

Arts Center of Kershaw County

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Janet Swigler's signature medium - quilting - combines a process of stitching and manipulating fabric with an intuitive and creative use of patterns. Swigler often works free-hand, and avoids using templates traditionally utilized in the process of quilt-making, preferring an intuitive process of discovery and creation. For Swigler, quilt making incorporates many of the principles of art: line quality, value, proportion, and

figure/ground composition.

Swigler has worked in this style since 2013, often under the guidance of innovative quilt maker Nancy Crow of the Smithsonian Museum's Renwick Alliance.

For further information check our SC Institutional Gallery listings, call the Center at 803/425-7676 or visit (www.fineartscenter.org).

Asheville Art Museum in Asheville, NC, Explores the Captivating World of Photorealism

The Asheville Art Museum in Asheville, NC, is pleased to announce *Beyond the Lens: Photorealist Perspectives on Looking, Seeing, and Painting*, on view through Feb. 5, 2024.

Throughout the history of painting from the mid-19th century forward, artists have used an endless variety of approaches to record their world. *Beyond the Lens: Photorealist Perspectives on Looking, Seeing, and Painting* continues this thread, offering an opportunity to explore a singular and still forceful aspect of American art. Photorealism shares many of the approaches of historical and modernist realism, with a twist. The use of the camera as a basic tool for organizing visual information in advance of painterly expression is now quite common, but Photorealists embraced the camera as the focal point in their creative process.

Beyond the Lens presents key works from the collection of Louis K. and Susan Pear Meisel, bringing together paintings and works on paper dating from the 1970s to the present to focus on this profoundly influential art movement. The exhibition includes work by highly acclaimed formative artists of the movement such as Charles Bell, Robert Bechtle, Tom Blackwell, Richard Estes, Audrey Flack, and Ralph Goings as well as paintings by the successive generations of Photorealist artists Anthony Brunelli, Davis Cone, Bertrand Meniel, Rod Penner, and Raphaella Spence.



Bertrand Meniel, "Chevy's", 2018, acrylic on canvas, 59 x 83 inches. Collection of Louis K. and Susan Pear Meisel. © Bertrand Meniel.

1960s in California and New York, coexisting with an explosion of new ideas in art-making that included Conceptual, Pop, Minimalism, Land and Performance Art. At first, representational realism coexisted with the thematic and conceptual explosion but was eventually relegated to the margins regarding critical and curatorial attention. Often misunderstood and sometimes negatively criticized or lampooned as a betrayal of modernism's commitment to abstraction, the artists involved in Photorealism remained committed explorers of the trail they had blazed.

In the decades of the late twentieth century and early twenty-first century, realistic and symbolic painting experienced a renaissance, as contemporary artists are increasingly drawn to narrative and storytelling. Concurrently, using a camera as a preparatory tool equally legitimate and valuable as pencils and pens has made the rubric of Photorealism increasingly relevant.

Terrie Sultan states, "The works presented in *Beyond the Lens* are artistically diverse and survey the evolution of Photorealism, a genre that has continuously pushed the boundaries of perception and representation. We hope visitors will appreciate for the artists' craftsmanship and remarkable attention to detail and invite them to explore the distinction between reality and illusion."

This exhibition was organized by the Asheville Art Museum and guest curated by Terrie Sultan. This exhibition is sponsored in part by Jim and Julia Calkins Peterson.

Established by artists and incorporated in 1948, the Asheville Art Museum is committed to being a vital force in community and individual development and to providing lifelong opportunities for education and enrichment through the visual arts. The new Museum, opened in November 2019, serves as a cultural, educational, and architectural anchor in the center of downtown Asheville. The Museum's Collection explores 20th- and 21st-century American art with works that illustrate American aesthetic and cultural development. The Collection also preserves the artistic traditions of the Southern Appalachian region, reflects the unique combination of cultures in Western North Carolina, and explores the mutual influence of Southern Appalachia on American art. The Museum acknowledges that it is situated upon the ancient, Southern Appalachian ancestral homeland of the Cherokee Tribe and that this region is still the home of the Eastern Band of Cherokee Indians today. The Asheville Art Museum is a 501(c)3 non-profit organization, accredited by the American Alliance of Museums and

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Richard McLean, "English Sorrel with Blue Trailer", 1981, watercolor on paper, 10 x 15 inches. Collection of Louis K. and Susan Pear Meisel. © Richard McLean

Featured artworks in the exhibition include diverse subject matters, but the primary focus is on the common and every day: urban scenes, "portraits" of cars, trucks, and motorcycles, still life compositions using toys, food, candy wrappers, and salt and pepper shakers. All provide opportunities for virtuoso studies in how light, reflection, and the camera as intermediary shapes our perception of the material world.

This multigenerational survey demonstrates how the 35-mm camera, and later technological advances in digital image-making, informed and impacted the painterly gesture. Taken together, the paintings and works on paper in *Beyond the Lens* show how simply spellbinding these virtuosic works of art can be.

"*Beyond the Lens* offers a fascinating look into the Photorealism movement and delves into the profound connection between the artists' observation and creative process," says Pamela L. Myers, Executive Director of Asheville Art Museum. "We are delighted to present this curated collection of artworks encapsulating the creative vision and technical precision that defines this artistic genre."

Photorealism found its roots in the late
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received the IMLS National Medal for Museum and Library Service in 2022.

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Southern Highland Craft Guild in Asheville, NC, Will Present the 76th Fall Edition Craft Fair of the Southern Highlands - Oct. 19 - 22, 2023

For four days in October, Harrah's Cherokee Center-Asheville comes to life with both functional and decorative crafts made in the Southern Highland region. Over one hundred artists, makers, and craftspeople will fill the two-level building to sell their works of pottery, sculpture, furniture, tapestry, apparel, mixed-media, jewelry, and more, from Oct. 19 -22, 2023, from 10am-5pm. Admission is \$10 for adults and children under 12 free, with adults.

Unlike other fairs, the Craft Fair of the Southern Highlands is an experience, a place to show off the talent and innovation of regional makers. It is diverse: crafts rooted in Appalachian traditions are featured alongside contemporary works. Walking through the Craft Fair, visitors witness the evolution of American craft objects, learning how traditional processes can capture the modern world through the artist's medium. The focus of the fairs is on the process of craft, often lost in a highly mechanized and digital world; the work of the hand - iron is hammered to become a fireplace tool, splints of white oak are harvested to become a basket. This theme is reflected throughout the fair with live interactive demonstrations where visitors can learn processes from highly-trained craftspeople.

Also over the weekend, local musicians perform traditional and bluegrass mountain music on the downstairs stage. Visitors to the fair will have the opportunity to win a piece of fine craft by one of the exhibitors by entering to win the raffle;



Work from Turtle Island Pottery

all proceeds going towards the Southern Highland Craft Guild's educational mission.

Since 1948, the Craft Fair of the Southern Highlands has showcased work by members of the Southern Highland Craft Guild, (SHCG) a non-profit organization dedicated to keeping crafts alive and relevant in modern times. Having been accepted into the Guild through a rigorous jury process, the artists at the fair represent the finest in the Appalachian region. Membership to the SHCG is open to craftspeople, makers, and artists living in the mountain counties of nine states from Maryland to Alabama.

Asheville, North Carolina, nestled in the Blue Ridge Mountains, provides the perfect setting for the Craft Fair. Long known as an arts and crafts destination,

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