



Asheville Gallery of Art, Ltd

16 College Street

Asheville, NC 28801

828-251-5796

the works of Renee Williams

"A Brush with North Carolina"



Reception: 1st of November 5 - 8 pm

Show runs: November 1 - 30, 2013

Monday - Saturday: 10am - 5:00pm

Sunday 1 - 4pm

www.ashevillegallery-of-art.com

Asheville's Longest Established Fine Art Gallery - Across From Pritchard Park

The Haen Gallery in Asheville, NC

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In place of brushes Boggess uses palette knives and trowels to thickly layer the broad sweeping strokes and exquisite fine detail that capture all the colors of the seasons in rushing rivers, snow covered hillsides, and thick forest vegetation. Boggess' work is recognized throughout the country for its incredible three-dimensional texture, rendered solely in oils. These remarkable landscapes bridge the gap between Abstract Expressionism and Photorealism.

For further information check our NC



Work by Lynn Boggess

Commercial Gallery listings, call the gallery at 828/254-8577 or visit (www.thehaengallery.com).

Toe River Arts Council in Burnsville, NC, Features Works by Robin Johnston, Ben Elliott, and Cassie Floan

The Toe River Arts Council in Burnsville, NC, is presenting *Notions of Time*, featuring the works of Robin Johnston, Ben Elliott, and Cassie Floan, on view in the Burnsville Gallery, through Nov. 16, 2013.

Robin Johnston, Ben Elliott, and Cassie Floan will offer up their own interpretation of time through the visual languages of fiber, glass, and photography. Their work will communicate ideas associated with time - its importance and how it is perceived.

Johnston's work deals with measuring time, capturing moments as they pass, and the sense of loss that accompanies their passing. She weaves with plain materials and basic patterns to overemphasize simplicity. Her intention is to bring into focus a certain stillness that is hard to define, a reverence for patience and humility.

"There is a level of protest in choosing to work in a widely forgotten medium and deliberately making the process of weaving much slower than necessary," says Johnston. "It is a subtle reaction against

our hurried society. I track patterns in nature such as ocean tides, light, heartbeats, and seismic activity. Using this data, I invent restrictive systems that dictate the methods and process for each piece. All the elements collected during the making accumulate into real-time maps of my physical experience weaving. The work investigates my feelings of distance from the natural world through recording and re-interpreting its' constant cycles. It also acknowledges the impact human existence has on the earth's natural time rhythms."

Ben Elliott views his glasswork as small fragments of a story that unfold with time. Every fragment is part of a personal narrative that might come from the past, the present, or the future. His hope is to evoke a particular thought or memory using familiar images as a common thread. This technique brings a certain feeling, the rest of the story is up to the viewer.

Elliott's recent work is inspired by old sayings about time. He transforms these

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old sayings into his own visual interpretations of them. During this process, the personal narrative element of his work is exposed. Whether it's internal or external, seasonal or day to day, time is a concept all humans share. Elliott hopes to be able to show others, through his work, how important and precious are the seconds in a life.

Cassie Floan's "notion" came from a background in photography, where she enjoyed the element of process found specifically in Bromoil prints - a time consuming process where every step has to be just right to achieve the desired results.

"Digital imagery has changed how we perceive information and made traditional photography obsolete," says Floan. "While this was difficult to accept at first, technology and time pushed forward with new opportunities and ways of seeing."

The work, *Still Arrangement*, is Floan's way to rediscover a similar mood and aesthetic that Bromoil offered. "Although the process is not the same, I am finding that the content can still be captured. My intent with this work is to record the passing of time through the visual produc-

tion." Floan work in the exhibition is a labyrinth, which she finds calming despite its inherent intricacy. *Still Arrangement* is an installation of jewelweed flowers organized in the form of a labyrinth on top of a bed of sand. While arranging this piece, every step of the process became a symbolic layer. From gathering the flowers to pouring the sand to watching the decline, each step placed emphasis on the moment.

Different approaches in aesthetics evoke an introspective thought, a meaningful conversation, or stir up a memory for the viewer. Personal narratives are an underlying connection. Time is represented through recording passages of real-time (fiber), a visual account of a process (photography), and abstract representations of time with surrounding imagery (glass). All are reflective of the artists' environments and changing lifestyles that tend to shift from the day to day to the cyclical concepts of time.

For further information check our NC Institutional Gallery listings, call 828/682-7215 or visit (www.toeriverarts.org).

The 16th Voorhees Family Art Show and Sale will be Held in Asheville, NC - Nov. 23 & 24, 2013

The 16th Voorhees Family Art Show and Sale will be held in Asheville, NC, on Saturday, Nov. 23, from 10am to 5pm and Sunday, Nov. 24, 2013 from noon to 5pm at a recently renovated historic Arts and Crafts style home located at 89 Woodward Avenue in the Norwood Park area of North Asheville. This weekend show and sale is free and open to the public.

This year's annual event will feature new work created by six Voorhees family members along with two guest artists. Hosted in cousin Marien Bradsher's circa 1916 house with its majestic American Elm, the event will again be featured in a family home in Norwood Park. Meet

this extraordinary family of artists known throughout North Carolina and the Southeast. A portion of the proceeds will be donated to MANNA FoodBank and to Kiva, helping others locally and globally.

The arts legacy began with Edwin Voorhees, (1919-1999) known for his NC coastal watercolor seascapes; and Mildred Voorhees and now their children and grandchildren. Mildred, (1924-2007) was best known for her colorful, patterned watercolors and rich oil still lifes and landscapes. Reproductions of Edwin and Mildred's artwork will be available.

Three of Edwin and Mildred's six children

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