

blue



Heather Evans Smith

May 22 - August 14, 2022
Chapel Hill, North Carolina

CASSILF
HAUS



Heather Evans Smith is a photo-based artist whose work reflects her southern roots, motherhood, womanhood and a whimsical imagination she relied on as an only child in a rural town. Her photographic imagery explores the ideas of memory, loss and family in conceptual settings. Smith's work has been exhibited in both solo and group exhibitions at venues including the Fox Talbot Museum in Lacock, England, the Nasher Museum of Art at Duke University, NC and Leica Galerie Milano in Milan, Italy. She is a Critical Mass 2014, 2018 and 2021 Top 50 recipient as well as a 2022 Silver List artist. Smith also won the 2022 Me & Eve award from CENTER. Her first monograph, *Seen Not Heard*, was published by Flash Powder Projects in 2016 followed by her self-published monograph, *Alterations*, in 2020. She will release a monograph of her *Blue* series in summer 2022. She resides with her family in Chapel Hill, North Carolina.

Some say my dad's death was the spark that ignited my depression, but this feeling has been brewing for a while. I started to notice a sadness creep in a few years into my 40s. I searched "depression in women" and stumbled across articles stating women are the most depressed at age 44. I was, at that very moment, 44.

Loss during this time in a woman's life can weigh heavily. Children are getting older and need the comfort of a parent less; the health of one's own parent(s) is starting to fail, and hormonal shifts begin.

By using the color blue, which for hundreds of years has been associated with melancholy and sadness-these images evoke this period in my life and how it affects those around me. A mid-point, as I am stripping down, taking stock, and finding a new place amongst the loss.

- Heather Evans Smith



A Case for the Blues

It confronted me. This work.

I'm certainly no stranger to beautiful photographs, or images that touch a nerve. But this was a new level of vulnerability and a new benchmark for beauty.

And then, a gut punch. Or two.

When Kris Kristofferson heard Joni Mitchell's *Blue* album for the first time, he exclaimed, "*Jesus Joni. Leave something for yourself.*" With her *Blue* photo series, Heather Evans Smith hasn't left much off the table either.

I first saw Heather's new *Blue* work, an arresting series of portraits of herself and her daughter in the palette of melancholy, on Instagram, and within days contacted her to ask if I could be the first to show the series at Cassilhaus.

"I know, I know- a 63-year old man doesn't immediately leap to mind as a collaborator on a photo exhibition about depression in women in their 40s. BUT hear me out.."

I shared my history of being enveloped as a young child in my mother's fierce battle with depression which came on in her 40s. While I have mercifully dodged the worst of that bullet myself, few things have impacted me more than this fight she fought so bravely.

This work felt really important to me, and I felt like I was supposed to pay attention and do something with it. Heather listened patiently and politely to my ramblings and simply said, "Let's do this."

Yes, the work is laden. And potent. And intense. And for some, I'm sure, too close to home. But so much work about depression is about the darkness. Smith's *Blue* is about "finding a new place amongst the loss." Heather lays herself bare for others who suffer and for people who love those who suffer. What you carry away, however, is not despair but affirmation, empathy, recognition, and yes, BEAUTY. These photographs are stunningly beautiful and bravely original.

The first hints for me that we weren't in Kansas anymore were the titles. Laser focused punches. How does she cram everything into a single word?

Stain.

Legacy.

Veneer.

Vessel.

Soak.

Timekeeper.

Boundary.

One-word memoirs. The invisible made visible. *Stain* and *Legacy*, for example, confront the persistent fear of passing that genetic time bomb to the next in line. The love expressed in those perfect gestures is palpable and the courage to produce this work inspires. Both images remind me of the purity of a Richard Learoyd portrait. They are luminous.

Take your time with this work. It doesn't stop giving. My thanks to Christina, James, Cici, and Ellen for making this show a reality. I am grateful beyond words to Heather for trusting me with this precious cargo. And to Franny for showing me there was life on the other side.

Frank Konhaus, Cassilhaus Director
May 2022



MAIN STAIRWELL



***Blue*, 2020**
Archival Pigment Print



***The Disappearance of the Middle Aged Woman*, 2021**
Archival Pigment Print

WEST GALLERY



***Until There Is Little Left*, 2021**
Archival Pigment Print



Rewind, 2022
Archival Pigment Print



MAIN GALLERY

Conservatory, 2022
Archival Pigment Print



Stain, 2022
Archival Pigment Print





Maybe It's Been There All Along, 2021
Archival Pigment Print



Veneer, 2021
Archival Pigment Print



Keeping It All Together, 2021
Archival Pigment Print



Paint It Blue, 2021
Archival Pigment Print

***Vessel*, 2021**
Archival Pigment Print



***Timekeeper*, 2021**
Archival Pigment Print



***The Air in the Room*, 2021**
Archival Pigment Print



***Navigator*, 2021**
Archival Pigment Print





Heavy Is the Lightest Thing, 2021
Archival Pigment Print



2 p.m., 2021
Archival Pigment Print



Commit to Memory, 2021
Archival Pigment Print



If You Sit Still Too Long, 2021
Archival Pigment Print

Where to Begin, 2021
Archival Pigment Print



This Too Shall Pass, 2021
Archival Pigment Print



Don't Worry, Spring Is Coming, 2020
Archival Pigment Print



EAST GALLERY / GIRL POWER ROOM



A Pretty Little Package, 2021
Archival Pigment Print



Legacy, 2021
Archival Pigment Print



Soak, 2021
Archival Pigment Print

You Are Not the Only One, 2021
Archival Pigment Print



Epoch, 2021
Archival Pigment Print



Boundary, 2021
Archival Pigment Print



ENTRY GALLERY – ALTERATIONS SERIES



Coat, 2019

Archival Pigment Print



Thimble, 2018

Archival Pigment Print

Generously loaned by Ippy and Neil Patterson



Curl, 2018

Archival Pigment Print

Generously loaned by Larry Wheeler and Don Doskey

Dressing Room 2, 2017
Archival Pigment Print



Zipper, 2018
Archival Pigment Print



Pins and Needles, 2017
Archival Pigment Print





limited edition print pricing

16" x 20"

(Edition of 10 + 2 APs)

1-3 - \$850

4-6 - \$1000

7-9 - \$1200

10 - \$1500

As framed add \$275*

24" x 30"

(Edition of 7 + 2 APs)

1-2 - \$1250

3-4 - \$1450

5-6 - \$1700

7 - \$2200

As mounted and framed add \$450*

32" x 40"

(Edition of 5 + 2 APs)

1-2 - \$2250

3-4 - \$2700

5 - \$3300

As mounted and framed add \$600*

40" x 50"

(Edition of 3 + 1 AP)

1 - \$2900

2 - \$3500

3 - \$4400

As mounted and framed add \$1000*

*Pricing is for print only. Mounting and framing are additional. Framed pricing is only available on pieces already framed in the exhibition. All pieces are framed to museum standards with SmallCorp welded and powder-coated aluminum finish corner frames, powder-coated spacers (except on 16" x 20" pieces), and museum glass.

Cassilhaus can also recommend good local framers.

Pricing is tiered and increased as the edition sells. Artist retains copyright on all images.

www.HeatherEvansSmith.com

Alterations Series • Entry Gallery • Main Level

11" x 14" starting at \$500 for print only

16" x 20" starting at \$850 for print only

24" x 30" starting at \$1250 for print only

Book \$35

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