of the Provincetown Art Association and Museum in Provincetown. Many thanks to Chris McCarthy for hosting this show.

Enjoy!

— Cherie Mittenthal

CURATOR & EXECUTIVE ARTISTIC DIRECTOR OF
TRURO CENTER FOR THE ARTS AT CASTLE HILL

REBECCA HUTCHINSON

Rebecca Hutchinson received her MFA from the University of Georgia (Athens) and her BA from Berea College. An award-winning sculptor, she was one of 12 recipients of the 2015 “Women to Watch” award from the National Museum of Women in the Arts in Washington, DC. A dedicated educator of over 20 years, she currently serves as full professor at the University of Massachusetts Dartmouth teaching undergraduate and graduate ceramics.

Hutchinson’s sculptural work is informed by observations of the natural world, drawing inspiration from what she sees as its resilience and resourcefulness. Ranging in scale from site-installation museum projects to gallery sculpture, the work is a profusion of color harmonies, floral textures and absorbing detail. Found embedded in her work are locally sourced materials—native and natural as well as industrial and domestic cast-offs. The work is attentive to the emerging concerns of the Anthropocene: sustainability as an ethos, hybridity as a strategy, and growth as a set of negotiations. Her current work explores the theme of navigating boundaries both conceptually and aesthetically.

Hutchinson’s work has appeared in prominent national and international venues such as the Taiwan Ceramics Biennale, the San Francisco Museum of Craft and Design, the National Museum for Women in the Arts, SOFA (now Intersect Chicago, represented by Duane Reed Gallery), the Daum Museum of Contemporary Art, the Vendrell Biennale (Spain), the Danforth Museum of Art, the Lowe Museum of Art, the Canton Museum of Art, and the Fuller Craft Museum, among many others.

Hutchinson’s work has been published in over 80 publications nationally and internationally—notably, *Sculpture*, *Surface Design*, *Orion*, *Huffington Post*, *American Craft*, *Ceramics Monthly*, *La Ceramica*, *Ceramics Ireland*,

Ceramics Art and Perception, New Ceramics, Korean Ceramic Art Monthly, Women in the Arts, and Revista Ceramica Contemporanea.

She has been awarded numerous grants, fellowships, and awards—notably from the Pollock Krasner Foundation, the National Museum of Women in the Arts, the Virginia Commission for the Arts, the Massachusetts Cultural Council, as Artist of the Year by the Society of Arts and Crafts in Boston and as Distinguished Artist by the James Renwick Alliance in Washington DC. For teaching and research, Hutchinson is highly-awarded by the University of Massachusetts Dartmouth. She has been nominated three years in a row for the Outstanding Educators Award of the International Sculpture Center (*Sculpture Magazine*).

Prominent collections which hold Hutchinson's work include: the National Museum of Women in the Arts, the Maldives Waldorf Astoria, the Boston Children's Hospital, the Yingge Museum (Taiwan), the Perlman Museum, the Georgia Museum of Art, and the Canton Museum of Art.



detail: *Purple Overlap*





3 *Slat Burst*, fired and unfired porcelain paper clay, recycled paper, handmade paper, organic material, 54" × 36" × 7", 2019





Yellow Lattice, fired and unfired porcelain paper recycled paper clay, handmade paper, organic material, 32" x 74" x 8", 2019





IN THE PERMANENT COLLECTION OF LAWRENCE & MARIE WOLIN

Five Part Bloom, fired and unfired porcelain paper clay, handmade paper, organic material, 68" × 68" × 12", 2017



JOAN SNYDER

Born April 16, 1940 in Highland Park, NJ, Joan Snyder received her AB from Douglass College in 1962 and her MFA from Rutgers University in 1966. Snyder has been the recipient of several awards including a MacArthur Fellowship in 2007, a John Simon Guggenheim Memorial Fellowship in 1983 and a National Endowment for the Arts Fellowship in 1974.

Joan Snyder first gained public attention in the early 1970s with her gestural and elegant “stroke paintings”, which used the grid to deconstruct and retell the story of abstract painting. By the late 70s Snyder, abandoning the formality of the grid, began to more explicitly incorporate symbols and text, as the paintings took on a more complex materiality. Often referred to as an autobiographical or confessional artist, her paintings are essentially narratives of both personal and communal experiences. Through a fiercely individual approach and persistent experimentation with technique and materials, Snyder has extended the expressive potential of abstract painting and inspired generations of emerging artists. Her early works were included in the 1973 and 1981 Whitney Biennials and the 1975 Corcoran Biennial.

Snyder is represented in numerous museum collections, including The Metropolitan Museum of Art, The Museum of Modern Art, Whitney Museum of American Art, The Jewish Museum, Guggenheim Museum, The San Francisco Museum of Modern Art, The Art Institute of Chicago, and The Phillips Collection. In 2021, the Tate Modern, London acquired her seminal work *Dark Strokes Hope* from the 1970s.

Snyder has exhibited widely in the United States and internationally, including recent solo exhibitions *The Summer Becomes a Room* at Canada Gallery, New York City (2020) and *Rosebuds & Rivers* at Blain/Southern, London (2019); her painting *Dark Strokes Hope*, 1971 is included in *Epic Abstraction: Pollock to Herrera*, an ongoing exhibition at the Metropolitan Museum of Art, NYC. Snyder currently lives and works in Brooklyn and Woodstock, NY.





Come Spring, oil and acrylic on canvas, 40" x 46" 2015





Winter Rose, oil, acrylic, paper mache, pastel, glitter on linen, 64" x 30", 2013





Proserpina, oil, acrylic, paper mache, poppies, rice paper, dirt, charcoal on linen, 48" x 120" (two parts), 2013

