

# Appalachian State University

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literary and cultural programs for community spaces, and she is committed to creating ethical collaborations and weaving art in her world. From teaching courses such as “Women of Color: Art, Justice and Joy” at The Ohio State University, organizing artist talks, co-curating a permanent installation at the bell hooks center, to writing about Black craft as a Center for Craft Archival Research Fellow, Greenlee works to amplify the artistic traditions of historically marginalized communities.

Participating artists include: Christopher Burton, Heather Cormons, Jax Gaglianese-Woody, Frederica Georgia, Carrie Hanrahan, Caleb Hayes, Tucker Hibbits, Ben Hill, Cary Hitchcock, Cinda Holscombach-Ebner, Lauren Kern, Michael Snyder, Evan Bates, Ann Kunz, Mark Mahoney, Tyler McRae, Sophie Mead, David O’Daniel, Robert Parker, Becky Price, Katie Richard, Kelsey Riso, Robert SeEVERS, Mitzi Simmons, Matt Ballain, and Ken Barrett.

The Turchin Center for the Visual Arts, named for university benefactors Robert and Lillian Turchin, fulfills Appalachian State University’s long-held mission of providing a home for world-class visual arts



Work by Jax Gaglianese Woody

programming. The largest facility of its kind in the region, the center presents exhibition, education, and collection programs that support the university’s role as a key educational, cultural, and service resource. The center presents multi-dimensional exhibits and programs and is a dynamic presence in the community, creating opportunities for people of all ages and backgrounds to experience the power and excitement of the visual arts. Its six galleries host changing exhibitions featuring local, regional, national, and international artists.

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

## Appalachian State University in Boone, NC, Features Works by Shayla Blatchford

Appalachian State University in Boone, NC, is presenting *The Anti-Uranium Mapping Project: Shayla Blatchford*, on view in the Turchin Center for the Visual Arts’ Community Gallery, through June 8, 2024.

*The Anti-Uranium Mapping Project* is an interactive audio/visual storytelling exhibition and website designed to create an efficient way to educate audiences about the environmental issues of uranium mining on the Navajo Nation and surrounding lands. The various components of the project provide an immersive multimodal learning experience. This project serves as both historical documentation of the uranium mining era as well as a platform for storytelling and community building.

“My goal is to bring people together from different backgrounds who have all been affected by uranium mining and to share their experience on the issue through photographs and video interviews,” says Blatchford. “As the demand for uranium increases with nuclear power being pitched to the world as the next ‘clean energy’ solution, old sites of uranium mining could be resurrected. Bringing different perspectives to the conversation provides access to the information needed to make an educated decision about the future of uranium mining and other extractive practices.”

“Not everyone has the same learning style; I want to be able to reach as many people as possible. If enough people can be educated, I envision not just conversation, but bold action in support of how the Navajo People decide to produce clean energy, how they choose to access natural resources



Shayla Blatchford, One mile lies between the Red Water Pond Road Community and the United Nuclear Corporation’s Church Rock Uranium Mill.

on their land, and how that could influence and inspire the rest of us,” adds Blatchford.

Growing up in Long Beach, CA, Shayla Blatchford had little exposure to her Native heritage; this sparked a curiosity that continues to propel her work today. Her mother’s genealogical investigation was a launching pad that started Blatchford’s journey to establish a connection with her ancestors and their ways of life. Often, we don’t know how to share our stories. It can be difficult to take a vision from paper to finished project. Blatchford has the ability to help people tell their stories and believes providing that service is a way to share instances of beauty with the world. Photography is about capturing moments. It is about seeing the smallness in the bigness of the world. Blatchford wants to subtly craft these moments into art while allowing her images to foreground the voices of her subjects over her own.

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## Upstairs Artspace in Tryon, NC, Features Works by Three SC Lowcountry Artists

Three artists from South Carolina’s Lowcountry will head north to Tryon, NC, for Spring shows at Upstairs Artspace in Tryon, NC, on view through May 24, 2024. The gallery is pleased to welcome Lynne Riding, Kristi Ryba and Mary Walker to the contemporary art gallery. A reception will be held on Apr. 6, from 5-7pm.

*Concerning Being* is the title of Lynne Riding’s 32-piece show. Abstract in nature, the major elements in Riding’s pieces speak to “issues of impermanence, shifting perspectives, and loss, aligned with the dichotomy of enduring hope, that which drives us on.”

“My interests lie in the subtle undercur-

rents, the not so blatant, crude or obvious, a case of paying attention to what happens between the obvious,” Riding says. She adds that her work stems from the place and surroundings in which she finds herself, “from colors observed there, a line seen in space, or the found object, all of which find their way into my paintings and act as metaphors.”

Works on display are varied in scale with her largest being 6 feet by 5 feet, and smallest measuring 11 inches by 9 inches. Medium will vary as well and will include natural pigment and silver leaf on paper or linen, wax encaustic, oil on canvas, and

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gouache on paper.

*Like an Epiphany*, Kristi Ryba’s 17-piece show, is a timely examination of current political figures depicted in the style of paintings and images of centuries ago. Using gouache or egg tempera on vellum with gold leaf, at first glance the viewer might mistake the personages for Renaissance European royalty, religious figures, or grand images common to Medieval artwork, iconography and altarpieces. Even the frames, from a distance, look like the ornate creations of a Medieval master.

However, upon closer examination, the imperial and grand images are none other than former president Trump, his family, members of his administration, and other members of government and political leadership dressed in the costumes of Renaissance life and placed in environments reminiscent of centuries-old illustrated manuscripts.



Work by Kristi Ryba  
things never change.”

Painter and printmaker Mary Walker will be returning to her former home of Tryon, NC, to exhibit *Scenes from Alice in Wonderland*. Walker’s black and white prints depict the many characters and settings from Lewis Carroll’s famous children’s novel “Adventures of Alice in Wonderland.”



Work by Mary Walker

“After my dismay and depression over the November 2016 election, I began to substitute photographs of Trump, his administration, family, associates, tweets and quotes into existing manuscripts and altarpieces that depict, illuminate or illustrate what I believe is the shallow and corrupt nature of his government,” Ryba explains.

“It has been illuminating to me how so many of these imperial and grand images from Medieval and Renaissance European royalty relate to our present situation. Some



Work by Lynne Riding

Walker’s interest in the characters was born from a “magical childhood moment” of discovery and wonder. At age 5, she was living in servants quarters of an old house, and one day her mother led her through the door that connected to the main house. In a magnificent dining room with a gleaming mahogany table, she saw *Alice in Wonderland*. Or rather, a neighborhood girl dressed

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