

Pink Dog Creative in Asheville

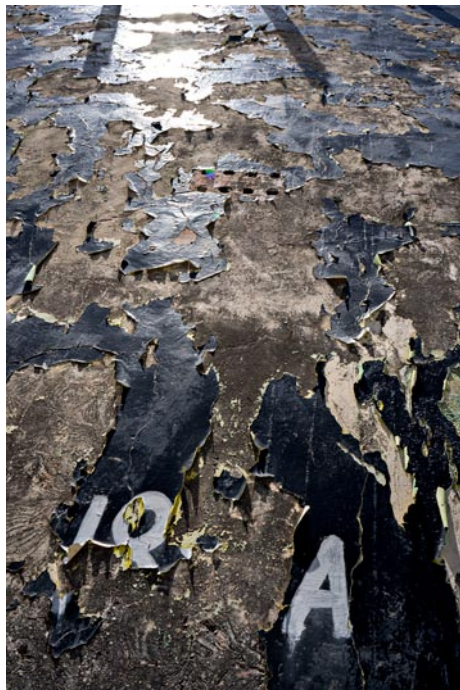
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territorios van surgiendo trazas de deterioro. Daños que no corresponden a una acción intencionada, sino al desgaste que deja el tiempo, aquella huella que no es humana, y que es - por encima y a pesar de nosotros - la huella del tiempo

Me adentro en esos pasajes de la ciudad que han dejado de ser protagonista y ahora caen en una somnolencia propia de objetos abandonados. Edificios cuyos rostros muestran arrugas de ruina, pero a la vez se descubre la fuerza gráfica de sus fisuras abiertas y sus decoloradas texturas. Cada grieta, cada oquedad, cada deslave es un gesto demostrativo que me remite a mis propios gritos e impulsos. Son alegorías que pertenecen al campo de lo visible, pero escapan a la visión y se traducen en sensación

Cada ciudad es un texto colectivo, y en este caso, valga la redundancia, se torna en cadáver exquisito donde participan los degradados materiales y sus diversas cualidades: las pinturas, la erosión de metales y maderas, el clima, el sol y claro, el tiempo. Y así se genera una narrativa de la cual yo selecciono, fotográficamente, frases y oraciones que ensalzan metáforas de mis actitudes y sentimientos.

Lo armónico de la asimetría, el glamour del tiempo aplastante, señalo y distingo, a manera de retrato, un objeto específico, que, singularizado y despojado de sus significados y diseños anteri-



Work by Ygnacio Rivera

ores, se torna en un nuevo "objeto" ... lo individualizo. Al aislar sus partes, al hacer close-up, al señalar un borde, lo vuelvo visible por elección, lo vuelvo visible al aplicarle las reglas de un diseño estético, lo vuelvo visible por dotarlo de unicidad y a la vez de personalidad. Persona es igual a diferente, parecido a... y al referirse a otro adquiere un status, se vuelve un "Es" porque "se parece a..."

Penland School of Crafts in Penland, NC, Offers Two New Exhibitions

The Penland School of Crafts in Penland, NC, will present two new exhibitions including: *RETOLD | Chronicles and Other Stories*, featuring works by Jennifer Ling Datchuck, Colette Fu, Karen Hampton, Anne Lemanski, and Stephanie Santana, on view in the John & Brown Horn Gallery, from July 5 through Sept. 17, 2022, and *Walk Talks | Stormie Burns and Courtney Martin*, on view in the Focus Gallery, through July 30, 2022

Stories we live with, construct from our past experiences, shape from our culture, and fashion from our dreams and aspirations; the story is given form by the artist. Narrative art gives visual form to our human chronicles and imagined realities. The artists in this exhibition communicate through their lens of culture, ancestral, and familial experiences.

The exhibition, *Walk Talks | Stormie Burns and Courtney Martin*, features work by Stormie Burns and Courtney Martin, clay artists local to Penland School of Crafts. As friends and neighbors, Burns and Martin enjoy spending time together taking morning walks on the dirt road near their homes. It's a chance to move, walk the dogs, and to catch up. Often they find themselves talking about their work and what they could do with each other's pots. These conversations led them to start collaborating a few years ago.

Walk Talks will include recent collaborations, combining the clean lines of Burns' slipcast porcelain pots with Martin's wood fired patterns, as well as individual work by each artist.

Stormie Burns is a ceramic and glass artist utilizing the processes of mold making and casting. Originally from central Florida, she moved to Western North Carolina in 2015 to work as a ceramic assistant for artists Jason Burnett and David Eichelberger, and from 2017 through 2019 participated in Penland School's Core Fellowship program. She has also participated in an artist residency at Haystack School of Craft and the short-term Winter



Works by Stormie Burns & Courtney Martin

Residency at Penland School. Burns originally began her studio practice while living in Asheville, NC, before returning to the Penland area to establish herself as a full-time studio artist.

Courtney Martin is a studio potter living and working in the mountains of North Carolina near Penland. She grew up just outside of New York City on Long Island. After high school, Courtney went to college at the University of New Mexico where she discovered clay and graduated with a BFA in Ceramics. In 2001 she moved to western North Carolina to work with and apprenticed for Terry Gess, Michael Kline, Cynthia Bringle, and others. In 2005 she and her husband (glassblower John Geci) bought a property with an old farmhouse on it near Penland School of Craft. By August of 2007 she had completed building her wood fired cross draft climbing kiln.

Currently Martin shows in galleries and institutions throughout the US. She has taught workshops at Penland School of Craft, and Arrowmont as well as several universities. She is represented by Schaller Gallery, Penland Gallery, and Signature Shop (among others), and is a founding member of Spruce Pine Potters Market, a juried member of ArtAxis, and an organizer of Clay to Table.

For further information check our NC Institutional Gallery listings, call the School at 828/765-6211 or visit (<http://penland.org/gallery/>).

App State University in Boone, NC, Offers Summer Exhibitions

Appalachian State University in Boone, NC, will present An Appalachian Summer Festival offering unique and enriching arts experiences to audiences across the South-

east, combining world-class performing and visual arts programming in a spectacular mountain location in the heart of

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38th Annual

Asheville Quilt Show

September 30 - October 2, 2022

9-5 Fri & Sat | 10-4:30 Sun



ASHEVILLE QUILT GUILD



Buncombe County Tourism Development Authority

Sponsored by the Asheville Quilt Guild, Moda Fabrics and Explore Asheville/BCTDA

WNC Ag Center, Davis Event Center
765 Boylston Hwy, Fletcher, NC 28732

Admission \$10 | Students (13-18) \$5 | Children 12 and under are free
Free Parking | Handicap Accessible



For more information: Deb Walker | quiltshowchairaqq@gmail.com
<https://www.ashevillequiltguild.org/quilt-show-1/>
Flutterby by Jen Kingwell

the Blue Ridge Mountains. During an Appalachian Summer Festival, the Turchin Center for the Visual Arts hosts a variety of visual arts exhibitions and programs that dovetail with the performing arts.

The community is invited to a Summer Exhibition Celebration on July 1 from 5-9pm. During this kick-off to An Appalachian Summer Festival, the Turchin Center will celebrate five exhibitions in grand style. This is a wonderful opportunity to meet the artists and gain an "insider's view" of the featured exhibitions. This festive evening will include a gallery talk by Bart Vargas, live music by Ruby Goose, refreshments and a cash bar. The event is free and open to the public. The celebration is generously sponsored by Allen Wealth Management.

The *Rosen Outdoor Sculpture Competition & Exhibition* showcases contemporary American sculpture in outdoors settings. The competition has become firmly established as a cultural treasure and a significant point of pride for Appalachian State University and the entire region. On Saturday morning, July 9 at 10am the Rosen Sculpture Walk with the Juror will include a tour, awards reception and luncheon.

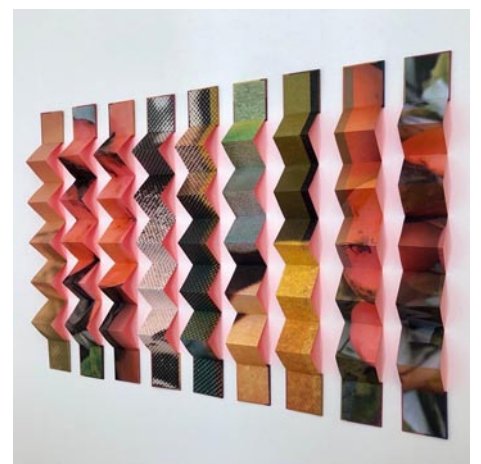


"Keyboard Eggs" by Bart Vargas

The Lunch and Learn lectures are interactive and informative and provide an insider's look at the festival programming from experts in the field. This year's lectures will occur Thursdays at noon in July and will be held in person in the Turchin Center lecture hall and will also be available online via Zoom Webinar.

Admission to all these summer events is free.

The exhibition, *Multitudes: Bart Vargas*, on view in the Hodges Gallery, from



"Folded and Gathered" by Nicole Pietrantonio

July 1 through Dec. 10, 2022, is a celebration of Bart Vargas' use of materials, form, pattern, and color through sculpture and painting. This twenty-year retrospective of Vargas' work consists of objects and images built from salvaged materials. Many of these award-winning works have been exhibited across the nation and world, graced book covers and publications, but have not previously been exhibited in North Carolina.

According to Vargas, "Aspects of salvage, appropriation and repetition run through all my works. I recover local materials deemed unwanted or useless, including trash, recyclables, and surplus items and then transform them into playful, approachable and thought-provoking objects. This practice is most obvious in my sculptures, in which I use readily identified objects such as plastic bottles, cardboard, keyboard keys and empty paint containers. I play with the familiarity of these materials by blurring their identities into universal forms like spheres, globes, maps, pyramids, pills and skulls. These works address such diverse topics as contextual regional geography, the damaging effects of plastic on our bodies and global environment and the multitudes of waste created by technological advancement."

Vargas is a visual artist, educator and advocate from Bellevue, NE. He received his BFA from the University of Nebraska

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