

Asheville Art Museum

continued from Page 44

developed their own techniques. Commonly referred to as the traditional style, this work persisted as the dominant form for the duration of the 20th century.



Joel Queen, Corn Bowl, 2010, unglazed pottery with turquoise inlay, 6.5 x 8.5 x 8.5 inches. Photo courtesy of the Qualla Arts and Crafts Mutual, Inc.

It was not until the beginning of the 21st century that Cherokee potters revived the historic, thin-walled pottery style. Also during the present century, a third category of artists working in a contemporary style emerged producing highly decorated and glazed ceramic works. Many of these artists utilize the Cherokee syllabary or other Cherokee symbols in their work.

Prints rarely receive the same attention as paintings. Yet printmaking is a demanding medium, one that requires extensive technical knowledge and collaboration. Robert Motherwell was unusual among his Abstract Expressionist contemporaries because of his interest in and mastery of printmaking.

Motherwell produced his first prints in 1943 and returned to printmaking in the early 1960s at the invitation of the Universal Limited Art Editions (ULAE) print studio. His later work with Tyler Graphics, Gemini Graphics Edition Limited (G.E.L.) and others evolved into an impressive body of almost 500 prints. Throughout his career, Motherwell developed a network of relationships with workshops and presses, eventually purchasing his own etching press and hiring a Master Printer to work in his studio.

A key figure in postwar art, Motherwell was the youngest of the first-generation Abstract Expressionists. Born in Ab-

erdeen, WA, in 1915, Motherwell initially planned to be a philosopher, earning a Bachelor's degree in the discipline from Stanford University and later enrolling in a Doctoral program at Harvard University. He left academia and devoted himself to painting following a trip to Europe in 1938. In addition to his groundbreaking work as a painter, Motherwell was an accomplished author and critic, as well as a prolific printmaker. His graphic work distinguished him as an innovator and producer of stunning imagery. By the time of his death in 1991, his career had been widely celebrated with countless exhibitions at institutions including the Museum of Modern Art, NY and the National Gallery of Art, Washington, DC.



Robert Motherwell, Mexican Elegy, 1987, lithograph, 27.5 x 33 inches. Extended loan from the collection of Scott D. Horowitz. Asheville Art Museum Collection. EL 1993.01.05.61. Art work copyright: Dedalus Foundation, Inc. / Licensed by VAGA, New York, NY.

The Asheville Art Museum is pleased to present an exhibition examining Robert Motherwell's accomplishments as a graphic artist while also examining these works in the larger context of his artistic production.

This exhibition was organized and curated by the Asheville Art Museum with support from the Dedalus Foundation.

For further information check our NC Institutional Gallery listings, call the Museum at 828/253-3227 or visit (www.ashevilleart.org).

project organizers.

"This exhibit will make those interviews come alive through art and experience," said Miriam Arias, organizer for the WNC Workers Center. "We believe we will reach more hearts by helping visitors visually understand the realities of immigrants here in the mountains."

Our Voices, Our Stories, includes works by artists from many backgrounds. Among those featured are Columbian visual artist Sandra Garcia; Romanian painter Adrianna Vasiut; local visual artist and teacher Kenna Sommer; Texas native Chris Corral, a painter of Mexican descent; and Martha Skinner, a Columbian

educator and designer of performance installations involving collective participation.

The exhibition is supported by a grant from the North Carolina Arts Council and is co-sponsored by COLA (Coalition of Latin American Organizations), Latino Advocacy Coalition, Center for Participatory Change, WNC Workers Center, Nuestro Centro, UNC Asheville and its Center for Diversity Education.

For further information check our NC Institutional Gallery listings, contact Tracie Pouliot at 828/251-6559 or visit (<http://cesap.unca.edu/calendar>).

Flood Gallery Fine Arts Center in Asheville, NC, Features Works by Heinz Kossler

The Flood Gallery Fine Arts Center in Asheville, NC, will present the exhibit, *One Billion Seconds*, featuring the best works of German-born artist, Heinz Kossler, from the past 32 years. The exhibition will open in the Flood Gallery as well as the Pump Gallery in the Phil Mechanic Studios Building on Mar. 3 and continue through Mar. 31, 2012. A reception will be held on Mar. 3, from 6-9pm.



Work by Heinz Kossler

Kossler arrived from Witten Germany in 1980 and in 1990 rented studio space in what years later would become known as the River Arts District. "The area was primarily vacant industrial buildings when I arrived", says Kossler. "The space I rented had most-recently been a small after-hours tavern for local workers. It smelled like beer, cigarettes and hard work."

Kossler rapidly became well known for his architectural ceramics, which are used as decorative surrounds for fireplaces and upscale kitchens. Today these masterful

architectural installations grace some of Asheville's finest homes. Because of the striking beauty as well as the durability of Kossler's ceramics as architectural elements, he went on to accept commissions to create massive outdoor installations, used primarily as gateway signs for both housing developments as well as entry features to cities, such as Gatlinburg.

Less well-known are Kossler's elaborately crafted and often humorous works of ceramic fine art, which will be the focus of the upcoming exhibition. "Obviously, I cannot ask someone to give up their fireplace for a month", muses the artist.

Kossler often uses word-play in his fine art pieces. An example of Kossler's playful works is five enormous ceramic letters, each letter weighing close to 90 pounds and standing 20 inches tall, which spell the word THINK.

"The exhibition will give everyone plenty to think about", says Jolene Mechanic, the Executive Director of the gallery. She points to a Kossler that is part of her private collection, which reads ANOTHER NANOSECOND OF BLISS and says "Now we have One billion seconds of bliss, all under one roof".

The Flood Gallery and its sister, the Pump Gallery are both located in the River Arts District of Asheville.

For further information check our NC Institutional Gallery listings, call the center at 828/255-0066 or visit (www.philmechanicstudios.com).

UNC Asheville in Asheville, NC, Features Fiber Art Exhibition

UNC Asheville in Asheville, NC, will present the exhibit, *Artistic Diversity in Fiber*, on view in the Blowers Gallery in UNC Asheville's Ramsey Library, from Mar. 1 - 30, 2012. A reception will be held on Mar. 1, from 6-8pm.

The exhibition features the work of members of the Fiber Arts Alliance, which

is affiliated with the Asheville Quilt Guild. These artists work in many types of fibers and their creations take many forms, ranging from the traditional to the innovative, flat and three-dimensional.

For further information check our NC Institutional Gallery listings or call 828/251-6436.

UNC Asheville in Asheville, NC, Offers Exhibition Telling Immigrant Stories

UNC Asheville in Asheville, NC, will present, *Our Voices, Our Stories, Nuestras Voces, Nuestras Historias*, a multi-media exhibit conveying immigrant experiences, on view in the Highsmith University Union Gallery, from Mar. 1 - 31, 2012. A reception will be held on Mar. 1, from 7-9pm. That evening will include creation of an interactive multi-media piece involving the artists and gallery-goers.

This new traveling exhibition documenting the lives of immigrants and their journeys to and within Western North Carolina. The exhibit includes art in different and mixed media, and the voices of immigrants interviewed about their lives and experiences.

"As artists, we hope to create dialogue, and include the voices of those living in the shadows," said Victor Palomino, curator of the exhibition. "We want to convey the moments of resilience and celebration, as well as episodes of discrimination and fear experienced in a diverse range of ways."

The exhibition grew out of a community-based human rights initiative called Raising Our Voices: The 100 Stories



Work by Victor Palomino

Project, which began shortly after the 2009 raid on the Mills Manufacturing plant where 59 immigrant employees were detained. "Collecting the stories of the people affected by that raid, by the recent raid at Shogun restaurant, and so many other incidents in between, brings to life the fear and isolation of immigrants in our communities," said Carolina McCready of the Latino Advocacy Coalition, one of the

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FW Front Gallery in Asheville, NC, Features Works by Barbara Sokolowski and Teri Friday

FW Front Gallery at Woolworth Walk in Asheville, NC, will present the exhibit, *Creation*, featuring works in fiber by Barbara Sokolowski and ceramic works by Teri Friday, on view from Mar. 1 - 30, 2012. A reception will be held on Mar. 2, from 4-6pm.

Barbara Sokolowski creates one of a kind fabric art designs. Many are displayed in custom frames made by her husband Jim while others hang alone. She also enjoys making hand towels with fabric embellishments as well as large intricate quilts. The pieces are all-American fabric art creations that will complement any home.

Potter Teri Friday enjoys carving on the surface of her pots, a procedure known as sgraffito, to create design and texture on the pot's surface. She was influenced

initially by the carved pottery of the Navajo. Since then her surface design has evolved to include floral and geometric patterns painted on the surface and enhanced by the contrast of the carved surface. All of the pots are functional and can be put in the dishwasher, microwave, and even in the oven if the pots are allowed to heat slowly with the oven.

Friday says "Some of the most intimate moments we spend with each other are done while sharing food and drink. I strive to make beautiful functional pieces that I hope enrich the lives of the user and bring a bit of celebration to each occasion of their use."

For further information check our NC Commercial Gallery listings, call the gallery at 828/254-9234 or visit (www.woolworthwalk.com).

Editorial Commentary

continued from Page 4 / [back to Page 4](#)

Word about our paper must be getting around as we are hearing from folks we have never heard from before and hearing from some we haven't heard from in a long, long time.

But, I can also tell you this - a number of folks let this short month get the best of them and they missed our deadline all together. Plus, some people tried to get included by sending us an "invite" to an exhibit or event on Facebook. But I've

told people several times before and will do now once again. We will use no info posted on Facebook as official notice of exhibits or events. I don't always get a chance to see all the postings everyday on Facebook. So I will not start at any time using Facebook as official notice. I might remind people to send us a press release when I see something there, but I'm not going to take info from those postings or "invites". You can count on that.

Carolina Arts, March 2012 - Page 45