

Appalachian State University

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together, they create a constellation expanding into galaxies of line, texture, pattern, color, form—the building elements of art and of the universe. These seductive worlds open our eyes to beauty - stargazing we are transformed. Angell's artwork is fertile ground that changes the way we see the world, encouraging a "more sustainable,

just, and caring society," by revealing that we are all connected—to hickory nut shells, to stardust, and thus to each other.

For further information check our NC Institutional Gallery listings, call the Center at 828/262-3017 or e-mail to (turchincenter@appstate.edu).

Appalachian State University in Boone, NC, Features Works by Bill Lagattuta and Friends

Appalachian State University in Boone, NC, will present *Master Printer: Bill Lagattuta and Friends*, on view in the Petti/Peiser Gallery of the Turchin Center for the Visual Arts, from Dec. 6 through Apr. 5, 2025.

In 2024, master printer Bill Lagattuta generously made a significant donation of his professional artwork to Appalachian State University, his undergraduate alma mater. Thirty of Lagattuta's fine art prints, created in collaboration with such well-known artists as Suzi Davidoff, Lesley Dill, Jim Dine, Tony Fitzpatrick, Tom Joyce, Louise Nevelson, Lilianna Porter, Johnnie Winona Ross, May Stevens, and Hollis Sigler, among others, are now part of the permanent collection at the Turchin Center for the Visual Arts.

A master printer works diligently behind-the-scenes to assist artists in realizing their vision for fine art prints. Master printers are talented, disciplined, diplomatic, adventurous, and insightful in their supportive efforts to achieve a print that meets an artist's aesthetic expectations and their own exacting technical standards.

According to the Tamarind Institute where Lagattuta presided as the master printer for 27 years, "Lithography was invented in 1798 in Germany by Aloys Senefelder, apparently by accident ... and ... is one of the most versatile printmaking techniques that allows for a wide range of mark-making tools and materials. Unlike woodcut or intaglio, where the marks are incised into the block of plate, lithography is a chemical-based planographic (printing from a flat surface) medium that hinges on the principle that oil and water do not mix.



"Every Chance She Gets She Takes It," 1990, Hollis Sigler with Bill Lagattuta

Tamarind editions are hand-printed and carefully matched to the artist's approval print (known as a bon à tirer or B.A.T. meaning good to pull). Each impression includes the chop of the workshop and the collaborating printer." In this case, master printer, Bill Lagattuta. A chop mark or seal is made with an embossing tool in the margin of the print. Typically, the chop marks will appear on the front of a print but because the collaborating artist determines



"Madera Canyon Walk", Wire Rush, 1990, Suzi Davidoff with Bill Lagattuta

the location of the chops, some prints may be signed and "blind stamped" on the back. Collaborative printmaking requires trust and clear communication between an artist and the master printer as they refine the vision for each print. The resulting artwork is determined by the dynamics of this unique creative relationship.

After graduating with a BA from Appalachian State University in 1973 and his MFA from the University of Utah in Salt Lake City in 1975, Bill Lagattuta completed his master printer certificate training at the University of New Mexico's Tamarind Institute in Albuquerque in 1979. Tamarind Institute offers the only formal education program in the world for collaborative printmaking; they specialize in the fine art printing technique of lithography. From Tamarind, Lagattuta went on to work in a number of well-known print shops including Vermillion Editions (Minneapolis, MN), Sette/Sigura Publishers (Tempe, AZ), and Peregrine Press (Dallas, TX) before returning to work as the Master Printer and Shop Manager at Tamarind in 1988 until he retired in 2015. Lagattuta collaborated on more than 600 editions completed during his 27-year tenure at Tamarind. Through the fine art of creative collaboration, Lagattuta afforded visiting artists the opportunity to work under his tutelage to learn lithography and assisted them in translating their diverse aesthetic sensibilities (rarely inherently print-focused) into the lithographic medium.

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Appalachian State University in Boone, NC, Features Works by Portia Marie York & Dori Settles

Appalachian State University in Boone, NC, will present *The Clothes I Wear*, featuring works by Portia Marie York and Dori Settles, on view in the Mayer Gallery, at the Turchin Center for the Visual Arts, from Dec. 6 through May 3, 2025.

Dori Settles offers the following artist statement, "Walk a minute in my shoes... The widening schism in America is on

everyone's minds. A nation once known as a melting pot, once accepting of people from all walks of life, has become one of hardened hearts and closed minds. How can we return to open dialogue without name calling and judgement?"

"We learn to walk a mile in someone else's shoes."

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Shoes: Storytellers of our Lives, by Dori Settles is an exhibit of glass shoes accompanied with stories written by the shoe owners. These stories, translated into glass, represent our common humanity. Like people, glass is both forgiving and easily shattered. It is sometimes clear, and other times opaque. It can allow us to see inside or look outside. Glass is the perfect medium to translate this expression into an installation built out of empathy. The result of using the pâte de verre technique leads to an added feeling of fragility, another reminder of the importance of honoring and holding space for others.

Dr. Portia Maria York offers the following artist statement, "*Bras of Beauty* explores the profound beauty and spiritual resilience found within the real and metaphorical scars of breast cancer warriors. Through intricately crafted crocheted bras, this collection seeks to impart a sense of lightness and to lift the veil of shame associated with the loss of breasts, hair, nails, and changes in skin tone – challenges often mistakenly viewed as a loss of femininity."

"These visually captivating, crocheted artworks advocate for awareness and support of breast cancer's impact on 1 in 8 women in the United States. The bras symbolize hope and celebrate the strength of women who have triumphed over breast cancer as well as those currently facing its challenges. The visual presentation invites conversations about cancer, breasts, image, femininity, beauty, and the impact of breast cancer on all women through a clothing item that women wear."

"The creation process of *Bras of Beauty* entailed hand-crafted, detailed crochet stitches and designs using many textures and weights of yarn, as well as other media applied to fabric to construct works of art that are not only visually alluring, but also advocate for the awareness of breast cancer," adds York. "The artist experiments with structure and form to transfer meaning to materials like yarn, thread, beads, brooches, and wire. Ultimately, this body of work emphasizes the exploratory nature of fiber arts that has continuously allowed space for experimentation, connection, and awareness."

Dori Settles, a native of southeastern Wisconsin, discovered her passion for the arts at a young age through piano lessons and children's art classes. During high school, she encountered American Sign Language (ASL) while watching the movie, *Children of a Lesser God*. Her appreciation for ASL led her to become a certified sign language interpreter. Her experience as an interpreter plays a large role in her view of the world. Working in diverse settings with individuals of varying backgrounds, including the Deaf-Blind community, Settles developed a profound appreciation for the spatial and tactile elements of her surroundings. This heightened awareness extends to her deep connection with nature.

Driven by her fascination with the intricate aesthetics and technical aspects of glass art, Settles has consistently pursued workshops to refine her skills and techniques in lampworking, glass fusion, kiln-casting, and pâte de verre. Pâte de verre remains the primary technique in her artistic practice. Today, Settles draws immense inspiration



Dr. Portia Maria, "Tears for Ta-tas"

from the forest surrounding her home and studio in the mountains of North Carolina. When she's not immersed in her creative endeavors, she delights in spending quality time with friends, exploring the wonders of her new home state, and actively volunteering in her community.

Charlotte, NC, based fiber artist, Dr. Portia Marie York, has been honing her skills in crochet by exploring identity, well-being, and the convergence of math since 2009. Originally from the inner city of Boston, she learned to crochet at the age of 10 at a youth summer camp. Dr. York is the Founder and Creative Educator of York Creative Education Group and a professor at Lenoir-Rhyne University. Previously she taught at the University of North Carolina, Charlotte. Dr. York holds a Ph.D. in Curriculum and Instruction, Urban Education, a Master of Business Management, and a Master of Advanced Crochet Stitches and Techniques certification. Her practice centers on innovative fiber arts workshops and curricula, emphasizing the creative and well-being benefits of crochet.

Dr. York's research focuses on merging math education with crochet art to support Black girls in STEM/STEAM. She draws her creative energy from a rich tapestry of influences, including the cultural and identity-driven works of artists such as Xenobia Bailey, Jo Hamilton, Nick Cave, Toshiko Macadam, and Bisa Butler. She focuses on images, shapes, textures, and patterns, often drawing inspiration from mathematical concepts. Her creative process begins with a dive into personal and societal matters, which gradually evolve into visual narratives meticulously crafted over months of steadfast crochet sessions.

Dr. York has taught crochet to youth and adults in Charlotte, Santa Fe, Atlanta, Boston, Roanoke, Las Vegas, Haiti, Guatemala, and the Bahamas to express that crocheting is therapeutic, and draws on both the analytical and creative sides of the brain. Her work, a testament to her artistic commitment, exhibits regionally where her pieces and collections engage audiences with their dynamic presence.

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Appalachian State University in Boone, NC, Offers Exhibit of Prints From Its Collection

Appalachian State University in Boone, NC, will present *Prints from the Permanent Collection: Celebrating the Generosity of Donors*, on view in Gallery A at the Turchin Center for the Visual Arts, from Dec. 6 through Apr. 5, 2025.

Like so many small and medium-sized university art centers, the Turchin Center for the Visual Arts relies on the generosity of donors to support the permanent collection which is enjoyed both on and off-campus by students, alumni, staff, and faculty as well as visitors to the center's galleries. *Prints from the Permanent Collection: Celebrating the Generosity of Donors* showcases both a recent donation by Julia Rothschild Gidney in honor of her parents, Dr. Judith Rice Rothschild and Dr. Gerard Harry

Rothschild, as well as the ongoing generosity of long-time donors Peter and Joni Webb Petschauer.

Since the Turchin Center opened in 2003, the Petschauer family has donated nearly 150 artworks to the permanent collection. They continue to support the needs of the storage facilities for the collection, which serves as a teaching tool for both campus and community through the Campus Public Art Program and an annual art exhibition at the McKinney Alumni Center. This class project of the ART 4012 Exhibitions Practicum is taught by Professor Jody Servon.

Julia Rothschild Gidney grew up in Boone where her mother taught at Appalachian State University for 31 years. The

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