



Folk Art Center in Asheville, NC, Features International Exhibition on Turned or Sculpted Wood

The Southern Highland Craft Guild in Asheville, NC, is presenting, *The American Association of Woodturners: An International Exhibition of Turned or Sculpted Wood*, on view in the Folk Art Center's Main Gallery through May 13, 2012.



Work by Douglas Fisher

Twenty-six renowned artists from Canada, England, France, Germany, New Zealand, and the US have been selected to participate and represent the best wood art available. From traditional wood turnings to contemporary sculpture the exhibition focuses on a diverse range of wood art materials and techniques including carving and surface design and embellishment.

Participating exhibitors include: Nick Agar, Devon, England; Jerry Bennett, Huntsville, TX; Christian Burchard, Ashland, OR; Marilyn Campbell, Kincardine, Ontario, Canada; Warren Carpenter, Seneca, SC; Darrell Copeland, Weaverville, NC; Donald Derry, Ellensburg, WA; Doug Fisher, Parksville, British Columbia, Canada; Clay Foster, Indianapolis, IN; Mark Gardner, Saluda, NC; Tucker Garrison, Brevard, NC; John Goodyear, Torbay, Newfoundland, Canada; Robyn Horn, Little Rock, AR; John Jordan, Cane Ridge, TN; Stoney Lamar, Saluda, NC; Alain Mailland, Chamborigaud, France; Roland Munro, Levin, New Zealand; Christophe Nancy, Entrains sur Nohain, France; David Nittman, Boulder, CO; Binh Po, Maple Park, IN; Betty Scarpino, Indianapolis, IN; Leon Thomas, Cumming, GA; Hans

Weissflog, Hildsheim, Germany; and Malcolm Zander, Ottawa, Ontario, Canada.

Woodturning artist Nick Agar's large-scale, multi-textured turned wood sculptures, created at his riverside studio and gallery in Devon, have earned him a reputation for producing highly individual, beautifully crafted art. Agar has inspired many woodturners with his work and has travelled across the world to demonstrate his skills.

With more than 23 years experience he has a great understanding of his medium. Choosing burrs and intriguing wind blown or dead timber for the majority of his work, he exposes nature's treasures beneath the bark. Inspired by organic forms, pottery, and his natural surroundings, he specializes in hollow forms, large diameter work, and surface enhancement.

Agar is renowned for his wall sculptures in particular. His award-winning work often incorporates carving, weaving and metalwork. In addition to exhibiting widely and appearing at international conferences both as a demonstrator and a judge, Agar is in constant demand for commissions from collectors. His wide range of clients include HRH Prince of Wales, Dukes, Duchesses and the Royal jewellers, Aspreys. He and his work have also featured on BBC and ITV lifestyle television programmes.



Work by Warren Carpenter

"Woodworking has always been a part of my life, but what else would you expect from a Carpenter?," says Warren Carpenter. "I have been a homebuilder since the mid 70's and built furniture and sculpted in wood in my spare time. Since 1999, my passion has been turning wood.

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With a creative eye and an ever-expanding knowledge of wood, I am always watching for those special trees or parts of trees that may someday become a unique turning. There are few things better than finding a burl and figuring out the best way to turn it into one or more pieces of artwork. Beyond creating 'normal or natural' bowls, I enjoy experimenting with new shapes and forms to help me release the natural beauty of a piece of wood while creating pieces that I find very intriguing to my sight and touch."



Work by Nick Agar

Douglas J Fisher is a full-time artist living on Vancouver Island, Canada. Since 1992 he has been involved almost exclusively in creating some form of art, including painting, stained glass, photography, pen and ink drawing, and woodturning. Wood sculptures, primarily made using a lathe, have been the focus of his work since 1997. When not in his studio, Fisher can often be seen performing in theatre productions.

Prior to becoming a full-time artist, Fisher taught skiing and sailing, was an

ironworker, a driller and blaster in several underground gold mines, and delivered sailboats in the Pacific Northwest, the Caribbean, and across the Atlantic Ocean.

Some sculptures involve the use of indigenous iconography from the area where Fisher lives. "I have long been fascinated with the art of indigenous cultures from around the world. Upon first inspection it seems so simple and yet at the same time is very powerful. I hope to understand these cultures in my quest to explore a personal aesthetic."

Creating thought provoking and inspiring works of art by combining artistic vision with superb craftsmanship is something Fisher has been doing for some time. He exhibits his unique style of wood turned sculptures internationally, is sought after as a demonstrator and teacher and his works are in private collections around the world.

The American Association of Woodturners (AAW) is an international, nonprofit organization dedicated to the advancement of woodturning. AAW's mission is to provide education, information, and organization to those interested in turning wood. To learn more about the organization visit (www.woodturner.org).

The Southern Highland Craft Guild is an authorized concessioner of the National Park Service, Department of the Interior.

For further information check our NC Institutional Gallery listings, call the Center at 828/298-7928 or visit (www.southernhighlandguild.org).

Asheville Art Museum in Asheville, NC, Features Cherokee Ceramics and Works by Robert Motherwell

The Asheville Art Museum in Asheville, NC, will present the exhibit, *Ancient Forms, Modern Minds: Contemporary Cherokee Ceramics*, on view in Gallery 6, from Mar. 17 through Aug. 12, 2012. A reception will be held on Mar. 18, from 2-4pm. The Museum will also present the exhibit, *The Essential Idea: Robert Motherwell's Graphic Works*, on view in the Appleby Foundation Gallery, from Mar. 31 through Aug. 26, 2012.

The Cherokee have been making pottery in Western North Carolina for almost 3,000 years. Though nearly disappearing in the 19th century, the tradition survived, emerging as a contemporary art form

enriched by the Cherokee artists who have carefully preserved and passed on their practice from one generation to the next.

For the first 2,000 years of the tradition, Cherokee potters created large, thin-walled, waterproof pots that were stamped with geometric designs. But early in the 20th century this style was almost entirely replaced by the production of heavier pottery, termed blackware, which was incised rather than stamped, a style common to the Catawba, Pueblo and Navajo tribes at that time. Though heavily influenced by these other Native American traditions, the Eastern Band of Cherokee Indians

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