

Appalachian State University in Boone, NC, Offers New Exhibitions

Appalachian State University in Boone, NC, will present two new exhibits on view at the Turchin Center for the Visual Arts, including: *Where are the birds? Retracing Audubon: Artwork by Krista Elrick*, is an exhibition and book project reexamining John James Audubon's epic life journey and the production of his beloved tome, *The Birds of America*, on view in Gallery B, from June 4 through Nov. 6, 2021, and *Every Olive Tree in the Garden of Gethsemane: Wendy Babcox*, is a suite of photogravure images of each of the twenty-three olive trees in the garden, on view in Gallery A, from June 4 through Nov. 6, 2021.

While the name of Audubon is familiar and the drawings he created are still wildly popular, his eloquent writings are less well known. Where are the birds? *Retracing Audubon* features contemporary photographs made by Krista Elrick of the American landscapes in which Audubon traveled 200 years ago. Also included are quotes from Audubon's journals and entries Elrick made in her own travel notebooks two centuries later.



Krista Elrick; "Cincinnati Bluffs, OH".

Elrick offered the following Artist's Statement, "My photographic contribution to Audubon scholarship begins with an image made of the Lovers Rock at Mill Grove [Montgomery County, Pennsylvania], the secret place where Lucy [Blackwell] and John James [Audubon] secured their life-long partnership. At the bluffs of Cincinnati my collage reflects Audubon's feelings, "without any money my talents are to be my support, my enthusiasm, my guide."

"Here he (Audubon) began his historic float on the Ohio and Mississippi Rivers into New Orleans in 1820. Another key image is of the Three Buttes Ranch in Montana, where I found that cattle and natural gas rigs replace the wild landscape in which Audubon camped to hunt bison and bear. Such unexpected and ironic changes that have occurred in the landscape he described and depicted make this documentation all the more poignant and revelatory."

Elrick is interested in the changes that have occurred in natural ecosystems over prolonged periods of time as a direct result of human intrusion into the landscape. Film-based, in-camera exposures, combined with silver gelatin prints, are the foundation of her creative work. While her photographic process is rooted in the nineteenth century, it is today's wetlands, forests, and watersheds that serve as her backdrop. In tandem, migratory birds and the ecosystems that sustain them are the focus of her current body of work. She sees these once harmonious relationships as disrupted. Because of this disruption, she photographs the land in fragments and then constructs collages to create newly pieced dynamics.

Elrick's recent projects include *Imagine a City that Remembers: The Albuquerque Rephotography Project*, by Anthony Anella and Mark Childs, foreword by V. B. Price, photographs by Krista Elrick (University of New Mexico Press 2018); and *Grasslands/ Separating Species*, with photographs by Krista Elrick, Dana Fritz, David Taylor, Jo Whaley, and Michael Berman with essays by Mary Anne Redding, William deBuys, and Rebecca Solnit (Radius Books 2010) in conjunction with an exhibition at 516 ARTS in Albuquerque.

Elrick received an MFA from Arizona



Wendy Babcox; "Every Olive Tree in the Garden of Gethsemane #9".

State University in 1990.

On view in Gallery A, is the exhibit, *Every Olive Tree in the Garden of Gethsemane: Wendy Babcox*, featuring a suite of photogravure images of each of the twenty-three olive trees in the garden. Situated at the foot of the Mount of Olives in East Jerusalem, the Garden of Gethsemane is known to many as the site where Jesus prayed the night before his crucifixion. The oldest tree has been carbon-dated to 1092, a date almost coincidental with the first of the Crusades. The perseverance of the olive trees in Gethsemane traces a line through the centuries in concert with the history of persistent efforts by geopolitical powers to exert influence in the Middle East, particularly in Jerusalem. The oldest trees are a living and symbolic link to this distant past, while the younger saplings bridge the present moment with an unknowable future.

From the garden, the olive trees face the Old City of Jerusalem, which occupies less than one square kilometer. This most contested piece of land has been the site of territorial disputes across the centuries. The photogravure (photographic etching) process bears a specific reference to the ways in which the trees appear to be etched or marked by the pain of these conflicts. Their gnarled trunks materialize from an emptied background and appear to be written with the indexical record of all they have witnessed. Like a photograph, they appear to have recorded the events that unfolded within their view. The victorious and the vanquished recede into history and yet the olive trees persist, uniting the past and the present moment.

Babcox is an interdisciplinary artist living and working in Tampa, FL, where she is an associate professor in the School of Art and Art History in Photographic Practices and related media at the University of South Florida.

Babcox's practice embraces a wide array of media and methodologies, and often draws on lens-based media and its many hybrid forms including photography, video, installation, performance, collaborative ventures, and sculptural interventions. A current and former member of several women's art collectives, Babcox is interested in the power of the unruly woman to perform creative transgressions.

Babcox's work has been exhibited nationally and internationally including venues in Peru, New Zealand, Russia, Jerusalem, and Mexico, among other places. She has completed two large-scale public artworks, one of which is a permanent installation at the Tampa International Airport. Individual projects have been featured at the Orlando Museum of Art, The Front in New Orleans, the Urban Institute of Contemporary Art in Grand Rapids, MI, and at the Transmodern Age Festival in Baltimore, MD.

The Turchin Center for the Visual Arts is open Thur., Fri. & Sat., from noon-4pm using a timed appointment/ticketing entry system. Registration is required and reservations can be made by visiting (<https://tcva.org/visit/>).

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



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Village Pottery Marketplace in Seagrove, NC, Offers Open House - June 19 & 20, 2021

Village Pottery Marketplace located in the heart of historic downtown Seagrove, NC, will present *Carolina Crafted*, an open house weekend that will be held, June 19 & 20, 2021.

This special event falls between Memorial Day and Independence Day; a great time to honor traditions and our history as the pottery capital of the US and the #1 craft town in America. Village Pottery will be open Saturday & Sunday from 10am-5pm.

Seagrove has a rich history and Village Pottery Marketplace is continually growing with pottery artisans that craft their wares by hand. Some are turned on pottery wheels, some are slab constructed, some coil built, sculpted, etc. Each artisan's work is unique with a wide palette of glaze colors used.

Pottery is the state of North Carolina's designated craft and is an affordable art form. When each piece is created, they strive to make them ascetically pleasing as art and functional to enjoy and use in your home. One of their main goals is to help the art of hand made pottery making remain a valuable part of their great town, community, state and country.

Village Pottery Marketplace will be featuring two guest demonstrating potters; Walter Aberson of Concord, NC, and Joyce Branch of Waxaw, NC. Aberson will be turning pots on a treadle wheel he built himself, and Branch will be hand carving her special cut work platters and bowls



Work by Wyndham Dennison

all day on Saturday the 19th of June. The owner of the gallery, Melanie Dennison will be demonstrating slab building techniques on Sunday, and Wyndham Dennison will be unloading his stoneware kiln on Sunday as well.

Come join them in honoring this fine hand made pottery craft tradition and see all the modern touches as we grow. Village Pottery Marketplace represents the quality works of over 80 potters and fine craft folk. You will find a welcoming family friendly atmosphere there.

For further information check our NC Commercial Gallery listing, call 336/873-7966, e-mail to (melpotter126@centurylink.net) or visit (www.seagrovevillagepottery.com).

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.

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This will be June 24th for the July 2021 issue and July 24 for the August 2021 issue. After that, it's too late unless your exhibit runs into the next month. But don't wait for the last minute - send your info now. And where do you send that info? E-mail to (info@carolinaarts.com).