



Center for Craft in Asheville, NC, Offers 2 Exhibits for Its Re-Opening

The newly re-opened Center for Craft in Asheville, NC, is presenting two exhibitions including: *Making Meaning: Works from UNC Asheville Alumni*, on view in the John Cram Partner Gallery, through Jan. 7, 2020, and *Craft Futures 2099*, on view in the Bresler Family Gallery, through Feb. 29, 2020.

Making Meaning, brings together fourteen UNC Asheville alumni whose work shifts perceptions of material, method and meaning, creating new vocabularies in clay, digital media, photography, print-making, assemblage and textiles. Through interdisciplinary practice, rooted in their experiences within a liberal arts model, these artists present expanded possibilities for innovation.

Carley Brandau employs textiles to immerse us in swaths of language; Bobby Emrick's renderings transport us to views of the world beneath our feet; George Etheredge's photojournalism carries us into the lives of others; Leslie Frempong embraces absence in her digital photographs; Sally Garner weaves VHS tape, enveloping us in a new textile landscape; and D. Forest Gamble characterizes sound through 3D animation.

Lillian Bayley Hoover's paintings preserve spaces for a better future; Chas Llewellyn marries our "junk" with emerging technologies, inviting us to play; Tatiana Potts builds upon the architectural past and future through printmaking and folded paper reliefs; Hunter Stamps confronts us with perceptions of our bodies through the visceral manipulation of clay; Jason Watson's paintings, cut-outs and found objects present fragmented narratives, making new meaning from old archetypes; Clay and digital manipulation meet to build Kevin Watson's carnal world; and Matt West melds the organic and mechanical in hydroponic, living works of art.

Making Meaning looks towards the spaces where these artworks collide and converge, where the viewer is called to change their own perspective and embrace new material languages that create meaning and imagine futures.

Participating artists include: Kate Averett, Carley Brandau, Bobby Emrick, George Etheredge, Leslie Frempong, D. Forest Gamble, Sally Garner, Lillian Bayley Hoover, Chas Llewellyn, Tatiana



Work by Carley Brandau, from *Making Meaning* exhibit, photo courtesy of Jim Prinz.

Potts, Hunter Stamps, Jason Watson, Kevin Watson, and Matt West.

The exhibition was curated by CFC Partner Gallery Faculty Advisory Committee, organized by UNC Asheville.

To celebrate the Building a Future for Craft campaign and successful renovation of our building, the Center for Craft invited eleven local and national artists to predict what craft will represent in eighty years time in the *Craft Futures 2099*, exhibit on view in the Bresler Family Gallery. Set in 2099, this exhibition presents multiple visions of the future of craft. Some take the form of discrete objects, while others engage us through their installation. These new works address both long-standing craft concerns, such as aesthetics, community, and tradition as well as relevant social issues, including climate change, social justice, decolonization, and creating meaning in a digital age.

This exhibition is inspired by the 1939 World's Fair, which sought to introduce new materials, technologies, and ideas to a mass audience through the theme of "Building the World of Tomorrow." The material culture presented at this historic expo optimistically envisioned a future of unencumbered growth and happiness in a fast, shiny, and streamlined society.

By comparison, what does the future look like to us today? Is it a dystopia consumed by screen time and disconnected from the material world? Or could human adaptability lead to a recommitment to the value of hand skills, labor, and function? By looking to the prophecies of the past and our hopes for what could be, the ten speculative projects commissioned for *Craft Futures 2099* provides a glimpse into some of the defining challenges and aspirations of our present day.

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Participating artists include: David H. Clemons (Penland, NC), Jennifer Crescuillo (Silver Point, TN), Seth Gould (Bakersville, NC), Jessica Green (Leicester, NC), Niclie Green (San Francisco, CA), Jeffereen M. Hayes (Chicago, IL), Dylan Neuwirth (Seattle, WA), Thomas Schmidt (Charlotte, NC), Jan-Ru Wan (Chapel Hill, NC), Fodayemi (Fo) Wilson (Chicago, IL), and Santiago X (Chicago, IL).

Craft Futures 2099 was curated by Marilyn Zapf and organized by the Center for Craft. The Center for Craft is supported in part by the NC Arts Council, a division of the Department of Natural and Cultural Resources.

The Center for Craft advances the understanding of craft by encouraging and supporting research, critical dialogue, and

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