

Marquee in Asheville, NC

continued from Page 19

enjoy a pastry and spend some time with them.

For further information check our NC

Commercial Gallery listings or visit (www.santoriniartstudio.com).

Blowing Rock Art and History Museum in Blowing Rock, NC, Offers Selections from the Collection of Rob Williams

Blowing Rock Art and History Museum (BRAHM) in Blowing Rock, NC, is presenting *Crafted Modern: The Collection of Rob Williams*, on view in the Schaefer Gallery, through Apr. 20, 2024.

The Studio Craft movement of the 20th Century witnessed a broad resurgence of artists working in mediums historically understood to be less precious than their fine art counterparts. Clay, metal, glass, wood, and fiber were the materials of daily life, constituting the tools and wares of domestic and professional labor. Prior to this conceptual shift, ornaments worthy of display and reverence were more often wrought in paint or stone—on fine paper or in gilded frames.

However, in the decades following this flattening of artistic hierarchies, many artists manipulated traditional modes of craft production into lively explorations of form and idea. Postmodern sensibilities spilled over and commingled with these long-held material traditions and bore abstracted fruit. Forms we recognize as familiar - a jug, a birdhouse, a cup, or cement slab - are rendered anew, still recognizable with all of their common associations but wonderfully complicated through a widening lens of contemporary craft.

Rob Williams has built a collection that reflects this sculptural attitude of contemporary craft-based artists throughout a long



Clara Couch, "Vessel", undated, speckled ceramic. 17 x 18 x 18 in (43.18 x 45.72 x 45.72 cm). Gift of Rob Williams, PG.2023.005.007.

career in the field. As an educator and then a commercial gallerist, Williams developed a network of relationships and influences that informed a daunting collection of which this exhibition is only a small part. BRAHM is thrilled to share this cross-section of objects, some of which have found a new home here at our museum.

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

Blowing Rock Art and History Museum in Blowing Rock, NC, Features Works by Lee Hall

Blowing Rock Art and History Museum (BRAHM) in Blowing Rock, NC, is presenting *Lee Hall: Immediate Landscapes*, on view in BRAHM's Rankin East and West galleries, through May 5, 2024. This exhibition is a collaboration with the Jerald Melberg Gallery in Charlotte, NC.

Lee Hall (1934 – 2017) had a long and varied career in the arts but her deep North Carolina roots always seemed to bring her and her work back to the Tarheel State. Born in Lexington, NC, her abstract expressionist paintings are vivid examples of those traditions while retaining the kind of detail that truly brings a viewer into a specific place and time.

A graduate of the Women's College of the University of North Carolina (now the University of North Carolina-Greensboro), Hall was one of the first women to make headway in the post-WWII New York art scene. Using broad swaths of color, her paintings are highly textured landscapes with North Carolina's Outer Banks and the New England countryside being frequent inspirations.

Eventually becoming disillusioned with the commodification of art, the pace of her own work slowed as she returned to academia. She was president of the Rhode Island School of Design from 1975 to 1983, among other high-profile academic positions.

Not limited to visual expression, Hall became a writer and biographer, telling the stories of her contemporaries in the New York art scene and writing a book about the



Lee Hall, "Puglia: Sun Facade I", 2015, mixed media on canvas, 50 in. x 50 in.

mythical Greek goddess Athena. Hall eventually settled in South Hadley, MA, passing away there in April 2017.

The Blowing Rock Art & History Museum, known as BRAHM, is located in Blowing Rock, NC. Open to the public since 2011, BRAHM provides cultural enrichment by promoting the arts, and Southern Appalachian heritage and history. The 25,000-square-foot museum maintains seven formal art galleries, a large, multipurpose community gallery and programmatic space, and many interstitial spaces where additional works from the Permanent Collection are displayed.

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

So you're the Marketing Director of a visual arts organization, art museum, arts center, arts council or artist guild and you're wondering why you never see the exhibits presented at your facility included here. Maybe you're the owner of a commercial art gallery and you've never seen your exhibits included with others presented in your area. You might even be an individual artist who is having an exhibit in a non-profit space or commercial space and you don't see your exhibits included. My question to you is - How long will you put up with that before you ask someone, "Why that is the case?" If you're not included - it's your fault. Send your info about exhibits to "Carolina Arts" by e-mail to (info@carolinaarts.com). Our deadline is the 24th of the month "prior" to the month your exhibit starts.

Appalachian State University in Boone, NC, Features Works by Kathleen Thum

Appalachian State University in Boone, NC, will present *Considering Carbon: Kathleen Thum*, on view in Gallery A and Petti/Peiser Galleries of the Turchin Center for the Visual Arts, from Dec. 1, 2023 through May 4, 2024.

Artist's statement from Kathleen Thum: "The exhibition, *Considering Carbon*, consists of a series of drawings and cut-paper wall installations which explore the theme of fossil fuels, specifically oil and coal. In the exhibition, I use different visual and conceptual approaches to examine the physical, material qualities of coal and oil, as I aim to heighten an awareness of our disconnection and dependence on fossil fuels. Oil and coal are an integral part of our contemporary existence, yet remain mysterious, unknown substances, contained and controlled by the industry."

"Large-scale wall installation artworks in the exhibition consider the infrastructure of the pipeline system through a visual language of abstraction to communicate the vastness of the petroleum infrastructure. In these large cut-paper pieces, I evoke the visceral, sensory quality of the petroleum landscape by using scale, texture, surface, color and the non-traditional presentation of drawings to engage the body of the viewer."



Work by Kathleen Thum

and equally convey the dark side of the environmental cost we must bear. It is my belief that art has the ability to problem solve, re-frame and reflect on the current climate crisis, in order to inspire change in the present and future."

Kathleen Thum's drawings, paintings, and wall installations, which explore the ongoing shifting of power between mankind and earth, have been widely exhibited. Selected group exhibitions include *Shifting Sediments* at Marshall University in Huntington, WV, and *The Nature of the Future: Artists Confront the Anthropocene* at Belmont University in Nashville, TN. Her recent past solo and two-person shows include exhibitions at University of Alabama in Huntsville and Broward College in Davie, FL. Thum's work is also included in the 2014, 2015, 2017 and the upcoming 2023 *Manifest International Drawing Annual Exhibition* in print publications.

Thum has been awarded several fellowships to attend artist residencies, such as the Millay Colony, Jentel Artist Residency, the Vermont Studio Center, the Saltonstall Foundation for the Arts and the Women's Studio Workshop. She has received Quarterly Support Grants from the South Carolina Arts Commission and was a recipient of the New York Foundation for the Arts Mark Program. Thum presented her artwork at the 2018 International Petrocultures Conference, a multi-disciplinary conference on oil cultures and energy humanities, in Glasgow, United Kingdom and in the 2016 Petrocultures Conference in St. John's, Newfoundland.

Thum received her BFA from Maryland Institute College of Art in Baltimore and her MFA from Bowling Green State University in Ohio. Thum currently teaches Drawing as an Associate Professor in the Art Department at Clemson University in upstate South Carolina and is the new Graduate Coordinator for the MFA in Visual Arts Program at Clemson University.

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



Work by Kathleen Thum

"Abstraction continues in the series of charcoal drawings in the exhibition. In the drawings, specimens of coal are simplified into abstract silhouetted shapes to capture the materiality of the coal and the darkness of coal's impact on our environment. These drawings are exhibited as a group and have a collective impact through the quantity and the density of the black charcoal. The black, sooty quality of artist charcoal is used to capture the physical and corporeal characteristics of the sedimentary rock."

"Realism is also present in the exhibition, through an additional series of drawings of coal and the display of a collection of fossil fuels. In the realistic drawings, I examine coal closely through a labor-intensive process of observational drawing. The labor and care in rendering offer an ability to step back, observe and weigh different positions regarding coal's place in our world and our disconnection to the land."

"Overall, through the artwork, I aim to honor the power that fossil fuels have contributed to creating our modern world

Appalachian State University in Boone, NC, Offers Photography of Michael O'Neill

Appalachian State University in Boone, NC, will present *Revelation: Michael O'Neill*, on view in the Mayer Gallery of the Turchin Center for the Visual Arts, from Dec. 1, 2023 through May 4, 2024.

Curatorial statement from Mary Anne Redding: "More commonly associated with the literary arts, particularly notable writers like Isabel Allende, Gabriel Garcia Marquez, Toni Morrison, and Salman Rushdie, Magical Realism reveals the hidden undercurrents of magic and fantasy in the worlds

we create and occupy. Distinct from, but related to Surrealism, Magical Realism was first applied to the visual arts in the 1920s - usually to painters like Maxfield Parrish, Giorgio de Chirico, and René Magritte who created haunting, mysterious, dream-like canvases, and commercial prints. Photographer Michael O'Neill's infrared landscapes are part of a strong tradition of magical realism in the visual arts. Using the tools and technology of photography, the artist

continued on Page 21