

## Asheville Gallery of Art in Asheville, NC, Features Works by Sally Lordeon

Asheville Gallery of Art in Asheville, NC, will present *Contemporary Vistas*, featuring modern landscape paintings of member Sally Lordeon, on view from Apr. 1 - 30, 2021. A reception will be held on Apr. 2, from 5-8pm.

Lordeon studied fine art at Chatham University in Pennsylvania and now resides in Asheville, where she pursues her life-long passion of painting. Her work is represented in galleries and private collections across the United States. After a successful career as a technical writer and college textbook author, Lordeon returned to her first love of art.

She identifies as an Abstract Impressionist, blending contemporary painting methods with classic impressionist styles to create unique works full of texture and soft, blended colors. Lordeon is drawn to abstraction because it "allows the mind to see what the eyes do not." With a measure of ambiguity, her paintings invite the viewer to complete the image with their imagination.

For *Contemporary Vistas*, Lordeon captures familiar vistas in her unique style to celebrate the mountains and scenery from across the country, which are a constant source of inspiration for her work. From calm, serene landscapes to powerful, moving tableaux, Lordeon's show pays special homage to the natural world. Her modern interpretations of landscapes are nuanced and approachable, collecting just enough detail to suggest a landscape familiar to the viewer's personal experience.

Lordeon's mastery of color to create atmosphere is on display in *Nature's Reflec-*



Work by Sally Lordeon

*tions*, a heavily textured landscape depicting a mountain peak and evergreen forest on the edge of a frosty lake. Though the artwork is painted in her typical abstract impressionist style and minimalist in its content, Lordeon's composition creates a landscape where you can tell the temperature just by looking at the scene.

In *Glorious*, Lordeon captures the nuances of light, the energy of water, and the perfect balance of color in a stunning composition of mountains and water. The powerful contrast of light and dark creates an epic, emotive landscape. As always, she refrains from a photorealistic representation in favor of a more textured and ambiguous landscape that draws on the imagination to be fully realized.

For further information check our NC Institutional Gallery listings, call the gallery at 828/251-5796 or visit ([www.ashevillegallery-of-art.com](http://www.ashevillegallery-of-art.com)).

## American Folk Art & Framing in Asheville Offers Annual Face Jug Show

American Folk Art & Framing in Asheville NC, will present its *9th Annual Face Jug Show*, on view from Apr. 6 - 20, 2021. The exhibit opens online on our website on Apr. 6, at 11am EST, and opens in the gallery on Apr. 8.

2021 marks the 9th consecutive April that American Folk Art will devote to the regional tradition of Face Jugs. These jugs began to appear in these parts in the very early 1800's. The addition of the unsettling faces, snakes and other foreboding iconography was added to Moonshine jugs as a clever way to keep children from drinking the hooch stored within.

The tradition of clay wares created for household use was common and our North Carolina soils contain all the elements needed to make hardy stoneware clays. Our woods provide all the fuel needed to fire the kilns. North Carolinians have always provided the essentials for themselves and functional pottery was found in every home.



Work by Carl Block

In the unadorned world of the 1800's, the face jug was remarkable and the tradition allowed for much creativity and fun amongst potters. Face jugs continue to be created in the same fashion as of old, which includes hand digging and mixing regional soils to make the clay, using regional materials to make the glazes, in many cases using broken plates for the teeth, and wood-firing the jugs to 2300 degrees. They are still in use, holding



Work by Stacy Lambert

moonshine, but not necessarily scaring the kids. Over time, as glass and mass-manufacturing gained favor, the hard work of digging clay, turning & firing pottery began fading from view.

In the 1980's, as self-sufficiency and all things hand-made became popular, a small revival in Face Jugs and other traditional pottery was ignited. The Face Jug is now a widely collected part of our pottery & mountain culture... American Folk Art collects a varied selection of these jugs, made by sought-after potters who are continuing to explore and expand upon the beloved & creative Face Jug concept.

The regional potters who will be represented in the *2021 Face Jug Show* use the face jug as a means of expressing their massive imagination and skills, creating wilder and more creative pieces for this yearly show and sale. This yearly event celebrating a culturally important connection to the past should not be missed.

Potters included in the *9th Annual Face Jug Show* will be: Mike Ball, Michael Gates, Walter Fleming, Stacy Lambert, Steve Abee, & Ben J. North - all of North Carolina; Carl Block, Texas; Wayne Hewell, Georgia; and Marvin Bailey & Stephen Harrison, South Carolina.

For further information check our NC Commercial Gallery listings, call the gallery at 828/281-2134 or visit ([www.amerifolk.com](http://www.amerifolk.com)).

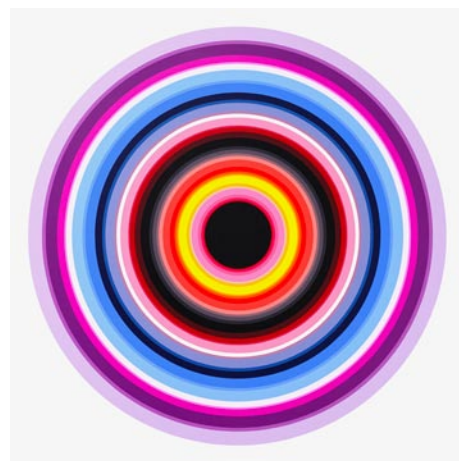
## Bender Gallery in Asheville, NC, Features Works by Angela Johal

Bender Gallery in Asheville, NC, will present *Chromesthetic Geometrics*, a solo exhibition featuring the stunning colorful geometric paintings of San Francisco Bay artist Angela Johal, on view from Apr. 2 - May 31, 2021. Due to COVID restrictions, there will not be an opening reception. However, there will be a virtual tour of the exhibition available at Bender Gallery's website.

Johal's work is full of optimism and energy influenced, no doubt, by her growing up in the Bay area during the 1960s and 70s with the hard-edge, op art, psychedelic art and music from that era. She describes her work as "Neo Psychedelia" and "Chromesthetic", as her intuitive approach to color theory is generated by the music she paints to.

Johal is a passionate disciple of the hard-edge geometric and Color Field painters of the 50s, 60s and 70s. Her meticulous work is informed by artists such as Ellsworth Kelly, Frank Stella, Kenneth Noland and Bridget Riley. The work can be described as "truthful", with no external references or allusions, just the pristine smoothness of the surface and the bold colors. The clearly defined flat forms in Johal's paintings appear rhythmic, hypnotic, and infinite, and often have a 3-D effect. Johal explains, "I use geometric shapes because they are understood by people of all ages, races, nationalities and cultures and I like my paintings to be easily understood and complicated at the same time."

Music is an integral component of Johal's paintings and process. In fact, she is unable to paint without it. She selects the music for each painting and lets the music determine what colors she paints on the canvas. She calls her work "chromesthetic geometrics" because, as she states, "they are created in accompaniment to music where both together react directly upon the emotions, where there is a blending of the senses, a chromesthetic experience where heard sounds evoke an experience of sound on the canvas." It is her hope that the paintings elicit the sense of a musical



Work by Angela Johal

composition in the viewer.

Johal's process is part painstaking and part intuitive. She begins by arranging cut out shapes or creating sketches of the overall composition, which is of utmost importance, balanced and full of energy. She then transfers the design onto a sanded canvas using tape, templates, or other tools to achieve a clean hard edge. Now the music begins. Using high quality acrylic paints, Johal spontaneously applies color to the canvas, letting the music guide her choices. Her understanding of Color Theory is instinctive yet effective and, along with her forms, creates a kind of dance on the surface.

Johal, born in Mountain View, CA, 1962, and lives and works in Livermore, CA. She holds a Bachelor of Fine Art (BFA) Magna Cum Laude in Painting from San Jose State University in San Jose, CA. Johal has taken part in solo and group exhibitions in prestigious institutes and galleries such as de Young Museum, San Francisco (2020), Mash Gallery, Los Angeles (2019), David Richard Gallery, Santa Fe (2018), SFMOMA Artist's Gallery, San Francisco (numerous) and many more.

For further information check our NC Commercial Gallery listings, call the gallery at 828/280-3001 or visit ([www.bendergallery.com](http://www.bendergallery.com)).

## Asheville Art Museum in Asheville Offers Works by Beauford Delaney

Asheville Art Museum in Asheville, NC, will present *Metamorphosis into Freedom*, featuring works by Beauford Delaney, organized by the Knoxville Museum of Art, on view in the Museum's Explore Asheville Exhibition Hall, from Apr. 2 through June 21, 2021.

Featuring more than 40 paintings and works on paper, Beauford Delaney's *Metamorphosis into Freedom* examines the career evolution of modern painter Beauford Delaney (Knoxville, TN 1901-1979 Paris, France) within the context of his 38-year friendship with writer James Baldwin (New York 1924-1987 Saint-Paul-de-Vence, France).

The works in this exhibition bring into special focus Delaney's experiments with abstraction sparked by the artist's 1955 move to the Paris suburb of Clamart, as well as the ways that the artist and Baldwin's ongoing intellectual exchange shaped one another's creative output and worldview from their first meeting in 1940 until Delaney's death in 1979.

*Metamorphosis into Freedom* also calls attention to Baldwin's role as "witness" to the painter's evolution, which he deemed "one of the most extraordinary personal and artistic journeys of our time." Baldwin found in Delaney a father figure, muse, and model of perseverance as a gay man of color, who opened for him the transformative possibility that a Black man could become an artist. Delaney found in Baldwin a powerful intellectual and spiritual anchor who inspired some of his finest works and who provided vital emotional support and creative validation.

"The Asheville Art Museum is excited to partner with the Knoxville Museum of Art to bring Beauford Delaney's work this



Beauford Delaney, "Yaddo", 1950, pastel on paper, 18 x 24 inches. Knoxville Museum of Art, 2017 purchase with funds provided by the Rachael Patterson Young Art Acquisition Reserve. © The Estate of Beauford Delaney, image Bruce Cole.

side of the Blue Ridge Mountains," says Hilary Schroeder, assistant curator at the Asheville Art Museum. "An Appalachian-born artist, Delaney's portraits, landscapes, and abstractions offer an important view into his experiences in both the region and abroad. Combined with materials related to his friendship with James Baldwin, *Metamorphosis into Freedom* presents visitors with a unique opportunity to journey through Delaney's rich and deeply thoughtful career accentuated by materials from his sketchbooks and other ephemera."

The wealth of powerfully vibrant works of art that Delaney produced during his fifty-year career is nothing less than a remarkable and unlikely triumph. Seemingly at every turn, he faced daunting obstacles in the surrounding environment and from within his own psyche. Although gregarious and charismatic, Delaney left behind journals and letters that afford insight into an already well-documented

*continued on Page 21*