



APPALACHIA now!

AN INTERDISCIPLINARY SURVEY OF CONTEMPORARY ART IN SOUTHERN APPALACHIA

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Jason Andrew, Guest Curator

ASHEVILLE **ART** MUSEUM



Image from Josh Copus studio visit.

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FOREWORD | ACKNOWLEDGMENTS

Pamela L. Myers, Executive Director, Asheville Art Museum

In 2015, the Museum was finalizing plans and eagerly anticipating the start of the preservation, renovation, and construction project that would create the new Asheville Art Museum. That project, long in the making, would anchor our community and provide an open and accessible, world-class facility in which current and future generations would learn, engage, and be inspired. Central to the opening of the new Museum would be the thematic reinterpretation of the Museum's important Collection of American art of the 20th and 21st centuries. In keeping with the Museum's mission, vision, and history, we also envisioned the opportunity to create a special opening exhibition that would be in dialogue with the Collection and present a timely, in-depth focus on the richness of the art of our time and place.

Fortuitously, that same year, we worked with Jason Andrew, manager and curator of the estate of American painter Jack Tworkov (1900–1982), to curate an exhibition titled *Jack Tworkov: Beyond Black Mountain, Selected Works from 1952–1982*. Jason's broad depth of knowledge and experience in American art of this century, incisive curatorial skills, commitment to contemporary art in all media and to the makers of that art, and boundless energy were clearly apparent. The Museum is extraordinarily fortunate that he agreed to apply his talents and interdisciplinary curatorial approach to the complex process of creating a survey of contemporary art that explores the richness of the current artistic contributions of the Southern Appalachian region, grand in scale and inclusive in its selection. His dedication has made *Appalachia Now! An Interdisciplinary Survey of Contemporary Art in Southern Appalachia* possible.

Unlike many of its institutional predecessors and contemporaries, when the Museum opened in 1948, it was the creation of artists. Over time, with input from trustees, staff, and volunteers, the mission of the Museum was refined to reflect the needs of its communities and its position in the country and the region: that is, to focus on collecting and interpreting American art of the 20th and 21st centuries as well as art of Western North Carolina and the Southeast. The Museum now cares for a unique Collection of over 5000 works of art, half of which reflect historical and contemporary contributions from this region in a variety of media. These outstanding works provide context and counterpoint within the larger story of American art, exemplifying how powerful regional art has, as art historian Lucy Lippard writes, both "roots and reach."¹

Appalachia Now! highlights recent work by artists new to the Museum. In rebuilding our home—located on the most prominent corner of downtown—we reflected on what it means to be in this place, a site nestled in the mountains of Appalachia of significance to native and immigrant communities of all backgrounds. Looking at ourselves and Asheville as a nucleus, we attempted to define our region. From maps to state lines, federal funding (particularly through the Appalachia Regional Commission) to political affiliations, and identity politics to bioregionalism, we found that people who call themselves "Appalachian" encompass the plurality of definitions and diversity of the area. A hybrid approach of extensive research, recommendations, studio visits, and an open call, made free and available to the public, led to the final selection of 50 artists from areas in states bordering Western North Carolina.

While our physical buildings were under construction, we enhanced our outreach, programming, and digital presence. The media-based components of *Appalachia Now!* reflect our continuing efforts to be accessible by providing a digital version of the catalogue and an online registry of all submissions to the open call. These new and important resources serve people across the globe who wish to explore the vibrancy of artists and creative communities in this region. The arts and artists are central to the identity and economy of our region both historically and today. From an outsider's perspective, Jason made connections between the art scenes of New York and America and contemporary work by Southeastern Creatives. From the perspective of the Museum, Jason, and regional artists, we begin to form a snapshot of Southern Appalachia through the lens of Western North Carolina and the surrounding area.

The Museum would like to thank the donors that make this exhibition possible: the John & Robyn Horn Foundation for its generous support throughout the exhibition process and its tremendous commitment to artists; the Community Foundation of Western North Carolina for funding robust educational programming, giving the art in the galleries new dimensions of meaning and personalization; the National Endowment for the Arts for its support of local artists and the installation; Parsec Financial for community-driven support through the Parsec Prize; the Elizabeth Firestone Graham Foundation for making the exhibition catalogue, both digital and print, a reality; the Maurer Family Foundation for its support of the Museum's ambitious projects; Mountain Level sponsor Hollis Taggart Galleries for its dedication to the arts; and Blue Ridge Printing for the beautiful print publication.

We would also like to recognize numerous individuals whose insight and support contributed to the development of this project: the Museum's outstanding board of trustees, current and past, has wisely shepherded the Museum's growth and is committed to ensuring that the Museum remains a welcoming and vibrant cultural center, demonstrating excellence in all areas of endeavor; our extraordinary volunteers, who dedicate their time, experience, and expertise in all areas; Jason Andrew for his devotion to the exhibition's inclusive curation and the Museum's mission; *Appalachia Now!* project coordinator and Curatorial Assistant Lola Clairmont who brought her knowledge of contemporary art and museums along with her energy, organization, and dedication to making every aspect of the project possible; and Susan Rhew for her sensitive and professional design in the production of the catalogue. We thank the colleagues who shared their expertise with us, including Connie Bostic, Chris Brooks, Jenine Culligan, Emma-Leigh Evors, Beccy Hamm, Chesnee Klein, Nandini Makrandi, Jolene Mechanic, Amy G. Moorefield, and Stephen C. Wicks. Remarkable in their enthusiastic, professional dedication, members of the Museum's staff, including Patricia Behzad, Kristen Boddy, Cindy Buckner, Lindsey Grossman, Rebecca Lynch, Kristi McMillan, Sharon McRorie, Whitney Richardson, Lindsay Rosson, Chelsea Rudisill, Tom Schram, Hilary Schroeder, Erin Shope, Lindsey Solomon, Elliott Suess (intern), and Chris Whitten, bring to life the Museum's mission through the making of this exhibition and its constellation of programs.

To the artists who invited us into your studios and homes, your efforts ensure that, in author Wilma Dykeman's words, "these ancient mountains remain ever new."² Your overwhelming warmth and enthusiasm fuel our pursuit to transform lives through art.

¹ Lucy R. Lippard, *The Lure of the Local: Senses of Place in a Multicentered Society* (New York: New Press, 1998), 37.

² Wilma Dykeman, *Explorations* (Newport, TN: Wakestone Books, 1984), 10.

APPALACHIA now!

Jason Andrew, Guest Curator

My love affair with Asheville and the artists of the region began over a decade ago at the old Flood Gallery Fine Arts Studio on Roberts Street in Asheville, where I joined a panel at the invitation of Jolene Mechanic that included artists Marcia Cohen (from Atlanta) and HK Zamani (from Los Angeles) to review hundreds of artist submissions over a period of three days in anticipation of the exhibition *On the Verge*.¹ It was this experience that established a life-link to the region and a particular fondness for those artists, mostly a coterie of misfits from all over the country that lived and worked in the old warehouses bordering the French Broad River. In these artists, I recognized a sense of ambition, purpose, and community that paralleled the flight of artists I had befriended who were living in other fringe sites in Philadelphia, Chicago, and Brooklyn. I envied their free spirits and willingness to make a go of it.

As the Asheville Art Museum's expansion project began, I welcomed the invitation to organize and curate the first contemporary exhibition in the new building, featuring artists living and working in Southern Appalachia.

My work with this exhibition began in earnest in 2015 at a time in America when we began to experience a wave of social awakenings. Campaigns against violence and systemic racism exploded across the nation, and we witnessed the rise of historic movements accelerated by social media, including #BlackLivesMatter, #MeToo, #BathroomBill, #ConfederateMonument, #SchoolShootings, #LGBTQ, and so many more.

In the midst of this activism and awareness, I questioned my own curatorial directives. I have always believed in the plurality of art—that art can be reflective and also directive of our time. It is challenging to measure a work of art by the degree of its relevance to its moment—social or political. I argue that all art, intentionally or not, ultimately speaks of its time. The mere act of making art is political.

As an outsider, I am cognizant of the risk of imposing my version of what Appalachia means on the global stage today. The region has been subjected to definitions that range from the romantic to the ridiculous. Historian Allen Batteau argued that the very identity of the region was invented by outsiders, and Elizabeth Catte has called for a diversity of narrative beyond a single election or individual person's life. The aim of this exhibition is not to define what Appalachia is today but to offer a platform for the Creatives highlighted herein to define this idea/place/moment through their art. Ideological and stylistic variety characterizes recent art, and no single aesthetic dominates this exhibition. Each work offers unique personal/political/societal positions; it is up to us as viewers to look, see, and interpret.

Appalachia's rich history of making has played an integral role in America's past and current visual identity. The region fostered our country's Craft Revival as well as the Studio Craft Movement after World War II, continuing on to the present day and thriving in educational environments, such as the Penland School of Craft. The material needs of communities, both indigenous and settler, were met locally: each village and small town supported its own local potter, printer, builder, blacksmith, weaver, and woodworker. These artisans observed and



Image from Elizabeth Brim studio visit.

¹ The 2nd annual *On the Verge* (competition for emerging talent), Flood Gallery, Asheville, NC, June 5–July 10, 2010.

learned from each other's expertise by way of a vital network that linked the guilds to the settlement schools to the production centers. Knowledge of making was passed down from generation to generation, and regionalism became defined by these makers: enclaves of artisans woven into the very fabric of a community. Over time, some of these skilled Creatives moved on, carrying their art and craft with them—while others arrived, introducing variation upon variation in a collision of cultural syncretism: blending customs, ideas, style, process, and philosophy.

Formerly isolated by geography, and sometimes intentionally so, Appalachia remains culturally rich and yet is more globally connected than ever before. Whereas past community and cultural exchanges took place through face-to-face, physical interaction, it is now possible to connect and access the world digitally. What was once a day's journey from one town to the next has been replaced by the swipe and tap of a mobile phone. The diversity and magnitude of art-making in the region expands our understanding of the world today from the perspective of Southern Appalachia. Appalachia, while its roots are deep, has outlived its regionalism and is deserving of a new nuance of narrative.

Ambitious in scope, *Appalachia Now! An Interdisciplinary Survey of Contemporary Art in Southern Appalachia* builds upon the mission of the Asheville Art Museum to engage, enlighten, and inspire individuals and enrich community through dynamic experiences in American art of the 20th and 21st centuries, as well as the institution's strength in collecting and interpreting art produced in the Southeast and Western North Carolina.

The selection process was conducted over four years and consisted of regular visits to meet with individual artists and collectives. These visits, facilitated by Curatorial Assistant Lola Clairmont, took us to homes, attics, garages, chicken farms, porches, and warehouses across the region.

For my curation to be as inclusive as possible, we coordinated a free open call that received submissions from over 400 artists. All in all, over 700 artists were researched for consideration for this exhibition. The lively and geographically dispersed art scene in the region today cannot be conclusively defined in a single exhibition; yet, it is selectively assessed in *Appalachia Now!* and celebrates the progressive range of artistic strength and sensibilities currently at work in the region of Southern Appalachia surrounding and encompassing Asheville.

The final selection of 50 Creatives represent all media from painting to printmaking, poetry to performance, photography to film, weaving, quilting, sculpture, and all forms in between. While these Creatives currently live and work in towns and cities bordering Western North Carolina, including northern Georgia, western South Carolina, eastern Tennessee, and southern Virginia, most originate from other parts of America and many from countries around the world. Most of the artists assembled here have never before shown work in such a comprehensive museum setting. The interaction of their recent work in this context helps to clarify the current state of visual culture in the region.

This is a contemporary story of Southern Appalachia, presenting a new look at the historic and social dimensions of art of the region highlighted by the exchange and fluidity of process, material, migration, personal histories, the environment, and more.

I am excited to share the many stylistic approaches and concerns of artists in this exhibition—their ages varied, their origins diverse. In an effort to provide structure to this survey, I have organized their work along four thematic lines that emerged through conversation among these artists as well as connections between them.

CHORES TO FORMS: Object Making from Functional to Fanciful

As industrialization swept through America, the factory replaced the traditional workshop. Factory-style manufacturing and the standardization of production led to long, chore-filled days that were monotonous and grueling. Moreover, the result was that the worker was robbed of any pleasure from work. John Ruskin, the noted Craft Revivalist, claimed that the value of an object, whether it be a building or artifact, should not be based on its beauty or its history alone, but rather upon "that spirit which is given by the hand and eye of the workman."² Ruskin insisted that material culture was imbued with a spiritual force and, as such, was a reflection of the character of its maker. In Appalachia today, we see a return to quality with the sure evidence of the Creative's hand at work.

Printer **Eleanor Annand**, who strays from traditional print forms, such as newspapers and books, assembles printed die-cut paper into modular units meant as building blocks for larger formal compositions.

A sculptor who uses traditional blacksmithing techniques, **Elizabeth Brim** produces work that reflects her internal and societal battle with her upbringing as a "proper Southern lady" and her status as a well renowned steward of her craft.

Sculptor **Andrew Hayes** worked for a time in the industrial welding trade and uses these skills to address the differing contexts of paper and steel by combining them in an elegant balance of form and materiality.

Wayne Hewell is a fifth-generation folk potter whose family's production dates back to the Civil War era. He found a niche in making, in relative obscurity, some of the most haunting face jugs of his generation.

Ceramicist **Michael Hofman** believes that the dining table is the center of society. He takes on functional pottery with flair, incorporating unique impressions of antique lace with every piece of tableware.

Betty Maney grew up in the Big Cove community in Cherokee, NC, where she learned basketry by watching her mother, Geraldine Walkingstick, who in turn learned from her mother-in-law Annie Powell Welch. Maney's miniature white oak baskets, while addressing her ancestry, offer a unique take on the traditional form.

Self-taught maker **Jerry Maxey** learned to incorporate his love of traditional woodworking by accenting his wicker-weave basketry, which often takes on titles inspired by nature, with lathe-turned wood bases and rims.

Known for recycling broken parts to build massive, often interactive, sculptures, **Sean "Jinx" Pace** finds a sense of play in the varied absurdities that he sees around him, and this fuels his drive to create.

For **Akira Satake**, the act of creation is a collaboration between himself, the clay, and the fire. The artist describes his work as "bringing out the beauty of the clay in the way that the splendor of our surroundings is created through natural forces."

Through a process that includes collecting and breaking, reassembling and altering, sculptor **Tom Shields** makes us rethink form when it comes to functional furniture.

Second-generation glass artist **Hayden Wilson** takes an interdisciplinary approach to his work by pulling from his experiences in sculpture and casting metals.

² John Ruskin, *The Seven Lamps of Architecture* (New York: John Wiley, 1849), 161.

FROM THE PORCH: Storytelling and Personal Histories

Storytelling in Appalachia is, in itself, an art form. But this skill is not just limited to professional folklorists, poets, and writers. Sing-alongs and storytelling sessions were common practice in schools, workplaces, barbershops, convenience stores, and on porches throughout the region to great dramatic effect. This tradition lives on today in all the variety and forms that our contemporary society has at its disposal, from Instagram stories to protest slogans.

DeWayne "B-Love" Barton makes community revitalization, restoration, and youth development essential to his art. Poetic structures, both in words and material, are at the core of his work, which addresses injustice and inequality.

Painter **Margaret Curtis** explores narratives concerning the dissemination of power within everyday relationships. Her subject matter is feminist, personal, and political: the body as occupied territory, and autonomy won through confrontation.

As a girl raised in the South, **Meredith Elder** explores many of the cultural expectations of the South through her layered and often collaged paintings.

Diana Farfán became an American citizen in 2012. Her whimsical work in ceramic narrates her personal assimilation into American culture, addressing themes of relationships, identity, politics, freedom, and censorship.

Carolyn Ford makes clay into a portal for the investigation of regional customs, storytelling, and heritage by carving imagery into the surface of perfectly formed, round disks using the classical European technique of *sgraffito*.

Painter **Ursula Gullow**, in a durational and repetitive fashion, generates a self-portrait every day. Each portrait is a documentation of her psycho-social state as much as it is a representation of her physicality.

Melissa Pace is a multimedia artist whose interests range from printmaking on ceramics to large-scale painted murals. Through the use of symbols, pattern, and design, her work lends itself to personal and philosophical approaches.

For poet **Ted Pope**, descending from coal miners and a Cherokee great-grandmother makes his connection to Appalachia, and its storytelling tradition, inescapable.

Self-proclaimed Road Warrior Poet **Glenis Redmond** performs the stories of African American women by combining history, poetry, dance, and film within the themes of perseverance and courage that often underscore her subjects' lives.

Since leaving his career as a photojournalist, **Owen Riley Jr.** has, for the most part, avoided the literal and searched for transformation and mystery in image-making.

A life-altering event at the age of 16 spurred **Clarissa Sligh** to become an artist and agent for change. Her art tackles themes that relate to her personal history, including race and gender inequity.

In addition to approaching photography through traditional documentary methods, **Byron Tenesaca** explores the personal testimony of the subconscious mind through the use of mixed-media collage, found photography, and digital photomontage.

Photographer **Cornwagon Thunder** explores the theme of identity in relation to American cultural iconography and myth-making in the context of Appalachia.

BEYOND THE PORCH: Nature and Places Unseen

Volumes have been written about the natural world and beauty found in Appalachia. The region is an idyll that has not only inspired naturalists and artists, but also tourists seeking a bit of history along with a hike on the Appalachian Trail. From nature, artists not only draw inspiration but also harvest materials for their art.

Amanda Brazier makes paint from earth pigments gathered from the hills near her home—crushing rock, sand, and dirt into colors. While the material is indicative of her immediate, current environment, her brushmarks reflect structures of textiles and primitive, historic dwellings.

Sculptor **Charlie Brouwer** believes in ordinary life: the need of home, family, and community. His structures act as shelters for beauty, truth, and goodness.

By focusing on historical weaving patterns from the Southern Highlands region of Appalachia, **Danielle Burke** hopes to understand better the geographic and social boundaries of traditional craft as well as the influence of landscape on material culture.

Through his often large-scale photography, **Colby Caldwell** considers ideas of nostalgia, memory, time, and decay. His motivation is to find objects to photograph that generate dialogue between the natural and the virtual, the organic and the digital.

Ceramic sculptor **Josh Copus** digs up his own clay in a process that lends an authentic context and connection to land and place. Often collaborating with his community, Copus distills and infuses life experiences into his material.

Sculptor **Rona Kritzer** makes monolith-like masses that curve and coil as well as forms that stack and interact. Through its volumes and gesture, her work references non-objective mid-20th century artistic practices, as manifested in Abstract Expressionism.

Informed by the histories of her primary material—disused quilts—**Rachel Meginnes** amplifies their narratives in a delicate process of re-construction.

Pure data, open-source programming, constructed objects, architecture, sound processing, and environmental shaping combine to inspire the sculpture, sound installations, and collaborations of **Greg Pond**.

Manda Remmen embroiders maps that capture the crisscross texture of land and location. Precious in size and execution, these small landscapes document where space and people interact. In her process, she reveals the value of place.

Andrew Scott Ross revisits the concept of place through his installations that mix sculpture and drawing, prehistory and classical antiquity with modern, contemporary, and personal imagery.

From custom furniture to complete architectural environments, the designs of **Rob Maddox** and **Karie Reinertson** of **Shelter Collective** speak to a larger contemporary moment, when modern craft meets production and commerce.

Jered Sprecher makes paintings that exist in the sliver of space between abstraction and representation. Increasingly flora, fauna, and natural phenomena have held his attention, as he continues to wrestle with this imagery in his paintings.

Houseplants act as surrogate figures for painter **Christina Renfer Vogel**. Her work offers a contemporary story of change and the passage of time, and provides a reminder of the vulnerabilities and inevitabilities of life.

Workingman Collective seeks to generate environmental awareness, stimulate the re-identification of a population with its hometown history, and urge participants into strengthening relationships with their neighbors.

SPIRITUAL TO COSMIC: Beliefs and the Infinite Universe

The Appalachian evangelical experience, as practiced at the turn of the 19th century by James McGready and his Great Revival in the mountains, arises from a tripartite theology of repentance, faith, and regeneration. In respect to many contemporary spiritual and religious beliefs practiced in the region today, there exists an expansive and overall inclusive acceptance of a wide range of spiritual beliefs and practices that also includes a cosmic consciousness.

Photographer **Bear Allison** is inspired by traditional Cherokee booger masks. His images capture a contemporary story of ancient mysticism and foretelling.

Born amid the north Georgia mountains, self-taught artist **Linda Anderson** represents both the real and cosmic in her paintings and assembled sculptures. During a time of emotional adversity, Anderson received a spiritual summons to her true calling: to paint.

Marie Cochran considers herself to be a "pollinator" and uses art to ignite discussions of identity and agency. Through images, objects, sound, and film, her work offers personal narratives of social justice.

John Henry Gloyne was born and raised in the Yellowhill community in Cherokee, NC. His art pairs personal worldly experience with the spiritual beliefs of his ancestors, including myths and dreams stemming from *Gālũñ'łātī*, the sky realm.

Lei Han is inspired by classical Chinese philosophical literature, particularly the *Dao De Jing*. Her multichannel audio/visual installations play out a tension between form and the formless, questioning the fundamentals of human existence.

Jennifer L. Hand offers a tender tribute to the daily observations of life. Through film and sculpture, she explores the mystery and potential spirituality of everyday encounters.

Constance Humphries is a choreographer and performer whose work is firmly rooted in the rigorous study and practice of *Butoh*. Her investigations into this form of dance allow her to express concerns of love, vulnerability, and intimacy.

Ceremonial snake-handling practices date back to the early 20th century in Appalachia. For the artist **Gary Monroe**, this dramatic rite is the point of departure for his large-scale charcoal drawings.

Hiromi Okumura is keenly aware of spirits in nature. Her art experiments with the concepts of motion, energy, and space through visual and performance components.

Molly Sawyer investigates sculptural metaphor by balancing tensions between creation and decay. She collects specimens and observes the organic alterations caused by nature and time, oxidation and disintegration.

Kelly Spell finds the brilliance of design in the natural world and captures those designs in the complex patterns that make up her quilts.

Central to the work of **Valeria Watson** are elements of her family and personal history. Even as her work is filled with angst in reaction to struggle and oppression, it moves toward resilience, reconciliation, and redemption.

Beyond these thematic lines, I encourage the viewer to look at the work of these 50 Creatives in a notional and conceptual way. Beauty and abstraction are at the core of this exhibition; some works are more explicit; some find Appalachian roots in handmade traditions. Others branch beyond tradition, intensified by the act of collaboration. I welcome the viewer to discover, just as I have, the tangible reflections of our time in the work of these artists; and, through this process, come to know Appalachia now.



Image from Amanda Brazier studio visit.



Bear Allison

Born 1981 in Sylva, NC | Lives and works in Cherokee, NC

"The *Booger* series, which I have been pursuing for the past six years, gets its name from booger masks. Traditionally, the Cherokee use these masks to represent an individual, group of people, spirit, animal, or sickness. Today, we use them in dances, storytelling, and for medicine. The medicinal purposes of the masks help ward off bothersome things or desensitize you to your fears. I have taken booger portraits at locations that are significant to the Cherokee as well non-Cherokee locations around the world. This series represents my belief that we all have boogers following us everywhere. Creating these images has helped me deal with my own boogers, and I hope seeing and learning about them can help others as well." —Bear Allison

Place of Legends, from the *Booger* series, 2017, dye sublimation print on aluminum, 24 x 36 inches.



Linda Anderson

Born 1941 in Floyd County, GA | Lives and works in Clarkesville, GA

Born amid the north Georgia mountains in Floyd County, it was four decades later that Linda Anderson would find her true calling. A spiritual summons that grew from emotional adversity told her she would receive a gift: a talent to paint.

Anderson's work portrays a long-lost era of Georgia, where home births were as prevalent as jugs filled with moonshine from stills hidden deep in the rugged terrain that marked her home. Despite only an 8th-grade education and no formal training in art, Anderson is able to connect with others through a mix of action, drama, and humor. With meticulous attention, her work captures a joyous side of the real, the imagined, and the cosmic.

Joined at the Heart, 1991, oil on canvas, 23 1/8 x 19 inches.



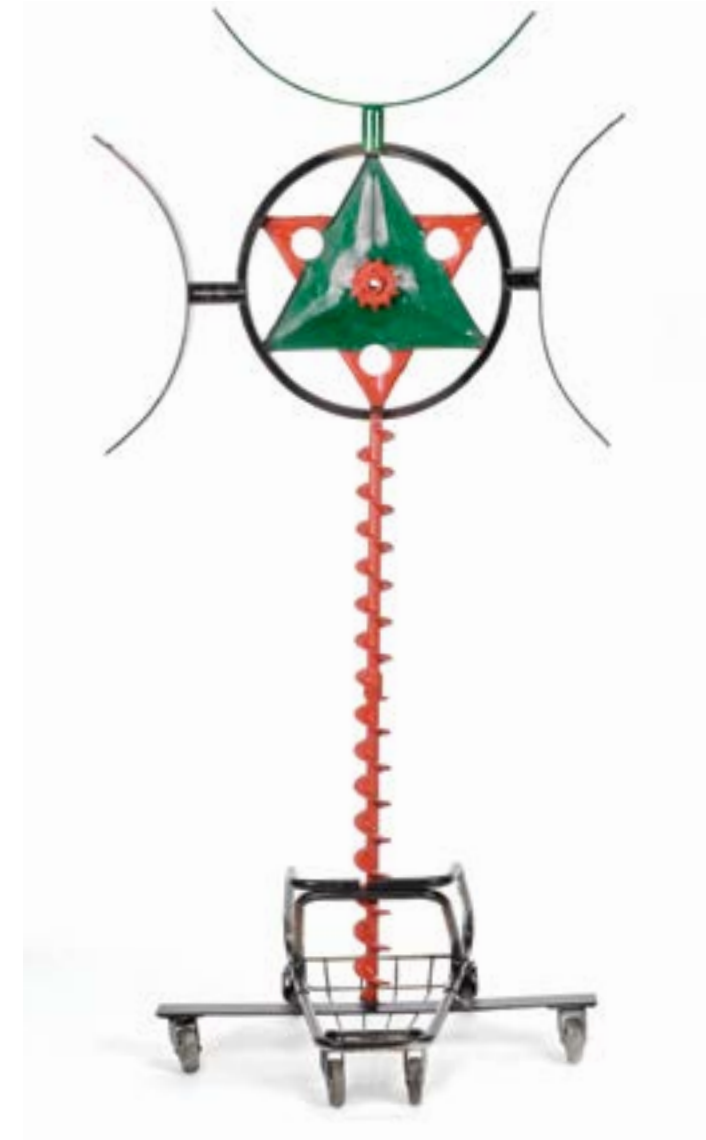
Eleanor Annand

Born 1981 in Wilmington, NC | Lives and works in Penland, NC

"I rely on the premise that my artwork has the ability to evoke a visceral and direct response from my viewer. In my work, I bring a sensitivity to materials, form, and composition to incite emotions that appeal to innate proclivities for order and rhythm. Seeking both tension and balance, I utilize intuitive and analytical processes that push and pull off of one and other.

"My current body of work explores printmaking as a means of creating multiples in three dimensions. Straying from traditional print forms, such as newspapers and books, I assemble printed, die-cut paper into modular units meant for further construction. Working from these building blocks, I instinctively arrange larger systems and formal compositions."
—Eleanor Annand

Luft (detail), 2018, screenprinted and painted cardboard installation, dimensions variable.



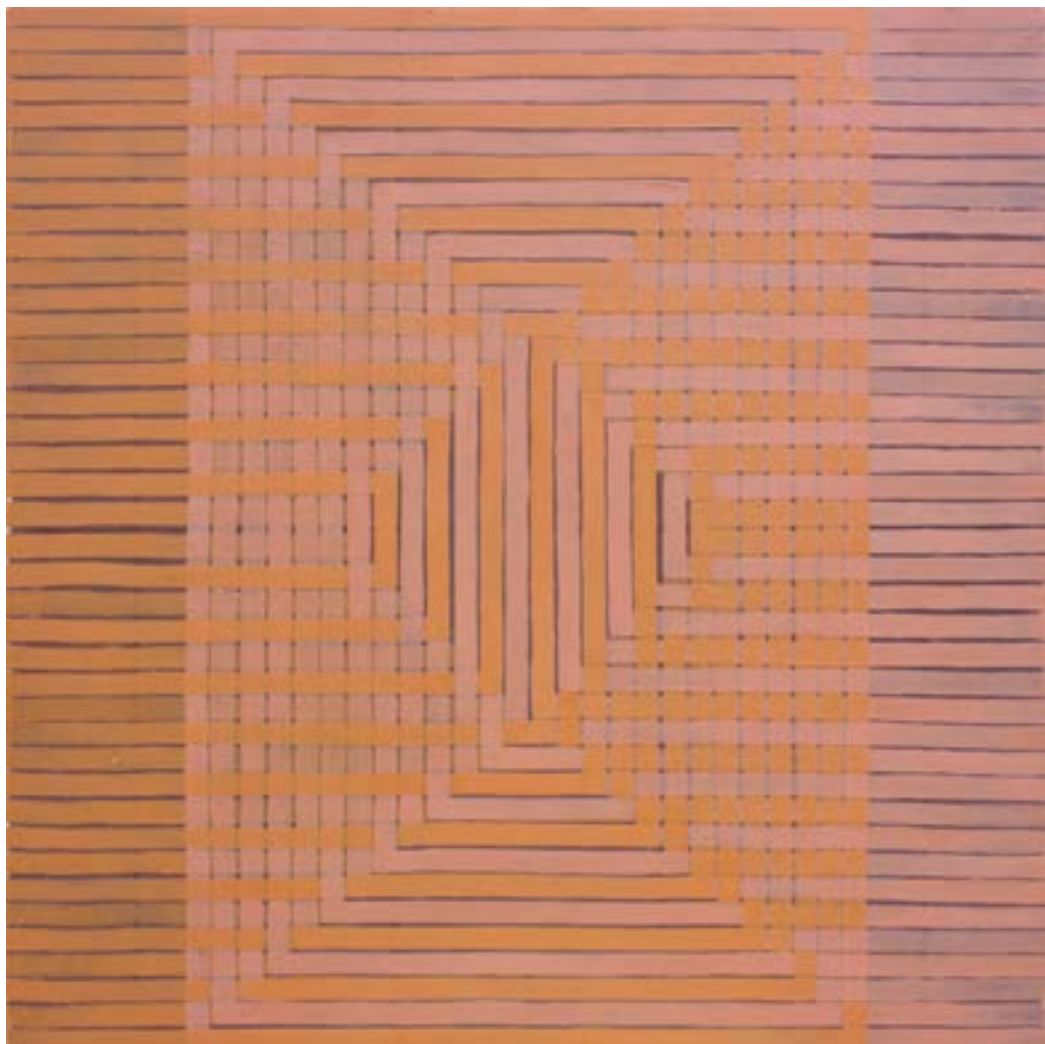
DeWayne "B-Love" Barton

Born 1967 in Asheville, NC | Lives and works in Asheville, NC

Founder and CEO of Hood Huggers International and a Robert Wood Johnson Foundation Culture of Health Leader, DeWayne "B-Love" Barton combines his creative practice with social entrepreneurship. After serving in the Gulf War, Barton attended Norfolk State University to major in social work. He has since authored two books of poetry, *Urban Nightmare Silent Screams* and *Return to Burton Street*, and has been instrumental in community revitalization, restoration, and youth development in Asheville for over 20 years.

Through both his art and community involvement, Barton addresses issues of injustice. His mixed-media, found-art installations have been featured at Duke University, the Smithsonian Institution's National Museum of African American History and Culture, and the August Wilson Museum as part of the Affrilachian Artist Project.

Ancestors in the Garden / Great Migration, 2019, paint on found metal, 76 x 54 x 48 inches.



Amanda Brazier

Born 1986 in Nashville, TN | Lives and works in Red Bank, TN

"My work explores our relationship with our environment, particularly in the way we build and inhabit shelter. The structures and materials of textiles and primitive dwellings influence my visual language. Like the building process, the paintings develop through stacking, weaving, and assembling simple forms. The textures and patterns suggest familiar spaces that not only cover our bodies but also connect our souls. I make paint from earth pigments gathered near my home, constructing a painted sanctuary with a sense of its origin." —Amanda Brazier

Threshold, 2018, handmade oil paint on panel, 24 x 24 inches.



Elizabeth Brim

Born 1951 in Columbus, GA | Lives and works in Penland, NC

"I am a sculptor and use ancient traditional blacksmithing techniques to produce pieces that reflect my upbringing as a 'proper Southern lady.' My grandmother and mother are inspirations. Both were meticulous seamstresses and made frilly dresses for my sister and me. They entertained with fairy tales, and I played with fabric scraps that fell to the floor as they worked.

"I am aware of my place in a male-dominated craft. Using a hammer, anvil, torches, and welders, I forge personal narratives that explore, question, and sometimes poke fun at gender stereotypes. I enjoy the tension between subject matter and material. I take pride in the skills and enjoy the unique juxtaposition of the feminine and the ferrous." —Elizabeth Brim

From Italy with Love, 2017, steel and oil paint, 39 x 12 x 6 inches. Collection of Glen & Florence Hardymon. Photography: David Ramsey.



Charlie Brouwer

Born 1946 in Holland, MI | Lives and works in Willis, VA

"Making art is complicated. I need an ordinary life—a home, a partner, a family, a neighborhood, a community, and my life here at the end of a gravel road in the Blue Ridge Mountains. Without all this, I lose my connection to humanity and the experience necessary to make work that is relevant to the rest of the world. I also need to take time for research and development—reading, listening, observing the natural world... contemplating our grand human project and my place in it. I experiment—trying out ideas and making mistakes. I stumble toward ways of responding that, hopefully, come close to beauty, truth, and goodness." —Charlie Brouwer

Between, 2015, acrylic paint and pine wood, 84 x 24 x 24 inches.



Danielle Burke

Born 1993 in Denver, CO | Lives and works in Asheville, NC

Danielle Burke's work focuses on historical weaving patterns from the Southern Highlands region of Appalachia. In her series *Stars Over Appalachia*, Burke references handwritten drafts of weaving patterns collected by Francis L. Goodrich around the turn of the 20th century. Blanket-sized weavings, called coverlets, were used domestically and produced with locally sourced materials. Coverlet patterns were named by the individual weavers, who passed them down through families and communities in the region.

The artist states, "*Stars Over Appalachia* investigates patterns titled with the word 'star' in order to better understand how an element of the natural world was historically integrated into a community's material culture." Additionally, this series works to understand the boundaries of authentic craft and the ways textiles carry information through their visible structure.

North Carolina Star, from the *Stars Over Appalachia* series, 2015, weaving, 32 x 23 inches.
Photography: Nick Simko.



Colby Caldwell

Born 1965 in Raleigh, NC | Lives and works in Asheville, NC

Through his often large-scale photography, Colby Caldwell considers ideas of nostalgia and memory, time and decay. Discarded and then rediscovered, Caldwell offers an exaggerated portrait of a shotgun shell. In the *spent* series, his motivation is to find objects to photograph that generate dialogue between the natural and the virtual, the organic and the digital. The essence of this art can be found in this reexamination. By altering scale, the artist finds that these depictions of used and discarded shells inhabit various guises, both anamorphic as well as prescribed, and absorb or reflect meaning.

spent (99), 2010–2019, archival inkjet print, hand-waxed and mounted on Dibond, 104 x 55 inches.



Marie Cochran

Born 1962 in Toccoa, GA | Lives and works in Toccoa, GA

Self-proclaimed “pollinator” Marie Cochran uses art to ignite discussions of identity and agency. Through images, objects, sound, and film, her work offers personal narratives of social justice. In *Testify, Beyond Place*, Cochran pays homage to the 120th anniversary of the Mount Zion African Methodist Episcopal Zion Church, whose sanctuary was demolished, graves unearthed, and building entirely relocated to make way for the expansion of the Western Carolina University campus. Through a montage of archival photographs, ambient sounds from the original site, and contemporary worship, Cochran reconstructs the essence of memory and resilience.

Cochran is the founding curator of the Affrilachian Artist Project, which celebrates the intersection of cultures in Appalachia—specifically nurturing a network of African American Creatives and committed to the sustainability of a diverse region.

Testify, Beyond Place (still), 2013, digital video, co-edited, directed, and produced by Marie Cochran; cinematography, co-editing, and sound design by Kevin Slamon; 11 minutes, 45 seconds.



Josh Copus

Born 1979 in Floyd, VA | Lives and works in Marshall, NC

Sculptor Josh Copus has been creating wood-fired ceramics near Marshall, NC, for over 10 years. Digging up his own clay is a large part of his process. From this authentic context and connection to the area, he distills experiences of his life and infuses them into his material. Recently, Copus started a public art project to share his enthusiasm. His *Big House Brick Factory* opened in August 2017 and produced bricks by hand using local clay. He welcomed members of the community to participate in the project, teaching them to form bricks and encouraging them, through a process of embossing letters into the brick, to memorialize a name, a thought, or a dream.

Monument to Place: Chimney, 2017–2018, handmade clay bricks produced in collaboration with the community of Marshall, NC, 192 x 90 x 42 inches.



Margaret Curtis

Born 1965 in Hamilton, Bermuda | Lives and works in Tryon, NC

"Painting, for me, is a geological process of layering and erosion. I try to make the movement of my hand as obvious as possible to the viewer, creating space and specificity through the relationship of crude marks—a process dependent on time and accumulation. I work out of a love for the visceral, embodied voice of the paint itself—the way its physical substance resists the imposition of subject matter, while paradoxically amplifying its meaning.

"My work has always been concerned with power. Recently, I began working with more precise representations to create large-scale, complex—yet open—narratives exploring power dynamics within everyday relationships. My subject matter is feminist, personal, political: the body as occupied territory, autonomy won through confrontation."
—Margaret Curtis

Trial by Fire: The Body Politic, 2017, oil on panel, 48 x 60 inches.



Meredith Elder

Born 1994 in Athens, GA | Lives and works in Demorest, GA

Embracing Southern upbringing as an integral part of identity, Meredith Elder explores cultural expectations that people who identify as female experience in the South. In layered combinations of drawing, painting, and found objects, the artist addresses the struggles of expression within tradition and religion. Encapsulating the polarity that social pressures regarding careers, family, and faith are often inharmonious with dreams of feminist liberation, Elder's work reflects the complexities of a Southern feminist identity.

Zen & the Art of Stock Horse Maintenance, 2017, acrylic, found object, graphite, ink, oil, paper, plastic, and woodcut print, 24 x 18 inches.



Diana Farfán

Born 1973 in Bogotá, Colombia | Lives and works in Greenville, SC

When she became an American citizen in 2012, Diana Farfán felt a responsibility to consider and adopt a political position worthy of her newfound freedom. To gain a better understanding of the complex political system, she sought a political education from a variety of sources, predominantly through mass media. She quickly became frustrated by the constant bombardment of information attempting to shape her life choices. Her *Bread and Circus* series, titled after the Roman satirist and poet Decimus Junius Juvenalis, embraces aspects of her relationship to nationalism and identity, passion and intimacy, imagination and conflict, and most importantly freedom and consumerism. Though whimsical and playful, her handbuilt figurative ceramics seek to balance her beliefs with those of an often cynical political system.

Eve, Our Lady of Freedom, from the *Bread and Circus* series, 2016, multifired stoneware, underglazes, and glaze, 28 x 12 x 9 inches. Collection of Delores Logan. Photography: John Fowler.



Carolyn Ford

Born 1974 in Nashville, TN | Lives and works in Gaffney, SC

Carolyn Ford transforms clay into portal-like forms, which then act as a surface for the artist's investigation of regional customs, storytelling, and heritage. Employing an ancient and classical European technique called *sgraffito*, Ford carves imagery into the surface of the clay, thereby immortalizing the foundations of the artist's own Southern roots. The works' wanderlust represents not only the artist's personal experiences but also her relationship to Southern traditions.

The artist states, "As I travel, I find a greater appreciation of the world as well as a love of home and heritage. Commonalities and differences build a greater understanding of traditions, patterns, stories, and beliefs. I want to pay homage to what makes our culture rich, colorful, and uniquely Southern."

CLOCKWISE FROM UPPER LEFT: *Throwing, Weaving, Quilting, Whittling*, 2017, black slip, low-relief stoneware mounted on wood, each 11 x 11 x 1 1/2 inches.



John Henry Gloyne

Born 1983 in Cherokee, NC | Lives and works in Asheville, NC

John Henry Gloyne was born and raised in the Yellowhill community in Cherokee, NC. His art pairs personal, worldly experience with that of the spiritual beliefs of his Pawnee, Osage, and Cherokee ancestors: myths and dreams that stem from *Gālũñ'lātĩ*, the sky realm. Curiosity is his inspiration. In his art, he channels his ancestors, seeking answers to questions about what their daily lives were like, what their dreams at night were, and how they would figure out their place in our contemporary, chaotic, and ever-expanding universe.

The process of weeding out - DYBC.Ń, 2017, acrylic on canvas, 48 x 36 inches.



Ursula Gullow

Born 1972 in Delhi, NY | Lives and works in Asheville, NC

Since July 28, 2013, Ursula Gullow has created a self-portrait every day using a variety of media including paint, markers, charcoal, and collage. She always works from a live image of herself—usually composed in front of a mirror, but sometimes using her computer’s camera or mobile phone. Referencing the historical significance of female self-portraiture, Gullow contemporizes the process through duration, repetition, and serialization. Each portrait is marked with a timestamp of its creation and documents the artist’s psycho-social state and/or physical appearance. In its entirety, *SELF EXAM* catalogues the long-term ebb and flow of Gullow’s personal identity and technical practice. The project continues indefinitely.

Four daily *SELF EXAM* portraits in October 2017, mixed media on paper, each 12 x 12 inches.



Lei Han

Born 1975 in Baotou, Inner Mongolia, People’s Republic of China | Lives and works in Alexander, NC

Inspired by nature and everyday life, Lei Han explores notions of perception, memory, transience, and time. Fascinated by the influences of Eastern philosophy in Western art, her recent work aims to create the cohesion between spirituality and creativity, as well as making new connections between the artist, viewer, and object/subject.

According to the artist, “*Core* refers to the central, innermost, or most essential part of anything, where passion and desire are deeply held in us. The work plays out a tension between form and the formless and aims to make connections between the seen and unseen forces.” The work, with music composed by Wayne Kirby and Roy Wooten (*Future Man*), is inspired by the *Dao De Jing*, a classic text of Chinese philosophical literature.

Core (still), 2018, digital video, sound by Wayne Kirby and Roy Wooten (*Future Man*), multichannel audiovisual installation, 5.1 surround sound, filmed with Canon 5D Mark III and Panasonic GH4 on a Canon 100 millimeter macro lens, 5 minutes, 12 seconds.



Jennifer L. Hand

Born 1970 in Portland, OR | Lives and works in Dublin, VA

Jennifer Hand lives on seven acres in the woods. The work that she makes is a direct result of her experience forging a place on earth, both literally and metaphorically. Although observational drawing remains at the core of her process, Hand has also started immersing herself in her subject matter by working directly with the actual material of nature. The love and awe we have for nature, in contrast to the discomfort we feel with its harshness, interests her, and this paradox is revealed in her work.

Remembering the Earth (still), 2017, digital video with sound, directed, edited and performed by Artist with garment made by Artist, 19 minutes, 2 seconds.



Andrew Hayes

Born 1981 in Tucson, AZ | Lives and works in Asheville, NC

Paper and steel have differing contexts in our lives. Sculptor Andrew Hayes, who worked for a time in the industrial welding trade, attempts to level the playing field between these disparate materials, combining them in an elegant balance of form. Hayes responds to the shape and texture of paper in book form with graceful and subtle structure in steel. The book is appreciated as an object for education, growth, and escape, whereas steel is considered invisible, even though it is a primary material of our constructed environment. In his work, Hayes engages the viewer in a search for harmony between paper and steel that possesses similar attributes of flexibility, history, mass, and density.

Pulp Discourse, 2018, book paper and steel, 9 x 8 x 4 inches. Photography: Steve Mann.



Wayne Hewell

Born 1955 in Commerce, GA | Lives and works in Gillsville, GA

For over 50 years, fifth-generation folk artist Wayne Hewell has found a particular niche in making haunting face jugs. Faces on pots have a tradition dating back to early Mesopotamia. Some historians link the appearance of these face jugs in the Carolinas to the arrival of an illegal slave ship called *Wanderer* in 1858. Many of these enslaved people were ferried up the Savannah River and lived in the historic pottery town of Edgefield, SC. Faces on vessels capturing grotesque and twisted expressions began to appear shortly thereafter in a syncretism of technique and narrative. Some believe these vessels were used by enslaved people as grave markers to ward off evil entities. Hewell has embraced this fusion, interjecting his own personal demons and narratives.

Ugly Jug, 2017, applied earthenware and porcelain chips on stoneware with tobacco spit glaze, 11 x 8 x 8 inches.



Michael Hofman

Born 1963 in South Bend, IN | Lives and works in Asheville, NC

For ceramicist Michael Hofman, the dining table is the center of society. Around the table we celebrate companionship and camaraderie, love and loss. It is Hofman's desire to have every piece of tableware be just as unique in personality as those guests welcomed to share the table. By incorporating impressions of antique lace into handbuilt porcelain tableware, he takes on the long history of functional pottery with a creative, personal flair and retains the emotions associated with familial legacies and ties to particular lace patterns. In combining elegant forms in clay with looping designs of tatted, crocheted, and bobbin lace, Hofman offers an art of civility while challenging masculine hierarchies in art and society.

Haiku Bowl in seafoam and *Imperial Plate* in winterfell, 2018, lace-impressed handbuilt porcelain, plate: 3 x 10 1/2 x 10 1/2 inches. Photography: Steve Mann.



Constance Humphries

Born 1966 in Asheville, NC | Lives and works in Asheville, NC

Constance Humphries is a choreographer and performer whose work is firmly rooted in the rigorous study and practice of Butoh dance. Butoh is a form of dance theater that first appeared in Japan after World War II. It is often referred to as the "dance of utter darkness." In this darkness are the unconscious body and mind. It is through excavating what is underneath consciousness that Humphries seeks meaning and inspiration for her creative practice, which investigates and addresses issues of liminality, love, vulnerability, and intimacy.

Hole (still), 2014–2015, digital video with sound, choreography, costume, performance, and photography, edited by Artist, 5 minutes, 26 seconds.



Rona Kritzer

Born 1949 in Mt. Vernon, NY | Lives and works in Asheville, NC

Referencing non-objective mid-20th century artistic practices, such as those manifested in Abstract Expressionism, sculptor Rona Kritzer works intuitively through gesture and mark. She begins by sketching and generates pattern templates that she cuts into thick slabs of clay. The results are monolith-like masses that curve and coil, and forms that stack and interact in echoing waves of movement. Her works, which feel fundamentally designed, offer an essence of emotion, the moment of a thought, the promise of continuity, and the excitement of change.

Polyphony, 2019, high-fired stoneware with underglaze patina, 36 x 32 x 20 inches.



Betty Maney

Born 1957 in Cherokee, NC | Lives and works in Cherokee, NC

Growing up in the Big Cove community in Cherokee, NC, Betty Maney learned basketry by watching her mother, Geraldine Walkingstick, who in turn learned from her mother-in-law Annie Powell Welch. While syncopating with strong traditional influences and techniques, Maney skillfully and creatively develops an approach to basket-making that is uniquely her own. She specializes in miniature white oak baskets that are exact replicas of traditional Cherokee basketry. Her works are instantly recognizable for their color, design, and a special cut of white oak splints that she incorporates into her patterns. Whereas traditional baskets were made for everyday use in a Cherokee household, Maney transforms the basket from a functional object into a reverent revisitation of her ancestry.

Purse basket (detail), 2018, white oak, bloodroot and butternut dyes, 10 x 17 x 12 inches.
Photography: Hope Huskey.



Jerry Maxey

Born 1954 in Wiesbaden, Germany | Lives and works in Piedmont, SC

Over the years, Jerry Maxey has become a master in wicker-weave basketry and learned to incorporate his love of woodworking by accenting his basketry with lathe-turned wood bases and rims. He finds and collects wood from hills and streams near his home in Piedmont, SC, and the characteristics of the wood inspire the forms of the basket. No basket is the same, as Maxey never sketches or plans his patterns in advance. He does, however, have a clear idea in mind before he begins, and each work evolves and builds into the next. While titles like *Three Rivers* or *Spiral Hills* refer to nature, *Babble* brings to mind both a rambling storyteller and the noise of a burbling brook.

Babble, 2018, wicker-weave basket, fiber-reactive dye, rattan, seagrass, and lathe-turned sweetgum wood base, 24 x 20 x 20 inches.



Rachel Meginnes

Born 1977 in South Royalton, VT | Lives and works in Bakersville, NC

Rachel Meginnes reuses abandoned quilts, reviving them through a meticulous and tender process that glorifies their history beyond their worn and tattered state. Using thread and paint, Meginnes turns these thin, leftover webs of fiber into three-dimensional paintings for the wall. Color and pattern mark each surface, highlighting old channels of stitching and any previous indications of making. Her aspiration is not one of preservation or conservation, but rather an honorific act, aimed at understanding and appreciating our human ability to persevere. For Meginnes, the quilt is a signifier of past experience and has become a metaphor for honest beauty and persistence.

Do Pretty Girls Cry?, 2018, acrylic, deconstructed quilt batting, hand-stitching, image transfer, and ink, 70 x 63 inches.



Gary Monroe

Born 1956 in Enterprise, AL | Lives and works in Knoxville, TN

Tennessee is famous for the Memphis blues, Elvis Presley, country music, the Great Smoky Mountains, moonshine, moon pies, and so much more. The state has been and is home to cultural and tourist attractions, such as Buford Pusser's Home and Museum, Dollywood, Graceland, Libertyland, the Grand Ole Opry, Rock City, Ruby Falls, and Twitty City. With these destinations in mind, many may consider the home state of artist Gary Monroe as a complex and sometimes apocryphal locale. Along these same lines, throw in serpent-handling rituals, and you have all the ingredients you need as reference for Monroe's work. His work is where local lore and spiritual awakenings collide with popular culture.

Arthur Reaches into the Deep Light, 1998–2018, chalk and charcoal on Somerset Rag paper, 60 x 48 inches.



Hiromi Okumura

Born 1963 in Kagawa, Japan | Lives and works in Blacksburg, VA

Hiromi Okumura experiments with the concepts of motion, energy, and space in her art. Born and raised in Japan, Okumura is keenly aware of spirits in nature, and this knowledge affects how she perceives the surrounding world. Although she begins her compositions with an emphasis on drawing and painting, Okumura expands her approach to include multimedia and contemporary dance. Utilizing photography and new media to generate fabricated space, she triggers complete sensory experiences by immersing her audience in real-time, interactive performance.

Earth, 2017, digital image printed on archival paper, 7 ½ x 10 inches.



Melissa Pace

Born 1980 in Boonton, NJ | Lives and works in Asheville, NC

Melissa Pace is a multimedia artist whose interests range from printmaking on ceramics to large-scale painted murals. Through the use of symbols, pattern, and design, her work lends itself to personal, intellectual, and philosophical approaches. Key to making her art is the process of letting go of judgment, trusting the process, quieting the mind, and allowing ideas to flow at ease. Conceptually, she strives to encourage multiple truths and realities, while pushing the envelope with societal stressors, such as greed, politics, and the environment. During an adventure to the West Coast, she renewed her interest in holistic teachings and gravitated towards Ayurvedic studies. She continues to combine these ancient wisdoms with her art.

Fleet, 2013–2016, screenprint on ceramic, 16 ¼ x 14 ¾ inches.



Sean “Jinx” Pace

Born 1975 in Spartanburg, SC | Lives and works in Asheville, NC

Sean Pace, AKA Jinx, is an all-around “did it, done it, do it” kind of artist. Free expression maintains that this approach is exactly how one should go about things. His charm, spontaneity, and charisma pervade his work, as he takes on complex conversations through imagery, action, material, and, most recently, technology. A sculptor at heart, he combines technology and sculpture in kinetic and often large-scale works. His love for experimentation has drawn him to interesting things and processes, including 3-dimensional design and digital mapping. Finding that sense of play in varied absurdities, Jinx pulls from the wreckage of our modern world.

Photograph of *Art-Crawler* (maker space), 2015–2017, repurposed military equipment, dimensions variable.



Greg Pond | Banning Bouldin | César Leal

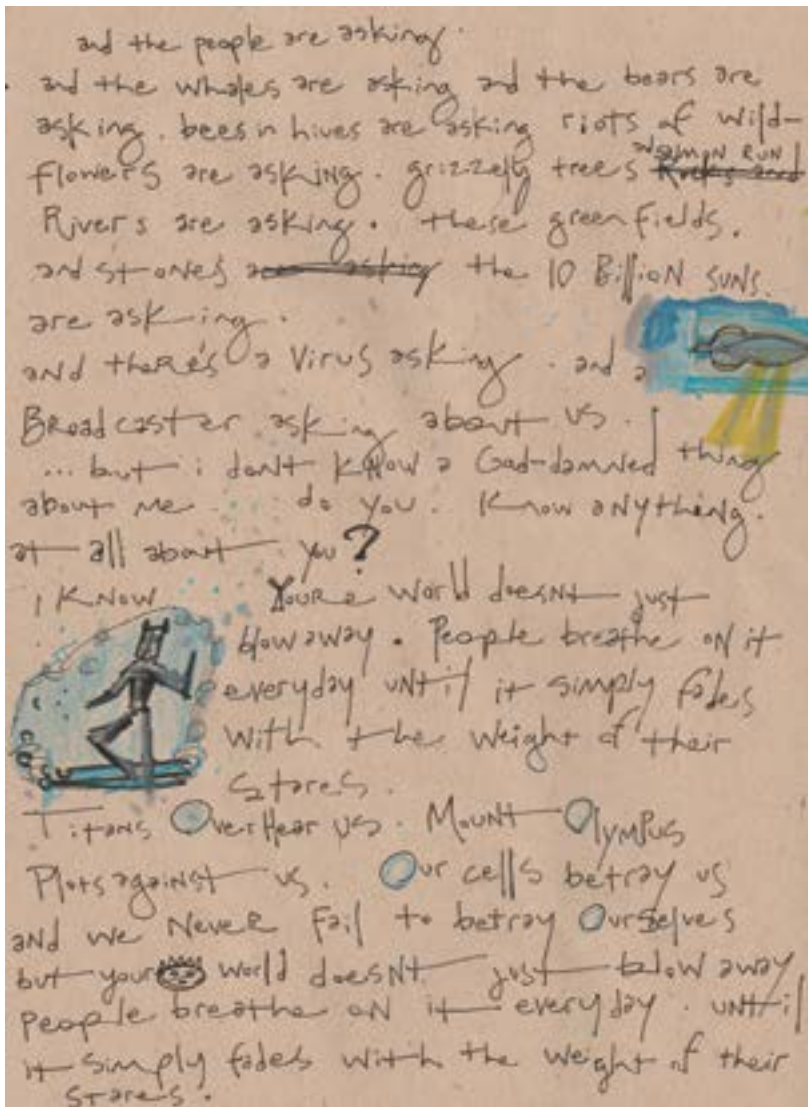
Born 1973 in Corvallis, OR | Lives and works in Sewanee, TN

Born 1981 in Nashville, TN | Lives and works in Nashville, TN

Born 1977 in Bogotá, Colombia | Lives and works in Chattanooga, TN

Pure data, open-source programming, constructed objects, architecture, sound processing, and environmental shaping combine to inspire the sculpture and sound installations of Greg Pond. Redefining and inspiring our contemporary realities, his sonic work broadens the aesthetic experience to include physical space and the human body. Pond’s ideas are enhanced by his collaborations with other sound engineers, composers, performers, and choreographers. He believes that the possibilities for sound to manifest in the body are infinite and, although believed to be unique, are essentially connected. Thus, bodies are simultaneously listeners and creators, and, in every individual experience, they are able to break the separation between creator and performer.

Photograph of *Guncotton*, 2018, multimedia sound installation, choreographed by Banning Bouldin, composed by César Leal, dance performance by Becca Hoback and Emma Morrison, and vocals by Jessica Usherwood, dimensions variable. Photography: Baxter Williams.



Ted Pope

Born 1967 in Altus, OK | Lives and works in Morganton, NC

Born during the Cold War, poet Ted Pope grew up on an air base in southwest Oklahoma. Today, working elusively, even reclusively, in the Catawba River Valley, Pope considers activities that disrupt his art-making as enemies standing between him and his daily goal "to be alone with paper, pens, paint... what have you." The resulting work is as disruptive as it is down-to-earth. Michael Rumaker described Pope's storytelling as "thoroughly American in its unbridled violence and quirky humor." From chapbooks to collective prose, his varied and dynamic swapping of oral forms is a retelling of a life in Appalachia, which Pope describes as "Trauma... passed down from coalminers and a Cherokee great grandmother, a company store, alcoholism, polio, black lung, prejudice, you name it."

Excerpt from "Dylan Thomas Telegrams," 2004, colored pencil, ink, and Sharpie on paper, approximately 11 x 8 ½ inches.



Glenis Redmond

Born 1963 in Sumter, SC | Lives and works in Greenville, SC

According to Glenis Redmond, "my love of words has carried me across the country for two decades. A Road Warrior Poet, though steeped in Afro-Carolinian roots, I speak a universal tongue of love, loss, celebration, sorrow, and hope."

The Tao of the Black Plastic Comb brings Redmond's poetry to film. In collaboration with Los Angeles-based director Irving Hillman, the film tells the story of school-picture day, during which a white classmate undid the hairstyle Redmond's mother painstakingly fashioned, resulting in an "unkempt" school photo that became a family joke. The poem addresses how black girls and women use hot combs to straighten their hair, among other laborious practices, to conform to mainstream standards of beauty. In the work, she ultimately journeys from self-loathing to self-acceptance.

The Tao of the Black Plastic Comb (still), 2017, digital video, filmed with Canon 5D Mark III, director: Irving Hillman, poet: Glenis Redmond; executive producers: Todd Boss (Motion Poems), Egg Creative, and Carolyn Casey, producer: Gravy Films, color: Moving Picture Company, sound: Egg Music, 4 minutes, 39 seconds.



Manda Remmen

Born 1978 in Longmont, CO | Lives and works in Glade Spring, VA

Manda Remmen embroiders maps that capture the crisscross texture of land and location. Precious in size and execution, these small landscapes document where space and people interact and, in the process, reveal the value of place. Place is made by people, and, without their navigation, it would be space—empty and without record. In a way, Remmen is introducing a contemporary and very personal cartography, combining her knowledge of science, aesthetics, and technique to model and communicate these miniature scenes. Her choice of embroidery, a medium that is conventionally associated with women hobbyists, is purposeful. Remmen uses this stereotype to highlight the hierarchy of traditionally patriarchal land ownership, while bringing attention to maps as artifacts of conquest and colonization.

Corner Field, 2017, cotton muslin and embroidery floss, 7 ¼ x 8 ¼ inches.



Owen Riley Jr.

Born 1958 in Columbus, GA | Lives and works in Greenville, SC

"Since leaving my career as a photojournalist in 2007 for a full-time art career, I have for the most part avoided the literal and searched for transformation and mystery in my image-making. In the past two years, it's been impossible for me to escape the surreal reality of our post-2016 lives, and my work reflects that. This new work, though true to my original artistic vision and using components of earlier work in its construction, is a reaction and maybe a cry." —Owen Riley Jr.

#MeToo, from the *In a Red World* series, 2018, pigmented inkjet print, 20 x 16 inches.



Andrew Scott Ross

Born 1980 in Flushing, Queens, NY | Lives and works in Johnson City, TN

Andrew Scott Ross revisits the concept of history through his installations that combine sculpture and drawing, collage and painting. They explore flatness and depth, and, for the artist, they are never considered finished works. Each installation layers and weaves references from various timeframes ranging from prehistory to classical antiquity with modern, contemporary, and personal imagery. His installations revisit the sociological and psycho-cultural constructs embedded within our historical museum displays. By reconsidering these displays, he addresses the anthropological delivery of history, cultural appropriation, and the building blocks of civilization.

Century Zoo VII (detail), 2016–2018, acrylic paint, charcoal, mud, paper, and wood, dimensions variable.



Akira Satake

Born 1958 in Osaka, Japan | Lives and works in Swannanoa, NC

"For me, the act of creation is a collaboration between myself, the clay, and the fire. Collaboration means finding what the clay wants to be and bringing out its beauty in the way that the beauty of our surroundings is created through natural forces. Undulations in sand that has been moved by the wind, rock formations caused by landslides, the crackle and patina in the wall of an old house; all these owe their special beauty to the random hand of Nature. The fire is the ultimate random part of the collaborative equation. I hope the fire will be my ally, but I know it will always transform the clay in ways I cannot anticipate." —Akira Satake

Sculpture/vase, 2017, wood-fired stoneware with natural wood ash, 18 ½ x 9 ½ x 7 inches.



Molly Sawyer

Born 1973 in Atlanta, GA | Lives and works in Asheville, NC

"I am an observer bearing witness to the natural world
and its inevitable, cyclical changes.
I am an ice hunter, a moss gatherer.
I am cataloguing the connection between the temporal delicacy
of our lives to that of the entropic process of the earth."
—Molly Sawyer

By using vines, tree bark, melted icicles, rust, soil, ash, animal fur, and wood, Molly Sawyer investigates sculptural metaphor by balancing tensions between creation and decay. She collects specimens and observes natural cycles of oxidation and disintegration. These organic alterations present a secondary element that then becomes her artistic material.

Continuum, 2018, apple and cherry silk flowers, bamboo beads, fig branch, and steel wool, dimensions variable. Photography: Rocky Kenworthy.



Shelter Collective

Founded 2014 Asheville, NC | Works in Asheville, NC

From custom furniture to complete architectural environments, the designs of Rob Maddox and Karie Reinertson of Shelter Collective (founded 2014) speak to a larger contemporary moment, when modern craft meets production and commerce. Maddox and Reinertson, who met at Yestermorrow Design/Build School in Vermont, are passionate about collaborating—often partnering with craftspeople to create varied and rich spaces. At the core of their projects are the makers, so, as a studio and as individuals, they believe in the power of handmade, the mindfully chosen, and sustainably produced products that transform our experiences of space. Drawn to objects that are wonderfully imperfect in the way that only handmade things can be, Maddox and Reinertson innovate designs for dwelling as well as products for the everyday.

Photography: Mike Belleme.



Tom Shields

Born 1970 in Framingham, MA | Lives and works in Asheville, NC

Through a process that includes collection, dissection, alteration, and reassembly, sculptor Tom Shields asks us to rethink the functional forms of furniture. While his training is rooted in the timeless process of furniture-making, gradually his craft transformed into the creation of sculptural art objects. Form is interrupted but not shattered. Embracing craft tradition techniques through a do-it-yourself attitude, he redefines preconceived notions of chairs, benches, and tables. Choosing to reuse and recycle cast-off materials, Shields counterbalances our society's fixation on consumerism. These redesigned yet familiar objects challenge our perception of their meaning and place in our world.

Bridge, 2017, cast iron, 48 x 72 x 20 inches. Photography: Kohler Co.



Clarissa Sligh

Born 1939 in Washington, DC | Lives and works in Asheville, NC

When she was 16 years old, Clarissa Sligh became the lead plaintiff in the 1956 school desegregation case in Virginia (*Thompson v. County School Board of Arlington County*). From that moment forward, her life and work have been agents for change and transformation: themes that relate to her personal history, including race, as told through handmade books, photography, and installations.

"Throughout my life there have been men who showed up to open doors and to guide and protect me through difficult times. I celebrate their spirit and grieve the wounding and loss of the embodiment of the divine masculine." —Clarissa Sligh

Gerald with Kitten, 1999, gelatin silver print, 16 x 20 inches, from *Blessing of the Men*, 1996–2017, mixed-media installation including nine gelatin silver prints, 2000 gold and silver foil and acid-free black paper origami cranes strung with glass beads, 48 x 192 x 60 inches. Randy Shull & Hedy Fischer Collection of Contemporary Art. Promised Gift to the North Carolina Museum of Art.



Kelly Spell

Born 1981 in Denver, CO | Lives and works in Hixson, TN

Kelly Spell's approach to making is fluid and impromptu. She rarely plans a new quilt from start to finish and prefers to just dive in, allowing each work to evolve as she cuts and sews. This particular work was inspired by a fish of the same name and is part of a larger series, paying homage to animals exhibited at the Tennessee Aquarium, where she volunteers as a docent. This series captures the brilliance of design found in nature. Not so unlike the long tradition associated with capturing historic stories of life events in quilts, Spell hopes that, through her process of observation and abstraction, her work will inspire us to take a second look at the natural wonders that surround us every day.

Spotted Hawkfish, 2018, batting, fabric, and thread, 43 x 20 ¼ inches.



Jered Sprecher

Born 1976 in Lincoln, NE | Lives and works in Knoxville, TN

"As an artist I make paintings that exist in the sliver of space between abstraction and representation. I look to the lived daily experience of the world coupled with the artifacts of the past as touchstones in my studio practice. My work compresses time into the surface of painting, that old technology. Increasingly flora, fauna, and natural phenomena hold my attention as I wrestle with this imagery within my paintings. Birds, plants, flowers, stones, and fires dissolve into the light of the screen, the digital lens, and the glowing tablet." —Jered Sprecher

We Learned to Like the Fire, 2018, oil on canvas, 24 x 18 inches.



Byron Tenesaca

Born 1993 in Cuenca, Ecuador | Lives and works in Arden, NC

In addition to approaching photography through traditional documentary methods, Byron Tenesaca explores the personal testimony of the subconscious mind through the use of mixed-media collage and digital photomontage. In his current work, Tenesaca has rediscovered photography as an art of inclusion by digitally overlaying scanned images of found photographs that reflect his own personal dreams, memories, and experiences of growing up in the Ecuadorian Andes Mountains and in North Carolina. Questions of who, when, and where are all part of the narrative these collected images carry. In turn, these reclaimed photographs by unidentified photographers are being reassessed according to their imagery and our collective experiences.

CLOCKWISE FROM LEFT: *Strength: Winston Salem, NC*, scanned 2018, found object, gelatin silver print, 8 x 10 inches. *Untitled*, scanned 2019, found object, gelatin silver print, 3 x 4 ½ inches. *Untitled*, scanned 2019, found object, gelatin silver print, 2 ½ x 4 ½ inches.



Cornwagon Thunder

Born 1974 in Monroe, NC | Lives and works in Boone, NC

In her *Wonder* series, photographer Cornwagon Thunder explores the theme of identity in relation to American cultural iconography and myth-making in the context of Appalachia. Shot on location in Mitchell and Yancey Counties, the series features a stoic *Wonder Woman* who dwells in a pensive yet powerful way within the isolation of a struggling life. Superheroes reflect and examine struggles, hopes, fears, and desires, and this series speaks to our ability to overcome the dramatic, dark side of humanity. It touches on the discontent between what is real and what is unseen—hope and conquest are all internalized. Though dark and lonely, the series avoids detachment and judgment, offering a direct yet hopeful portrait of American life.

SkateNGames, from the *Wonder* series, 2017, archival print on Epson Ultra Premium Presentation Matte paper, 10 x 15 inches.

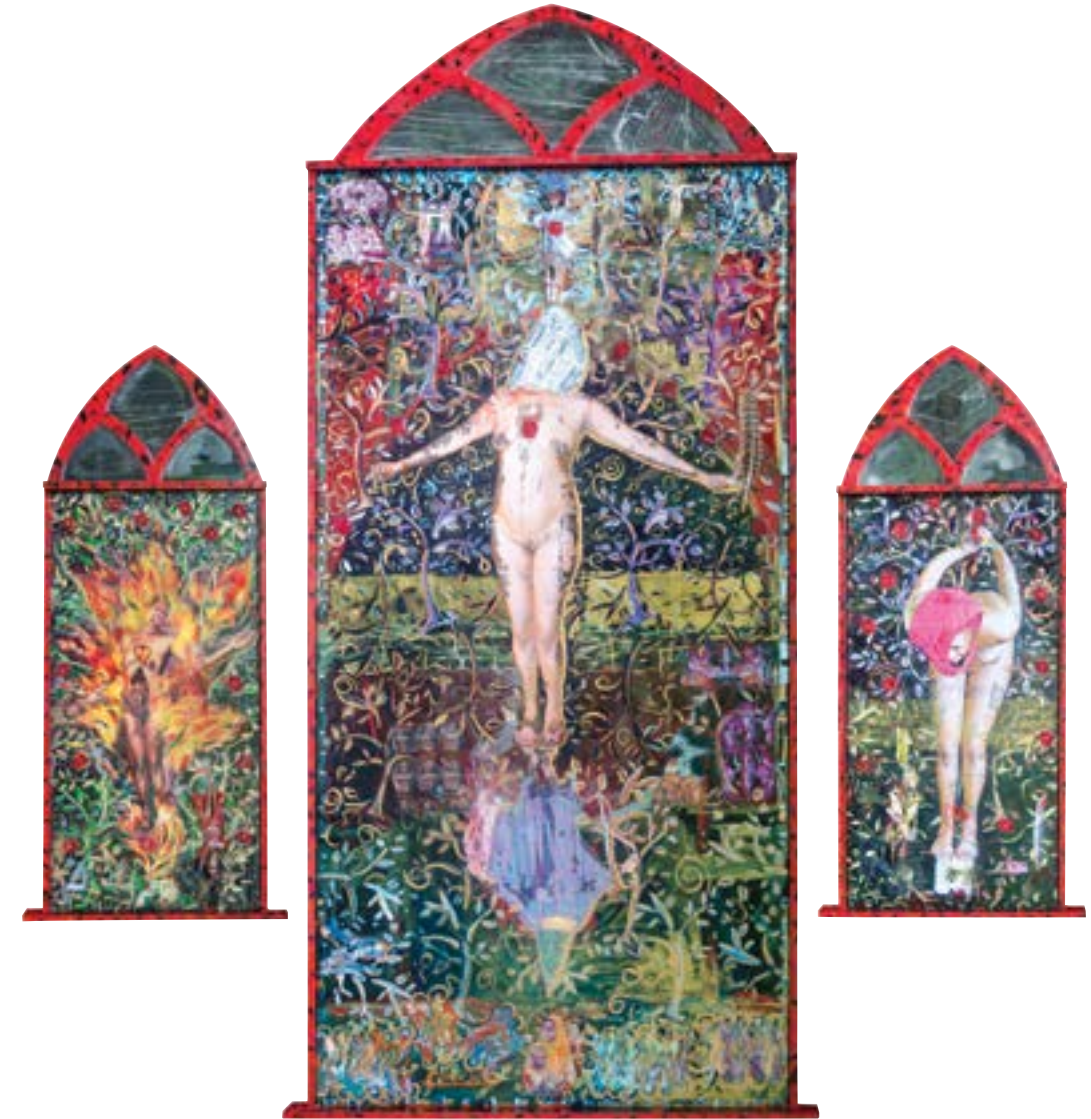


Christina Renfer Vogel

Born 1980 in Atlantic City, NJ | Lives and works in Chattanooga, TN

In recent paintings by Christina Renfer Vogel, houseplants serve as surrogates for figures—portraits that sit unadorned on studio furniture. Referencing the 17th-century Dutch genre of *vanitas*, her paintings offer a contemporary story of change, the passing of time, and a reminder of the vulnerabilities and inevitabilities of life. Through her work, we witness the artist as observer, occupied and fascinated by the unremarkable, while thriving in the theatricality found in the banality of the everyday. Vogel gracefully navigates the space between seeing and describing, interpretation and invention. And just as we associate flowers with femininity and beauty, a bouquet can represent an exchange, a gesture, or a commemoration. Vogel, with painterly finesse, embraces these affiliations.

Bouquet (Bitter Pill), 2018, oil and acrylic on linen, 30 x 26 inches.



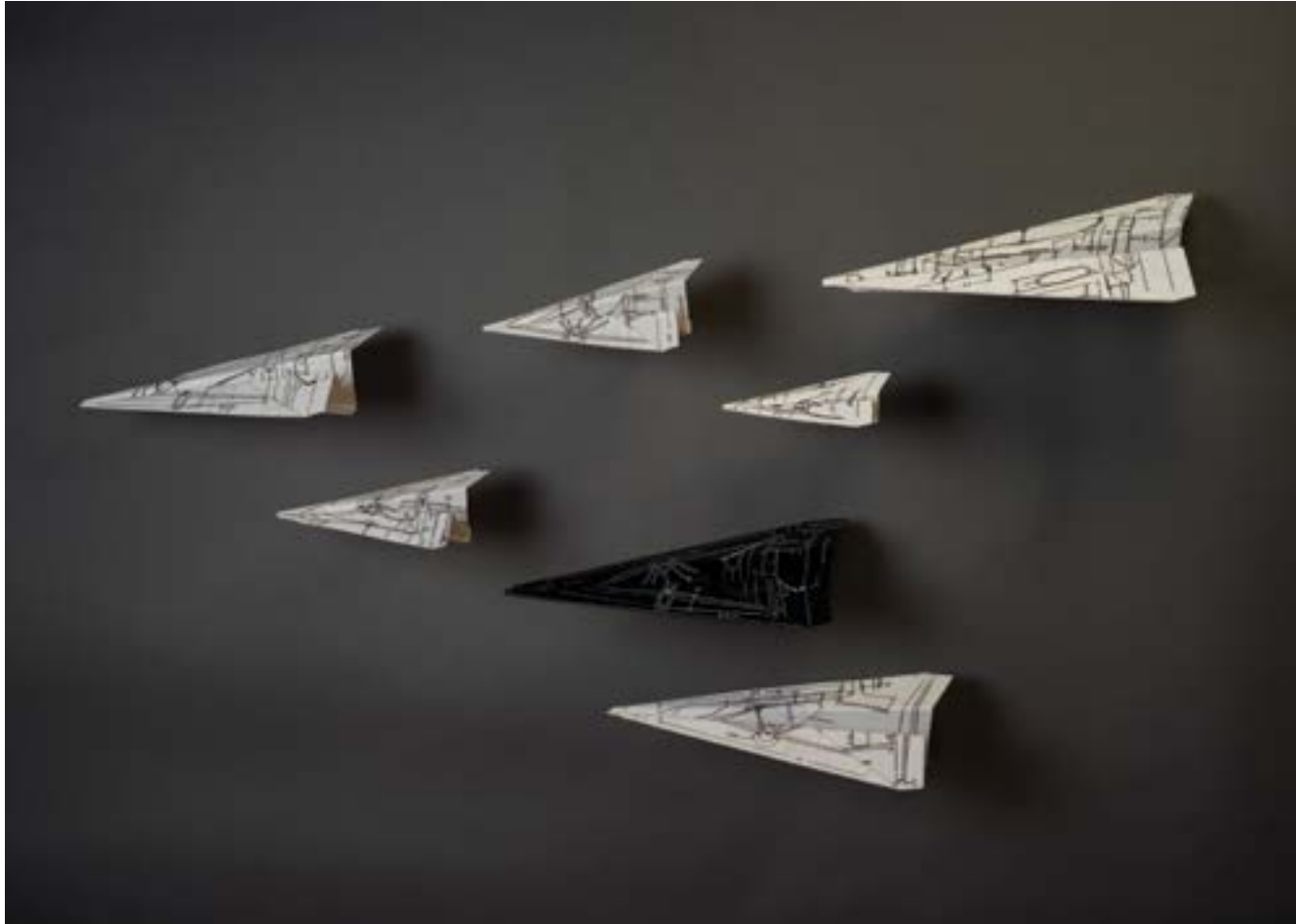
Valeria Watson

Born 1948 in Denver, CO | Lives and works in Leicester, NC

Valeria Watson can trace her Affrilachian roots through multiple generations in Western North Carolina and Tennessee. Central to her work are elements of her family history, which has grown to include her own stories, dreams, and circumstances. Even as her work is filled with the angst of struggle and oppression, it moves toward resilience, reconciliation, and redemption.

"I am a Priestess of Osun and a minister. I use my art and performance to infuse love and healing energy into the very fiber of the process and objects. Awakening, I create healing and ascending environments. These I see as matrices of higher dimensions intersecting with our own flat-land experience." —Valeria Watson

FROM LEFT: *Trial by Fire*, 66 x 30 x 3 inches; *Black Puppet Man*, 114 x 54 x 3 inches; *Stress Posture*, 66 x 30 x 3 inches; from the series *The Torture Church*, 2013–2018, mixed media on panel.



Hayden Wilson

Born 1983 in Spruce Pine, NC | Lives and works in Asheville, NC

Hayden Wilson grew up in mountains of Western North Carolina. As a second-generation glass artist, Wilson has been around glass his entire life, yet his experience as a sculptor and his skills in casting iron and bronze have fostered an interdisciplinary approach to his making, lending to remarkable works that reflect his combined interests. Always innovating, Wilson perfected a process of screenprinting onto glass, whereby photographic images are transferred using powdered glass that is then fused with heat. Wilson's *Drones* are "paper" airplanes, screenprinted with the schematics of CIA predator drones. The planes evoke childhood memories of play but also look critically at episodes of violence in American culture and the world at large.

Drones, 2017, kiln-formed glass and glass powder screenprints, 48 x 96 x 12 inches.



Workingman Collective

Founded 2005 in Washington, DC | Works in Cullowhee, NC, and Washington, DC

Workingman Collective is a collaborative group of artists and other professionals whose membership, goals, and missions change with each project. Founders Tom Ashcraft, Janis Goodman, and Peter Winant conduct individual studio practices that take a conceptual approach to communication through form, using a broad range of materials and fabrication techniques.

Often guided by the public, their projects explore the nature of cooperation, invention, and chance to produce new information that is integrated into the art experience. Ultimately, these projects seek to generate environmental awareness, stimulate a population's reidentification with its hometown history, and urge participants into strengthening relationships with their neighbors.

Craft, 2013-2018 (ongoing), sculpture by Tom Ashcraft and Peter Winant, vocals by Mountain Bitters (Gretchen Caverly, Megan Drollinger, and Emmalee Hunnicutt), cherry wood boat, electric motor, audio system, and voice recording of North Carolina bodies of water, 60 x 36 x 24 inches. Photography: Max Hirshfeld.

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FRONT COVER: Eleanor Annand, *Luft* (detail), 2018, screenprinted
and painted cardboard installation, dimensions variable.

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