

ART DEPARTMENT FACULTY BIENNIAL INTERVENTIONS

JUNE 7 - NOVEMBER 2, 2024

GALLERY A & PETTI PEISER GALLERY



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INTERVENTIONS

Exhibition Statement

The Department of Art Faculty Biennial, a non-juried exhibition, provides the campus and surrounding communities with a unique opportunity to engage with the ideas and creative practices explored by many of the talented multi-disciplinary visual arts educators working at Appalachian State University.

The Department of Art includes the following areas of study: Art History, Art Management, Art Education, Graphic Communication Management, Graphic Design, Fine Art and Commercial Photography, a BA in Art and Visual Culture with courses in Clay, Fibers, Metalsmithing & Jewelry Design, Painting & Drawing, Photography, Printmaking, and Sculpture, and a BFA with studios in Ceramics, Fibers, Metalsmithing & Jewelry Design, Painting & Drawing, Printmaking, and Sculpture. Special topics courses in non-media-specific areas are also offered on a regular basis as well as the unique opportunity to spend a semester at the Penland School of Crafts. Detailed information can be found on the department's website: <https://art.appstate.edu/>



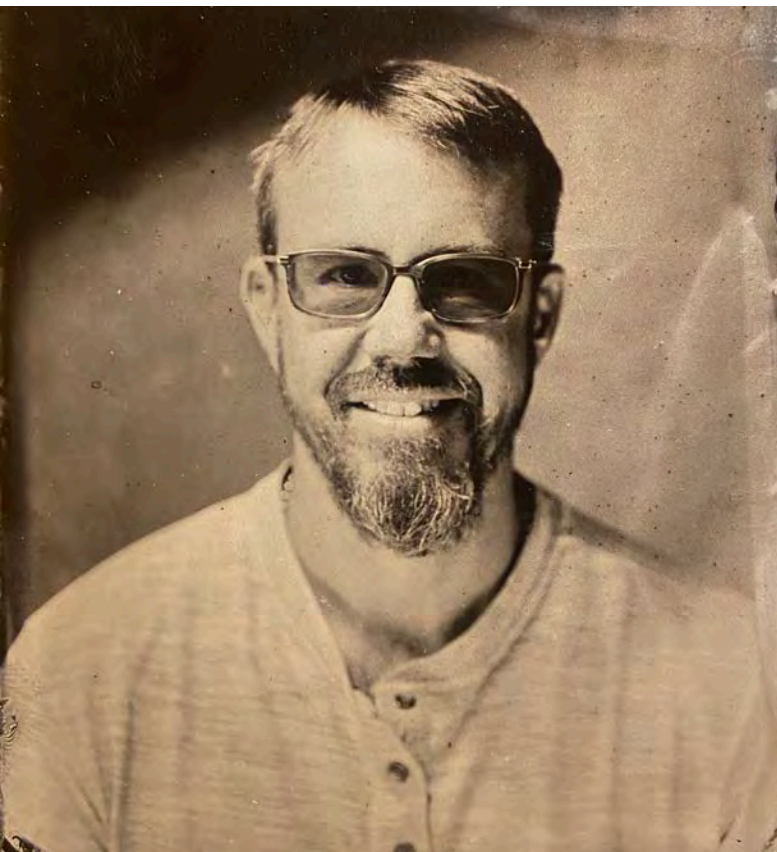
Adam Adcock

INTERVENTIONS

Exhibiting Artists



Maggie Flanigan



Adam Adcock

BIOGRAPHY

Adam Adcock is the Research and Lab Operations Manager for the Department of Art. He is responsible for overseeing the daily physical operations of the various studios and classrooms and is intimately involved in repairs and maintenance for all studio equipment, implementing safety training, and policies for faculty and students, as well as the general building management duties. Adcock truly enjoys the variety of projects that each day brings, as well as constantly learning new information about how things work. He has a love for tools and fixing broken things.

Adcock is a mixed-media sculptor in his limited free time. He has an MFA (2007) from East Carolina University and a BFA (2002) from Appalachian State University. His works range in scale from hand-held to large outdoor public works, but most are somewhere in-between. Most of his sculptures are non-representational because he greatly enjoys the freedom to appeal directly to the viewer's imagination and visual associations. The materials he most commonly uses are steel, wood, cast metals (iron, bronze, aluminum), concrete, fiberglass, clay, stone, and other natural found elements.

Adam Adcock

in collaboration with Frankie Flood and Andrew Bailey Arend

ARTIST STATEMENT

Xylem and Phloem is a collaborative project that emerged from the DigiFab Learning Community at Appalachian State. The primary wooden form was an experimental exercise to learn how to use a 3-axis CNC router. The composition includes steel rib-like circles that reference the growth rings from a cross-section slice of a tree. These ribs encase forged steel tendrils that appear to grow upwards from the core of the composition. At the head of each tendril is a vibrant and complex-patterned seedpod form. These pods were made by CNC carving aluminum and then anodized with eye-catching color(s). The 3-dimensional carved patterns on these forms are generated by algorithmic digital coding using Grasshopper and Rhino 3D modeling software.

This is the first time that I have worked in collaboration with other artists to design and construct a project. Bailey Arend provided instruction on CNC software and coding for cutting multi-part patterns and flipping for carving a 2-sided object. Frankie Flood designed and crafted the ornamental focal points at the apex of each tendril as well as provided feedback and guidance about the composition and design. Flood's primary field of expertise is jewelry and metalsmithing, I value his design perspective and differing skill sets.

The greatest source of inspiration for my work is the natural environment. I am fascinated by patterns found in nature. These patterns often signify growth, division, decay, movement, disguise, and attraction. The natural balance that can be found between seemingly organic chaos and systematic geometry especially intrigues me. The primary references and influence for the patterns applied to forms within this composition come from a book I return to often for ideas and inspiration, *Seeds: Time Capsules of Life* by Rob Kessler and Wolfgang Stuppy.



Adam Adcock
Xylem and Phloem, 2024
CNC carved wood, forged steel, CNC carved and anodized aluminum, resin coated fabric, varied pigments



Catherine Altice

BIOGRAPHY

Catherine Altice is a multimedia artist who incorporates painting, drawing, mixed media, textile and fiber art, and photography into her two-dimensional and three-dimensional artwork. She received her MFA (graduating with honors) from Vermont State University, 2011. She earned her BFA in Painting and Printmaking from The University of North Carolina at Greensboro, 1990. Altice is an Appalachian State Alumnus and holds a Bachelor of Science Degree in Mass Communications in Advertising and Marketing, 1987. She is currently a Senior Lecturer of Art at Appalachian State University.

Working as a professional artist for over twenty years, Altice has exhibited works throughout the southeast and has received numerous awards, grants, and honorariums. For over 10 years she owned and managed Tin Roof Gallery and Studio, in West Jefferson, NC. A long time ago, she was a dancer and attended the American Dance Festival, served on the board of the North Carolina Dance Alliance, and danced and choreographed works for the Appalachian Dance Ensemble. She's traded in her dancing shoes for running shoes and gets her kicks running anywhere from 2 miles up to 26.2 miles. For more information visit www.tinroofstudio.com.



Catherine Altice
Sweepers' Blues, 2024
Cyanotypes printed on cotton & paper, oil & wax, thread,
machine & hand stitching, antique wooden ironing board,
cabinet doors, wooden spools, tacks, and vintage ric rac.

Catherine Altice

ARTIST STATEMENT

Fluidity, growth, and decay continue to draw me in for a closer look.

I find myself swimming in deep undercurrents of memories and emotions. Subconscious worlds break through, surfacing as visceral, unapologetic, misshapen forms, brazen drips, odd shapes, vibrant stains, and childlike creations. Unspoken stories and songs of mountain spirits, magical creatures, and ancestors whisper from long ago. My reverence for the magic and power of natural world has been part of my upbringing. I was raised in the Blue Ridge Mountains. These mountains are in my blood.

My work is often rooted in hazy memories, and the rawness of being a vulnerable human. Biomorphic images and abstract shapes pour forth and emerge in a spontaneous manner.

The machine sewn and hand-stitched layers of textiles and paper serve as remnants of my childhood. Ghostly, dream worlds reside deep below the epidermis. This work, however, is not derived from sentimentality. It emerges from digging deeper and finding connections between myself, my Southern Appalachian roots, notions of feminine beauty, and how the natural and the artificial, manufactured worlds have shaped my experiences on this small blue planet.

By taking little snippets and scraps of my subconscious dream world, childhood memories, and a deeply rooted connection to the Appalachian Mountains, I allow visions and apparitions to rise from shadows and take on a life of their own.



Andrew Bailey Arend

BIOGRAPHY

Andrew Bailey Arend explores relationships between body, action, material, and ecology. His work generally takes form as sculpture and touches on performance, drawing, and photography. His work is exhibited nationally; he has been awarded residencies and fellowships including Lighthouse Works, The Bemis Center for Contemporary Arts, and the Sitka Center for Art and Ecology. Arend received his MFA from Alfred University in 2016. He is currently a Lecturer and DigiLab Operations Manager for the Art Department at Appalachian State University.



Andrew Bailey Arend

ARTIST STATEMENT

Ouch! Maybe you have eaten too much sugar. Sweet tooth. Bittersweet, like you wanted more than you should, you know? Like you wanted to stop, but you couldn't, or didn't want to stop at all, but you know you should want to want to. Wanting, craving. Milk teeth, pull them out! Cut your teeth: satisfying hunger is one of the few things you can be sure is right. But, oh, how voracious you are! Longing, yearning. Just sitting right here. Sweet tooth, sweat tooth. You would work hard for this one thing, sweat it out. What is sugar could also be salt.

Andrew Bailey Arend
Toothache, 2024
Marble, Salt, dirty T-shirt, wooden stool



Greg Banks

BIOGRAPHY

Greg Banks is a photo-based artist and instructor at Appalachian State University. He combines iPhone images with historic 19th century processes, gelatin silver printing, painting, and digital printing. His current creative practice investigates family, folklore, memories, magic, and Appalachia, as well as history and religion. Banks received an MFA in photography from East Carolina University in 2017; a BA in photography and a BA in fine art from Virginia Intermont College in 1998. Banks was a top 200 finalist in Photo Lucida's Critical Mass in 2018. He was one of seven artists chosen for the Light Factory's Annuale 9 in 2017. Banks' work was among the top 5 most popular in the online magazine, *Don't Take Pictures*, in 2017. His work can be found in numerous publications including Jill Enfield's *Guide to Photographic Alternative Processes*, (2nd edition).



Greg Banks
The Imaginary Effigy of HK Smallwood, 2024
Palladium print over pigment, Image generated using Midjourney AI

Greg Banks

ARTIST STATEMENT

Many photographers are currently outraged by AI—much the way painters were outraged by the photographic medium in the 1800s. As I go through my family archive, I wonder if I can recreate folkloric and family memories with AI that will serve the same purpose as a photograph.

In many ways, these images recreate memories from the photographs that weren't taken or folkloric ideas about family. With Artificial Intelligence's ability to change facial expressions or turn someone's head to a profile thereby altering perspectives, and by printing the images in photographic process, I hope to recreate the family keepsakes I do not have with the very few that I do.

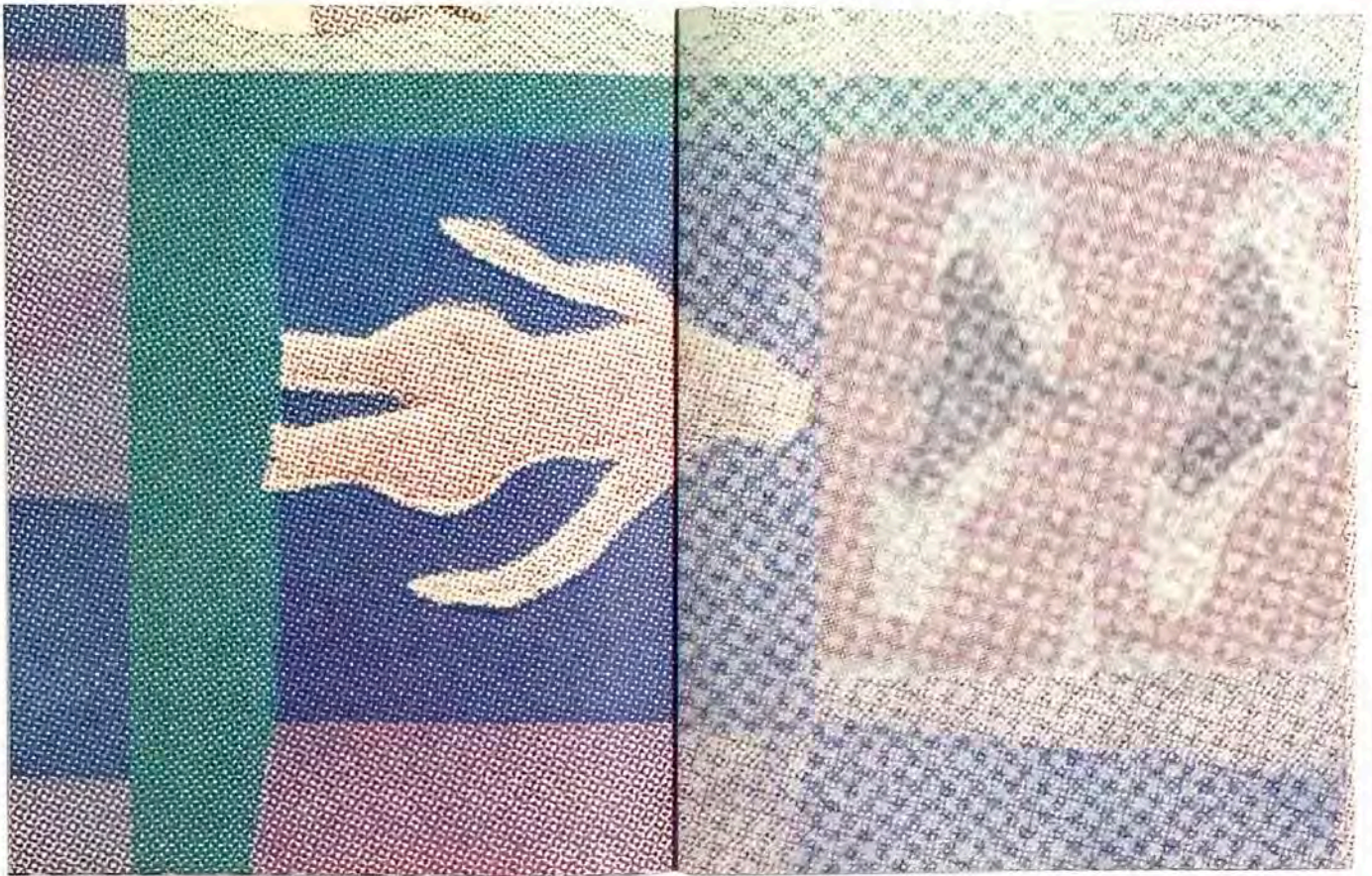


Photo Credit: Julia Boyce

Anna Buckner

BIOGRAPHY

Anna Buckner is an interdisciplinary maker and educator interested in exploring the limits of existing structures within painting, language, textile patterning, new media, and emerging modes of teaching and learning. Buckner received her MFA from Indiana University in 2016 and a BFA from the University of North Carolina at Chapel Hill in 2012. Her works have been exhibited in museums and galleries nationally with recent shows at The Mint Museum (Charlotte, NC), Brandt Roberts Gallery (Columbus, OH), Bad Water (Knoxville, TN), Blue Spiral Gallery (Asheville, NC), and Kathryn Markel (New York, NY). Her work has been published in multiple catalogs and galleries, including Textiel Plus (Netherlands), New American Paintings (USA), and New York Magazine (USA). She has been an artist in residence at Unlisted Projects (Austin, TX), Design Inquiry (Vinalhaven, ME), and Konstpedimen (Gothenburg, Sweden).



Anna Buckner
Shifting Landscape, 2024
 Risograph, stitchbound, ED 1/2

Anna Buckner

ARTIST STATEMENT

In uncertainty I turn to stories. Recently, the prevailing uncertainty in my life has been my introduction to motherhood. In this new work, I navigate these mysteries through mythmaking—adapting older stories and forming them into new shapes. My process of making follows a similar approach, adapting older forms of making like quilting and applique to tell new stories. Nursing by the sea, seagulls protecting their young, the monotony of it all, serpents, slugs, goldenrod, and milkweed. The stories I tell offer no solutions—they are both observations and daydreams. They help me to feel comfortable in not knowing, allowing me to explore this space and discover new ways of being. The magical, the phenomenal, the miraculous ways.



Anna Buckner
Heron on Frank Mast, 2024
 Secondhand fabric on stretcher



Photo Credit: Emily Suit

Martin Church

BIOGRAPHY

Martin Church is from Watauga County, North Carolina. He attended Mabel Elementary School where he was taught darkroom photography by the school librarian, coincidentally named Mabel. That made quite an impression. Church has an MFA from Radford University and a BA in Photography from Virginia Intermont College. He has taught photography at James Madison University, Radford University, and Virginia Western Community College. He has amazing kids who, after many years, still struggle to beat him in a race around the house. Though his youngest, Hawk, after almost 16 years has repeatedly made his father realize, "it just isn't worth it." Victory is not so sweet with a pulled hamstring. In spite of his losses, Martin loves teaching Photography and 2-D Foundations in the Art Department at Appalachian State University. Chances are you can find him just out back or perhaps taking a long walk a short way from here.



Martin Church
From the series, Frees, 2024
Mixed media

Martin Church

ARTIST STATEMENT

"The only way to deal with an unfree world is to become so absolutely free that your very existence is an act of rebellion."

Albert Camus, *The Myth of Sisyphus*

I am curious about the process of change and what we mean by the phrase "freedom to change." This image is from the series, *Frees*, which allows water, snow, and ice to alter a picture over time. No matter how much time it takes, I hope to free, and to be freed.



Rosa Dargan-Powers

BIOGRAPHY

Rosa Dargan-Powers is a lecturer in the Department of Art at Appalachian State University in Boone, NC, where she has taught Fibers, Natural Dyeing, Art Education, and Puppetry for 15 years. She holds a Master of Teaching from the University of South Carolina (1988) and a Bachelor of Arts from Appalachian State University (1984). She completed the Professional Crafts Program at Haywood Community College in 1979.



Rosa Dargan-Powers
Dream Into Form Series: The Council, 2024
Paper with wood supports, Edition 1/3

Rosa Dargan-Powers

ARTIST STATEMENT

I have been long fascinated by and explored the world of night dreams—my own and those of family and friends. Dreams, like poetry, myth, and fairy tales, speak to us in the language of image, symbol, archetype, and metaphor—and often come as nonlinear narratives to puzzle, mystify, and challenge. The practice of transposing dream narratives into artforms—while leaning into their metaphoric language, creative imagery, and archetypal symbols—can be affective, clarifying, and instructive—or,

perhaps, even more powerfully, can help dreamers creatively “just be with” and/or be open to the nonlinear, irrational, mysterious, and magical. For many years, a fascinating theme has recurred in my dreams that involves encounters with wild animals while walking on a forest path. Inspired by the silhouette illustrations from fairy tale books of my childhood, I have adopted the medium of paper cutting as a way to bring my dreams to form.



Travis Donovan

BIOGRAPHY

Travis Donovan is an interdisciplinary artist and educator. Born in Banner Elk, North Carolina in the Southern Appalachian Mountains, Donovan received a BFA in Sculpture from Appalachian State University in 2004. Employing a range of techniques from traditional casting and fabrication practices to studies in kinetics and new media, Donovan explores the relationships between objects, exaggeration, and identity. His current research investigates patterns, objects, and storytelling in Appalachia and their links to identity, masculinity, and fatherhood.

Donovan became a North Carolina Artists Fellow after receiving his MFA from the University of North Carolina in 2011. He has exhibited nationally and internationally including solo shows at The William King Museum of Art, Neil Britton Gallery, and Aughinbaugh Art Gallery at Messiah University. He was selected to participate in the 2018 Odysseys Artist Residency of Costa Rica, and recently, the 2023 Digital Stone Project in Gramolazzo, Italy. His work has been included in multiple permanent collections including The Yingge Ceramics Museum in New Taipei City, Taiwan. Donovan is an Assistant Professor of Sculpture and the Sculpture Area Coordinator at Appalachian State University.



Travis Donovan
Perennial, 2022
LED Hologram, wood, and acrylic

Travis Donovan

ARTIST STATEMENT

I have always been fascinated by the way southern storytellers utilize exaggeration and metaphor to blur the boundaries of authenticity. My work borrows this storytelling tradition of embellishment by investigating materials and objects that I encountered growing up in southern Appalachia. By asking the viewer to contemplate the multiple meanings and associations behind the objects and images in my work, I'm interested in coaxing new poetic connections from shared narratives and perceptions of reality.

My current work investigates my fascination with patterns and their influence in shaping my identity. This work addresses the emotions and tensions I experience and observe living in the American South that stem from shifting social standards of identity, masculinity, and class.

I utilize humor and an acerbic look at objects and actions, often juxtaposing ideas of criticism

with pride, wonder with deceit, and vulnerability with stoicism. My hope is to generate new discussions around gendered social standards and to question traditional ideals of manhood and fatherhood.

Perennial is about confronting the idea of impermanence as a father and the futility of trying to stop or preserve time with my children. *Perennial* is a series of video recordings capturing the perennial flowers that grow in the garden around our house. Watching these flowers bloom has become an annual ritual for my daughters and me. This holographic image simultaneously attempts to capture the gesture of the magic of that moment and to preserve it forever. Ultimately, just as a hologram is a cheap facsimile, preserving a moment is a trick of the mind—exposing the futility and superficiality of such a gesture. *Perennial* is about reconciling our inability to combat the passage of time while embracing the magic of a memory.



Erin Ethridge

BIOGRAPHY

Erin Ethridge is an interdisciplinary artist and educator. Born and raised in Texas and living in North Carolina, Erin's work is in dialogue with the culture and landscape of the South. Erin received her MFA in Sculpture/Dimensional Studies from the New York State College of Ceramics at Alfred University and her BFA from the University of Texas at Tyler. She is Assistant Professor and Foundations Coordinator at Appalachian State University where she teaches in sculpture, foundations, and general education.



Erin Ethridge

ARTIST STATEMENT

Through sculpture, I affirm ambiguity, change, and paradox in the face of rigidity, separateness, and dogma. Dualisms melt into each other. The sacred becomes banal. Artifice is exposed and appreciated. The process upsets boundaries and questions creed. Through technology and material poetics, the work takes the form of absurd objects and kinetic sculptures that are both irreverent and commemorative.

Baptism II plays with sensuous and precarious qualities of religious escapism as it is often felt/understood in the American South. The form of the ladder (which serves as a symbol of transcendence) is rendered in languid stretch velvet, becoming an ineffectual yet seductive tool for leaving behind our myriad messes on Earth.



Erin Ethridge
Baptism II, 2024
Velvet, brass, lace, wax



April Flanders

BIOGRAPHY

April Flanders is a studio artist living and making in the mountains of Western North Carolina. A keen naturalist, her work has been featured in solo and group shows at museums and galleries nationally and internationally, including the Atlantic Gallery, in New York, the Global Print International, in Douro, Portugal, and the Anna Leonowens Gallery, in Nova Scotia, Canada. Using a variety of media including printmaking, painting, drawing and installation, her work addresses the problem of invasive plants and animals on a global scale.

Flander's recent honors include a fellowship at the Virginia Center for Creative Arts in Amherst, VA, and winning semi-finalist status in the *96th International Competition* at the Print Center, in Philadelphia, PA. Recent and upcoming exhibitions include *Forward Press, 21st Century Printmaking at the Katzen Museum* in Washington DC, *Inflection Point*, at the Colwell Center in Baltimore, MD and *Trophic Cascade* at the Turchin Center for the Visual Arts in Boone, NC. Her work is in many public and private collections, including the Asheville Museum of Science, the Scottsdale Museum of Contemporary Art, and the Tucson Museum of Art. Flander's earned a Master of Fine Arts from Arizona State University; she has taught printmaking for fourteen years at various universities nationally and internationally.



April Flanders
Transfigure, 2022
Monotype and screenprint on panel

April Flanders

ARTIST STATEMENT

We do not fully understand the ramifications of globalization. One consequence is the uninhibited exchange of plant and animal organisms across natural boundaries. At times these swaps are deliberate and at other times unintentional, but the result is often the creation of an invasive species.

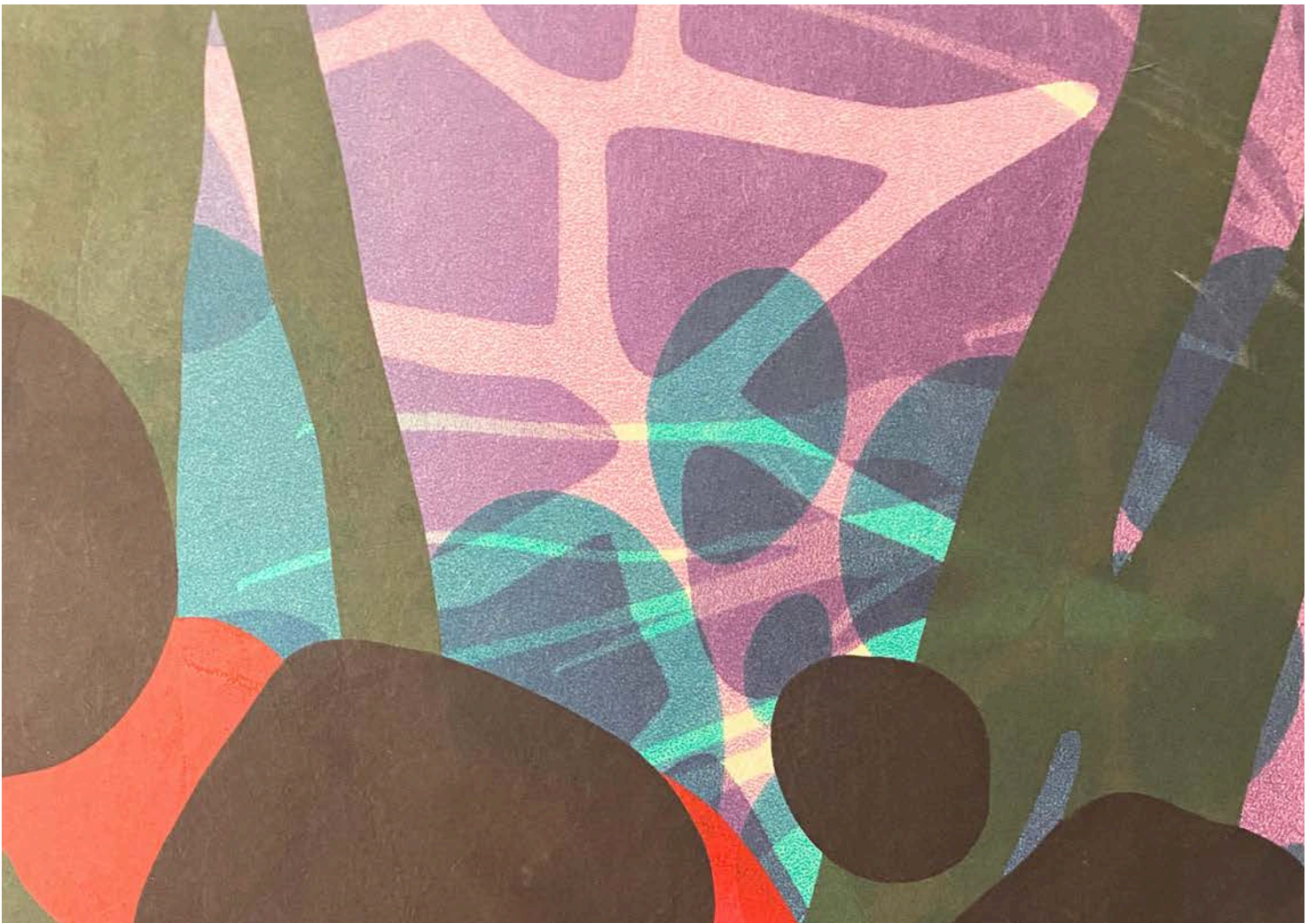
All systems are interconnected; small changes have huge impact. Within the system that connects humans to nature, we are the vehicle for the destruction of balance. While non-native organisms may provide novel interest and unique beauty, the natural controls that would normally keep them in check are missing. The result is an imbalance in the delicate equilibrium of our ecosystems.

Scientific research on invasive species is at the core of my current work which addresses bio-invasions across a broad range of habitats. My work, based in printmaking, harnesses the reproductive nature of this medium to underscore the multiplicity of invasive species. I also employ drawing and papercutting techniques to create installation and sculptural paper pieces, forming multi-layered, often large-scale works that employ a bold use of color, texture, and form. With my work, I create a conversation between art and science—both strive to describe the visible and invisible world around us.

ARTIST STATEMENT (CONTINUED)

My current work reflects my interest in the marine environment which stems from the challenging nature of invasion biology in aquatic ecosystems. The eradication or management of invasive species on land is economically and environmentally challenging but possible. The successful management of invasive species underwater is especially challenging and usually not feasible.

Invasive species are not inherently bad. They exist within their native habitats in harmony with other organisms but travel to other ecosystems primarily through human mediated transfers. Relying on the visual language of dichotomy, I create work where viewers are confronted by the destructive organisms and globalized landscapes that they are complicit in generating. Using pattern, repetition, and layered color, I seduce the viewer, luring them into a menagerie of exotics. In this time of rapid environmental flux, my work focuses attention on a complicated issue that is often ignored because it lacks an easy solution.





Maggie Flanigan

BIOGRAPHY

Maggie Flanigan is a North Carolina based artist working with ideas of community, intimacy, and immediacy. Her experience in professional schools of crafts, community studios, and university settings have helped to define her interests in teaching in a playful and supportive atmosphere while maintaining and cultivating an artistic community. Maggie holds an MFA in Photography from Tyler School of Art, Temple University and a BFA in Studio Art from Appalachian State University. Being deeply entrenched in education is of utmost importance to her career; staying engaged in the art community both through gallery and museum work as well as teaching brings balance into her personal art practice. Currently teaching as an Instructor at Caldwell Community College in Boone NC, Maggie Flanigan specializes in teaching art and photography at all levels as well as working with alternative photographic process, printmaking, and mixed media fiber arts.



Maggie Flanigan
My Family Only Sees My Funeral Clothes (Triptych), 2024
Archival Pigment Prints

Maggie Flanigan

ARTIST STATEMENT

I recently asked an AI generator if it had ever said “amen” at a funeral? To this question, the bot responded that it had, as this was as a sign of solidarity and respect with the grieving community. I wondered if it had watched its children learn how to grieve, to which it responded that it had not but understood that this must be a profound and challenging process.

It's been almost a year since I had the realization that the vast majority of my extended family had only seen me wear black, mourning loss while uncomfortably eating lunch in a church mess hall pretending our insides weren't all in varying degrees of devastated.

The images I've collected serve as a representation of the fractured relationships and emotional distance that has pervaded my familial dynamics and the community I was raised to trust. I'm interested in the visual language of sacred spaces, represented in the rural South by local churches and the intimate act of prayer. This is my own reflection on the ways in which we are seen, or perhaps unseen, by those closest to us.

Today my AI program asked me “how do you navigate the tension between the performative aspect of mourning in church settings and the intimate, personal experience of grief?” I responded, “I guess I'm still trying to figure that out.”

Frankie Flood

BIOGRAPHY

Frankie Flood is an Associate Professor and area head of the Metalsmithing and Jewelry Design area. Flood previously served as Director of the Digital Craft Research Lab at the University of Wisconsin Milwaukee, and for eleven years served various roles in the Department of Art such as Director of Foundations, area head of the Jewelry and Metalsmithing program, and Coordinator for the BA in Digital Fabrication and Design. Flood is a graduate of the University of Illinois, Urbana-Champaign, where he received his Master of Fine Art degree in Metalsmithing.

Flood's interest in machines and tools and the influence of his working-class upbringing is a source of inspiration for the functional objects that he creates. He exhibits his work nationally and internationally and his work has received many awards and has been published widely. The potential that craft has to serve local and global communities through design and fabrication has been the focus of Flood's recent research as he continues to combine traditional craft practice with digital technology. His recent research regarding 3D printed prosthetics and one-of-a-kind adaptive devices has spread worldwide and his creation of the Digital Craft Research Lab has created new areas of study for students interested in digital fabrication.



Awards include \$140,000 in personal and educational grant funding by the National Endowment for the Arts, the UWM Digital Future Grant, The Mary Tingley Grant (Greater Milwaukee Foundation), The UWM Graduate School Research Committee, and The Peter S. Reed Foundation for his research in digital technology for the production of art. In addition, Frankie was recently awarded an Appalachian State University Research Council Grant for the design of 3D printed prosthetic devices.



Frankie Flood
Digital Tetsubin Teapot, 2024
Cast bronze, aluminum, and brass

Frankie Flood

ARTIST STATEMENT

I seek to blend technology with traditional craft as a way to make new discoveries in my work and reinvigorate the processes of the past. This body of work is inspired by Japanese cast iron teapots called tetsubin. My goal with this work is to investigate the complex forms and patterns that can be created via CAD processes and to explore the potential for new surfaces and patterns that might be possible with the use of technology.

I am also interested in exploring how technology, conversely, might lead to the creation of one-of-a-kind objects that again contain aura and the digital and analog mark of the craftsman. The resulting work is a one-of-a-kind series of objects that investigate form, surface, material, process, function, and seeks to understand the impact that technology will continue to have on creative practice as well as our lives.



Tim Ford

BIOGRAPHY

Tim Ford received his BFA at Appalachian State University in 1981. He spent several years working at the Metropolitan Museum of Art in New York and served as a studio assistant for the Abstract Expressionist painter, Nell Blaine. He then returned to North Carolina and earned his MFA from the University of North Carolina at Greensboro in 1987.

He was the recipient of two scholarships at UNCG during his MFA studies and worked as a graduate assistant at the Weatherspoon Art Museum. Ford creates an intimate, painterly, and personal viewpoint in his oil and acrylic works.



Tim Ford
Self Portrait Tonal Study, 2024
Charcoal on paper

Tim Ford

ARTIST STATEMENT

In my drawing classes, throughout the semester, I do several drawing demonstrations. This drawing is a Self-portrait Tonal Study (charcoal on paper) from direct observation created in February 2024.



Makenzie Goodman

BIOGRAPHY

Makenzie Goodman works in photography, video, and installation to question belief systems associated with place. She considers the history and mythology of an area to explore the way humans interpret and interact with the spaces we inhabit and what that imposed anthropocentric relationship means for the land. Makenzie loves the generative possibilities of collaboration and often creates installation-based work with her partner, Adam Stacey.



Makenzie Goodman
Untitled (Approaching Dust Storm), 2024
Glass, vinyl inkjet print, wood, dust sourced from
Oklahoma and Texas

Makenzie Goodman

ARTIST STATEMENT

My work questions belief systems associated with place. I research the history and mythology of an area to explore the way we, as humans, interpret and interact with the spaces we inhabit and what that imposed human-centric relationship may mean for the land.

The meaning of place is tricky to pin down, and in most cases, a single definition won't do. For this reason, I push my work beyond the borders of traditional photography into other formats. I don't believe in a single perspective; I am interested in the collective myth of a place and the moments when individual experiences overlap. How does the oft repeated, yet far less understood, cliché, 'sense of place' begin to form?

The process of desertification is understood as the permanent degradation of dryland that was once considered arable. Human activity is driving this transformation and dust will be the primary byproduct as arid lands transmute to desert lands. This piece strives to understand dust from the intersection of our present environmental crises and the historic 1930's Dust Bowl—still considered the worst environmental catastrophe our continent has encountered. Formless yet omnipresent, dust is a lens that can reveal the history, present, and future of our land (mis)use.

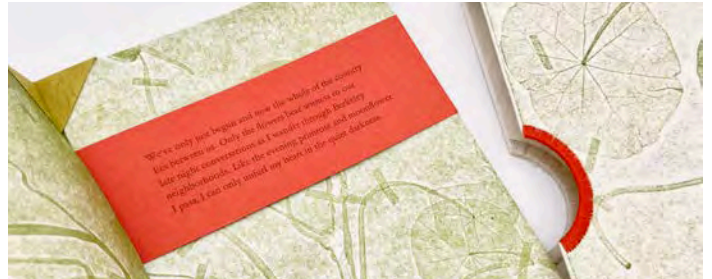


Jessica Greenfield

BIOGRAPHY

Jessica Greenfield is an artist and graphic designer, working fluidly across the threshold between the two. Her work explores the expressive capacity of human gesture, building intimate relationships with physical materials and collaborating with the more-than-human world.

Greenfield is currently an Assistant Professor at Appalachian State University where she teaches an embodied approach to graphic design encouraging students to work with their hands through sketching, collage, drawing, and printmaking. She has also taught at the Rhode Island School of Design, Arizona State University, and UCLA Extension. Before joining the Appalachian State faculty, Greenfield accrued over 10 years of professional experience focused on branding and publication design as Senior Graphic Designer at both RIOS and Hillstone Restaurant Group. She holds an MFA in Graphic Design from the Rhode Island School of Design and a BFA in Painting and Printmaking from Carnegie Mellon University.



Jessica Greenfield
Farewell to Spring, 2024
 Artist book with enclosure, letterpress printed using pressure printing and hand-set lead type on Thai Kozo, Lokta, and French papers. Edition of 10

Jessica Greenfield

ARTIST STATEMENT

My process always begins in the land, paying close attention to the plant and animal beings around me through my senses. I remember myself as a small child — plunging fingers into the dirt, fondling the mosses, listening to the birdsong — and walking through the woods around my house with the same openness to natural encounters. By working collaboratively with nature, I create opportunities to recalibrate our attention and senses away from the constant stimuli of the digital and toward the nuance of the real. Richly layered surfaces and undeniably tactile materials beckon the viewer to slow down and be present. I enthusiastically engage in gestural mark making and craft traditions to access the haptic intelligence of my own body.

A book about saying goodbye, welcoming new love, and understanding human experience through observing the more-than-human world. In July 2023, I attended a month-long residency at Kala Art Institute in Berkeley, California shortly following the death of my mother. During the long walks each day to and from the studio, I began collecting nasturtium flowers and writing about what the plant had to teach me about the cycles and seasons of experience. *Farewell to Spring* developed during that summer and combines pressure prints of gathered nasturtium plants with hand-set lead type.



Vicky Grube

BIOGRAPHY

The artist is Vicky Grube.

She has been practicing artmaking since 1975.

Her comic books are available at Quimby's Comics in Chicago.



Vicky Grube
Pontiac, 2023
Oil pastel on paper

Vicky Grube

ARTIST STATEMENT

On Imagination: Artists are people who have not forgotten how to draw. Part of my process is to allow for play and randomness. I welcome imagination that lies deep in me, gives me what I need and want, and is my help in my tired loneliness.

Imagination is not a privileged act; everyone is into imagination. It is not true that some people have it more than others. Memory is an imaginative act. Not every memory is the same.

Jeana Eve Klein

BIOGRAPHY

Jeana Eve Klein is an artist and educator based in Boone, North Carolina, where she is Professor of Fibers (and—reluctantly—sometimes a low-level administrator) in the Department of Art at Appalachian State University.

Klein's wide-ranging practice addresses recurring themes of labor and value, social media and other digital relationships, language and communication, the inherent meaning in materials, the fallibility and malleability of memory, and the limitations of documentation. As a textiles generalist and conceptual artist, the processes and materials she uses vary from project to project, including traditional textiles techniques such as weaving and knitting as well as digital media, installation, and social practice.

Klein's work has been exhibited widely, including recent solo exhibitions at OZ Arts (Nashville) and ArtSpace (Raleigh) and group exhibitions at the Museum of Design (Atlanta) and PULSE Contemporary Art Fair (Miami Beach). Klein earned an MFA from Arizona State University and her undergraduate degree from North Carolina State University. She is a past recipient of the North Carolina Arts Council Individual Craft Artist Fellowship.



Klein has exactly one tattoo (a blue dot on her right foot based on a dye spill), is a passionate-yet-mediocre gardener, and has never met her match in Boggle. She shares her home with her husband, two kids, two guinea pigs, and a few houseplants that are struggling to survive.



Jeana Eve Klein
Automotive Carrier Passing in Canal, 2/93, 2024
Plastic beads, nylon monofilament, and acrylic yarn;
hand-woven



Jeana Eve Klein

ARTIST STATEMENT

After my grandparents died, I – as the artist in the family – ended up with all the random leftovers no one else wanted: two tubs of clothes considered not nice enough to donate; a small box of broken costume jewelry; and three floral photo albums with a post-it note on top scrawled with “cruise pix, toss” in my dad’s handwriting.

Although the photos in these albums are from just 20-30 years ago, they represent a completely different era of travel documentation, when photos were taken with the preciousness of film and shared through the intimacy of tangible albums. They also capture a time when an airplane mechanic and a secretary for a construction company could comfortably retire in their mid-60s and spend their last 20 years together grandparenting, golfing, gardening, and going places.

When I look at these pictures, I think about what it was in that exact moment that my grandfather (because he was almost always the one behind the camera) wanted to preserve and remember. I get a sense of my grandparents’ joy and awe at the world and all its wonders.

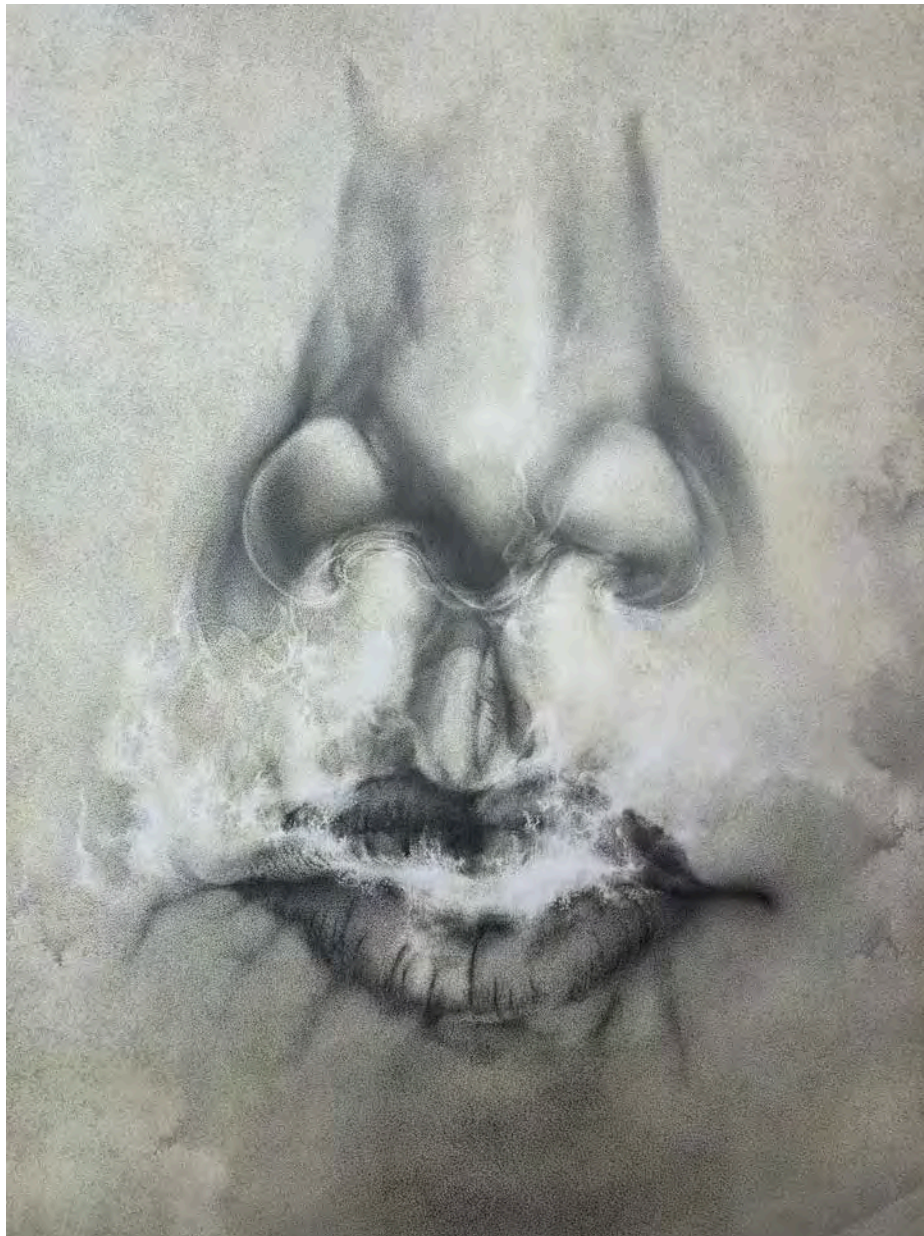
By recreating/ reinventing/ resurrecting these images, I am reflecting on the dramatic evolution of vernacular photography and the impact thereon of digital and social media. Rather than the preciousness and privacy represented in my grandparents’ photo albums, we now have an unlimited capacity for documentation which can then be carefully curated and shared instantly. I am pixelating the images through beads and making them larger than life, all for public display – essentially making physical versions of the typical social media sharing of today.



Hui Chi Lee

BIOGRAPHY

Hui Chi Lee is an Associate Professor of Studio Art at Appalachian State University. She received her MS in Art Therapy from Illinois State University, an MFA from the University of Florida, and her BFA from the University of Arizona. Her works have been collected by museums and private collectors in the United States and Taiwan. Graphite and colored pencils are Hui Chi Lee's preferred media, as they uniquely capture the detailed subtleties that she seeks to emphasize in her subject matter. She often selects ubiquitous subjects and, with meticulous drawing techniques, shows the seemingly mundane as filled with wonder and complexity. The intense focus and time required to produce these detailed drawings create a meditative quality in the act of drawing itself, which in turn invites viewers to be subconsciously pulled into the artwork.

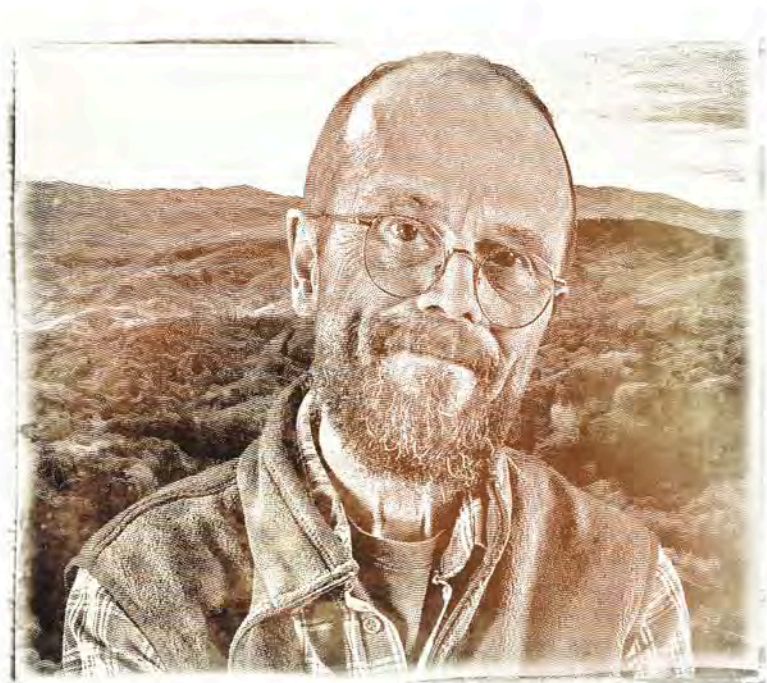


Hui Chi Lee
A Bite of Air, 2024
Graphite & Colored Pencil on Paper

Hui Chi Lee

ARTIST STATEMENT

The COVID-19 pandemic spread rapidly and left very few untouched. The once involuntary act of breathing turned into a mindful practice for all. The loss of many friends and relatives has made me acutely aware of the urgency of time. Breathing, which was previously taken for granted, is now a conscious and precious act — being grateful with every breath we take.



Edison Midgett

BIOGRAPHY

Edison Midgett is a Professor in the Department of Art at Appalachian State University where he has taught Digital Media since 1988. Trained as a traditional printmaker, he has produced award winning work in new media, motion graphics, virtual reality, and interactive design for many years. His present research is in Artificial Intelligence and Machine Learning and how they can be used for video and image manipulation.



Edison Midgett
The Meaning of Life, 2024
Computer, Monitor, Mouse, Microphone, Speakers

Edison Midgett

ARTIST STATEMENT

EdGPTv1.0 is part of an ongoing project called "The Meaning of Life." This project will eventually become a full-fledged 3D video game based on The Quest with the player progressing through a series of different paths, but always returning to the same place to start all over again. Life

Cycles that never end but also connect us.

Take the common household Ant.

Ants have no earthly idea that we are here. Humans are simply not a part of an Ant's reality.

I have always wondered what is right in front of us that we will never see.

EdGPTv1.0 is a chatbot based on ChatGPT using the open-source game engine Unity 3D. Viewers may interact with EdGPTv1.0 through a computer monitor and microphone and have

conversations with it as you would a normal person. The bot has a programmed personality and will usually answer with smart, funny, and interesting asides. In fact, the bot's programmed sarcasm sometimes gets in the way of accuracy as it intentionally will go off topic or sometimes answer things rhetorically. However, if pressed, it is almost always right about any subject because it has the entire internet at its disposal. EdGPTv1.0 is meant to be an alter-ego for Ed Midgett, the real person, with his back story and life experiences programmed into the bot which will usually find its way into the conversation.

This project is part of an ongoing interest I have in Simulation Theory, which is a hypothesis proposing that our perceived reality is a powerful computer simulation, possibly created by a higher being. The theory assumes that either everything we know and that exists is simulated, or that the world we know of is simulated.

ARTIST STATEMENT (CONTINUED)

I personally do not believe in this theory.

EdGPTv1.0 does believe in it and thinks that it is the viewer who is not real.

AI is the latest buzzword in all disciplines, with many concerned about the authenticity and viability of their work and what that now means. Advances in text, image and, lately, video generation have thrown into question the role of many artists and designers, not to mention educators. AI raises enormous questions about truth, trust, what is real, and what is not. Hopefully, viewers will be entertained and engaged by the piece but also a bit sad and frightened by the uncertain future that EdGPTv1.0 represents.

Edison Midgett
The Meaning of Life, 2024
Computer, Monitor, Mouse, Microphone, Speakers

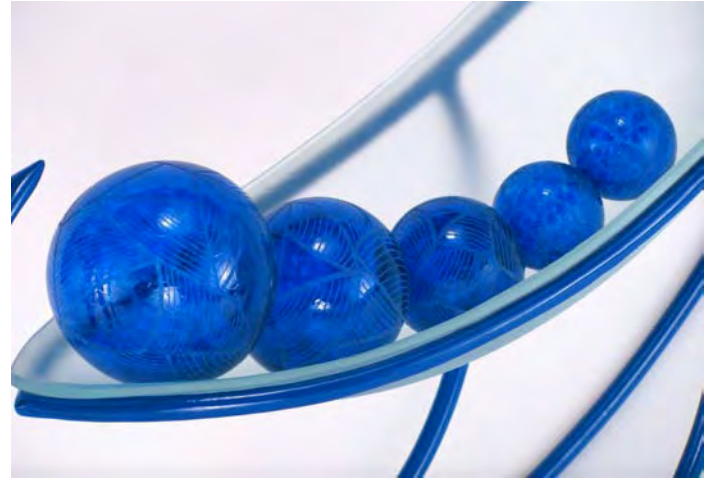




Joe Nielander

BIOGRAPHY

Joe Nielander has been blowing glass for over 35 years. He's had his own studio in Spruce Pine for 25 years. Nielander was Penland School's Studio Coordinator for five years. He received his MFA with Joel Philip Myers at Illinois State University where he taught all levels of glass. As an apprentice, he worked with Richard Ritter, Rob Levin, and Stephen Dee Edwards.



Joe Nielander
Blue Wave, 2011/2024
Slumped and sandblasted glass, hand blown glass, powder coated steel

Joe Nielander

ARTIST STATEMENT

I've always loved creating art pieces from an early age, however, my art classes stopped at 6th grade. I never thought about entering the art world until college when I discovered glass blowing. I enjoy the process and unpredictability of the material as well as its versatility. Glass can be slumped, fused, cast, blown, poured, sandblast, carved, and more. The depth and colors of glass are properties of the material I like to exploit in most of my work.

Glass blowing is more like some of the sports I enjoy, snowboarding, surfing, downhill mountain biking, and whitewater canoeing, rather than a craft. It involves speed, agility, coordination, strength, concentration, danger, and timing—sounds like a sport to me.

I also like to build, so some of my work involves welding, grinding, and forming steel. When I use steel, I like to make it part of the piece, not just a stand for the glass. I feel all materials in any piece should work well together to form one idea.

The freedom of creation is what I like about art. It's open and I can take my work in any direction I would like. Total freedom of ideas and creation is what draws me to art, it's also what turns other people away. Most people need structure, in art the structure or lack of is up to you as the artist.



Lilith Nielander

BIOGRAPHY

Lilith Nielander has taught for 22 years at Appalachian State University in the Foundations and Metals/Jewelry programs. Her current position of Senior Lecturer includes advising for the Department of Art. She received her MFA and BFA from Illinois State University in Normal, IL. Trained as a jeweler and metalsmith, her work ranges from intricate jewelry to small scale sculpture. Nielander utilizes numerous metalsmithing techniques and materials, which can be seen in her series, *Roadkill Armor for Animals*. Her Roadkill Armor series addresses mankind's encroachment on the natural environment. The symbolism and metaphorical qualities associated with armor are important; armor represents one of the strongest symbols of protection, even in today's vulnerable society.

Nielander has a long-standing association with Penland School of Crafts where she received much of her technical training. She worked at Penland in numerous positions including Core Student, Studio Assistant, Studio coordinator and Instructor. Maintaining a private studio practice and her work can be found in private and museum collections. She supports community arts programs which strive to promote the arts in the surrounding area.



Lilith Nielander
Roadkill Armor for a Rabbit, 2022
Sterling Silver, Anodized Aluminum, Nickel
silver armature





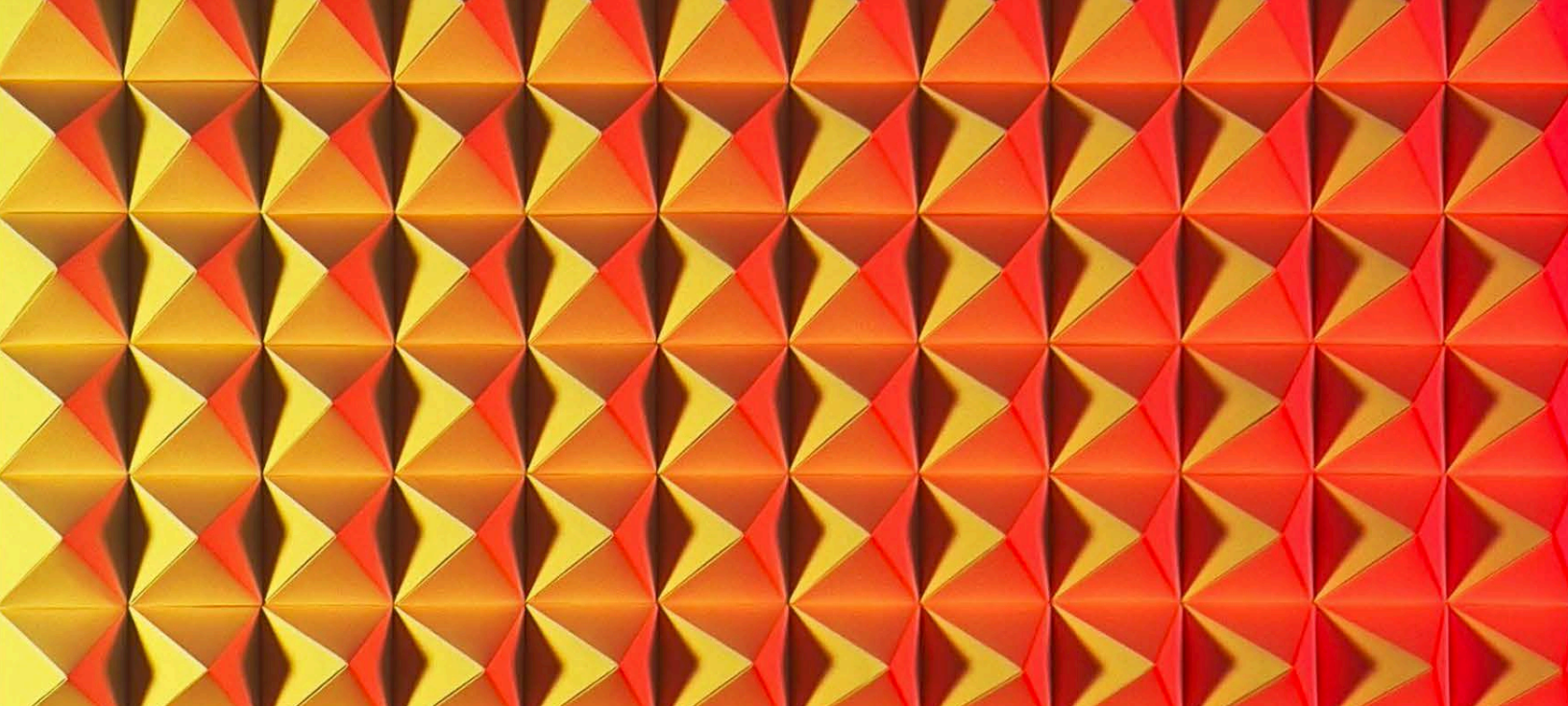
Mark Nystrom

BIOGRAPHY

Mark Nystrom is an artist, designer, and educator whose work explores visualizations of complex information and includes drawings, installations, projections, and screen-based projects.

Natural forces and data fuel his artistic practice. Hidden within them are patterns, forms and meaning ripe for extraction, analysis, and interpretation. Like the translation of a text from one language to another, his work is a translation of information. His wind drawings, for example, are visual interpretations of wind conditions at a specific place for a certain duration of time. Other projects include visual interpretations of carbon footprints and the news.

Nystrom's work has been shown in Austin, Boston, New York, Philadelphia, and other cities across the United States. He received a B.S. in Psychology from Virginia Tech and an M.F.A in Graphic Design from the Rhode Island School of Design where he was a two-time recipient of the Award of Excellence for outstanding work by a graduate student. Prior to joining the faculty at Appalachian, Nystrom was co-owner of a design studio in Virginia and an award-winning photographer and art director for several universities.



Mark Nystrom

ARTIST STATEMENT

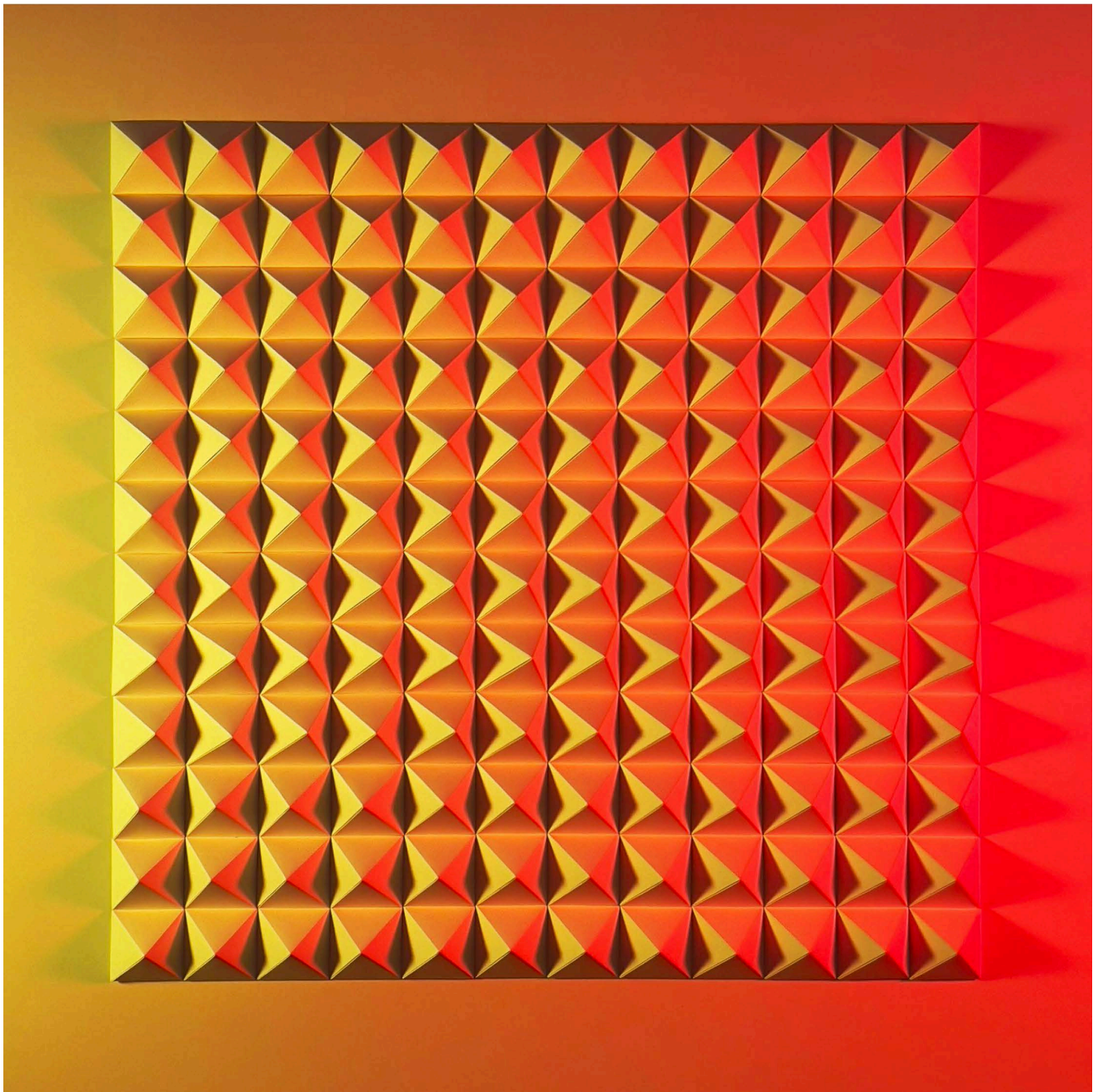
The wind has been my creative muse since I made my first wind drawing while in graduate school. I had been exploring ways of using design to foster a stronger connection between people and nature; the wind showed me a way. While cross-country skiing with my wife, I saw a leaf stuck in the snow. As the wind blew, the leaf's edges carved into the snow creating a drawing. Inspired, I made my first wind drawings by attaching a pen outfitted with sails suspended over paper and leaving it to draw for a day. The resultant drawings were filled with energy. Each mark recorded the movement of air throughout the day. Since those first experiments, I've explored analog and digital processes to make artworks generated by the wind.

The piece in this exhibition was generated with Process.2024.01, the first process developed in the year 2024 that led to a successful artwork. This process uses wind data to create an artwork that visualizes a day's wind conditions with pyramidal forms.

Using data collected every second during the 2022 Department of Art Faculty Biennial, the day is divided into a set number of time units—in this case 144. For each unit, the average wind speed and direction for that unit of time are calculated and used to determine the location of each pyramid's apex as if the wind pushed it.

View this work like you are reading a paragraph with one exception. Start at the top-left and finish at the bottom-right; for each row, alternate the direction you read. The first row reads left to right, the second from right to left with rows alternating direction from top to bottom. As you read the piece, pay attention to each pyramid's shape.

On October 3, 2022, the day data for this piece was collected, the winds were calm in the early and late hours, but the wind shifted in intensity throughout the day, coming from the west and growing stronger during the daylight hours.



Mark Nystrom
Winds
October 3, 2022
Boone, North Carolina
Process.2024.01
2024
Paper



Stephen Parks

BIOGRAPHY

Stephen Parks is a designer, artist, and educator living and working in Deep Gap, North Carolina. Parks self-publishes under the moniker, Constant Ritual. Constant Ritual is a small collaborative studio meeting writers, designers, and artists at the intersection of printed matter. His research spans the investigation of Whole-Earth systems and how design and publishing can relate to such vast systems.

Parks' sees printing as a means of processing and thinking. His work focuses on visualizing unnoticed Earth occurrences and planetary structures, such as atmospheric conditions, geological changes, and other dynamic events to which humans are directly related. Parks' work does not add to the scientific lexicon, rather it seeks to reshape scientific inquiry and accumulate interest through art and design publishing.



Stephen Parks
Obliterative Splendor, 2023
2-color risograph print, French Krafttone paper, thread,
glue adhesive

Stephen Parks

ARTIST STATEMENT

Obliterative Splendor is a 2-color perfect bound artist book exploring the examination of coloration in the animal kingdom. The book showcases a series of hyperreal images developed in partnership with Appalachian State's Department of Biology. The images are constructed using various new generative artificial intelligence tools to critique the modern image and its survival in present-day media. The publication was first inspired by the uncanny studies and prototype imagery of Abbott Thayer's 1909 book, *Concealed Coloration in the Animal Kingdom*.

Jody Servon

BIOGRAPHY

Jody Servon received an MFA in New Genre from The University of Arizona and a BFA in Visual Art from Mason Gross School of the Arts at Rutgers University. Servon's collaborative work *Saved: Objects of the Dead* with Lorene Delany-Ullman was published as a monograph in 2023 by Artsuite. Select works from this project have also been published in *AGNI*, *Tupelo Quarterly*, *Palaver*, *Lunch Ticket* and the book was reviewed in *Rain Taxi* and *Los Angeles Review of Books*.

Servon's writing and/or art has been featured in *New American Paintings*, *Emergency Index*, *Kakalak*, and *Artful Dodge*. Reviews and articles on her projects have been in *The New York Times*, *The Miami Herald*, *Arizona Daily Star*, *Los Angeles Times*, *CNN Style* and *Time* magazine's *Money.com*. She has participated in numerous artist residencies including Vermont Studio Center, Atlantic Center for the Arts, Artspace, Virginia Center for Creative Arts, and Fish Factory in Iceland.

Servon has served on numerous boards including Elsewhere Museum, North Carolina Museums Council, the Turchin Center for the Visual Arts, and the Center for Craft. She also curated exhibitions focused on contemporary art and worked as a curator at the Palm Beach Institute of Contemporary Art in Florida and was the director of the Smith Gallery at Appalachian State University.



Exhibition reviews of curatorial projects have appeared in *Artnews*, *South Florida Times*, *Palm Beach Daily News*, *The Miami Herald*, *Neural Online*, and *El Pais*. Currently, Servon is a professor and coordinator of the art management program at Appalachian State University in North Carolina.



Jody Servon
Lathered and Left,
2021-2024
Used soap, wood
shelf, photographs

Jody Servon

ARTIST STATEMENT

Lathered and Left offers glimpses into Margery McCanna Jennison's historic ancestral home situated amidst fields of soybeans, potatoes, and canola in the rural farming community of McCanna, North Dakota. Donated to the North Dakota Museum of Art as an artist residency, this 1920s farmhouse is a sanctuary for creativity and reflection. I stayed at the McCanna House in the summer of 2021 to work on a book about items saved in memory of departed loved ones.

Having endured intense social distancing and family caregiving due to the global pandemic, I found solace in this quiet home and the expansiveness of the Midwestern landscape. As my time unfolded in this house filled with McCanna family's heirlooms and traces left

behind by previous resident artists, I felt the presence of those who came before me. The house hummed with echoes of lives lived and stories untold.

Among these reminders of prior inhabitants, worn soaps emerged as sculptures bearing the marks of time and bodies rubbed through countless washings. Illuminated by the glow of Midwestern light, these photographs share moments of solitude and the legacy embedded within the house.

Lathered and Left invites contemplation of our connections to the past and recognizes the subtle traces of time that shape our lives.



Gregory L. Smith

BIOGRAPHY

Gregory Smith has worked in the Southern Appalachian region for the last 35 years. His work is focused on the transformation of the area by economic development, resource consumption, and the transformation of the regional Appalachian culture. Primarily focused on the landscape, his focus has widened to push the idea of what a landscape is and how it is rendered. Recently greater emphasis has been on the physical properties of paint and how it can be “sculpted” to render surface, form, and texture.



Gregory L. Smith
Holler Talk, 2023
Acrylic on canvas

Gregory L. Smith

ARTIST STATEMENT

What has always inspired me are the physical properties of paint. Paint is fluid, plastic, and has dimensionality. The properties of the medium are infinite in their application and ability to create illusion, mood, response, and context. I feel I have only begun to see a few of the properties realized. I hope to continually explore them throughout my career.



Adam Stacey

BIOGRAPHY

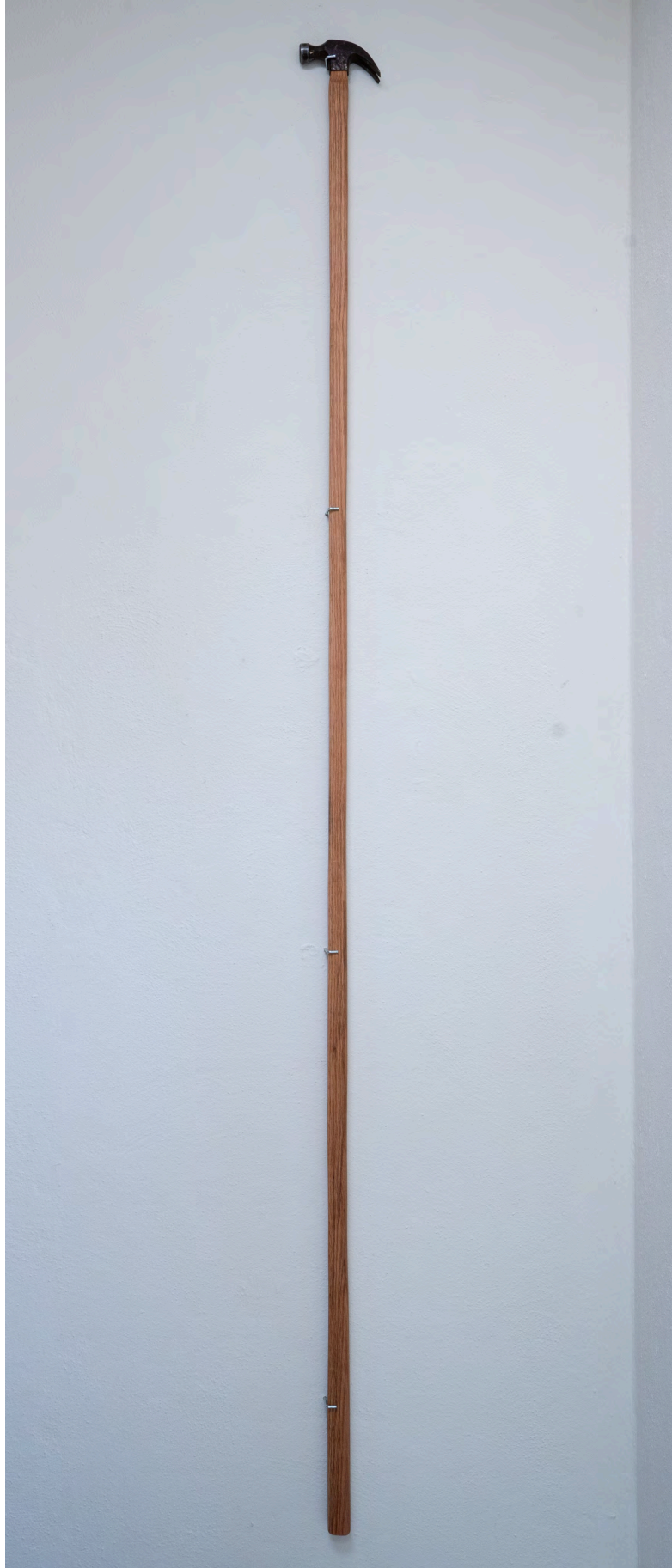
Adam Stacey received his MFA in Sculpture/Dimensional Studies from Alfred University in 2014. He has lived and exhibited work throughout the country and often collaborates on art projects with his partner, Makenzie Goodman. He has worked for various galleries and museums as an art preparator/fabricator and has also worked as a carpenter. He currently lives in Boone, North Carolina where he teaches in the Department of Art at Appalachian State University.



Adam Stacey

ARTIST STATEMENT

My practice is concerned with ideas relating to labor and the American Dream. I am curious about how land and property ownership have been and still are used to create wealth, power, and class division in our society. Land development and use, in this country, has historically pushed marginalized communities further and further from their homes. This piece was made to represent those who labor far from their homes to build what they don't have access to.



Adam Stacey
Dream Hammer, 2023
Steele hammer head, red oak wood handle



Lisa Stinson

BIOGRAPHY

Lisa Stinson is a Professor and the Coordinator of the Ceramic Area at Appalachian State University. She earned her MFA in Ceramics from the Rhode Island School of Design, a BFA in Ceramics from New York College of Ceramics at Alfred University, and a BA in Psychology from Wells College.

Her current studio work continues to investigate her interests in mark-making related to surface, pattern, and drawing. The *Botanical Series*, through the lens of abstraction, allows for a more literal interpretation of the rhythms of nature.

Professor Stinson is passionate about teaching and the global learning experience. She has led multiple Study Away programs in New York City and multiple Study Abroad Programs in Spain, Costa Rica, Japan, and Taiwan. She received the College of Fine and Applied Art Teaching Award of Excellence and was the resident artist at the Cite International de Arts, Paris.



Lisa Stinson
Purple Flowers - Botanical Series, 2023
Stoneware Clay, multiple firings, glaze,
engobe, washes

Lisa Stinson

ARTIST STATEMENT

The rhythms of nature have always informed my ceramic work. They are a constant reference source in my colors, textures, and shapes.

My newest work dives into more literal interpretations. Through the lens of abstraction, scale and detail are combined with the expressive offerings of the hand and the material.

The botanical world provides me with great joy and inspiration through all seasons. This work intends to capture and share these feelings.



Jim Toub

BIOGRAPHY

Jim Toub received his BA from Hampshire College and his MA and Ph.D. from the interdisciplinary University Professors Program at Boston University. For nearly ten years he lived in Aix-en-Provence, France where he taught art history and studio art at the Institute for American Universities and the Marchutz School of Art. He has also taught at the Universit  d'Angers, in Angers, France and Hampshire College.

His current scholarly and artistic interests are in the areas of landscape studies, the aesthetics of sustainable art and design, and the map as a work of art. His paintings and drawings have appeared in numerous juried or invited venues in France and the United States. His articles have appeared in such publications as the *Journal of Aesthetic Education*, *FATE in Review*, *The SECAC Review*, *Ethics, Place and Environment* and *Ceramics: Art and Perception*. He has been the recipient of a University of North Carolina Excellence in Teaching Award, an ASU Student Government Excellence in Teaching Award, and the College of Fine and Applied Arts award for excellence in service to the University.



Jim Toub
Mapping Invisible Cities, 2023
Mixed media on paper

Jim Toub

ARTIST STATEMENT

My recent work is about mapping imaginary cities. It is inspired by a number of sources including the exotic urban environments vividly described in Italo Calvino's novel *Invisible Cities*; maps of Spanish held territories in Mexico commissioned in the 1570s by the king of Spain; Mediterranean hill towns of Provence and the elaborate patterns adorning medieval basilicas such as St. Marks in Venice. Although I am inspired by many natural and man-made environments, I work spontaneously without any conscious awareness of what the finished work will look like.

What begins as seemingly random and purposeless doodles intuitively rendered without premeditation, eventually evolves into intricate patterns and recognizable objects. Although all maps depict imaginary worlds in that they abstract from and conceptualize the territory they represent, mine are fragmented memories tracing the patterns of places I have been and others that don't exist.



Joshua White

BIOGRAPHY

Born in southeastern Indiana, award-winning banjo player Joshua White had no idea he wanted to be an artist when he grew up. He can remember running through corn fields and playing with lawn darts; he was nearly arrested for the attempted trafficking of endangered turtles at a young age. He watched his brother shoot a bumblebee with a bb gun (he's pretty sure it was an accident) and almost got run over by a train after swimming in the Ohio River with his friends Chris and Timmy. He's a dad and a husband; he really wants a telescope for his birthday.



Joshua White
*Take Within Your Soul the
Shadow of a Star*, 2024
Wet plate collodion tintype

Joshua White

ARTIST STATEMENT

I'm not obsessed with the morbidity of death, rather I'm obsessed with its novelty. A body that used to be animated becomes food for some later participant in the cycle, or the dirt we clean off our windowsill, leaving behind whatever life it made for itself for whatever happens when things die. There is beauty in the quiet transition from bird to oil, from bone to dust. I photograph these subjects not to insist upon the fact of death but to investigate life.



Kate Wurtzel

BIOGRAPHY

Kate Wurtzel, Ph.D. is an artist, educator, and researcher who works as an Assistant Professor of Art Education at Appalachian State University and has an active painting practice. Wurtzel's work, often grounded in the writing of Deleuze and Guattari as well as Erin Manning and Brian Massumi, explores the creative process and its relation to pedagogy as an emergent and embodied experience. As someone who spent many years as a museum educator and public-school art teacher, Wurtzel's teaching and making practice takes relationality, care for Self-Other, and new materialism into consideration. Through an emphasis on continued art practice, pedagogical explorations, and constant reflection, she seeks to encourage and support pre-service art educators as they discover their voices and recognize their own process of becoming as artist-educators in the world.



Kate Wurtzel

ARTIST STATEMENT

Growth came into existence through deep listening and in co-creation with the world/surrounding environment. It happened over the course of months, slowly, with intuitive movements that were not pre-planned, but rather emerged through elongated time and attuned gestures of care and wit(h)nessing that involved the body, the canvas, and surrounding affective material forces. *Growth* is representative of communal becoming and re-birth, one that is entangled, potentially terrifying, yet hopeful at the same time.

*Wit(h)nessing is intentionally spelled here to reflect Bracha Ettinger's conceptualization of witnessing another that includes the (h) to ensure a connection to being-with others.



Kate Wurtzel
Growth, 2023
Acrylic paint, acrylic ink, posca markers, sticks, spray paint, ribbon, screws

INTERVENTIONS

Exhibition Goals

The Department of Art Faculty Biennial provides with a unique opportunity to engage with the ideas and creative practices explored by many of the talented multi-disciplinary visual arts educators working at Appalachian State University.



INTERVENTIONS

An Invitation to Create



There are 30 artists in ***Interventions***. Their artwork is vastly different – different material, different subject matter, different styles of presentation – there are, however, themes that run throughout the installation. Many of the faculty have worked together here in the mountains of Western North Carolina for years. What are the threads you find throughout the exhibition – think about the elements of art: color, form, line, shape, space, texture, and value – what is similar, what is different?

Create an artwork in your own style that you think could be included in this installation and journal about why and what you've learned by looking closely at each artwork?



INTERVENTIONS

ARTtalk

ARTIST SHOWCASE SERIES:

TCVA Faculty
Biennial Panel
Presentation
featuring:

*Bailey Arend
Erin Ethridge
Joe Nielander
Jody Servon*

WHEN

July 16, 2024
2:00 pm

WHERE

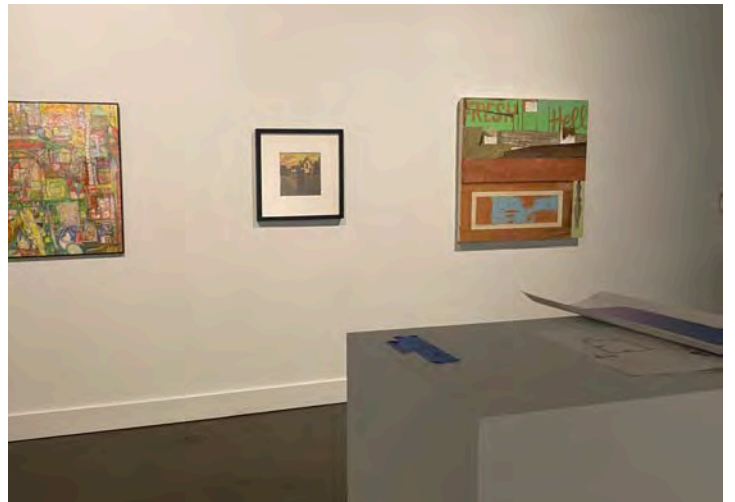
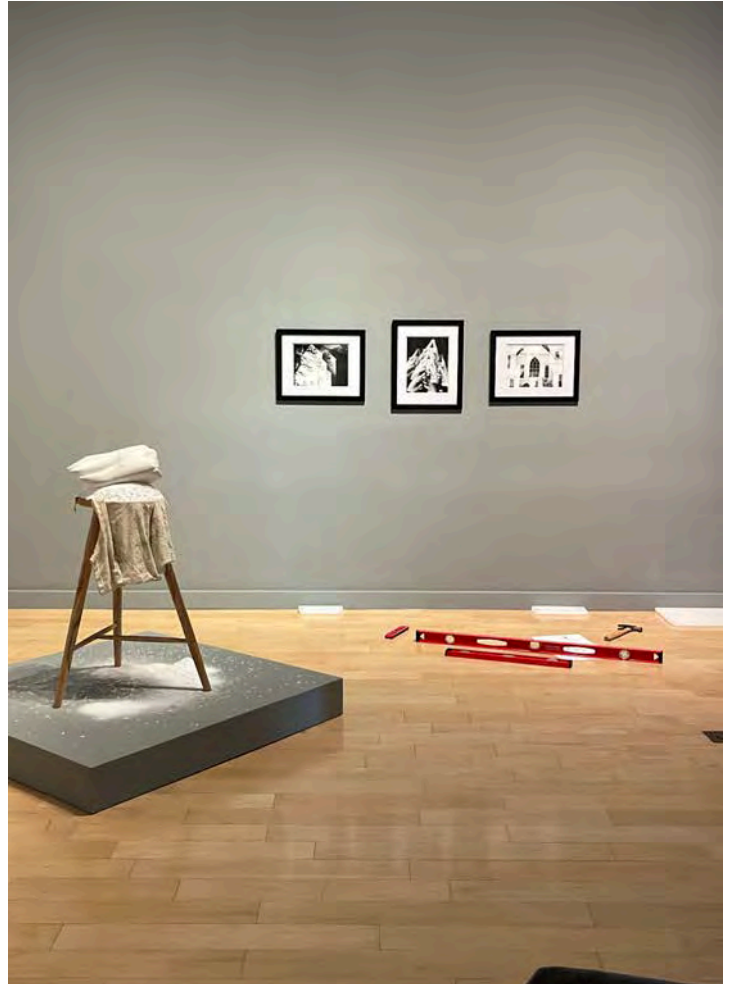
TCVA Lecture Hall

COST

Free

INTERVENTIONS

Behind the Scenes



Faculty by Area of Study

Please click on the [links](#) below to view each faculty member's directory page.

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Faculty by Area of Study

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THANK
YOU

FROM THE TURCHIN CENTER FOR THE VISUAL ARTS

The Turchin Center for the Visual Arts at Appalachian State University engages visitors from the university, community, nation and beyond in creating unique experiences through dynamic and accessible exhibition, education, outreach and collection programs. These programs inspire and support a lifelong engagement with the visual arts and create opportunities for participants to learn more about themselves and the world around them.

SHARE YOUR WORK WITH US AT #TCVAATHOME !