

Tryon Arts & Crafts School in Tryon, NC, Features Works by Kevin Sprouls and Janet Orselli

Tryon Arts & Crafts School at Harmon Field in Tryon, NC, will present two exhibitions including: *Illustration, Glancing Back*, a solo exhibition featuring original works by renowned illustrator Kevin Sprouls and the unveiling of Janet Orselli's highly anticipated site-specific art installation, *Precious Things*. Both exhibits will be open to the public from June 1 through July 19, 2024.

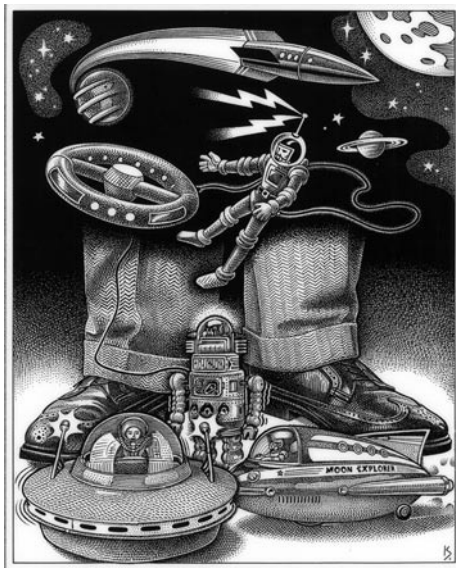
Illustration, Glancing Back is a solo exhibition of original drawings by Kevin Sprouls, creator of the *Wall Street Journal* "hedcut" portrait style. The selections in this exhibition capture his signature style, which is achieved with technical fountain pens and India ink, to create an aesthetic akin to engravings and woodblock printmaking.

The survey exhibit includes various themes and genres, including architecture, landscapes, cityscapes, still lifes, and portraits of celebrities. Exhibition highlights include "Barack Obama" (2012), a portrait published on the cover of *Harper's Magazine*; "Villa Capronie, Rome" (2008), commissioned by Temple University; and "Space Toys" (1986), a conceptual illustration for the *Wall Street Journal*.

Sprouls' work has been featured in the *Smithsonian* magazine, a web exhibit of the National Portrait Gallery. He was a regular contributor to *The New Yorker* magazine and for several years the principal portrait artist for *Worth Magazine*. Sprouls' work has appeared in various ad campaigns for American Airlines, Bell Canada, Concord Watch Company, Brooks Brothers, and Thermador. His work has appeared in the pages of *The Wall Street Journal*, *The New York Times*, *The Boston Globe*, *Fortune*, *Forbes*, *Runner's World*, *GQ*, *Sports Illustrated*, *Time*, *Men's Health*, *Euroman*, and *Esquire* magazines. Book projects include the *Encyclopedia of Guilty Pleasures* and *The Art of Demotivation*, among others.

Sprouls' pen is housed in the Newseum in Washington, DC. He is married with 2 children, and lives in the bucolic foothills of the Blue Ridge Mountains, in North Carolina.

Janet Orselli's *Precious Things* installation creates an immersive experience, invit-



Work by Kevin Sprouls

ing the viewer into two distinct yet interconnected spaces within the gallery. Positioning TACS' movable walls, she creates the illusion of intimate rooms, prompting different modes of engagement: immersion or voyeurism. Orselli's found-object assemblages provoke contemplation on visual and conceptual dualities, encouraging the audience to explore the inherent meaning of objects and their arrangement.

From Tryon, NC, Orselli holds a Master of Fine Arts degree from Clemson University. She was selected to participate in artist residencies at Anderson Ranch, Colorado, Spring Island, SC, and Kaiserslautern, Germany. She received three Regional Artist Project Grants from the NC Arts Council and was awarded a national Pollock-Krasner Foundation Fellowship. She has been included in numerous group exhibitions and had over a dozen solo exhibitions including OK Harris Works of Art, NYC, and the Gibbes Museum of Art, Charleston, SC.

Orselli asks her viewers to rely on their senses, as her works encourage a slower pace, referring to a time past in which objects were cherished and made with care.

For further information check our NC Institutional Gallery listings, call the School at 828/859-8323 or visit (www.tryonart-sandcrafts.org).

Appalachian State University in Boone, NC, Features Works by Corinne Jones

Appalachian State University in Boone, NC, will present *Flowstones: Corinne Jones*, on view in the Mayer Gallery of the Turchin Center for the Visual Arts, from June 7 through Nov. 2, 2024

A flowstone is created by mineral deposits laid down by water, slowly, quietly, in one place, over time. Flowstone grows approximately one inch every one hundred years. In one hundred years, how many societal changes have occurred in one place? *Flowstones* is a site-specific installation consisting of sound, sandbags, paintings, window works, and a text piece.

The exhibition is the debut of a new body of paintings which share the title *Flowstones*. Each painting is made of modular shapes that make up figurative units of measure. They are fragments of a larger puzzle. The surfaces are thickly layered and clouded by an ambiguous haze. Two window works *Double Trap* and *Single Use II* mirror each other and parallel the modular units in the paintings. The interlocking shapes form large mazes made of window film. The transparent material suggests that we look through the maze motifs and find alternate ways to solve problems.

Sunken Cities represent the common ground we share in the midst of climate reality. The piles of sandbags operate as seating areas for communication and contemplation. It is an area designated for reciprocity. Emanating from the stacked sandbags, a harmonic frequency, Τεκτονική Κατάβαση (Tectonic Kataba-



Corinne Jones, "Allegory of the Unnamed Cave", 2020

sis) - composed and performed by sound artist Jessica Stathos - fills the gallery space. The sound invokes brainwave entrainment to promote both introspection and social connectivity.

The *Untitled Text* brings elements of the exhibition together with an overarching theme. Flowstone forms slowly and geological time is indifferent to our own. The comparison brings to mind the various

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WILLIAM FAULKNER'S KITCHEN CURTAINS, ROWAN OAK, OXFORD, MISSISSIPPI, 2018

ANALOGUES: NORTH & SOUTH Photographs by Tema Stauffer

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hidden histories over hundreds of years in which this country has yet to reckon. Common ground is unequal when vulnerable communities are the first to be displaced. A radical look at our collective past and cooperative action today is essential to shaping our future.

Corinne Jones (b.1972 Memphis, TN) has lived and worked in New York City since 1991. She earned an MFA from Columbia University in 2007 and a BFA from The School of Visual Arts in 1996. Jones has realized public art projects at Situations Gallery, New York; Elizabeth Street Garden, New York; Madison Park, Memphis; and Huling Street, Memphis. She has exhibited solo and two-person shows at Situations Gallery, New York; Jackie Klempay, Brooklyn; Museum of America Books, Brooklyn; and Tops Gallery, Memphis.

Jones has participated in various group shows including the Institute of Contemporary Arts, London, Tate Modern; London; and BWA Wroclaw Galleries of Contempo-

rary Art, Warsaw. Her work is held in many private and public institutions including the permanent collections at the Museum of Art, Rhode Island School of Design; Memphis Brooks Museum of Art; Zimmerli Art Museum at Rutgers University; and the Turchin Center for the Visual Arts; New York Presbyterian Hospital; and TD Bank.

Jones has published several editions, *Liam Gillick & Corinne Jones*, (Brigade Commerz/Liam Gillick), 2010, *Plain English*, 2014, and *Trends in Repurposed Abstraction* which debuted at the MoMA PS1 Art Book Fair in 2015. Her artwork has received critical praise from *The New Yorker*, *Art News*, *Art Slant*, *Artcore Journal*, *Ravelin*, and *The Brooklyn Rail*.

Jones is an adjunct Associate professor at both the Cooper Union and the Fashion Institute of Technology.

For further information check our NC Institutional Gallery listings, or call the Center at 828/262-3017 or visit (www.turchincenter.org).

Blowing Rock Arts and History Museum in Blowing Rock, NC, Features Works by Lynn Hobaica and Rickie Barnett

Blowing Rock Arts and History Museum in Blowing Rock, NC, is presenting *Two Headed Diver: Lynne Hobaica & Rickie Barnett*, on view in the Schaefer Gallery, through Nov. 2, 2024.

Two Headed Diver: Lynn Hobaica and Rickie Barnett is an exhibition in three entangled parts, featuring the individual yet mutually-informed studio practices of Lynn Hobaica, Rickie Barnett, and their collaborative work under the moniker "Two Headed Diver." Their characters - often simultaneously fantastic and mundane - are produced through a heady concoction of personal myth-making, morality tale, and a distinct sense of New World wonder.

Both artists' work is driven by narrative, though their singular approaches to storytelling are often pleasantly obscured by layered surface treatments and enigmatic



Lynne Hobaica, "Garden of Earthly Chi-lights", 2023, porcelain, earthenware, mixed media

symbology. Hobaica's work utilizes recur-

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