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For further information check our NC Commercial Gallery listings, call the

gallery at 941/587-9502 or visit (www.markbettisgallery.com).

Trackside Studios in Asheville, NC, Features Works by Jaime Byrd

Trackside Studios in the River Arts District of Asheville, NC, will present *Color and Light: A Multimedia Experience*, a special exhibition showcasing the extraordinary artwork of Asheville-based artist, Jaime Byrd, from Oct. 1 - 31, 2023. A reception will be held on Oct. 20, from 4-7pm.

Drawing on her background as an Emmy-nominated film editor, Jaime Byrd ingeniously utilizes video footage she has captured with a camera during her global travels and mixes together personally-recorded sound effects she has collected for the past 15 years adding a new multimedia experience to her oil paintings. The result is a mesmerizing synergy between moving images and paintings that harmoniously coexist.

Byrd will unveil her latest artworks, which merge her colorful paintings with her own video footage and sounds. By leveraging the cutting-edge technology of Augmented Reality (AR), viewers will be transported into a realm where art comes alive, blurring the boundaries between the real and the imagined. Attendees will be able to witness her stunning paintings transform into dynamic visual narratives,



Work by Jaime Byrd

enhanced by a symphony of sound and movement.

Of course, Byrd's pieces stand alone without motion, for they are vivid, magical depictions of a dreamlike natural world, of houses and places both nostalgic and real, somehow on a time arc of past, present, and future, simultaneously.

For further information check our NC Commercial Gallery listings or visit (www.tracksidestudios375.com).

American Folk Art in Asheville, NC, Offers Annual Pottery Show

American Folk Art & Framing in Asheville, NC, will present *The Harvest Table*, the gallery's annual pottery show, on view from Oct. 4 - 25, 2023. A reception will be held on Oct. 6, from 5-8pm.

As the cool autumn season begins, American Folk turns to the upcoming holiday season with anticipation, eagerly awaiting the time of year when gathering together and sharing a table is at the forefront of all our minds.

Often the vessels with which we create and serve these elaborate family meals hold a special place in our holiday traditions. From the humblest bowl that fits perfectly in your hand, to an impressive serving platter used at every family gathering, our serving ware doesn't just hold food, but memories as well.

"Because our potters are focused on creating functional wares, these pieces are hardy and intended to be used, not just visually enjoyed," says gallery owner Julia L. Mills. "To use a piece of art that's been so well-made and well-considered will turn even the small everyday moments into a special occasion."

Simplicity of form and the practicality of handcrafted folk objects had always been a part of potter Caroline Cercone's childhood home in Germany and this joyful, functional spirit still remains vibrant in her studio work today. Now based in Tennessee, Cercone had studied the Japanese Folk Crafts Movement and the folk pottery of Hamada Shoji and Bernard Leach.

Though she had not yet begun any ceramics work herself, Cercone's studies would bring her to Japan to observe the culture and crafts in person. It was there that she developed a strong desire to produce functional pottery for everyday use.

An excellent cook himself, Shawn Ireland often thinks of the perfect serving piece while setting his table, and retires to his studio to create it. His work is both sculptural and functional, with a foundation in folk tradition. Ireland combines materials from NC & GA into his hand-mixed clay bodies, creating a rustic charm and deep sense of place. His clay and



Work by Winton & Rosa Eugene

glazes are composed of NC feldspar, TN ball clay, and ash from his woodstove and his kiln is fueled with natural gas and wood salvaged from a nearby furniture factory.

Winton & Rosa Eugene are the husband and wife team that create Pottery by Eugene. Though the influence of other potters and artistic movements can be identified in their work, they have created a style that is unique and easily distinguishable from that of other Southern potters. Winton and Rosa's pottery ranges from the delicately painted functional, to concept pieces dealing with various social and global issues. No matter the piece, it is created with great forethought, meticulous attention to detail, and is the product of true collaboration.

American Folk invites you to share in the ultimate joy and usefulness of regional pottery with heirloom quality yet utilitarian wares from 6 of our potters. *The Harvest Table* features new pottery from Shawn Ireland, Caroline Cercone, Winton & Rosa Eugene, Kim Ellington, and Chad Brown.

For further information check our NC Commercial Gallery listings, call the gallery at 828/281-2134 or visit (www.amerifolk.com).

Blowing Rock Art and History Museum in Blowing Rock, NC, Offers Several New Exhibits

The Blowing Rock Art and History Museum (BRAHM) in Blowing Rock, NC, is presenting several new exhibits including: *Sketching the Personal: Works on Paper by Philip Moose*, on view in the Rankin East Gallery, through Nov. 3 and *HIGHLIGHTS: Selections from BRAHM's Permanent Collection*, on view in the Cannon Gallery, through June 30, 2024.

Philip Moose, his name and his paintings, are nearly ubiquitous in Blowing Rock and the surrounding High Country. Best remembered for his landscapes, especially his countless scenes of Grandfather Mountain, Moose approached painting with a disciplined studio practice, producing a constant stream of pictures that found his work in the homes of so many in this community. Less known is his equally rigorous drawing practice.

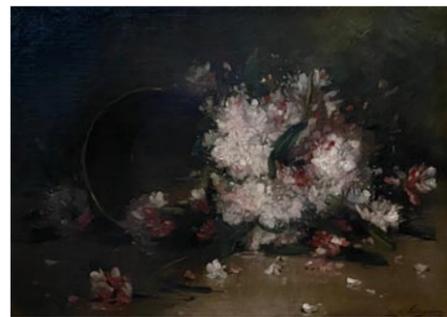


Philip Moose, "Banares", Aug. 5, undated, ink on paper in sketchbook, 12 x 18 in. Gift of Frank Sherrill, BRAHM Permanent Collection, 2006.1.15G.

Moose was a prolific world traveler, finding himself throughout Europe, Central America, South Asia, and elsewhere - always with a sketchbook in tow. Where his paintings capture the splendor of mountain scenes with texture and precision, Moose's drawing practice, like so many other artists, tended towards the prosaic recording of his surroundings.

Not every drawing was a preparatory sketch for a grand painting. Some of these images instead seem to be meditations on an especially intriguing object or place. Architectural sketches and cityscapes are common among his works on paper, and suggest a fascination with the built environment, which is particularly evident during his sojourns in cities far and wide. For this artist, his drawings appear to both inform his better known paintings while also serving as an intimate tool in documenting the world he traversed.

Moose is often remembered as a quiet man, but these works on paper indicate that, while not especially loquacious, he was always looking at and considering the



Elliott Daingerfield, "Still Life (Rhododendron and Brass Pot)", c. 1900, Oil on canvas, 24 x 34 in. Given in honor of Joann C. Mitchell, BRAHM's first Executive Director, by Welborn E. & Patricia H. Alexander, BRAHM Permanent Collection, 2012.04.01.

landscapes that informed his storied artistic career.

BRAHM stewards a growing Permanent Collection of over 800 objects, as shown in the exhibit *HIGHLIGHTS: Selections from BRAHM's Permanent Collection*.

Museums build collections for a variety of reasons: preserving artworks and other objects of historical importance for future generations; cataloging, documenting, and researching said objects; and displaying and interpreting the collection for the public through exhibitions, publications, and other educational programs. Each museum approaches collection development with a slightly different ethos or goal in mind. There are many museums eager to share established and innovative art historical narratives or highlight emerging and already significant artists. However, every institution must contend with limited resources and diverse audiences with a seemingly limitless array of visual culture vying for their attention.

Collecting institutions are compelled to articulate their particular identity, and, at just over a decade old, BRAHM has begun in earnest to refine its own. This museum was explicitly founded with an expansive focus on the art and culture of Southern Appalachia. Time and coincidence as well as strategic leadership, philanthropy, and staff expertise have augmented and refined that vision for BRAHM and its collection over the following years. This exhibition works to articulate that emergent trajectory for the museum, identifying the strengths of its Permanent Collection and highlighting the exciting directions in which it is beginning to grow.

For further information check our NC Institutional Gallery listings, call the Museum at 828/295-9099 or visit (www.blowing-rockmuseum.org).

The Bascom in Highlands, NC, Presents Several Exhibitions



Work by Mike Belleme

The Bascom in Highlands, NC, is presenting several exhibitions including: *In.Visible*, on view in the Thompson Gallery, through Dec. 30, 2023; *River Nest Project*, on view in the Joel Gallery, through Jan. 20, 2024; and *Listening to the Land: Reimagining the Bartram Trail*, on view in the Bunzl Gallery, through Jan. 6, 2024. A reception for these exhibits will be held on Oct. 5, beginning at 5pm.

In.Visible, curated by Kirsten Stingle, explores reimagining myths and tales to better address the climate crisis as well as the social, economic, and political upheaval of modernity. David Abram says, "Before you can restore the land, you must re-story the land."

The exhibit includes works by Carrie Anne Bade, Donna Bates, Andrea K Connell, Ilona Cutts, Natasha Dikareva, TJ Erdahl, Deborah Grayson, Amy Gross, Richard W. James, Christine Kosiba, Michelle Laxault, Asia Mathis, Mac Star McCusker, Shannon Moore, Crystal Morey, Kyungmin Park, Hannah Pierce, Beau Raymond, David Robinson, Kirsten Stingle, and Roxanne Swentzell.

The *River Nest Project* is a collaborative piece by LIVLAB artists, Morgan Kennedy and Kevin Kirkpatrick, weaves object making, water-way exploration, and sound, with romantic literary impressions of Western North Carolina. The project was inspired by

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The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be Oct. 24th for the November 2023 issue and Nov. 24 for the December 2023 issue. After that, it's too late unless your exhibit runs into the next month. But don't wait for the last minute - send your info now. E-mail to (info@carolinaarts.com).