

BUNCOMBE COUNTY HISTORY WALL

| | Artist: Virginia Derryberry Residence: Asheville, NC | Artist: Jason Rafferty Residence: Asheville, NC | Artist: David Wilson Residence: Durham, NC |
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| Description of Proposal: | 2 Oil on canvas paintings that will cover the designated 10' x 16' section | An allegorical figurative mural painting that draws upon a peoples' history of Asheville | A light-permeable collage of historic photographs, Sanborn maps and translucent quilt-like color blocks to produce a stained glass look |
| Materials: | Oil on canvas | Oil on canvas | Ink on vinyl |
| Project dimensions: | Two oil on canvas panels, each 10' x 7' to hang side by side (with a 2' space in between the panels) | Five 4' x 8' panels | One 10' x 16' panel |
| Proposal requirements: | | | |
| <ul style="list-style-type: none"> Artist statement | <p>Although I am primarily a studio artist who exhibits work regionally and nationally, I have experience in being selected for and completing major public art commissions, including one for the Hartsfield-Jackson Atlanta International Airport and one for the Knoxville, TN Convention Center. I have also had large scale paintings purchased by a number of other corporations and museums.</p> <p>The proposed painting for the Buncombe County History Wall will address individual "highlights" from this area, but will be composed in such a way as to create an overall "wholeness" and unity. The intent will be to create a beautiful but informative image for this public space.</p> | <p>This proposal is for an allegorical figurative mural painting that draws upon a peoples' history of Asheville. It is designed to be comprehensible by an average person who lives in the area, while elevating our common narrative with a classical figurative idiom. the narrative bridges our past history to the present, celebrates the great variety of our contemporary culture, and gazes off to a future of growth, change and possibility.</p> | <p>I focus on exploring the relationship between art, design and architecture. With this understanding, I intend to engage the wall with a facing that is an outgrowth of my experience with deftly integrating these materials. My process is rooted in a structural intent and site-specific refinement of technique. Therefore, the orientation of the lobby wall and consistency of the lighting are key factors that I will consider in expressing color, form, and movement.</p> |
| <ul style="list-style-type: none"> Resume | Provided by artist | Provided by artist | Not provided by artist – list of installed art works in cover letter |
| <ul style="list-style-type: none"> At least two (2) color images of sample works representing artist's original work that is of similar type | Provided by artist | Provided by artist | Provided by artist |
| <ul style="list-style-type: none"> Narrative description of the concept | <p>I will create two oil on canvas panels, each 10' x 7' to hang side by side (with a 2' space in between the panels) in the designated 10' x 16' section. Each panel will include landscape elements from Buncombe County—possibly a view of the Mt. Pisgah range as well as a view of the French Broad River as it runs through Asheville or surrounding areas.</p> | <p>The piece begins in the past, depicting the construction of the Biltmore and the Grove Park Inn. George Washington Vanderbilt II and Edwin Wiley Grove are depicted in shadow as they direct two workers who raise a wooden pillar into place. Appropriate to the times, a donkey is shown to the far left with its' back loaded with wood. This scene generally symbolizes the area's first population boom in the late 19th-early 20th century. To the right behind Grove, Thomas Wolfe stands a bit distant, recording some notes</p> | <p>My concept will narrate the county's rich past by interspersing historic photographs with Sanborn maps and translucent quilt-like color blocks to produce a stained glass look. Collaged art in the graphic wall's pattern will be configured historical images, documents and text into colorful patterns.</p> |

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| | <p>Both of the large 10' x 7' panels will be comprised of oil on un-stretched canvas (i.e. heavy canvas material that can be painted and hung like a tapestry) and will depict landscape elements from Buncombe County. The two landscape "tapestry" panels will serve as a backdrop for smaller, framed canvases that depict aspects of the history of Buncombe County. Possible images for these smaller paintings might include portraits of people significant to the history of Asheville and Buncombe County, such as Terry Bellamy, Zebulon Vance, Thomas Wolfe, Wilma Dykeman and others. Other images will feature significant details of architecture in the city and surrounding areas, possibly the Jackson Building, the Biltmore Estate, the Grove Park Inn and private residences from the Arts and Crafts era. The painting style will be similar to the approach I used in my recent painting, <i>Oculis</i></p> | <p>in a journal. In front of him is Zelda Fitzgerald, dancing gaily in a flapper gown. (Although I am aware that she lived here an institution after her jazz age heyday, she seemed to fit in well like this.) These figures progress our narrative into the early to mid-twentieth century. A tree rises behind Thomas Wolfe blooming pink buds, which lead into the gleaming pink roof of our City Hall, shown in the distance. You'll also note with the accompanying color sketch that the past is depicted in nearly monochromatic earth tones, nodding to black-and-white photography. As the narrative reaches the present, color washes in to create a fully-chromatic scene. The two main figures in center loosely represent the past - the masculine "constructor", a well built man who presumably works in manufacturing or construction and is kin to the two men being directed by Grove and Vanderbilt, as well as those who worked in the area's bygone manufacturing heydays - passing the torch on to the present / future, represented by a tall woman in a colorful hand-made artsy / bohemian dress, perhaps created by a designer in the River Arts District. Behind her, a man raises a beer stein, representing our robust craft brewing scene. Musicians play in the street, including a guitarist, a trumpeter, a bongos player and a fiddler. They present some of the various styles of music played in our area, from street-busking guitarists to old-time fiddlers to jazz musicians playing brass, to the drum circle. Vance monument rises to the sky behind them. An artist sits amidst the musicians sketching the scene plein-air. A plaid-wearing female farmer in the foreground hoists a basket overflowing with apples, alluding to our regional specialty crop. Aside her, a restaurateur / entrepreneur rests for a moment with his hands on his hip (placing him next to the farmer symbolizes our region's strong farm-to-table ethos.) Two children are shown under the main figures passing the torch, alluding to our area's playful, youthful energy, and representing our hope for the future. Downtown Asheville is depicted behind these colorful denizens of the present; two cranes mark the horizon, busily constructing the future cityscape. Nature is also represented in a</p> | |
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| | | <p>timeless backdrop to the narrative staged scenes. The mountains line the horizon, at first appearing gray-white in the picture of the 'past', then becoming a vibrant cerulean blue behind our present town hall. The French Broad river is depicted as an allegorical Native American female figure in the foreground, perhaps a fair Cherokee woman. This alludes to the area's rich history from those who were here before, with the river ever-running through. She clutches a large vase with water flowing out, a traditional means of depicting river gods which goes back to ancient Roman iconography. Two geese sit with her, denizens of the river area. Overall, the figures are posed in such a way as to mimic actors or dancers - they are deliberately conveying a sense of unified movement through time, like performers in a dance troupe. They are generally influenced by the concrete figurative frieze on the Romanesque revival styled Drhumor building, downtown on Patton Ave., apparently our city's oldest-standing commercial building.</p> <p>Finally, the word 'Buncombe' is depicted with Art deco ornamentation and two 'horns of abundance' on either side, bearing fruit and flowers (perhaps native wildflowers?) This is of course allusive to our area's rich art deco architecture - specifically this is inspired by the S&W Cafeteria façade.</p> | |
| <ul style="list-style-type: none"> • Design mockup images | Images of <i>Oculis</i> provided by artist | Provided by artist | Images of Charlotte bus stop surrounds provided by artist |
| <ul style="list-style-type: none"> • Dimensions of the completed work | 10' x 16' installed | 10' x 16' installed | 10' x 16' installed |
| <ul style="list-style-type: none"> • Contact information for three references from projects of similar scope and size. | Provided by artist | Available upon request | Available upon request |
| <ul style="list-style-type: none"> • Budget: \$5,000 | \$5,000 | \$24,500 (additional contracted artists and models included) | \$5,000 |

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| <ul style="list-style-type: none">• Special considerations | <ul style="list-style-type: none">• Timeline for completion: “Approximately 2 months (2 weeks for the research and 6 weeks for the painting). My estimate does not include installation. “• “Will certainly take part in [installation] to consult but I assume the main part of it will be done by an expert crew.” | <ul style="list-style-type: none">• Timeline for completion: “It would also require a protracted deadline; I am currently re-enrolled at UNC Asheville finishing an art degree as a full-time student until December 2017. Work could be commenced in summer 2017, however it would likely not be finished until sometime in early to mid 2018.”• “I’d be quite open to including other seminal figures in the mural, such as RogerMcguire / Julian Price, and other important citizens without whose passion and funding our city would not be the thriving beautiful place it is today.” | <ul style="list-style-type: none">• Timeline for completion: “Provided final design approval, I can have the mural fabricated and installed within 30-45 days.” |
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