

Southern Highlands Craft Guild

continued from Page 36

tions with supplemental classes in design, drawing, craft history, business, marketing and photography. Students spend the majority of their time in the studio making their work. At the end of the two-year program, graduates are awarded either a diploma or an Associate of Applied Science degree.

The teaching of professional practices has set Haywood's program apart. The college has worked closely with NC Real Enterprises (Rural Entrepreneurship through Action Learning) to develop a hands-on approach to the business and marketing of crafts. This practical training has proven far more successful than academic business classes in the development of entrepreneurial skills.

Haywood Community College and the Southern Highland Craft Guild share

a history that documents the role of craft education in preserving traditional culture, creating economic opportunity and fostering professional practice. All of the artists represent the vitality and creativity of craft practice today, which is the ultimate purpose of both institutions. Many Haywood graduates have become individual members of the Southern Highland Craft Guild and have served the Guild in various capacities.

The Folk Art Center is located on the Blue Ridge Parkway at milepost 382, just north of the Hwy. 70 entrance in east Asheville.

For further information check our NC Institutional Gallery listings, call the Center at 828/298-7928 or visit (www.southernhighlandguild.org).

materials, artists approach new mediums with fresh perspective, often discovering exciting ways to handle or combine media. Glass is no stranger to this phenomenon. For example, Tim Tate (Washington, DC) incorporates video elements in some of his works. Most of Christina Bothwell's (Pennsylvania) sculptures marry glass with ceramics... along with a host of other materials. Susan Taylor Glasgow (Missouri) assembles iconic images of domesticity through sewing together glass elements. These artists represent a number of makers who are redefining the field.

The story may be poignant or provocative; the imagery haunting or humorous, but whether they lean toward edgy or whimsical, a growing number of glass artists have something compelling to say. Many share the sentiment that the medium offers more than dazzling effects, desiring objects that transcend materiality and stir something within us.

Glass Secessionism includes work by Rick Beck, Robert Bender, Christina Bothwell, Thor & Jennifer Bueno, Ken Carder, Susan Taylor Glasgow, Sean Hennessey, Michael Janis, Mark Peiser, Marc Petrovic, Sally Rogers, and Tim Tate. The exhibition opens June 7 and continues through July 27 in the Showcase Gallery on Blue Spiral 1's main level and extends through the month of August upstairs.



Tim Tate, *Dreams of Lost Love*, blown and cast glass, video, 14" h x 6" diameter.

Blue Spiral 1 is a three-level, 15,000 square foot gallery specializing in Southeastern fine art and craft.

For further information check our NC Commercial Gallery listings, call the gallery at 828/251-0202 or visit (www.bluespiral1.com).

Blue Spiral 1 in Asheville, NC, Offers Works by Glass Secessionists

A number of venues around the country are hosting exhibitions this year in honor of the 50th anniversary of the Studio Glass Movement (including regionally, one at Western Carolina University and another at the Asheville Art Museum). The current exhibition at Asheville, NC's Blue Spiral 1 gallery is a little different however... Stepping outside the gallery's standard focus on southern artists, this national invitational centers on Glass Secessionism. The exhibition, *Glass Secessionism*, will be on view from June 7 through July 28, 2012.

Often incorporating other media, work by Glass Secessionists is predominantly narrative or conceptual. Noted in the group's description, "The intent of the (Glass Secessionism) group is to underscore and define the twenty-first century Sculptural Glass Movement and to illustrate the differences and strengths compared to late twentieth century technique-driven glass. While the twentieth century glass artists' contributions have been spectacular and groundbreaking, this group focuses on the aesthetic of the twenty-first century."

Artists have done fantastic and innovative things with glass over the past 50 years, while its potential as a sculptural medium continues to grow. In Western North Carolina, and across the country, we see object



Rick Beck, *Kneeling Yellow Pull Toy*, cast glass, steel, rope, 26-1/2" h x 12" w x 24" d.

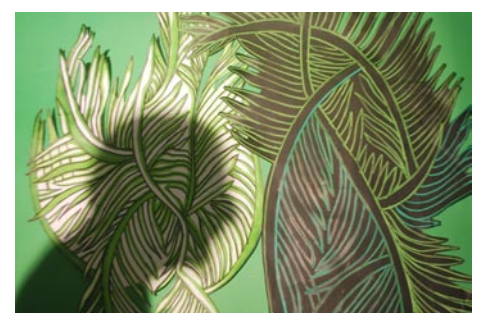
makers crossing over from their primary discipline and articulating ideas through a variety of media. Bringing background and technical knowledge of particular

continued above on next column to the right

Black Mountain College Museum + Arts Center in Asheville, NC, Features Works by David Weinrib

The Black Mountain College Museum + Arts Center in Asheville, NC, will present the exhibit, *David Weinrib: Bridging A Retrospective From Two to Three Dimensions*, on view from June 8 through Sept. 8, 2012. A reception will be held on June 8, from 5:30-7:30pm. The event is free for BMCM+AC members and students w/ID or \$3 for non-members.

In 1952, David Weinrib and Karen Karnes were invited to come to Black Mountain College for the summer. This visit evolved into their positions as BMC's Potters in Residence. That same year, they played hosts to a symposium moderated by Marguerite Wildenhain, featuring Bernard Leach, Shoji Hamada and Soetsu Yanagi as presenters. The following year, the pair organized a summer session with yet another influential group of ceramists: Peter Voulkos, Daniel Rhodes and



David Weinrib, (Detail) *Green Man Series*. Photograph by Jo Ann Weinrib.

Warren Mackenzie. These symposia were hugely influential to the studio pottery movement, with some potters claiming that their directions as artists were forever altered.

In the time that followed his Black Mountain College experience, Weinrib

continued on Page 38