

Black Mountain College Museum + Arts Center in Asheville, NC, Features Works by Robert Chapman Turner

The Black Mountain College Museum + Arts Center in Asheville, NC, will present *Robert Chapman Turner: Artist, Teacher, Explorer*, on view from May 31 through Sept. 7, 2024. A reception will be held on May 31, from 5:30-8pm.

Robert Turner (1913-2005) arrived at Black Mountain College in 1949 to establish the first studio pottery program at the College. He worked with student architect Paul Williams to design the Potshop and stayed until 1951 as a teacher and potter. There he formed lifelong friendships with M.C. Richards, Joe Fiore, and Natasha Goldowski Renner, and was part of the lively mix of art and ideas generated by Clement Greenberg, Katherine Litz, Kenneth Noland, Theodoros Stamos, and many others. Turner's education prior to his arrival at Black Mountain included Swarthmore College, Pennsylvania Academy of Fine Arts, The Barnes Foundation, Penland School of Crafts, and Alfred University.

After Black Mountain, Turner and his family moved to Alfred Station, NY, where they bought a farm, and he established a successful studio pottery practice and actively exhibited his work in galleries across the US. In 1958 he began teaching pottery and sculpture at Alfred University where he became an essential part of the art department until his retirement in 1979. In addition to his influential teaching position at Alfred, Turner taught at Penland, Haystack, and Anderson Ranch helping a new generation of artists and potters develop their work and establishing his own reputation as a gifted teacher.



Robert Turner's hands. Photograph by Vollmer Hetherington.

Adele Suska, Lydia C. Thompson, Xavier Toubes, Jerilyn Virden, Peter Voukos, David Weinrib, Megan Wolfe, and Kensuke Yamada.

"I wanted to work with clay so that the way it moved, the vitality of clay, is not meeting something that's been on the drawing board. It's using clay with abstraction to start with and then seeing what it's going to do, how it will move and change, and always surprise you," said Turner.

The exhibition was curated by Alice Sebrell, Director of Preservation

Founded in 1933, Black Mountain College was one of the leading experimental liberal art schools in America until its closure in 1957. After the Bauhaus in Germany closed due to mounting antagonism from the Nazi Party, Josef and Anni Albers readily accepted an offer to join the Black Mountain College faculty. During their 16-year tenure in North Carolina, the Alberses helped model the college's interdisciplinary curriculum on that of the Bauhaus, attracting an unmatched roster of teachers and students including R. Buckminster Fuller, Elaine and Willem de Kooning, John Cage, Merce Cunningham, Mary Caroline (M.C.) Richards, and Robert Rauschenberg.

The Black Mountain College Museum + Arts Center (BMCM+AC) was founded in 1993 to celebrate the history of Black Mountain College as a forerunner in progressive interdisciplinary education and to celebrate its extraordinary impact on modern and contemporary art, dance, theater, music, and performance.

The Museum is committed to educating the public about the history of Black Mountain College and promoting awareness of its extensive legacy through exhibitions, publications, lectures, films, seminars, and oral histories. Through our permanent collection, special exhibitions, publications, and research archive, we provide access to historical materials related to the College and its influence on the field.

BMCM+AC provides a forum for multifaceted programming in a dynamic environment in downtown Asheville, NC. Our goal is to provide a gathering point for people from a variety of backgrounds to interact – integrating art, ideas, and discourse.

For further information check our NC Institutional Gallery listings or visit (blackmountaincollege.org).



Robert Turner, "Tsiping", 1999.

American Southwest proved to be important life experiences and deeply significant to his growth as an artist. Over his lifetime he received many awards for his work, but his humble, gentle demeanor and Quaker background helped keep him centered while also remaining open to exploration and discovery in nature and life.

The exhibition will include work by some of Turner's students and colleagues at BMC, Alfred University, and Penland as well as work by contemporary ceramic artists whose work fits within the context of the show. Artists include: Meredith Brickell, Cynthia Bringle, Marjorie Dial, Cynthia Homire, Bill C. Jones, Bobby Kadis, Karen Karnes, Eric Knoche, Jeannine Marchand, Neil Noland, Daniel Rhodes, M.C. Richards, Gay Smith, Tom Spleth,

Southern Highland Craft Guild in Asheville, NC, Offers Members Show

The Southern Highland Craft Guild in Asheville, NC, is presenting the *Art of Detailing*, on view in the Focus Gallery of the Folk Art Center, through May 20, 2024.

The *Art of Detailing*, features both traditional and contemporary craft by five members of the Guild. The wool and silk apparel on display is by Judy Ott, the pottery by Michael and Ruth Rutkowsky, sculptural brooms by Peter Werner, colorful glass-blown vessels by Kathryn Adams, and silkscreened designed and hand-painted 22k gold vessels by Kelsey Schissel.



Works by Peter Werner

Originally from New York, Judy Ott is a fairly new member of the Southern Highland Craft Guild. *continued above on next column to the right*



REVOLT OF THE PEASANTS (DETAIL) ■ KRISTI RYBA

ON DISPLAY

March 30 - May 24, 2024

LIKE AN EPIPHANY

Kristi Ryba

CONCERNING BEING

Lynne Riding

SCENES FROM ALICE IN WONDERLAND

Mary Walker

upstairs
[artspace]

Upcoming free gallery events:

■ **A PHILOSOPHICAL LOOK AT THE SOCIALLY CONSCIOUS PAINTINGS OF KRISTI RYBA**
An Art Philosophy Lecture by Deborah Fitzgerald, PhD
Sunday, May 19, 3pm

■ **ARTIST WALK & TALK WITH KRISTI RYBA and CLOSING RECEPTION**
Friday, May 24, 5-7pm

49 S. Trade St., Tryon NC
Hours: Weds - Sun 12-5 pm
UpstairsArtspace.org ■ 828.859.2828

land Craft Guild (2021) and creates artful apparel in her Asheville, NC studio using techniques such as mixing yarns with varying shrinkage to create three-dimensional cloth, adding magic and surprise to both her felting and weaving work. "Almost all of my work features wool and silk. I love the way the wool shrinks and the silk does not. It allows for texture and nuance of the piece," states Ott, "Both of the felted pieces in the exhibit have a silk base and use merino wool. The woven piece is cotton, silk and merino wool where again the wool shrinks and the cotton and silk do not. That is the reason the piece looks so textural."

Husband and wife, Michael and Ruth Rutkowsky are potters with over 65 years of combined studio experience, each creating their own line of work. Their studio is in the foothills of the Black Mountains, in Burnsville, NC. "Mine is a less self-conscious approach to art. Using simple tools and materials spontaneously allowing the ongoing process to suggest its own variations encouraging a more intuitive approach to creativity. My materials are mixed from borrowed formulas that I have adjusted over the years to suit my purpose," says Michael, member since 1989. Joining the Guild 30 years later in 2019, Ruth Rutkowsky's work is deeply inspired by water and sky, featuring accents of blue in almost every piece.

"Using the sgraffito (etching) technique in parts of my process, I have developed a line of work that is purposefully spiritual in nature yet is versatile to include pieces with social commentary or a commemorative message. I invite custom orders for my etched ware," states Ruth.

The sculptural and functional brooms on display are by former University of



Works by Kelsey Schissel

South Carolina professor, avid demonstrator, and student of master craftsmen Ralph Gates and Carlson Tuttle, and Peter Werner. Hand-crafted brooms have traditionally been made in the Southeast by both African-American and Appalachian peoples. Using traditional techniques, Werner crafts two different types of brooms - ones with wooden handles and smaller ones without handles, serving both decorative and functional purposes.

The Southern Highland Craft Guild is a non-profit, educational organization established in 1930 to cultivate the crafts and makers of the Southern Highlands for the purpose of shared resources, education, marketing and conservation. 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 Guild at 828/298-7928 or visit (craftguild.org).

So you're the Marketing Director of a visual arts organization, art museum, arts center, arts council or artist guild and you're wondering why you never see the exhibits presented at your facility included here. Maybe you're the owner of a commercial art gallery and you've never seen your exhibits included with others presented in your area. You might even be an individual artist who is having an exhibit in a non-profit space or commercial space and you don't see your exhibits included. My question to you is - How long will you put up with that before you ask someone, "Why that is the case?" If you're not included - it's your fault. Send your info about exhibits to "Carolina Arts" by e-mail to (info@carolinaarts.com). Our deadline is the 24th of the month, at 5pm "prior" to the month your exhibit starts.