

# REYNOLDS GALLERY

**FOR IMMEDIATE RELEASE**

May 29, 2019

## **Reynolds Gallery to exhibit work by Cindy Neuschwander**

*A Measure of Life* will celebrate the artist's lasting impact



Cindy Neuschwander  
*Without Intention*, 2009  
Oil and wax on panel, 16 x 16 x 3 inches

RICHMOND, VA - Reynolds Gallery is pleased to announce an exhibition of work by the late artist Cindy Neuschwander. *A Measure of Life* will open with a public reception from 5 to 8pm on June 13 and will remain on view through August 23, 2019.

Marking the third solo exhibition of Cindy Neuschwander's work at Reynolds Gallery, *A Measure of Life* is comprised of over a dozen pieces of art produced between 1999 and 2010. The exhibition features premier examples of Neuschwander's encaustic paintings, alongside early drawings and mixed media works drawn from the private collection of the artist's husband, Jay Barrows.

"Before Cindy died in December of 2012, she gave me a long laundry list of wishes," says Barrows in a statement for the exhibition. "This show with Reynolds Gallery marks the last of these wishes being fulfilled."

Neuschwander met Barrows in 1998, a chance encounter which marked the beginning of a collaborative relationship which forged a new path in her career. Barrows, an independent art advisor and specialist in private collections for such notable clients as Sydney and Frances Lewis, quickly developed an interest in Neuschwander's early photographic works. Recognizing the artistic value and talent behind the images, Barrows challenged her to try painting.

"A short time passed before I received an invitation from her to view some new work - twelve pieces on paper," recalls Barrows in the 2013 book *Cindy Neuschwander: Truth Finds You*. Within two weeks, all twelve of the works had sold to Barrows's then clients, further encouraging the artist's long-term shift to painting.

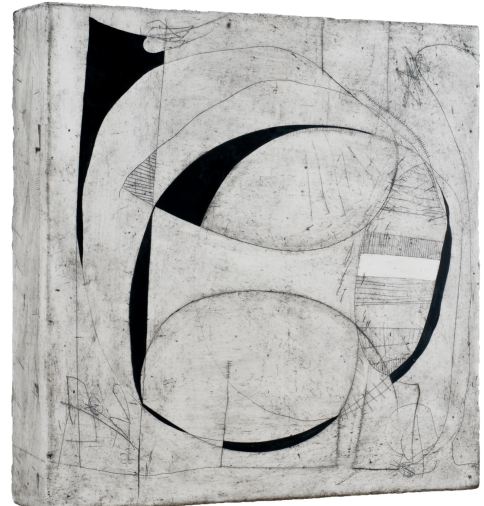
By the early 2000s, Neuschwander was producing the majority of her work with encaustic, a form of melted wax which is mixed with pigment and then painted or poured onto canvas or panel. The use of encaustic allowed ongoing artistic experimentation, which became an essential element of Neuschwander's intuitive process. She her method as a "continual adding and subtracting, where rawness is countered by periods of intentional recovery."

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In more explicit terms, Neuschwander used a variety of small handheld tools to carve and incise the encaustic layers of her works, followed by the application and careful wiping off of paint. This process left behind only the pigments which had seeped into the crevices and cracks of the encaustic, revealing nearly invisible incisions and unusual variations in texture as wax and paint merged. Her process encouraged an organic development of a given work's final appearance. Rather than setting out with a strict goal, Neuschwander responded to and took inspiration from the delicate images and forms which emerged as she worked.

As described by Marilyn Zeitlin in her essay for *Truth Finds You*, Neuschwander did set up some parameters: "the dimensions of the panel covered in encaustic, the nearly square format, the tools for gouging, the paint palette, the rag for wiping paint," but always allowed for "pure experimentation at every turn, a collaboration with change that requires release from planning and courage to move forward even at risk of getting lost."

Among the exhibited works which best display Neuschwander's creative process are *Without Intention* and *Swelling Clusters*, two paintings of oil and wax on panel created in 2009. Both works are grounded by mottled gray encaustic, their surfaces embedded with thin, seemingly random lines of dark pigment. These lines appear sporadically across the full surface of each work, acting to both encircle and become the central abstract forms. Adding a bold element to both works, Neuschwander used white and black paint to fill certain intersections of her incised lines, revealing curved forms that seem to dance among smaller areas of sigil-like bars and triangles.



Cindy Neuschwander  
*Swelling Clusters*, 2009  
Oil and wax on panel, 16 x 16 x 3 inches

Through *A Measure of Life*, visitors will experience the full scope of Neuschwander creative output and enjoy the rare opportunity to view several works that have not been displayed publicly for many years. Jay Barrows notes that, "the works in this show embody her process to capture the unpredictable while making chance her collaborator. She contrived only to set up a framework in which chance and accident could take the lead, setting aside the need to control the work cleared a path to create and experiment."

Proceeds from *A Measure of Life* will support a college fund for Neuschwander's grandchildren, Jazmine and River. The exhibition will precede and run concurrently to a 1708 Gallery-organized exhibition of the artist's early photographic work, on view from July 5 to August 18, 2019.

#### **About Cindy Neuschwander**

Born in 1952, Cindy Neuschwander received her Bachelor of Fine Arts from the University of Texas in 1986. She later relocated to Richmond, where she attended Virginia Commonwealth

University's School of the Arts for her graduate studies. The earliest stages of her career involved the creation of several important photographic projects, notably *Gendered Faces: Self Portraits* by Gerald Pryor and Cindy Neuschwander, exhibited at The Light Factory in North Carolina, and *Portrait: Faces of the 80s*, published as a catalog by the Virginia Museum of Fine Arts.

Cindy Neuschwander experienced broad critical acclaim throughout her lifetime. Her work was exhibited throughout Virginia, including the Virginia Museum of Fine Arts and 1708 Gallery in Richmond, the Chrysler Museum of Art in Norfolk, and the University of Mary Washington Galleries in Fredericksburg. Additional exhibition venues include the Corcoran in Washington, D.C., Ruth Morpeth Gallery in Hopewell, New Jersey, and the Mint Museum of Art in Charlotte, North Carolina, among others. She was the recipient of the Virginia Center for the Creative Artists Residency in 2010 and the Ludwig Vogelstein Foundation Artist Grant in 1986. Her work is held in the permanent collections of the Virginia Museum of Fine Arts, The Chrysler Museum of Art, the Anderson Gallery at Virginia Commonwealth University, The Federal Reserve Bank of Richmond, in the corporate collections of Capital One, Markel, Altria, and Neiman Marcus, and in many important private collections.

Neuschwander is remembered for being a passionate and active member of Richmond's creative community. In recognition of her longtime support, 1708 Gallery established The Cindy Neuschwander Scholarship in 2013. Upon its opening in 2018, the Institute for Contemporary Art at Virginia Commonwealth University named an art preparatory room in honor of the artist.

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### **About Reynolds Gallery**

Based in Richmond, Virginia, Reynolds Gallery has been exhibiting challenging contemporary art since 1977. The gallery was founded by Beverly Reynolds once she identified the need and opportunity for a contemporary art gallery in Richmond. Her first show included Alexander Calder gouaches and Max Ernst drawings. Over the next four decades, Reynolds Gallery grew into one of the most well-known Mid-Atlantic galleries, exhibiting many blue-chip artists like Ellsworth Kelly, John Baldessari, and Sally Mann. In addition, Reynolds Gallery represents regional artists from a rich pool of talent in Virginia, often professors and students from Virginia Commonwealth University.

We continue our founder's legacy of fierce commitment to exhibiting the highest caliber of artists and building lasting relationships with clients to make the experience of looking at art engaging and personal. Our strength lies in the broad spectrum of work we exhibit and our belief that art is a central component to life. Whether you're a seasoned collector, a curious beginner, or simply passing through - we invite you to join us in our mission to inspire every day.