

Henderson County Studio Tour

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Wilson is represented by the Grovewood Gallery in Asheville, NC, and Art on Fourth in Hendersonville, NC.

Award winning artist, Susan Tregay, is a returning tour participant at Studio #36 in the North Hendersonville corridor. Discovering Folk Art's ability to create statements while using bright colors and fun imagery, Tregay has created a series of acrylic paintings that explore our childhood and how it made us into the people we are today. Working with great titles, pure color and even painting on her prom gown, she has developed a body of work not to be missed. Created especially for the Open Studio Tour is her new "Art for

the Kitchen" series, featuring decorative ceramic and found-object spoons reminiscent of her Adult Children Series.

Tregay is a full member of the American Watercolor Society, winning two major prizes in the past three years. Her award winning paintings will be on display along with her entry for 2018. She will be demonstrating her watercolor techniques which aim to bring Toulouse Lautrec's poster look into the modern era.

For further information about the Open Studio Tour or the Preview, call 828/890-5777 or visit (www.openstudiotourHC.com).

Blowing Rock Art and History Museum in Blowing Rock, NC, Presents New Exhibitions

The Blowing Rock Art and History Museum (BRAHM) in Blowing Rock, NC, invites the community to celebrate the grand opening of four brand new exhibitions with a reception on Sept. 1, 2016, from 5:30-7:30pm, with a Members & Special Guest preview. The Museum will provide refreshments, hors d'oeuvres, and live music throughout the evening. The event is free and open to the public.

The Museum is revealing four new exhibitions at the reception: *A Town Within A Town: History of the Junaluska Community*, *Elizabeth Bradford: Time + Terrain*, and *Ancient Forms, Modern Minds: Contemporary Cherokee Ceramics*. The Alexander Community Gallery will feature *Reflections: From Havana to DC*, photographs by Garner G. Dewey, Ph.D. The Museums' on-going exhibitions, *Selections from the Collection* and *Elliott Daingerfield* will also reopen to the public.

A Town Within A Town: History of the Junaluska Community, will be on view through Mar. 11, 2017. The exhibit was made possible in part through the support of the Watauga County Community Foundation and the Junaluska Heritage Association.

The Appalachian Mountains are the oldest in the world. If you've traveled to the top of Howard's Knob to see the beautiful view across the town of Boone, you've been on Junaluska Road, and you may not have known that you passed by one of the oldest, most historic African American communities in western North Carolina: Junaluska, the "town within a town." Much of Boone's African American history was not thoroughly recorded until after 1900, making it difficult to trace earlier lineages and events. We do know, however, that African Americans have lived in the North Carolina mountains since the 1700's.



Davy Arch, Gumbo Pot, c. 2005, hand-built, low-fired incised and stamped ceramic vessel. 4.25 x 10.25 x 10.25 inches. Collection of the Asheville Art Museum.

African Americans in Boone lived in a tight-knit area that is today known as Junaluska. Even after desegregation and amidst all the bustle and growth of the twenty-first century, Junaluska has remained a predominantly African American community. Today, you'll find both blacks and whites living in Junaluska. Members of the community are close, and the community itself has endured through the years. The rich stories and history of the community of Junaluska make it one of Boone's treasures - yet until recently, many locals and visitors have been unaware that it even existed.

Elizabeth Bradford: Time + Terrain, will be on view through Nov. 19, 2016.



Elizabeth Bradford, "Live Oak, Bald Head, 2014", acrylic on canvas. 60 x 48 inches. Courtesy the artist.

The exhibit is presented by Wells Fargo Private Bank and curated by Carla Hanzal.

Elizabeth Bradford gleams images from the rural landscape surrounding her family's ancestral farm in northern Mecklenburg County, where she lives. The expanded scope of her artwork includes impressions of countries she explores, as well as the wilderness where she kayaks, hikes, and camps.

Bradford constructs complex compositions, utilizing precise layers of color and dynamic mark-making to evoke form, light, and shadow. Bradford compares her paintings to the tessera in a mosaic or the pixels of a photograph, fracturing the image into its component parts, which then coalesce into a whole. Her paintings invite contemplation of the familiar and the lovely within a natural setting, but the uncanny of the unknown and the mysterious also beckon.

Elizabeth Bradford: Time + Terrain invites the viewer to study the natural world, to explore it deeply. The exhibition includes 40 paintings of various scale—some large and encompassing, and others that are more intimately scaled, all reflecting her naturalist's sensibilities. Revealing her recent investigations with sites in the Southeast, several paintings are borrowed from museums within North Carolina, where her paintings have been selected for permanent collections. *Time + Terrain* explores, in part, the historical continuum of the region's natural environment serving as an essential source of inspiration.

Ancient Forms, Modern Minds: Contemporary Cherokee Ceramics, will be on view through Nov. 5, 2016. The exhibition was organized by the Asheville Art Museum and made possible through the support of the Cherokee Preservation Foundation.

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. Early in the 20th century, this style was almost entirely replaced by the production of heavier pottery, termed "blackware," which was

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This blog is a forum in which guest contributors present their thoughts and experiences. Topics range from tricks of the trade to tips about the business of art to more philosophical musings about the roles of art makers and art users in society. Sharing is the name of the game, so feel free to add to the collective experience.

TERRY JARRARD-DIMOND: My Thoughts on Juried Exhibitions

"...juried competitions are one of the major avenues for artists to get their work shown and in front of an audience beyond their immediate area. I myself found them to be the best avenue to present my work as I began to show work a few years ago. As I thought about the concept of juried shows, I began to consider how I go about selecting which shows to enter..."

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