



## Asheville Art Museum

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providing lifelong opportunities for education and enrichment through the visual arts. The Museum's mission is to engage, enlighten, and inspire individuals and enrich community through dynamic experiences in American art of the 20th and 21st centuries. The Museum is dedicated to advancing diversity, equity, access, and inclusion—now and in the future—and we welcome all visitors without discrimination. The Museum acknowledges that

it is situated upon the ancient, southern Appalachian ancestral homeland of the Cherokee Tribe and that this region is still the home of the Eastern Band of Cherokee Indians today. The Museum is a 501(c)(3) nonprofit organization accredited by the American Alliance of Museums.

For further information check our NC Institutional Gallery listings or visit ([ashevilleart.org](http://ashevilleart.org)).

Established by artists and incorporated in 1948, the Asheville Art Museum is committed to being a vital force in community and individual development and to providing lifelong opportunities for education and enrichment through the visual arts. The Museum's mission is to engage, enlighten, and inspire individuals and enrich community through dynamic experiences in American art of the 20th and 21st centuries. The Museum is dedicated to advancing diversity, equity, access, and inclusion—now and in the future—and we welcome all visitors without discrimination. The Museum acknowledges that it is situated upon the ancient, southern Appalachian ancestral homeland of the Cherokee Tribe and that this region is still the home of the Eastern Band of Cherokee Indians today. The Museum is a 501(c)(3) nonprofit organization accredited by the American Alliance of Museums.

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Richard Jolly, "Day and Night", 2002, intaglio and siligraphy glass plate with digital transfer on BFK Rives paper, edition 22/30, 29 5/8 x 22 1/8 inches. Asheville Art Museum. © Richard Jolly.

## Asheville Art Museum in Asheville, NC, Offers Vitreograph Prints from the Studio of Harvey K. Littleton

The selection of works from the Asheville Art Museum's Collection presented in *Stained with Glass: Vitreograph Prints from the Studio of Harvey K. Littleton* features imagery that recreates the sensation and colors of stained glass. The exhibition showcases Littleton and the range of makers who worked with him, including Dale Chihuly, Cynthia Bringle, Theron Statom, and more. This exhibition - organized by the Asheville Art Museum and curated by Hilary Schroeder, assistant curator - will be on view in The Van Winkle Law Firm Gallery at the Museum from Jan. 12 through May 23, 2022.

In 1974 Harvey K. Littleton (Corning, NY 1922–2013 Spruce Pine, NC) developed a process for using glass to create prints on paper. Littleton, who began as a ceramicist and became a leading figure in the American Studio Glass Movement, expanded his curiosity around the experimental potential of glass into innovations in the world of printmaking. A wide circle of artists in a variety of media - including glass, ceramics, and painting - were invited to Littleton's studio in Spruce Pine, NC, to create prints using the vitreograph process developed by Littleton. Upending notions of both traditional glassmaking and printmaking, vitreographs innovatively combine the two into something new. The resulting prints created through a process of etched glass, ink, and paper create rich, colorful scenes reminiscent of luminous stained glass.

"Printmaking is a medium that many artists explore at some point in their



Theron Statom, "Frankincense", 1999, siligraphy from glass plate with digital transfer on BFK Rives paper, edition 50/50, 36 1/4 x 29 3/8 inches. Asheville Art Museum. © Theron Statom.

career," says Hilary Schroeder, assistant curator. "The process is often collaborative, as they may find themselves working with a print studio and highly skilled printmaker. The medium can also be quite experimental. Harvey Littleton's contribution to the field is very much so in this spirit, as seen in his incorporation of glass and his invitation to artists who might otherwise not have explored works on paper. Through this exhibition, we are able to appreciate how the artists bring their work in clay, glass, or paint to ink and paper."

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## Southern Highland Craft Guild in Asheville, NC, Features Gift from Wells Fargo to SHCG Collection

On Sept. 1, 2021, carvings by Hardy Davidson were donated to the Permanent Collection of the Southern Highland Craft Guild by the Wells Fargo bank of Asheville, located in downtown Asheville, SC.

Hailing from Swannanoa, NC, wood-carver Hardy Davidson became a Guild Member in 1944 and was awarded Life membership in 1973. The Bank of Asheville commissioned these carvings sometime between 1930 and 1940, according to Hardy Davidson's great nephew, Glen Campbell. Almost eight decades later, the carvings have found a new home at the Folk Art Center on the Blue Ridge Parkway.

"We are pleased to donate the wooden carvings by Hardy Davidson to the Southern Highland Craft Guild," said Neal Diquattro, District Manager for Wells Fargo in Asheville. "This helps connect us directly with the Asheville community where Davidson grew up and lived. He was an amazing artist and we are looking forward to his carvings being displayed at the Folk Art Center for everyone in Western North Carolina to enjoy."

The Southern Highland Craft Guild's



Work by Hardy Davidson

Permanent Collection can be found on the second level of the Folk Art Center. The Folk Art Center is located at Milepost 382 on the Blue Ridge Parkway in east Asheville. Headquarters to the Southern Highland Craft Guild, the Center houses three galleries, a library, a craft shop and a Blue Ridge Parkway information desk and bookstore. Admission to the center is free.

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