

January 14 - March 6

blue

Heather Evans Smith

Into the Blue: Breaking the Stigma Around Depression
Artist Presentation & Panel Discussion

March 6 @ 6P



142 NORTH DARGAN STREET
FLORENCE, SOUTH CAROLINA

NC Museum of Art, Winston-Salem

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David LaChapelle: *Dear Sonja*, is co-curated by David LaChapelle Studio and Maya Brooks, and organized by the North Carolina Museum of Art. This exhibition is made possible, in part, by the North Carolina Department of Natural and Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions. Research for this exhibition was made possible by Ann and Jim Goodnight/The Andrew W. Mellon Foundation Fund for Curatorial and Conservation Research and Travel.

NCMA Winston-Salem (formerly SECCA), an affiliate of the North Carolina Museum of Art and division of the N.C. Department of Natural and Cultural Resources since 2007, offers a front row seat to the art of our time through exhibitions, experiences, and education programs with a focus on regional working artists. Founded in 1956 and located on the scenic James G. Hanes estate in Winston-Salem, NCMA Winston-Salem offers unique



David LaChapelle, "Light Within" (detail), 1986; ©1986 David LaChapelle, Courtesy of the artist

large-scale indoor and outdoor settings for exploring the intersections of contemporary art and culture.

For further information check our NC Institutional Gallery listings or visit (www.ncmawinstonsalem.gov).

The Art Gallery at Congdon Yard in High Point, NC, Features WNC Artists Impacted by Hurricane Helene

The Art Gallery at Congdon Yard in High Point, NC, is presenting *Soul of Appalachia – Perspectives from Western North Carolina*, featuring the work of 18 Western North Carolina Artists, on view through Mar. 21, 2025.

Small communities across Appalachia have served as havens for artists for generations. From the traditional crafts of Penland to the avant-garde art of Black Mountain College and the murals and makers of Asheville's River Arts District, artists gathered and flourished. In the wake of Hurricane Helene, Western

North Carolina demonstrated a generosity, resilience, and creativity that inspired many across the region and beyond. Those who have roots in the area understand it is the Appalachian way. Artists, craftspeople, makers, and families are the *Soul of Appalachia*.

Join The Art Gallery at Congdon Yards as we celebrate the spirit of Appalachia and honor Western North Carolina-based artists impacted by Helene. Participating artists include: Tyler-James Anderson (Asheville, NC), Wade Asa (Weaverville, NC), Anna Bryant (Asheville, NC), Anna Buckner (Valle Crucis, NC), Christa Capua (Asheville, NC), Daniel Coffey (Asheville, NC), Lauren Crowe (Boone, NC), Sarah Jones Decker (Marshall, NC), Neil Goss (Asheville, NC), Asher Holman (Asheville, NC), Jane Jaskevich (Weaverville, NC), Chris Jehly (Asheville, NC), Lori Brook Johnson (Bakersville, NC), Kenn Kotara (Asheville, NC), Joseph Pearson (Asheville, NC), Peter Roux (Asheville, NC), Akira Satake (Asheville, NC), and Ricardo Tejada (Asheville, NC).

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Tyler-James Anderson (Asheville, NC). Anderson creates functional porcelain ceramics that push the boundaries of traditional pottery. Inspired by nature, science, architecture, and mythology, Anderson combines wheel-thrown and slip-cast techniques with modular molds and slipwork to bring his dynamic forms to life. Working under the moniker Moon Hand Pottery, he uses a vibrant, prismatic color palette to craft pieces that are both functional and visually striking.

Wade Asa (Weaverville, NC). Asa's work exists in the subterranean spaces between memory, dreams, and imagination. There is an architecture that connects these territories - a collective subconscious of creativity, which the artist explores by way of symbolism and mythology. Following this process, Asa often finds both personal and universal meaning and resonance in a finished piece begun with simple inspiration, unrestrained by elaborate intention.

Anna Bryant (Asheville, NC). Bryant is an abstract, figurative artist focusing on relief printmaking. Her work explores themes of human connection, drawing inspiration from moments of spiritual and physical synergy. Through this exploration, Bryant captures the essence of acceptance, empathy, and healing, reflecting the beauty and complexity of relationships.

Anna Buckner (Valle Crucis, NC). Buckner is an interdisciplinary artist and educator exploring the boundaries of painting, language, textile patterning, new media, and emerging modes of teaching and learning.

The works in this exhibition reflect Buckner's deep interest in textiles and quilting traditions. Her focus centers on a single quilt pattern known by a wide range of names, including log cabin, log house, rail fence, and chevron log cabin. All of these names describe the same pattern which begins with a small piece of fabric in the center and grows in a spiral as fabric strips are added.

Christa Capua (Asheville, NC). Capua brings her background in mixed-media art and career as a psychotherapist to her work in digital collage. These dual paths allow her to explore themes of narrative, memory, and the sacred, bridging the organic with the unconscious. Capua uses the malleability of the digital medium to create worlds that feel both microscopic and vast, reflecting the sacred geometry found in both dust particles and galaxies - each containing multitudes.

Daniel Coffey (Asheville, NC). Coffey's bonsai work blends traditional Japanese aesthetics, rugged American forms, and whimsical styles into an avant-garde interpretation of the traditional plant-based art form.

Coffey trained during a multi-year apprenticeship under Junichiro Tanaka, fourth-generation owner of Aichien Bonsai Nursery in Nagoya, Japan. Upon returning to the US, he interned at the National Bonsai & Penjing Museum in Washington, DC, under former curator Jack Sustic.

Lauren Crowe (Boone, NC). Crowe draws inspiration from the rural landscapes of her western North Carolina home capturing fleeting moments that reflect the region's beauty. Her deliberate printmaking process embraces mindfulness, inviting both planned intention and unexpected outcomes. This slower, handmade approach creates textures and imperfections that lend each piece its own character.

Crowe's work serves as a bridge between the natural world and personal experience. Each print invites viewers to reconnect with nature and explore their

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