

# Haywood County Arts Council

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(metal work), Dianne Lee from Stained Glass Bungalow (glass), William and Katherine Bernstein from Bernstein Glass (glass), Fitzallen Eldridge (glass), Aaron Shufelt (glass), Judy McManus (glass), and Tadashi Torii (glass).

The mission of the Haywood County Arts Council is to build partnerships that promote art and artists, explore new cultural opportunities, and preserve mountain artistic heritage. This project was supported by the NC Arts Council, a division of the Department of Cultural Resources.

For further information check our NC



Work by Aaron Shufelt

Institutional Gallery listings, call 828/452-0593 or visit ([www.haywoodarts.org](http://www.haywoodarts.org)).

## UNC Asheville in Asheville, NC, Features National Drawing Exhibit

UNC Asheville in Asheville, NC, will present *Drawing Discourse*, the university's fourth annual national juried drawing exhibition, on view in the S. Tucker Cooke Gallery in Owen Hall, from Jan. 18 through Feb. 5, 2013. A reception will be held on Jan. 18, from 6-8pm. A lecture by juror Susan Hauptman will be given at 5pm in Lipinsky Auditorium on campus. These events are free and open to the public.



Work by Susan Hauptman

Susan Hauptman, who works only in charcoal and pastels, is known for striking self-portraits and still life drawings displaying technical mastery. As juror for this exhibition, Hauptman selected 33 works from among more than 1,000 entries submitted



Work by David Stanger

by 369 artists.

Hauptman's work was previously featured in solo shows at the Forum Gallery in Los Angeles, the Georgia Museum of Art in Athens, and is part of permanent collections in the National Portrait Gallery, the Metropolitan Museum of Art, and other museums. She has received numerous grants, including two from the National Endowment for the Arts, the Adolph and Esther Gottlieb Foundation and the Pollock-Krasner Foundation.

For further information check our NC Institutional Gallery listings, call 828/251-6559 or visit (<http://art.unca.edu/>).

## Black Mountain College Museum + Arts Center in Asheville, NC, Offers Works by John Urbain

The Black Mountain College Museum + Arts Center in Asheville, NC, will present *John Urbain: No Ideas but in Things*, an exhibition of collages and paintings by Black Mountain College alumnus John Urbain, on view from Jan. 18 through June 1, 2013. The project includes a retrospective exhibition of Urbain's paintings and collages (including selected work from BMC), a publication, and a rich array of public programming, all designed to honor and recognize Urbain, sharing his work with a diverse audience in the WNC region and beyond. An opening reception will take place on Jan. 18, from 5:30 - 7:30pm. Admission is free for members and students, \$3 for non-members.

Urbain (1920 - 2009) was a student at Black Mountain College (BMC) in 1946 and 1947 after returning from the war. He enrolled at the suggestion of his friend and colleague Ray Johnson, then a student at the college. BMC proved to be a central influence on his future. As a student of Josef Albers, Urbain began a life-long exploration of *matière* – a French word and concept that Albers emphasized at BMC to describe a focus on the physical and visual properties of materials. This way of thinking was central to his artwork from that point forth. He also met his future wife, Elaine Schmitt, in Albers' class.

Urbain wrote, "The visual arts involve the optical senses. With *matière*, there is involved an additional factor, that of the tactile senses. We desire to touch and feel the *matière* studies." One of the best-known 20th century collage artists, Ray Johnson, was also a student at Black Mountain College. Irwin Kremen is another prolific collage artist who emerged from BMC, having entered the school to study writing. All of these artists were profoundly influenced by their time at BMC, and the legacy of



*Red X*, 1988, mixed media, collage on masonite, 12 x 10 inches. Black Mountain College Museum + Arts Center Collection.

Albers' focus on *matière* ties all of their collage work together. We are proud to have featured both Ray Johnson (*From BMC to NYC: The Tutelary Years of Ray Johnson 1943-1967* in 2010) and Irwin Kremen (*In Site: Irwin Kremen* in 2012). We plan to build upon this successful history with *John Urbain: No Ideas but in Things*, furthering our mission to preserve and continue the unique legacy of educational and artistic innovation of Black Mountain College.

The project includes a retrospective exhibition of Urbain's work (from early design studies made in Albers' classes to mature work from his final years), accompanied by an exhibition catalogue and public programming, including a collage workshop, a lecture about the history of collage in the twentieth century and two poetry readings.

Prior to installation in Asheville, a version of the Urbain exhibition was installed

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## 4th Annual Western North Carolina FOTO FEST

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[www.wncfotofest.com](http://www.wncfotofest.com)

at Yvette Torres Fine Art, a gallery in Rockland, ME. The Asheville exhibition will incorporate work from the BMC Museum + Arts Center collection, including Urbain's meticulously illustrated notes from Albers' classes and two design studies from 1946.

The Black Mountain College Museum + Arts Center preserves and continues the unique legacy of educational and artistic

innovation of Black Mountain College for public study and enjoyment. We achieve our mission through collection, conservation, and educational activities including exhibitions, publications, and public programs.

For further information check our NC Institutional Gallery listings, call the Center at 828/350-8484 or visit ([www.blackmountaincollege.org](http://www.blackmountaincollege.org)).

## Appalachian State University in Boone, NC, Features Works by Mary-Ann Prack

Appalachian State University in Boone, NC, will present *Standing Still...in the Abstract: Sculpture, Paintings, and Drawings by Mary-Ann Prack*, on view in Gallery A of the Turchin Center for the Visual Arts, from Jan. 22 through Mar. 23, 2013.

Prack was born in Hamilton, Ontario, Canada. Her background includes three generations of family artist tradition encompassing sculpture, painting, and architecture. A richly creative environment was the essential basis from which she developed an appreciation, respect, and love of art and her favorite period in art history – the abstract expressionist movement. From this foundation she has developed artwork that transforms her personal vocabulary of form, color, line and texture into what are spirited, serious and elegant abstractions of the human form. Her work stems from an intuitive source, rather than a response to social trends and movements, moral causes or political statements.

Prack began her formal fine art education at the University of Guelph, Ontario, Canada, continued at the Art Institute of Fort Lauderdale and Florida Atlantic University where she studied both fine art and interior design. After working for a number of years as an Interior Designer Prack was eventually able to transition into creating art on a full time basis. For the past thirty years she has worked with clay as a pure sculpture medium.

There is nothing traditional about Prack's approach to or use of clay in terms of subject, design, scale or glazing

techniques. She hand-builds using a slab method with specially formulated clay that has a stone-like hardness, strength and consistency suitable for large-scale clay constructions. Prack continues to create sculpture and more recently paintings with an enthusiasm, focused energy and commitment to high quality that has been evident from the beginning. She has fully matured her artistic style into that which is instantly recognizable as her own. Prack now lives in Jefferson, NC, where she runs her studio practice full time.

"The human figure has been an infinite source of inspiration for me as an artist. My very personal expression of the human experience - on a physical, emotional and spiritual level is revealed in each of the sculptures I create," says Prack, adding, "My subjects are vehicles that connect my inner spirit to a tangible sculptural form, expressed through the use of intense, luminous colors and sharply defined shapes, tensioned against sensuous organic forms and surfaces. I am drawn to clay on many levels, from childhood remembrances to the discovery of its unlimited potential for creative expression. Much of the joy I experience as a sculptor arises from transforming raw materials such as clay, into a work that has its own individual presence, spirit, timelessness and mystery."

For further information check our NC Institutional Gallery listings, call the Center at 828/262-3017 or visit ([www.turchincenter.org](http://www.turchincenter.org)).