

Southern Highland Craft Guild

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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 (www.craftguild.org).



Works by Rosa Kennedy

Bender Gallery in Asheville, NC, Offers Works Focused on Boats & Vessels

Bender Gallery in Asheville, NC, will present *Crossings – A Boat Show*, featuring the work of six prominent contemporary artists in the field of glass and mixed media sculpture, on view from Apr. 6 through June 30, 2017. A reception will be held on Apr. 7, from 5-8pm.

Bender Gallery is pleased to present works by Philip Baldwin & Monica Guggisberg, Steve Jensen, Stephen Pon, Toland Sand and Bertil Vallien, who express their vision of life's journeys in the embodiment of boats and vessels. Each of these national and international artists brings their own techniques and aesthetic to the exhibition.

Philip Baldwin & Monica Guggisberg are known for their modern aesthetic and have been creating extraordinary glass sculpture together for 38 years. Their work has been included in many private collections and public outdoor installations and has been honored by numerous solo museum exhibitions. Baldwin is American and Guggisberg is Swiss. This husband and wife team recently moved their studio from Paris to rural Wales.

Steve Jensen comes from a long tradition of Norwegian fisherman and boat builders growing up on his father's fishing boat. To him the image of the boat is meant to symbolize a voyage or journey. Perhaps it is the voyage to the other side, or the journey to the unknown. Jensen lives and works in Seattle, WA.

Stephen Pon was born in France and is based in Montreal, QC. With a fondness for equivocation, lyricism, the dream-world, and the movement of water that reminds us of the turbulence of life, Pon presents us with ship-bound characters bound for destiny. His work examines the questions that arise in the interface between nature and culture. Pon invites us to interpret his glass sculptures inciting a reflection on non-western civilizations.

Toland Sand is an innovator in the use of dichroic glass and polished crystal. He constructs his architecturally inspired sculptures from the inside out using hundreds of pieces of glass and crystal me-



Work by Steve Jensen

ticulously cut into exact shapes and then glued together. The results are dramatic with reflection and refraction. Sand moved from his home and studio in rural New Hampshire to Carmel Valley, CA in 2016.

Bertil Vallien has been at the forefront of Swedish glass design since the early 1960s. He began designing for Kosta Boda and by the 1970s it became necessary to devote a whole glassworks to his artistic output because of his innovative sand-casting technique. Today, Vallien is one of Europe's best known artists in glass, famous for his sculpted boat forms, rich with narrative imagery, and for figurative faces or masks and heads that are both enigmatic and beautiful. The boat forms have long been part of Viking tradition representing the passage from life to death.

Bender Gallery is a fine art and sculpture gallery with a focus on contemporary glass sculpture located in Asheville, NC. The gallery represents emerging and mid-career national and international artists and participates in art fairs including Art Palm Beach, SOFA and Wheaton Glass Weekend.

For further information check our NC Commercial Gallery listings, contact Bernadette Bender by calling 828/505-8341 or e-mail to (bernadette@bendergallery.com).

Groveswood Gallery in Asheville, NC, Offers Works by Brad Stroman

The Groveswood Gallery in Asheville, NC, will present *Visions of Nature*, featuring works by Brad Stroman, on view from Apr. 15 through May 21, 2017. A reception will be held on Apr. 15, from 2-5pm.

The exhibition features 10 new acrylic paintings from Santa Fe-based artist Brad Stroman. His work focuses on the small, incidental natural objects that we often pass over in our everyday activities - a crinkled leaf, a torn feather, an abandoned nest, a worn stone. He makes a conscious effort to honor the mundane and incidental and to capture the simple and understated beauty in nature.

Stroman's acrylic paintings contain exquisitely detailed renderings of these natural objects, usually trapped or otherwise held in place by something commonly created by man - a string, barbed wire, a piece of rusted iron tool. These objects, which have the illusion of being three-dimensional, are placed against a backdrop of beautifully balanced colors that have been textured and stained to cre-



Work by Brad Stroman

ate the appearance of a time worn surface. The natural and man-made items play out their balancing act on the painted stage.

A common element found in all of Stroman's paintings is a circle. "The circle has been and continues to be a very profound symbol for indigenous peoples

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LANDSCAPES ABSTRACTED Artists Redefine the Landscape



PARTICIPATING ARTISTS

Eric Benjamin | Dale McEntire | William Henry Price
Keith Spencer | Lynne Tanner | Cindy Walton

CURATOR: Dale McEntire

SHEDDING LIGHT: Art Lamps
by Clark Ellefson

MARCH 18 THROUGH APRIL 28, 2017

upstairs [artspace]

OPENING RECEPTION: Saturday, March 18, 2017

ARTIST'S WALK & TALK: 5 pm | RECEPTION: 6 pm

49 S. Trade St., Tryon, NC 28782
828.859.2828

upstairsartspace.org

Hours: Tuesday-Saturday
11:00 to 5:00 p.m.

around the world," says Stroman. "It stands for unity and harmony and because we seem to have lost a connection with nature that primitive cultures enjoyed, I deliberately break up or wear away the circle in the painting to show the disconnection we now have with nature."

A recent move to Santa Fe, NM, has also influenced Stroman's latest body of work. He says, "It's been less than 2 years since I left Asheville for Santa Fe. My new environs have influenced my paintings with the intense colors of the Southwest - the dazzling reds and oranges, the adobe tans, and those luscious turquoise and sky blue hues."

Stroman's nature-inspired paintings have garnered acclaim from environmentalists and art lovers alike. His work has been exhibited throughout the United States and can be found in nearly 100 private and corporate collections worldwide,

including the permanent collection of the Cherokee Indian Hospital in Cherokee, NC.

Established in 1992, Groveswood Gallery is a nationally recognized gallery dedicated to fine American-made art and craft. The gallery is part of Groveswood Village, housed in the historic weaving and woodworking complex of Biltmore Industries, adjacent to The Omni Grove Park Inn. The 11-acre property, celebrating its centennial this year, is listed on the National Register of Historic Places and is also home to working artist studios, a sculpture garden, Golden Fleece restaurant, the Biltmore Industries Homespun Museum, and Asheville's only antique car museum.

For further information check our NC Commercial Gallery listings, call the Gallery at 828/253-7651 or visit (www.groveswood.com).

American Folk Art in Asheville, NC, Offers Annual Face Jug Show

American Folk Art & Framing in Asheville, NC, will present *2017 Annual Face Jug Show*, on view from Apr. 6 - 24, 2017. A reception will be held on Apr. 7, from 5-8pm.

The *Annual Face Jug Show* at American Folk Art returns for its 5th year. The show presents an opportunity to experience nuances of our region's pottery traditions and quirks. When markets began to form in the region, merchants typically priced their goods by the gallon, so potters made jugs in 1, 3 or 5 gallon sizes; then both merchant and customer knew how much they were getting and how much they would pay. The scary faces were added to the jugs that folks would take to the moonshiners, the scary faces, snakes, devils and other grotesque features were intended to keep children out of the moonshine.

Nowadays, face jugs don't seem to scare children like they did in the past, but potters are pushing creative boundaries within the context of these rich regional



Work by Fred Johnston

traditions, keeping us interested. North Carolina soil makes remarkable clay. Pot-

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