



## Asheville Gallery of Art

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ing to North Carolina and exploring the forest. Walking with her eyes wide open gradually allowed her to experience the woods in a special way, and she began to paint the unique places that inspired her. "Painting is the freedom to create a place. My process is to apply many layers of paint over weeks. This stacking of colors evokes the textures I see that represent the rhythms of nature. Each time I return to an unfinished painting, I apply the next layer, and then another. Paintings are imperfect and incomplete and that is where the magic resides."

One of Thayer's paintings, *Water Colors*, focuses on the yellows and golds of fall, which are surrounded by the remaining greens of summer. With the sky colors reflected in the water, it makes for a colorful stream which one could put a toe into and feel the sweet coolness.

*Ridge Colors* beckons us in to look up toward the hillside, to walk among the highlighted oranges and golds of the forest, and into the light atop the ridge to see



Work by Kate Thayer  
 what calls from beyond.

Thayer's paintings have received multiple awards. They have also been displayed in printed material, galleries, and homes across the states. This "Painter of Places" continues to study and experiment with techniques to create her special places.

For further information check our NC Institutional Gallery listings, call the gallery at 828/251-5796 or visit ([www.ashevillegallery-of-art.com](http://www.ashevillegallery-of-art.com)).

## Pink Dog Gallery in Asheville, NC, Features Works by Connie Bostic

Pink Dog Gallery in Asheville, NC, will present *Our Story*, featuring works by Connie Bostic, on view from Sept. 17 through Oct. 17, 2021. A reception will be held on Sept. 17, from 6-8pm.

Bostic offers the following statement, "It is commonly thought that as people age they tend to think more and more about their childhood, but for several decades I have created work about growing up in Spindale. Family photographs have provided inspiration for most of the paintings. This current body of work was sparked by a snapshot of my sister and me flanking an African American woman standing in front of my grandmother's wisteria tree. I don't remember the woman's name but I do remember being awe struck by the angle of the pockets on her dress. Along with this photo, there was one of a young boy hired during canning season to keep us entertained and from under foot. He pushes us in our red wagon."

"These situations were quite common in the 1930's and 40's with little change



Work by Connie Bostic

through the 50's, 60's and 70's," adds Bostic. "Earlier in our history women were ripped from their African homeland to nurse and raise the babies of white women. Gradually through the years the "Mammy" became a symbol of the  
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loyal, happy slave. Her persona was that of a middle aged, dark complexioned, overweight, and contented woman who loved her young charges to distraction. The fact that her own children were left without their mother so she could ensure the comfort and security of white children was ignored."

"As my interest in this history grew, a few people kindly shared their own family photos. I began to worry: was I overstep-

ping boundaries? Did I have any right to depict these women? Was this Cultural Appropriation? Then I realized that these stories were also the stories of the children raised by these women. It was our story, too. One young woman remembered her relationship with Kermit Holland who had cared for her since birth. When she was nine years old Kermit died. Her father took her to Kermit's funeral and

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