

Hilton Asheville Biltmore Park Features Works by Rob Travis

Award-winning photographer Rob Travis exhibits a series of kinetic images at the Hilton Asheville Biltmore Park, in Asheville, NC, through Jan. 8, 2013.

Kinetic photography is an experimental photographic technique in which the photographer uses movement resulting from physics to create an image.

Travis' work is exhibited throughout the year at the Glass Feather Studio Gallery

in Cedar Mountain, NC. He offers classes in photography for all skill levels and age groups.

The WNC Artist Showcase is sponsored by the Hilton in partnership with WHO KNOWS ART.

For further information check our NC Commercial Gallery listings, call Wendy Outland at 828/231-5355 or e-mail to (info@whoknowsart.biz).

UNC Asheville in Asheville, NC, Features Works by Katie Johnson

UNC Asheville in Asheville, NC, is presenting the exhibit, *Fragmentation and Redemption*, featuring sculptures by UNC Asheville senior Katie Johnson, on view in the Highsmith University Union Gallery through Nov. 6, 2012.

Johnson says the works in the exhibition show her "transition from a place of grieving and loss to a place of restoration, healing and progression." The sculptures reflect her feeling of connection between spirituality and art, and use imagery and icons related to the Roman Catholic Church, "relating them to the spirituality of the body and its creation," according to Johnson.

Fragmentation and Redemption is the culminating exhibition of Johnson's work toward her BFA.

For further information check our NC Institutional Gallery listings, call 828/251-6559 or visit (<http://art.unca.edu/>).



Work by Katie Johnson

Flood Gallery Fine Arts Center in Asheville, NC, Offers Works by Rachel Wilder

Flood Gallery Fine Arts Center in Asheville, NC, will present the exhibit, *Rachel Wilder Handmade Jewelry*, on view in the Pump Gallery, from Nov. 3 - 27, 2012. A reception will be held on Nov. 3, from 6-9pm.

Wilder creates her designs by hand starting with straight wire which she shapes, fuses, hammers and polishes or oxidizes. With the metal work complete she adds natural gemstones and handmade findings to complete each piece. Nature is her biggest inspiration, so leaves, flowers and tree branches often take shape in her work.

Wilder grew up in Greenville, SC, and began metal working in middle school at the Fine Arts Center. Later, she studied at the South Carolina Governor's School for the Arts and Humanities. She received her Bachelor in Fine Arts from the University



Work by Rachel Wilder

of the Arts in Philadelphia, PA.

Rachel Wilder Handmade Jewelry Studios is located in the River Arts District of Asheville.

For further information check our NC Institutional Gallery listings, call the Center at 828/255-0066 or visit (www.philmecanicstudios.com).

Flood Gallery Fine Arts Center in Asheville, NC, Offers Works by Brian Mashburn

Flood Gallery Fine Arts Center in Asheville, NC, will present the exhibit, *Work*, featuring paintings by Brian Mashburn, on view in the Flood Gallery, from Nov. 3 - 27, 2012. A reception will be held on Nov. 3, from 6-9pm.

Mashburn's exhibition focuses on labor, industry, and narcissism. Several new paintings, some referencing various incarnations of the mythological Narcissus character, will be presented with some of his older, highly acclaimed pieces.

Mashburn offers, "There are a couple of paintings in the show that revolve around the myth of Narcissus. I wanted to include this element first and foremost as a political observation. In doing so, I am also taking a shot at myself for agreeing to so many local shows this season. A lot of artists I know, myself included, fixate on the self-indulgent nature of being a work-

ing artist."

"The major painting in the show alluding to the myth is titled simply *Narcissus*. It is a take on Caravaggio's *Narcissus*, depicting a figure gazing at his reflection. In my painting the figure (Narcissus) is a self-portrait gazing at his (my) reflection before a polluted industrial landscape.

In the myth, Narcissus is enthralled and saddened when his finger disrupts the mirrored surface of the pond causing his reflection to disappear. In my painting, the object breaking the surface is a necktie."

Steven Matijcio, Curator of Contemporary Art at the Southeastern Center for Contemporary Art talks about Mashburn's work: "The growth of cities, industry, and urban populations has entered a state of perpetual velocity, with untold implications for both natural and social

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Work by Brian Mashburn

geographies. Consequent states of excess, alienation, degradation, and serenity bleed together in Brian Mashburn's meticulous oil paintings of gothic beauty."

"Between grandeur and the grotesque, he presents post-apocalyptic visions of the modern world where nature, culture, and industry engage in an ambivalent end-game," adds Matijcio. "With the delicate touch of 19th century German Romantic painters (like Caspar David Friedrich), Mashburn creates complex, but exquisitely rendered spaces where trees, clouds, spires, and solemn figures negotiate a proliferating maze of telephone poles, smokestacks, and carcasses of the Industrial Age. Painting with what he calls, "the soul of a hopeless romantic and the dark humor of a cynic," Mashburn channels hallucinatory states of a bleak, yet sublime future."

After spending time in Hong Kong, Thailand, and China, the endless tides of skyscrapers and citizenry left an indelible imprint on the work of Brian Mashburn. As a model of the escalating urban condition, the sheer density of population and infrastructure was sublime as it teetered on the tipping point. Like the seductive draw of an epic disaster, he travels this path towards overload in both subject matter and style.

Comparing his methodical brushstrokes to the monotonous processes of mass production, Mashburn observes, "In the end, they both produce a polluted, drab landscape." This stubbornness also speaks to the self-destructive tendencies of modern society - where the depletion of resources is protected, and celebrated, as a staple of "freedom".

Mashburn graduated on the Dean's List with a BFA in 2-D design from the University of North Carolina at Chapel Hill (1998-2002). His concentrations at UNC were painting, drawing, and dark-room photography. Further studies include art history and physics. Mashburn also attended Asheville-Buncombe Technical Community College (2010 to 2012). His

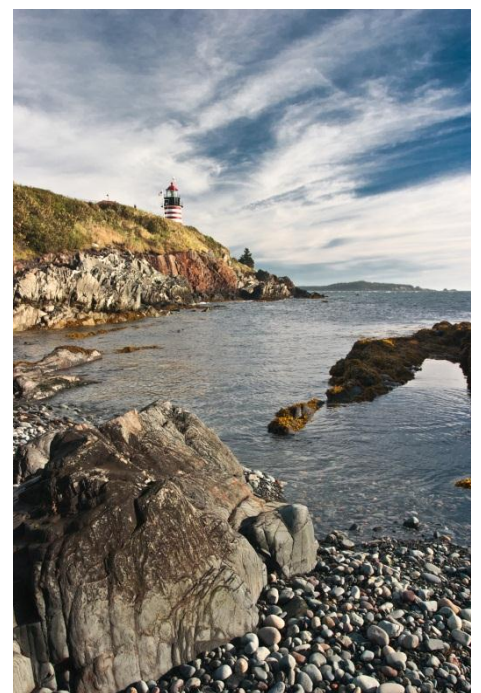
UNC Asheville in Asheville, NC, Features Works by Skip Rohde

UNC Asheville in Asheville, NC, is presenting the exhibit, *Faces of Afghanistan*, featuring portraits by Skip Rohde, on view in the S. Tucker Cooke Gallery through Nov. 27, 2012.

In early October, Rohde completed a year in Kandahar Province in Afghanistan, where he served as a US Department of State representative in a key southern district. He often sat in on meetings between villagers and Afghan government officials, sometimes discreetly sketching the participants.

"What I was trying to get from each of these drawings," said Rohde, "was something of the personality. Here, people tend to see the Afghans, not as individuals, but generically, as Taliban, as ignorant farmers, uneducated. But they are individuals like Americans, but with very different experiences and references. And they have these fabulous faces. So I tried to capture their individuality - what I saw in them at that moment - their emotions, feelings and thoughts."

Rohde was able to draw in the meetings because they were held within safe, secure areas, and because he was a back-of-the room observer receiving little attention. During his last meeting, he was observed drawing by a man he calls a Taliban "facilitator" - someone who



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decision to return to school was based on his desire to update his skill set. Mashburn says, "My time at Chapel Hill along with my professional experience as a fine artist taught me a lot about the conceptual and fundamental aspects of design. AB Tech has assimilated this experience with contemporary technologies."

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Work by Skip Rohde

would arrange supplies or transportation for the Taliban when asked. The "facilitator" showed the drawing to another meeting participant who was the subject of the portrait, and both men laughed, enjoying the likeness.

"In the meetings, we had Taliban sympathizers, but probably not actual Taliban - everything was so murky there,"

continued on Page 43