

# ART DEPARTMENT FACULTY BIENNIAL

Turchin Center for the Visual Arts: Galleries A & B  
June 3 - November 5, 2022

Smith Gallery  
June 3 - September 3, 2022



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# Exhibition Statement

The Art Department Faculty Biennial Exhibition is a collaborative exhibition organized by the Smith Gallery and the Turchin Center for the Visual Arts. The non-juried faculty biennial for the art department provides the campus and surrounding communities with an opportunity to engage with the ideas and practices being explored by the talented multi-disciplinary visual arts educators at Appalachian State University.





*Turchin Center  
for the  
Visual Arts*

# Adam Adcock



Adam Adcock  
*Suspended Motion*, 2020  
Cast iron, stainless steel, carved wood, various  
patinas, dyes, paints

## Biography

Adam Adcock received his BFA in studio art from Appalachian State University in 2002; he received an MFA in sculpture from East Carolina University in 2007. He is a “maker” at heart and thoroughly enjoys the process of bringing materials together to create meaningful and exciting relationships.

Adcock’s works range in scale from hand-held to large outdoor public works, although most are somewhere in-between (indoor pedestal size).

While working an internship for sculptors Shannon Owen and Lyle London in Phoenix, AZ, Adcock gained experience working on public and private commissions. His works have been chosen for public art commissions in Asheville, Durham, and Charlotte, NC. He has also won several awards in national and regional juried exhibitions.



# Adam Adcock



Adam Adcock  
*Suspended Motion*, 2020  
Cast iron, stainless steel, carved wood, various patinas, dyes, paints

## Biography (continued)

Adcock currently lives in Banner Elk, NC with his wife and three children. He considers the mountains of NC to be the most beautiful and inspiring landscape and feels fortunate to be able to call it home. He is employed at Appalachian State University as the Laboratory Operations Manager for the Department of Art. He enjoys being around an environment of creative energy and loves to share his passion for art and design with colleagues and students.

His works have been chosen for public art commissions in Asheville, Durham, and Charlotte, NC. He has also won several awards in national and regional juried exhibitions. Adcock currently lives in Banner Elk, NC with his wife and three children. He considers the mountains of NC to be the most beautiful and inspiring landscape and feels fortunate to be able to call it home. He is employed at Appalachian State University as the Laboratory Operations Manager for the Department of Art. He enjoys being around an environment of creative energy and loves to share his passion for art and design with colleagues and students.

# Adam Adcock

## Artist Statement

Beauty is at the core of what I desire to express with each sculpture. It's not that I want to define beauty for my viewers; rather, I want to celebrate beauty's ever-changing form and moment. Each sculpture begins with an inspirational moment—something I've seen or experienced. As I sketch and choose materials to begin working on a preconceived idea, it almost always changes from its original manifestation. Often, I will combine multiple inspirations or experiences together to create what I consider an even greater or "hybrid" expression.



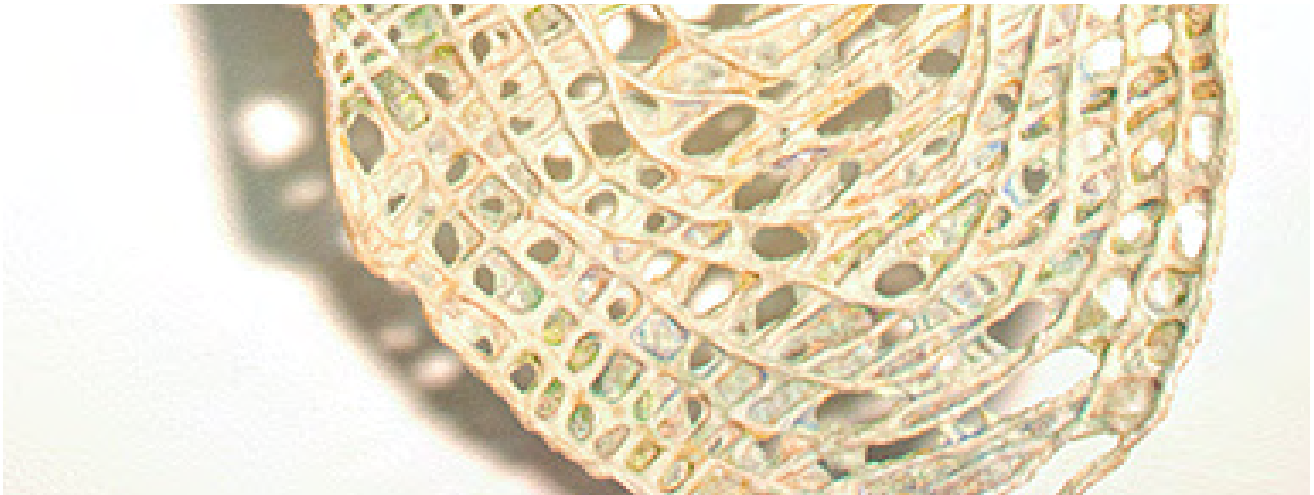
Adam Adcock  
*Material Study: Skin and Stone*, 2021  
Clay, handmade paper, string, glue

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, and attraction. The natural balance that can be found between organic chaos and systematic geometry especially intrigues me.

I greatly enjoy the freedom of non-representational sculpture because it allows me to create objects that speak directly to the imagination and visual experience. Although I may begin with a specific idea in mind, or attach my own specific interpretation to the sculptures, viewers are welcome to interpret in their own personal ways.



# *Adam Adcock*



## Artist Statement (continued)

Materials I use most commonly are steel, concrete, clay, wood, stone, cast iron, bronze, and aluminum. I can manipulate these materials with processes such as welding, casting, carving, and modeling. The combination of materials and forms allow for a metaphoric visual language. For example, geometric forms can reference mathematics or systemic order, threads of a bolt may reference technology and man's desire to construct, while materials such as stone, wood, sticks, and various textures more literally refer to the natural environment. I often curve the sides of geometric forms to give an inflated appearance. Doing so brings the forms to life, as if they are taking a deep breath. I enjoy combining organic and geometric elements to create hybridized expressions, which I believe reflect the relationship between humans and the natural world. My constant search for geometry within nature stems from my desire to understand and feel connected to what I consider divine creation.

# Andrew Bailey Arend



Andrew Bailey Arend  
*The River that Isn't*, 2022  
Carbonized wood, copper,  
found objects,  
graphite, acrylic

## Biography

Andrew Bailey Arend is an artist who 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 from the Bemis Center for Contemporary Arts in Omaha, NE. Arend received his MFA from Alfred University in 2016. He is currently a Lecturer and Lab Operations Assistant Manager for the Department of Art at Appalachian State University.



Andrew Bailey Arend  
*Three Bricks*, 2022  
Wood, clay

# Andrew Bailey Arend

## Artist Statement

*The River that Isn't* flows around us as a parallel world where objects live once they are converted into memories: a collection of impressions floating past whose connections become tangled. It is a collection of artifacts, encountered, found, altered, forgotten, re-collected, floating by in a black boat—on a low tide. It is not here, but I thought it was. Memory is its main channel, but its banks overflow in unexpected floods. When I look at the sky, I see water. When I look at the ground, I only see my feet. *The River that Isn't* does not exist, which is its power.

Bricks are like anchors, plunged into sediment, holding fast in sandy clay—or like bricks. Bricks which are dug out of earth, burned in great fires, and lifted to create the opposite of a mine. Somewhere there exists a hole in the earth the size of every brick ever made. Here are *Three Bricks*, foisted on columns like trophies of culture. A piece of fruit. A grasping gesture. A vessel filled with light and air.



# Greg Banks



Greg Banks  
*Psychology of an Idle Journey, 2022*  
Palladium over inkjet print

## Biography

Greg Banks is a photo-based artist and instructor at Appalachian State University. He received his MFA in photography from East Carolina University in May 2017. He received a B.A. in photography and a B.A. in fine art from Virginia Intermont College in 1998. Banks is a top 200 finalist in Photo Lucida's Critical Mass in 2018. He was one of only seven artists chosen for the Light Factory's *Annuale 9* in 2017. Greg's work was among the top 5 most popular, on the online magazine *Don't Take Pictures* in 2017.

Greg combines everything from iPhone images to historic 19th century processes, gelatin silver printing, painting and digital printing. His current creative practice investigates family, folklore, memories, magic, Appalachia, as well as history and religion.



# Greg Banks



Greg Banks  
*The Captivity of My Grandfather, H. K.  
Smallwood, 2022*  
Mixed media, albumen print

## Artist Statement

In 2017, I returned to the Appalachian Mountains of my birth to teach photography at Appalachian State University. How did I end up back in this haunted land after 18 years? Was it an act of God or could it simply be coincidence? Was there a lesson that I hadn't learned? I began to pay attention to all ubiquitous crosses on the hill, or the church marquee signs. Were these words and signs meant for me? or evidence of a God?

The experiences were not always literal and I began to think I was prone to magical thinking. The images are about an odyssey of internal conflict as a nonreligious Appalachian navigating the signs, symbols and experiences in this land I love.

In Appalachian folklore, there is a belief that through witchcraft one can shapeshift, inflict disease, destroy livestock and even see apparitions. The witch or wizard had not only the ability to shapeshift but to transform other people into animals by changing their form and controlling their limbs. The victim still had their vision and memory while they were in a dreamlike state. Typically, this happened at night for fear of getting caught in the daylight. An eclipse, hauntings, nightmares, the sound of barking as well as the caw of the crows were ways to predict the bewitching.

# Joseph Bigley

## Biography

A native of North Carolina, Joseph holds a Master of Fine Arts degree from Alfred University in Sculptural Dimensional Studies. He holds a Bachelor of Fine Arts degree from Appalachian State University. His work has been exhibited across the United States and Internationally including China, the Netherlands, Spain, Montevideo, Uruguay and Berlin. A mixed media sculptor and educator, he worked as Assistant Professor of Art, Sculpture at Spelman College in Atlanta, GA for five years. He is currently a full-time lecturer of Art at Appalachian State University and is a founder and the executive director of the Western North Carolina Sculpture Center and Park in Lenoir, NC.

## Artist Statement

My recent studio practice has been focused on the exploration of materiality. The combination of geometric and organic forms serves to reference the interaction between the man-made world and the natural world. Cast iron and steel are the basis for the abundance of convenience found in the contemporary human experience.



A self-indulgent exploration of form, proportion, and surface treatment.

Joseph Bigley  
*Meridian Crease*, 2021  
Cast iron, steel

# Joseph Bigley



Joseph Bigley  
*Clear Cut Commonplace*, 2021  
Cast iron, steel

Inspired by the clear cut avenues underlying electrical powerlines commonly found in the Blue Ridge Mountains and beyond. The textural strength of natural plant life is starkly interrupted by the rigid linear paths used for implementation and maintenance of such infrastructure.



# *Anna Buckner*

## Biography

Anna Buckner is an interdisciplinary maker and educator, interested in exploring the limits of existing structures and systems of logic within painting, language, textile patterning, new media, and emerging modes of teaching and learning.

Her work has been exhibited nationally, including solo and group exhibitions at Bad Water in Knoxville, TN, Markel Fine Arts in New York City, The Museum of Human Achievement in Austin, TX, Grunwald Gallery in Bloomington, IN, The Painting Center in New York City, Marian University in Indianapolis, IN, among others.

She is currently collaborating with Nida Abdullah, Professor of Communications Design at Pratt Institute, to develop workshops based on collaborative making and experimentation. Together they play with existing digital platforms, painting, textiles and printed output as containers for exploring form, challenging hierarchical approaches in the production of visual language. This project was awarded a Pratt-Seed Grant to run several workshops around the country.

NA\_AB is a collective between Nida Abdullah and Anna Buckner. Abdullah and Buckner met in the fall of 2018 while working together at Michigan State University. Their collaborative practice explores care, (non) ownership, and creative misuse.

Their work on the syllabus has most recently been included in the TLDR exhibition at Washington University-St Louis. They have hosted collaborative workshops nationally on ways of making. They were a part of the 2018 Design Inquiry residency at Vinalhaven, Maine. NA\_AB received a Pratt Seed Grant in 2018 to investigate collaborative play in design education



# *Nida Abdullah and Anna Buckner*

## Artists' Statement

This flag interrogates and questions systems of learning.

What does it mean for it to hang down onto the floor? Why is the flag crumpled? Why is it hanging flat? What does it mean to symbolize learning through a flag? What are we signaling through this traditional practice of rallying, decoration, and display? What does it mean to place things on top of a flag? What meanings does this juxtaposition of form and content bring up? How can a flag act as a tool for learning?



# *Andrew Caldwell*



Andrew Caldwell  
*Andylochia*, 2022  
New media vignettes, HDR display

## Biography

Artist, educator, and commercial photographer, Andrew Caldwell is an assistant professor of commercial photography at Appalachian State University. Alongside his students, he passionately explores all corners of the photographic medium. His lens-based fine art engages multiple mediums while exploring themes related to place, home, family histories, and Black mixed-race identity.

# *Andrew Caldwell*

## Artist Statement

Andylachia cinematically explores geographies and place through the lenses of race, isolation, and home. This work is supported, in part, by a URC grant.



Andrew Caldwell  
*Andylachia*, 2022  
New media vignettes, HDR display

# Andréa Keys Connell



Andréa Keys Connell  
*What Goes Down Must Come Up*, 2022  
Clay, underglaze

## Biography

Andréa Keys Connell is an associate professor of ceramics in the Department of Art at Appalachian State University. She is a former Fountainhead Fellow and served as the head of the clay area in the Department of Craft/Material Studies at Virginia Commonwealth University from 2010-17.

Keys Connell's work has been featured in a number of national and international publications and she has widely exhibited her work. She has had 16 solo exhibitions in various galleries and museums since 2009, including the Florida Holocaust Museum and the Kentucky Museum of Art and Craft. She also works on large-scale public art commissions such as the *See Also* endowment commission with the Cleveland Public Library.

Along with exhibiting her work and teaching at Appalachian State University, Keys Connell has taught workshops on figure sculpting at various craft schools across the country including Haystack, Arrowmont, and the Metropolitan Museum of Art in New York City.

# Andréa Keys Connell

## Artist Statement

Five years ago, I moved to the mountains. These sculptures are the result of my shifting internal and external landscape. Through this body of work, I am attempting to tap back into a part of my imagination that has been dormant for some time—the part of me that enjoys telling visual stories that reflect on time, family, how we become who we are, and how we are all connected. I am attempting to direct the eye to a range of hidden stories that perhaps reflect what cannot be expressed with words.



Andréa Keys Connell  
*What Goes Down Must Come Up*, 2022  
Clay, underglaze

# *Rosa Dargan-Powers*

## Biography

Rosa Dargan-Powers is an instructor in the Department of Art at Appalachian State University in Boone, NC, where she has taught Fibers, Papermaking, Natural Dyeing, Art Education and Puppetry for 12 years. She holds a Master of Teaching degree 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.

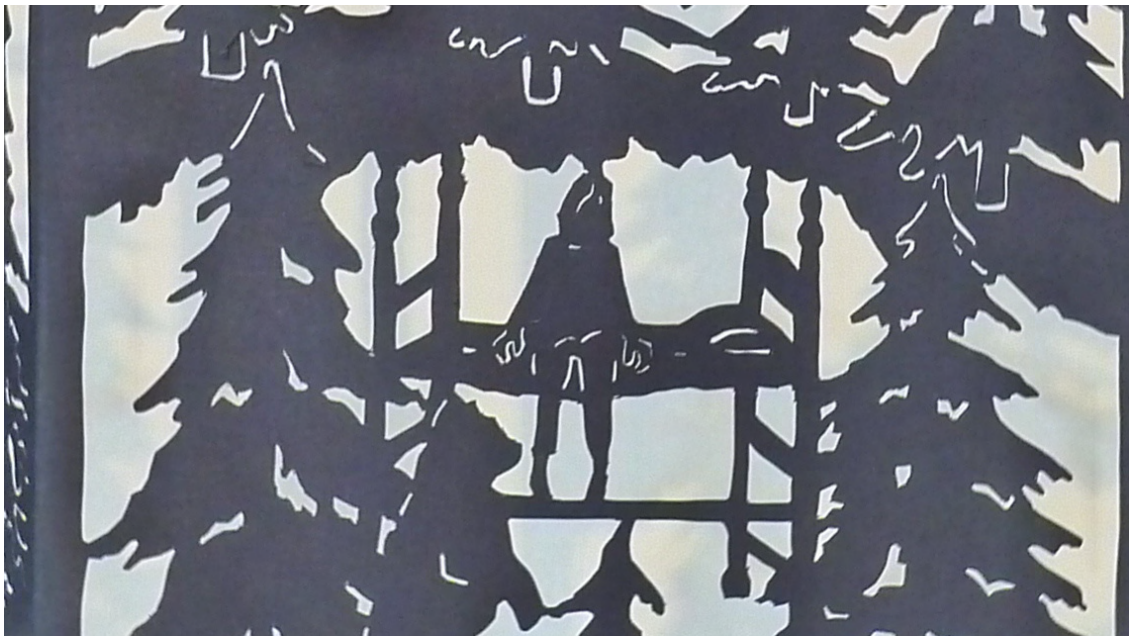


Rosa Dargan-Powers  
*Bear Dream*, 2022  
Cut paper

# *Rosa Dargan-Powers*

## Artist Statement

I long have been fascinated 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. As a way to illustrate the dream-story and to dialogue with its metaphors and archetypes, I have aimed to create a fairytale atmosphere with cut black paper to amplify the dreams' magical qualities.



Rosa Dargan-Powers  
*Bear Dream, 2022*  
Cut paper

# Travis Donovan

## Biography

Travis Donovan is a North Carolina interdisciplinary artist and educator. Born in Banner Elk, North Carolina, 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 poetics and utilitarian materials of the South and their links to gender and class.

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 and Neil Britton Gallery and has work in the permanent collection at The Yingge Ceramics Museum in New Taipei City, Taiwan. Donovan is Assistant Professor of Sculpture and Area Coordinator at Appalachian State University in Boone, North Carolina.



Travis Donovan  
*Feign (Self Portrait as Batman)*,  
2022  
LED Holographic fan, wood



Travis Donovan  
*Feign (Self Portrait as Darth Vader)*,  
2022  
LED holographic fan, wood



Travis Donovan  
*Feign (Self Portrait as Wolverine)*,  
2022  
LED holographic fan, wood



# Travis Donovan

## Artist Statement

I have always been fascinated by how 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 the South. I'm interested in coaxing new poetic connections from our shared perception of reality.

My current work investigates shifting manifestations of identity, masculinity, class, and the complex emotions and tensions in the American South where traditions are melding with the contemporary. I'm interested in challenging tropes and stereotypes associated with masculinity typically encountered as a male growing up in the southern Appalachian Mountains. 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.



Travis Donovan  
*Suspend*, 2022  
Acoustic levitator, dandelion seed,  
acrylic, wood, video projection

# *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 a Visiting Assistant Professor at Appalachian State University where she teaches in sculpture, foundations, and general education.

## Artist's Statement

Through sculpture, I play with change, ambiguity, and paradox as a way to counter rigidity, separateness, or dogma. Dualisms melt into each other. The sacred is made banal. Inside becomes outside. Artifice is exposed. The body's pulse is in the machine. The process upsets boundaries and questions creed. Through technology and material poetics, the work takes the form of absurd objects and kinetic sculptures. My practice is both irreverent and commemorative.



# Erin Ethridge

## *Crooked Compass* Project

### Statement

Reckoning with some of the seductive yet eternally unsatisfying and problematic qualities of (American and Southern) Christianity, *Crooked Compass* is a speculative wonderworking artifact gone awry. While reveling in the rich and weird imagery of imbibing the flesh and blood of the savior, it recasts the ritual, a continual cycle of abundance and lack, as an inevitably faulty navigational tool. The elusive state of being fully forgiven is always in motion, and the outpouring of grace never quite achieves the expression “my cup runneth over.”



Erin Ethridge

*Crooked Compass*, 2022

Communion tray, communion cups, latex tubing, brass fittings, dyed water, stepper motors, Arduino, cedar, hardware

I am also one half of *Thorn*, a collaborative partnership with Colleen Marie Foley. As a collaborative, we work to unravel paradoxes in intimacy and identity. Grappling with distance/closeness, pleasure/pain, and self/other, we imagine the utopian (and catastrophic) effects of dissolved selfhood, hybrid beings, and composite memory. We study the physical, psychic and emotional barriers between us and dream of ways they might soften and become permeable. These efforts take the form of performance work, sculptural tools, electronic media, and short fiction.

# Erin Ethridge

*Perforations (Thorn Collaborative with Colleen Marie Foley)*

## Project Statement



Perforations pictures an imagined magical ritual in which we extract images from one another's bodies and transform them into words on the page of a book. The project was inspired by the experience of writing fiction together, which we see as an attempt to share our imaginations.



Erin Ethridge + Colleen Marie Foley  
*A Tale of Two Bodies*, 2022  
Video loop with sound (approx. 6-7 minutes long)

# *Maggie Flanigan*

## Biography

Maggie Flanigan is a North Carolina-based artist working with ideas of community, intimacy, and immediacy. Being raised in a small town in the Blue Ridge Mountains has given her an insight into what it means to create artwork in a small community. Her experience in professional schools of crafts such as Penland and Arrowmont have helped to define her interests in teaching in a playful and supportive atmosphere while maintaining and cultivating an artistic community. Maggie Flanigan specializes in teaching art and photography at all levels as well as working with alternative photographic processes, printmaking, and mixed media fiber arts.



Maggie Flanigan  
*Our Eyes are Bigger than our Stomachs and  
Other Gluttonous Illusions*, 2021  
Framed archival pigment prints

# Maggie Flanigan

## Artist's Statement

*It is possible to hold something so tightly that it breaks.*

*In trying to hold I am forced to let go.*

*I'm learning to hold the world loosely.*

*I'm afraid I've broken you.*

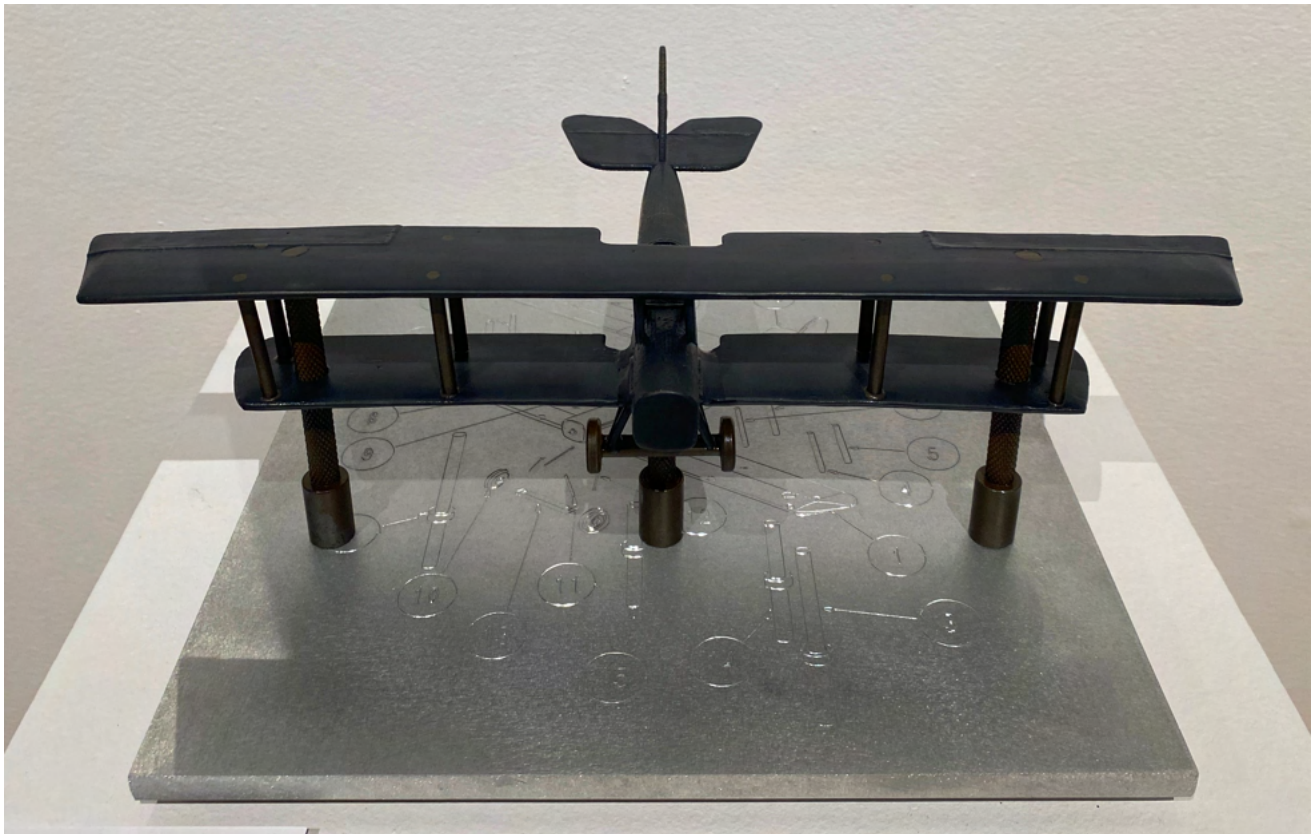
1. *Second Hand Catholic Guilt*
2. *A Penance Well Deserved*
3. *What's the antonym of icing on the cake?*
4. *I wonder why he loves me*
5. *When I watch people take notes, I assume they are understanding something I missed*
6. *Your eyes are playing tricks on you*
7. *A self-manifested barrier created in its own solitude*
8. *I'm afraid heaven isn't real*
9. *I'm afraid Heaven is real*
10. *I feel internally conflicted at all times*
11. *You can't get diverticulitis from lying to your mother*
12. *I just wanted you to know I was all right*
13. *You just wanted to know me*
14. *You just wanted to know I was all right*
15. *I just wanted you to know me*
16. *Sometimes I feel like my religion starved me of the world*
17. *Other times I'm afraid I'll get so hungry that I'll forget to breathe*
18. *I'm still trying to be both things, Logical and Spiritual*
19. *Eyes are the gateway to the soul*
20. *Is this one of those parables that's more like a riddle?*
21. *We finish knowing when the other stops being*
22. *I resented it then, but I embody it now*
23. *Knowing in its fullest capacity happens once the soul of the other is no longer present*
24. *Please don't take my compliance as understanding*
25. *The only thing I know for certain is that you can't be sure of anything*
26. *Children won't say they have anxiety, they say "my stomach hurts"*
27. *My stomach hurt for the first 12 years of my life*
28. *It is possible to hide behind a language of flowers*
29. *A daffodil means clarity*
30. *Somehow we are always working towards losing someone*

# Frankie Flood

## Biography

Frankie Flood is a Professor and area head of the Metalsmithing and Jewelry Design area at Appalachian State University in Boone, North Carolina. Flood previously served as Director of the Digital Craft Research Lab at the University of Wisconsin Milwaukee. Flood is a graduate of the University of Illinois, Urbana-Champaign, where he received his Master of Fine Art degree in Metalsmithing.

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.

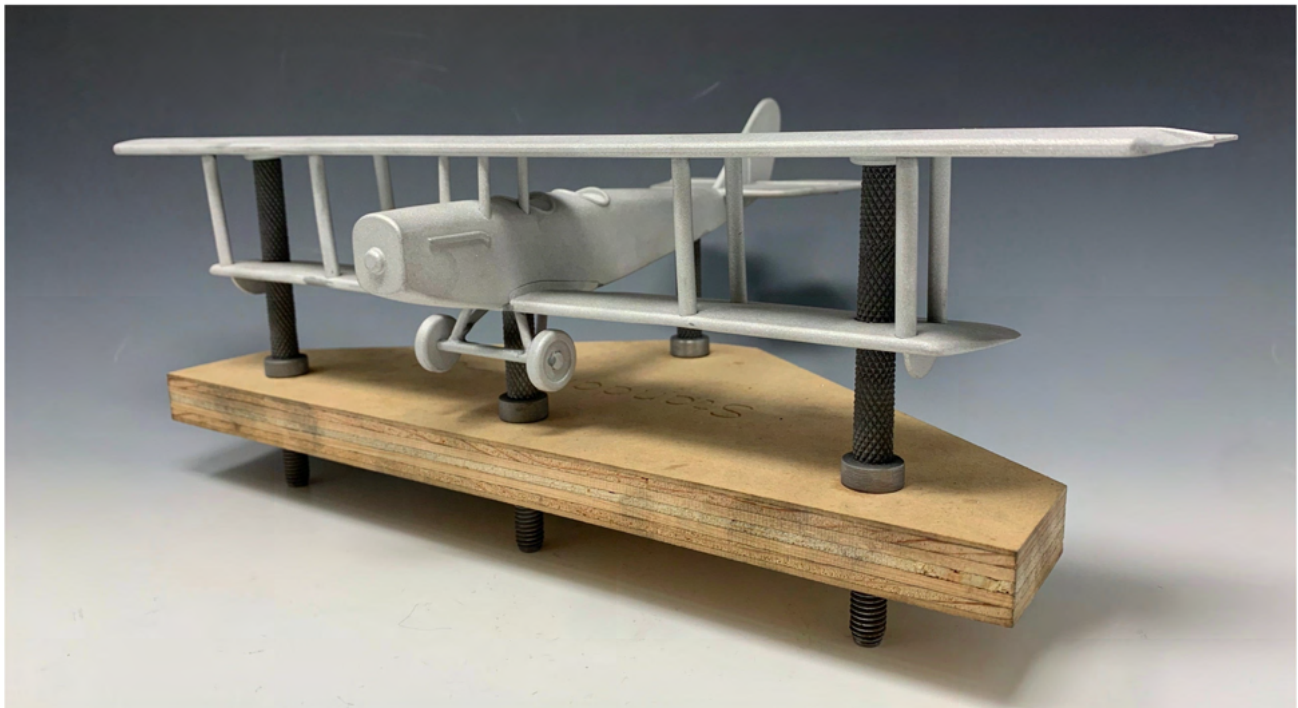


Frankie Flood  
*NASM: J1 Standard*, 2022  
Bronze, aluminum, steel

# *Frankie Flood*

## Artist Statement

These planes are replicas of high touch models of airplanes that I created for the updated National Air & Space Museum (NASM) as a part of the Smithsonian's recent renovation. The original planes that I fabricated will be installed in front of the actual full scale airplane artifacts that are a part of NASM's permanent collection. These exhibition artifacts are a part of the museum's desire to make exhibits more accessible to all people. These artifacts are intended for people with visual impairment to be able to feel the shape of the planes on display. I fabricated fourteen different airplane artifacts for the National Air & Space Museum, these are examples of this work.





# Jessica Greenfield

## Biography

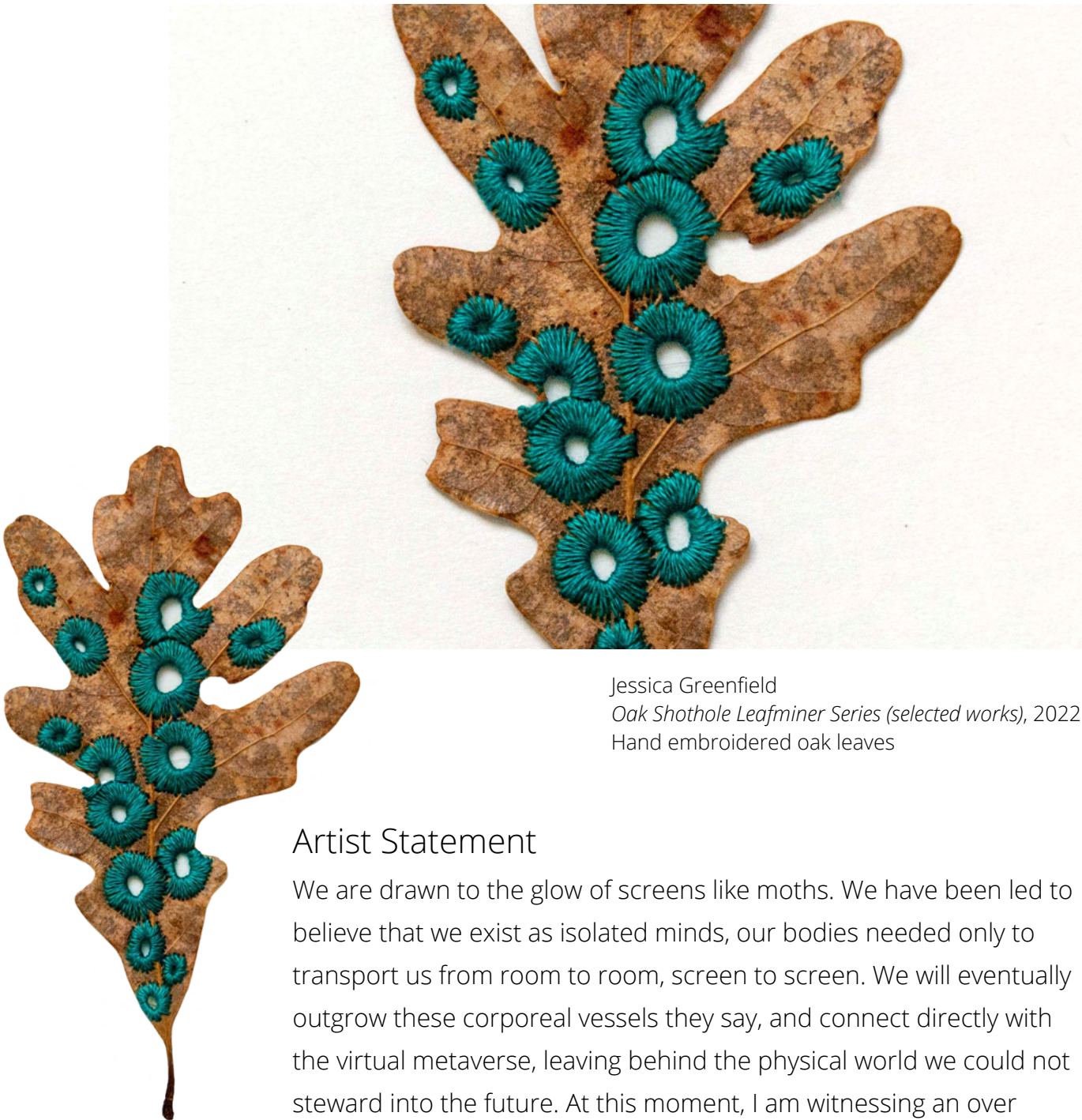
Jessica Greenfield is an artist and graphic designer working fluidly across the threshold between the two. She is currently an Assistant Professor at Appalachian State University where she teaches an embodied approach to graphic design, encouraging students to work with their hands through sketching, collage, drawing, and printmaking. She has also taught at the Rhode Island School of Design, Arizona State University, and UCLA Extension. Previous to joining the Appalachian State faculty, Jessica 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.

*"The tiny, glowing world of metrics cannot compare to this one, which speaks to me instead in breezes, light and shadow, and the unruly, indescribable detail of the real." — Jenny Odell*



Jessica Greenfield  
*Oak Shothole Leafminer Series (selected works), 2022*  
Hand embroidered oak leaves

# Jessica Greenfield



Jessica Greenfield  
*Oak Shothole Leafminer Series (selected works), 2022*  
Hand embroidered oak leaves

## Artist Statement

We are drawn to the glow of screens like moths. We have been led to believe that we exist as isolated minds, our bodies needed only to transport us from room to room, screen to screen. We will eventually outgrow these corporeal vessels they say, and connect directly with the virtual metaverse, leaving behind the physical world we could not steward into the future. At this moment, I am witnessing an over dependence on virtual existence, both around me and within myself. This shift leaves behind the body, and along with it our place within the more than human, wider community of nature. The field of design — of which I am a member — is largely responsible for this shift, constructing algorithms and interactions that prey on our unconscious.

# Jessica Greenfield



## Artist Statement (continued)

In response, I reclaim my body and its ability to connect intimately with the natural world, specifically the landscape of the Appalachian mountains where I live. I remember myself as a small child — plunging fingers into the dirt, fondling the mosses, listening to the birdsong — and walk through the woods around my house with the same openness to encounter. My work creates 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 spend time exploring and contemplating. When we walk in the mountains truths are revealed to us, if we can but come back to our senses.

Jessica Greenfield  
*Oak Shothole Leafminer Series (selected works)*, 2022  
Hand embroidered oak leaves

# Jeana Eve Klein

## Biography

Jeana Eve Klein uses text, textiles, participation, and generosity to address the anxiety, the exhaustion, and the performance of the present. Her projects have been exhibited widely, including recent solo exhibitions at OZ Arts (Nashville), Charleston Heights Arts Center (Las Vegas), and ArtSpace (Raleigh) and group exhibitions at the Museum of Design (Atlanta) and PULSE Contemporary Art Fair (Miami Beach). Klein earned her undergraduate degree from North Carolina State University and MFA from Arizona State University. She is a 2014 recipient of the North Carolina Arts Council Individual Craft Artist Fellowship. Klein lives and works in Boone, North Carolina, where she is Professor of Fibers and Assistant Chair in the Art Department at Appalachian State University.



Jeana Eve Klein  
*Fearless*, 2022  
Recycled fabric, house paint,  
sequins, beads, pom-poms



Jeana Eve Klein  
*Tangerine Joy*, 2020  
Recycled fabric, house paint, sequins,  
beads, pom-poms



Jeana Eve Klein  
*Feverish*, 2020  
Recycled fabric, sequins, beads



Jeana Eve Klein  
*Perfection*, 2022  
Recycled fabric, house paint,  
sequins, beads

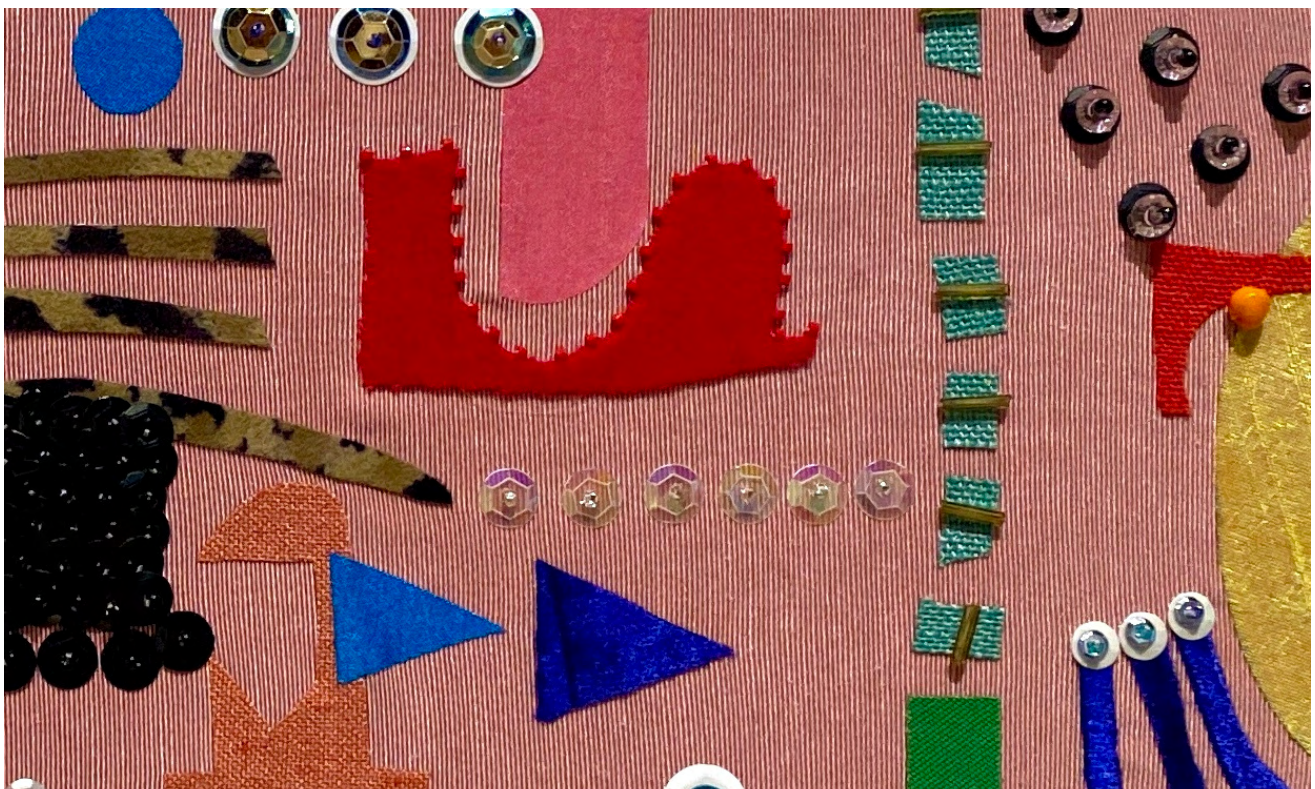
# *Jeana Eve Klein*

## Artist Statement

These compositions—begun in fall 2021—are experiments in color, composition, and materials. They are spontaneous and intuitive, using only elements already on hand in my studio: the frames created for a more ambitious pre-pandemic point in my life; scraps from past projects; paint samples for my future house; and the miscellaneous embellishments, doo-dads, and trinkets I have hoarded over many years.

To me, these little pieces are fun and silly and playful and quirky. It's like I'm in conversation with all the elements as I build and add, with each successive bit informing what comes next. I find simple joy in making these and the slow-fast rhythm of the different processes. They are my personal antidote to two exhausting, anxious years.

P.s. Each piece is named after a nail polish color I currently own.



# *Clifton Meador*



Clifton Meador  
*Dead Life*, 2020  
Artist's book

## Biography

I make artist's books. My books are in many collections, including the Library of MoMA in New York, the Victoria and Albert Museum in London, and the Yale Art of the Book collection. I've had grants from the Rubin Foundation, the NEA, the Soros Foundation for Open Society, and the Social Sciences and Humanities Research Council of Canada. I was twice awarded a NYFA fellowship and was a Fulbright Scholar to the Republic of Georgia. I led the MFA in Book and Paper program in the Interdisciplinary Arts Department at Columbia College Chicago, taught at SUNY New Paltz, and was director of Nexus Press in the 1980s. Now I am a professor in the Department of Art at Appalachian State University.

# *Clifton Meader*

## Biography (continued)

Starting in 2019, I have titled my experimental publishing projects Studio of Exhaustion. Artists' books often need to teach the reader how to read them; sometimes this happens in a new way by overturning the conventions of a book. Reading is supposed to be transparent—a reader decodes carefully typeset text or conventionally printed images to seamlessly receive communication—but this is an illusion. Transparency is a kind of consensual agreement to treat some kinds of representation as magic windows that pass communication without interference. But all communication is structured by creating voice and inflection, and tone is a large component of how we understand anything. Many artists' books directly subvert this transparency by interrupting conventional styles of writing, typography, and printing techniques.

My work considers the “how” of a book as interesting as the “what” and “why” of a book. Making anything requires making choices about how to make something, and those choices permanently embody values and assumptions. How an artists' book is made is a big part of the argument of the work, and in my recent work techniques of representation are a large part of the project.



# Clifton Meador

## *Dead Life* Project Statement

In 2013 the Rijksmuseum in Amsterdam made high-resolution scans of more than 700,000 objects in their collection freely available. Trapped by the Covid-19 pandemic, I stumbled across this collection and became fascinated by the material wealth of the Netherlands during the 17th century. The Rijksmuseum's collection is a staggering record of the display of wealth—and I started wondering about the sources of that wealth.

Chartered in 1602, the Dutch East India company—or in Dutch, *Vereenigde Oost Indische Compagnie*, referred to as the VOC—was the first publicly traded corporation in the world, and was established to commercialize the highly profitable spice and silk trade with India and the East Indies by spreading the risk incurred by individual ships attempting the long and perilous voyage to the east. The VOC aggregated the costs and then distributed the profits of many separate voyages, eventually creating a source of great wealth for its investors.





# *Clifton Meador*



## *Dead Life* Project Statement (continued)

The VOC became a multinational company-state, perhaps the largest commercial organization in history, with its own military forces, fortresses, and quasi-independent city-states across South Africa, India, and the East Indies. The VOC was able to independently wage war, coin money, negotiate treaties, establish colonies, enslave people, massacre Indigenous populations, and create spice monopolies by burning entire islands clear of spice plants.

At the same time that the VOC was becoming a force for terror in the East Indies, the Dutch Republic was a haven for liberal thinking in Europe. Unlike many other European countries during the 17th century, the Netherlands had a representational government, freedom of the press, and religious tolerance. Political and religious dissidents were welcomed in the Dutch Republic! The wealth of still lifes and portraits painted in the Netherlands during this period points toward a problem with which we still struggle; capitalism makes some of us rich, but often at the price of enormous suffering by others.

*Dead Life* recombines images of Dutch paintings of the 17th century to collapse these representations of an excess of material wealth into indistinct images. I color separated images of selected paintings, extracted different color information from each, and recombined those colors to make images where the issue of representation of wealth and identity is the main focus of the work.

# *Edison Midgett*

## *Mama Ruth and Family Artist Statement*

This piece grew out of a fascination with an heirloom image taken in 1907 of Mama Ruth, my grandmother, as a little girl surrounded by her family. The image has always haunted me. Mama Ruth always let me know that someone believed in me, always encouraging me and making me think I could become an artist, loaning me the money that got me my first teaching job at Florida State. For me she is iconic and sacred, especially in the image of her as a little girl surrounded by family. Her aura would light up a room as it does in the 1907 photograph's composition.



Edison Midgett  
*Mama Ruth and Family 1907, 2022*  
Video installation

# *Edison Midgett*

## *Mama Ruth and Family* Artist Statement (continued)

I began thinking of ways new technology can seemingly bring these ancestors back to life, enhancing and animating them as video. For me, these types of online conversions utilizing Artificial Intelligence and Deep Learning algorithms that have suddenly become routine are revolutionary for image makers and storytellers. Digital Art is largely about compositing and these technologies make it easier and more accurate when you let the machines do it for you. The computer learns every time someone uses a Neural Filter in Photoshop then draws on that experience with billions of similar problems to enhance, colorize and animate the image, even from different angles. The possibilities are endless and amazing, even if the data is being harvested - which also brings up issues of AI and Machine Learning and how it is being infiltrated into our lives (i.e., facial recognition, banner ads, etc).

For me the piece evokes a sense close to Deja Vu that is really impossible to explain or describe. The video animation of the figures has a rather ineffable strange sense of sadness and is also maybe a tad creepy- not in a gross way but in a ghost way. Beautiful and Sad at the same time. Like life.

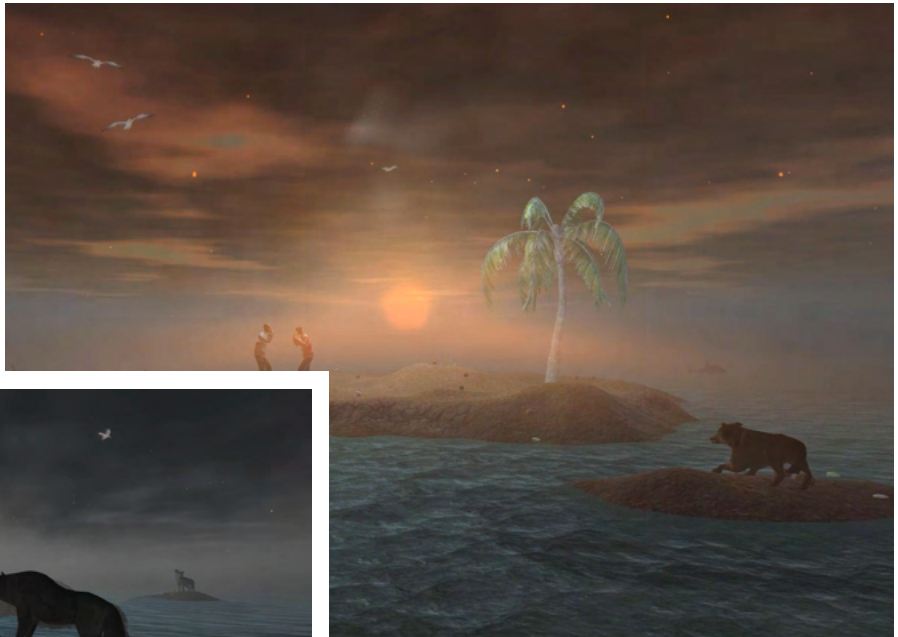


Edison Midgett  
*Mama Ruth and Family* 1907, 2022  
Video installation

# Edison Midgett

## *The Patriots* Artist Statement

The Patriots is a video installation based on a game using primarily the open source Unity 3D Game Engine. This is a self played game with two enemies that perpetually play/fight each other using machine learning algorithms to either reach new levels or start over, always with the outcome determined by what the two teams learned by previously being played. The outcomes will always be random and different. The game plays itself. Over and over. The challenge is not to simply make a video game, which is an area I am aware of but not really familiar with, but to use the genre to make a statement about automation and Artificial Intelligence.



Edison Midgett  
*The Patriots*, 2022  
Self-playing video game

# *Lilith E. Nielander*

## Biography

Lilith Nielander has taught for over 16 years at Appalachian State University in the foundations and metals/jewelry programs. Her current position as senior lecturer includes advising for the Department of Art.



Lilith E. Nielander  
*Self Portrait with a Tear for Dad*, date unknown  
Fabricated, cast, chasing and repousse' sterling silver,  
fabricated sterling silver pendant, handwoven fine silver chain

# Lilith E. Nielander



Lilith E. Nielander  
*Leaf Goblet*, 2021  
Hand-forged, fabricated sterling silver, hand-blown  
glass, creedite

## Artist Statement

Nielander received her BFA and MFA from Illinois State University in Normal. Trained as a jeweler/metalsmith her work ranges from intricate jewelry to small scale sculpture. She utilizes numerous metalsmithing techniques and materials, which can be seen in her series *Roadkill Armor for Animals*. Nielander has a long-standing association with Penland School of Crafts where she received much of her technical training. She has worked at Penland in numerous positions including core student, studio assistant, studio coordinator, and instructor. She lives in Spruce Pine, NC with her husband Joe Nielander, a glass artist. She supports community arts programs and has served as a board member and President of the Toe River Arts Council. Nielander maintains a private studio practice and her work can be found in private and museum collections.

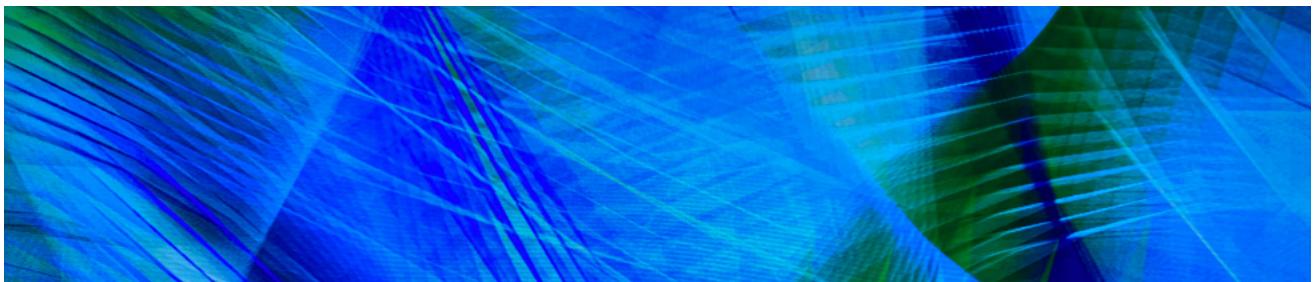
# Mark Nystrom

## Biography

Mark Nystrom is an artist, designer, photographer, and educator based in North Carolina. He is an assistant professor at Appalachian State University. His specialties and research interests include publication design, interaction design, conceptual applications of design and typography, and design as a facilitator of social change.

Prior to joining the faculty at Appalachian State, Nystrom was co-owner of a design studio in Virginia as well as an award-winning designer and art director for several universities across the nation.

Nystrom received his MFA from the Rhode Island School of Design in 2006. He maintains a professional design practice in Boone, North Carolina where he lives with his wife and two sons.



## Artist Statement

Fascinated by the power of wind, I wanted to gain a better understanding of how it changes throughout a day. I took some electronics and programming classes and built a simple apparatus to capture wind data with sensors and custom software. These drawings were made using custom software written using PROCESSING. A circle was plotted every second based on wind speed and direction. The faster the wind blows, the larger the circle and the greater the distance from the center. The circle colors alternate every hour between a color and white. Colors change throughout the day as the drawing adds and subtracts from itself.

# Mark Nystrom

## Artist Statement (continued)

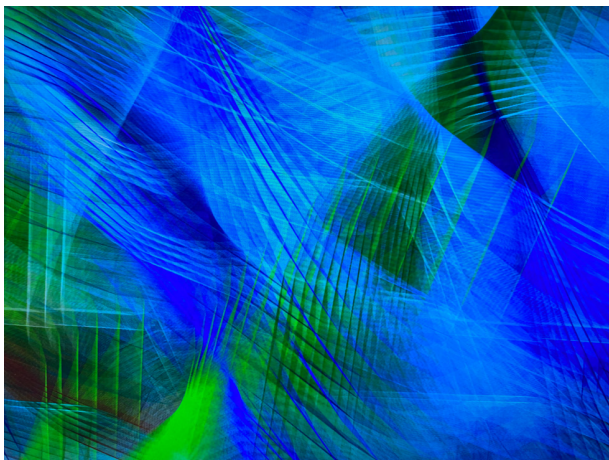
This work is an homage to my muse, the wind. I have been making artworks generated by the wind using analog and digital processes since 2005. In 2007, I moved to Boone and joined the Department of Art.

This piece visualizes wind conditions between the sixteen years between then and now using a combination of historical and live data about wind conditions in Boone.

As you view the piece, if the wind was blowing at this time, on this date, in this or any year back to 2007... clusters of lines will appear and move across the screen according to wind conditions that year.

The number of lines in each cluster correspond to the year the data is from. One line is used for 2007 and a line is added to the cluster for each year after that. A cluster with sixteen lines is moving based on current wind conditions. Data for current wind conditions is gathered using weather instruments on the roof of the Turchin Center's Arnold P. Rosen Family Education Wing. The data is transmitted wirelessly to a computer in the gallery. The square-shaped receiving antenna is hanging near the artwork.

If you see a cluster with three lines at 3:29 pm on August 3, the cluster is moving according to wind conditions at 3:29 pm on August 3, 2009. A cluster with nine lines is moving based on wind conditions 3:29 pm on August 3, 2015. Clusters relating to more recent wind conditions are larger.



Mark Nystrom  
*Winds*  
*At this Time*  
*On this Date*  
*Every Year from 2007 - 2022*  
*Boone, North Carolina*  
*Process, 2022*  
Software + wind data



# Jody Servon

## Biography

Jody Servon creates collaborative and socially engaged projects that encourage public interaction and personal exploration. Her projects have been included exhibitions, screenings, and as public projects in the U.S., Canada, and China. Servon's writing and/or art has been featured in *New American Paintings*, *Emergency Index*, *Kakalak*, and *Artful Dodge*. Her collaborative work with Lorene Delany-Ullman has been published in *AGNI*, *Tupelo Quarterly*, *Palaver*, *Lunch Ticket* and was shortlisted for the *Tarpaulin Sky* book prize. Reviews and articles on her projects have been in *The New York Times*, *The Miami Herald*, *Arizona Daily Star*, *Los Angeles Times* and *Time* magazine's *Money.com*. She has participated in numerous artist residencies including Vermont Studio Center, Atlantic Center for the Arts, Artspace, and Virginia Center for Creative Arts. Servon received a 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. She has served on numerous boards including: Elsewhere Museum, North Carolina Museums Council and the Center for Craft, Creativity and Design. Currently she is the coordinator of the art management program and professor at Appalachian State University in North Carolina.

To participate in Saved Objects: Share a photo of an object you've saved from a deceased loved one along with a description of why that person and item is special to you. Submit your photo and text to the Saved Object project pages on Instagram, Facebook or email them to [savedobjects@gmail.com](mailto:savedobjects@gmail.com).



Jody Servon + Lorene Delany-Ullman  
*John's Card Holder from the Saved:  
Objects of the Dead, 2012 - 2021*  
Framed photo with printed prose

# Jody Servon

## Artist Statement

My projects rely on the participation of others. Behind each image, object and handwritten notation is the voice of a person sharing something personal about themselves. Although inspired by my experiences, my works are collections of personal histories shared by others. In my socially engaged projects, I provide prompts for people to respond to in a variety of ways. Their responses range from recalling a memory attached to a song to sharing a photograph and text about an object that they have saved from a deceased loved one.



Because I am committed to providing moments for reflection during people's daily routines, these works often occur in public spaces and online. I want my work to engage with a larger public than that which generally visits museums and galleries and frequently create work on city streets and in community spaces. In both physical places and through social media, I provide opportunities for people to consider their memories, experiences and surroundings (and hopefully enhance their human experience). I work across disciplines to facilitate collaborations and projects that impact those who experience them.

Jody Servon

*Untitled, 2020 - 2022*

Dryer lint collected from laundry of a family of four during the Covid-19 pandemic

# Lisa Stinson

## Biography

Lisa Stinson 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. As an artist and educator, Stinson has exhibited her work nationally, presented at multiple conferences, and conducted numerous workshops in both ceramic practices and kiln building techniques and design.

Stinson's current studio work investigates her interests in mark making, as it relates to surface, pattern, and drawing. Her ideas address both utility and non-functional works. With a continued commitment to materials research, she has utilized this knowledge to expand her making vocabulary, firing methods, and the rhythms of abstraction.

Stinson received the 2017 College of Fine and Applied Art Teaching Award of Excellence, led a Study Abroad Program to Spain in 2017, 2018, and 2020. Most recently, she was an artist in resident at the Cite International de Arts in Paris 2019.



Lisa Magee Stinson + Kenneth Carder  
*Fe/Cu Strip*, 2021  
Stoneware clay, cone 5, multi-fired, glaze,  
and engobe.

# Lisa Stinson

## Artist Statement

The commonplace provides a space for enriching connections. How forms relate to each other and how people engage with the work enables conversation, sharing, and connections. I strive to develop balance between the idea, the heart, and the material.



Lisa Magee Stinson  
*Calendar*, 2022  
Stoneware, porcelain, terra  
siggulata, wash, string, metal hook

# Joshua White

## Biography

Originally from southeastern Indiana, Joshua White received his BFA in Photography from Northern Kentucky University, and his MFA in Photography from Arizona State University. White employs numerous techniques to investigate memory, mortality, ecology, and place, from tintypes to cell phone photograph to woodworking and mixed media. His work has been published in *National Geographic*, and featured by *Wired*, *Mother Nature Network*, *Scientific American*, *Don't Take Pictures*, *The Hand*, and *Gizmodo*. His exhibition record includes numerous solo exhibitions across the US, as well as many national and international juried exhibitions. Joshua White is an Associate Professor of Studio Art and the Studio Art Photography Area Coordinator at Appalachian State University in Boone, NC.



Joshua White  
*From the series Further West, 2021*  
Wet plate collodion tintypes

# Joshua White



Joshua White  
*From the series Further West, 2021*  
Wet plate collodion tintypes

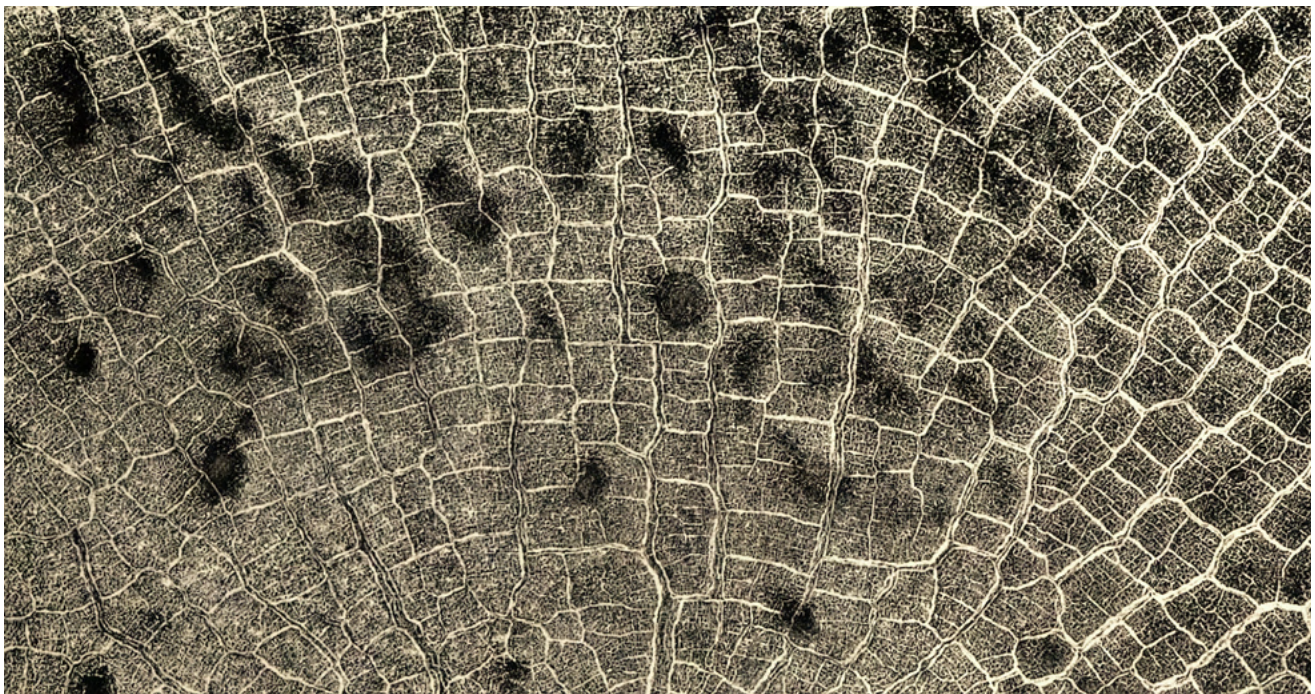


Joshua White  
*From the series Further West, 2021*  
Wet plate collodion tintypes

# Joshua White

## Artist Statement

History has shown us time and time again that we take what we want. We couch our imperialism in terms of progress, or divine right, or manifest destiny, but it comes to the same thing. I love science and the expansion of human knowledge, space travel, and exploring the unknown. But I question the idea of terraforming another planet and looking for an escape route while we exploit and destroy the resources of our home. These tintypes are made from images captured by the HiRISE (High Resolution Imaging Science Experiment) camera housed on the Mars Reconnaissance Orbiter. The plates are made in camera from my computer screen, pixels and all, as meditations on our mitigated experience of the unknown and reflections of our responsibilities to each other here on Earth.



Joshua White  
*From the series Further West, 2021*  
Wet plate collodion tintypes

## *Behind the Scenes*

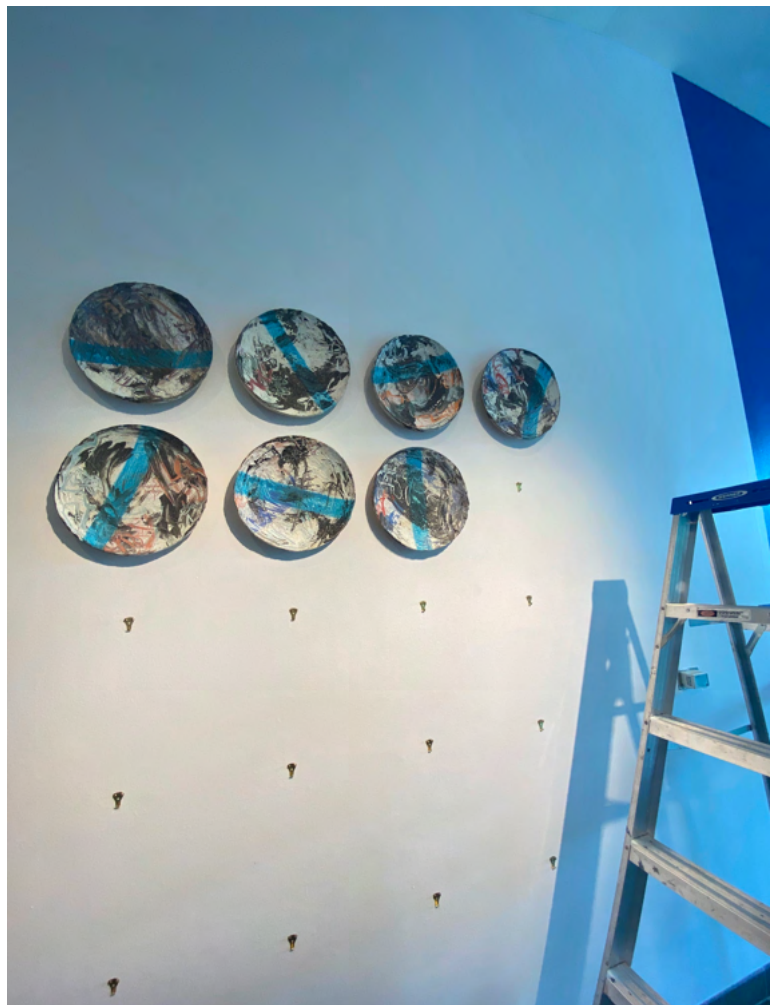
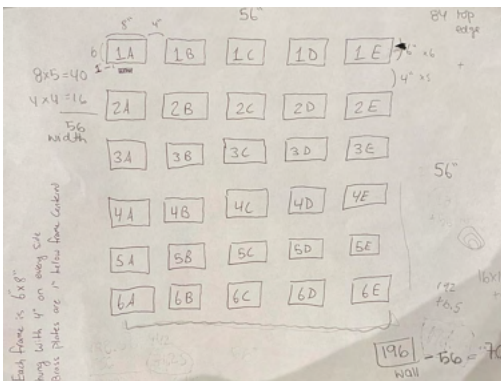




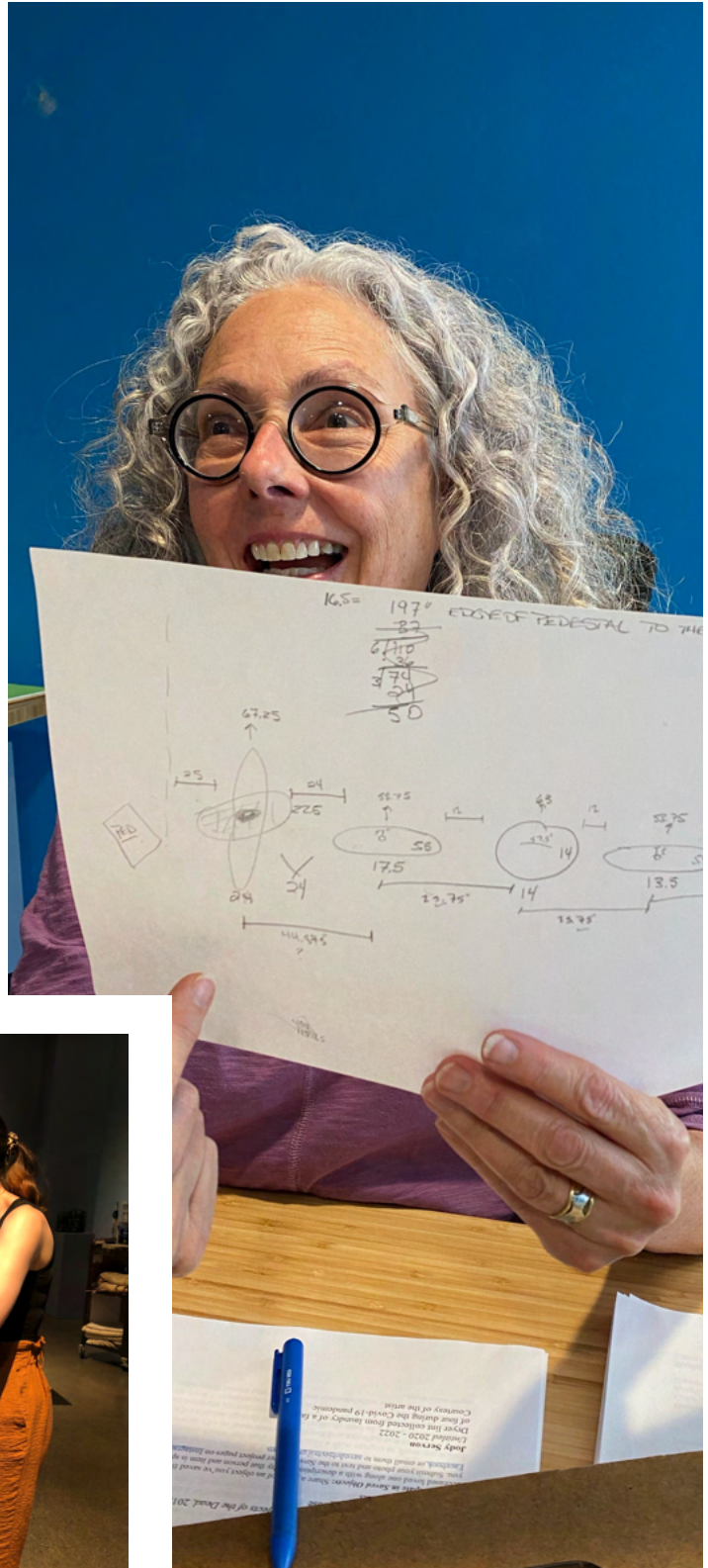
## *Behind the Scenes*



# Behind the Scenes



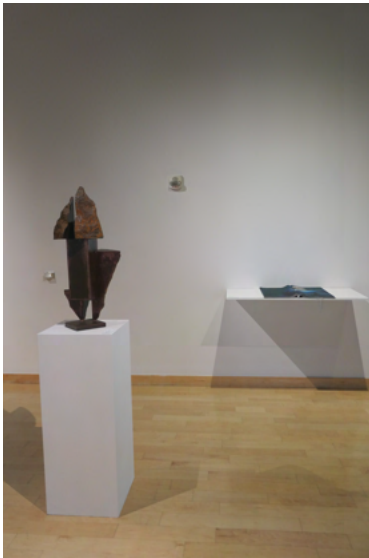
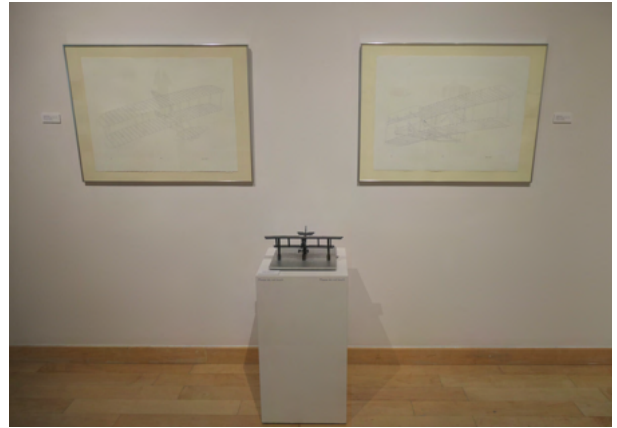
# Behind the Scenes



# Installation Images



# Installation Images



*Smith Gallery*



# Catherine Altice

## Biography

Catherine Altice is a multimedia artist who often incorporates painting, drawing, sewing, stitching, fiber art, and photography into her two-dimensional and three-dimensional works. She received her MFA (graduating with honors) in studio art from Johnson State College / Vermont Studio Center (2011) and her BFA in painting and printmaking from the University of North Carolina at Greensboro (1990). Altice is also an Appalachian State Alumnus and holds a BS in Mass Communications in Advertising and Marketing (1987). She is currently an adjunct instructor of art at Appalachian State University as well as at Caldwell Community College & Technical Institute, Boone, NC.

Working as a professional artist for over twenty years, Altice has exhibited works throughout the southeast and has received numerous awards, grants, and honoraria. For over ten years she has owned and managed the Tin Roof Gallery and Studio located in West Jefferson, NC. For fun and profit, Altice is also a jewelry maker. 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 since traded in her dancing shoes for running shoes and now gets her kicks running anywhere from 2 miles up to 26.2 miles.



Catherine Altice  
*Still Points*, 2022  
Digital photos on tea-dyed cotton fabric, cotton flannel sheets, machine stitching over canvas

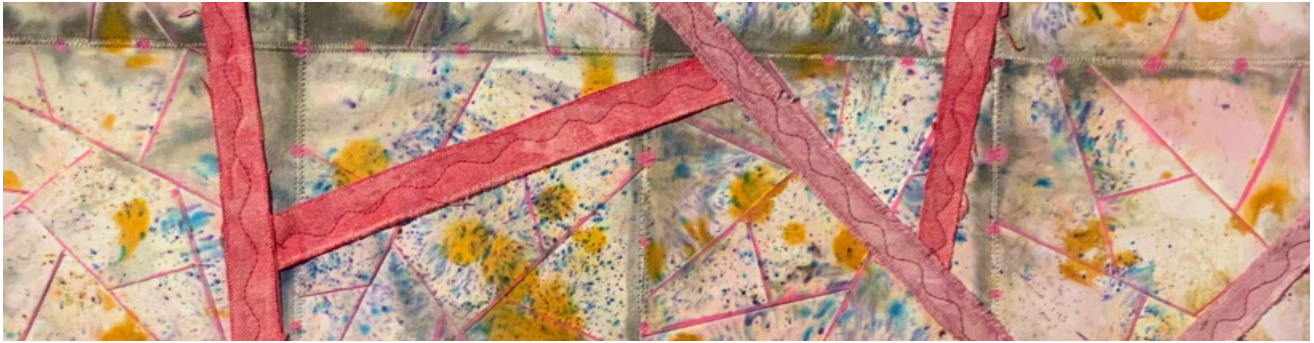


Catherine Altice  
*Still Standing*, 2022  
Rag quilt, cotton broadcloth, vintage cotton parachute fabric (1967), cloth, paper-cloth, ink, dyes, machine stitching over canvas



Catherine Altice  
*Ragged Garden*, 2022  
Digital photos on cotton fabric, machine stitching over canvas

# Catherine Altice



Catherine Altice  
*Out of Sorts*, 2022  
Crazy quilt, natural and synthetic textiles, ink,  
acrylics, machine stitching over canvas

## Artist's Statement

Fluidity, growth, and decay continue to draw me in for a closer look. I find myself swimming around in deep undercurrents, 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's about digging deeper and finding connections, between myself, my Southern Appalachian roots, notions of feminine beauty, and how the natural world and the artificial, manufactured world has 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 up and take on a life of their own.



# Martin Church

## Biography

Martin Church is a native of Watauga County, North Carolina. He was first taught darkroom photography by the librarian at the Mabel Elementary School in Zionville. Church has a BA in photography from Virginia Intermont College and an MFA from Radford University. Exploring the mountains around Boone in his youth, he first developed an appreciation for the land. The Appalachian Mountains became his first inspiration for photography where he began, not only to document the landscape, but also the people, the shadows of this ancient place, and the highlights of personal experience. Church has taught photography at James Madison University, Radford University, and Virginia Western Community College. He currently teaches in the Department of Art at Appalachian State University. Church seeks to create images exploring the cycle of life, of subjects in flux, the process of change, and moments of spiritual awakening. 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 the Spirit*, 2022  
Photographic image transfer on BFK Rives paper

# Martin Church

## Artist's 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. Camus

The *Frees the Spirit* series involves creating and observing ice forms. Sunlight warms shapes that shift by the moment, undergoing elemental changes liberated from the artist's intentions and frees the spirit.

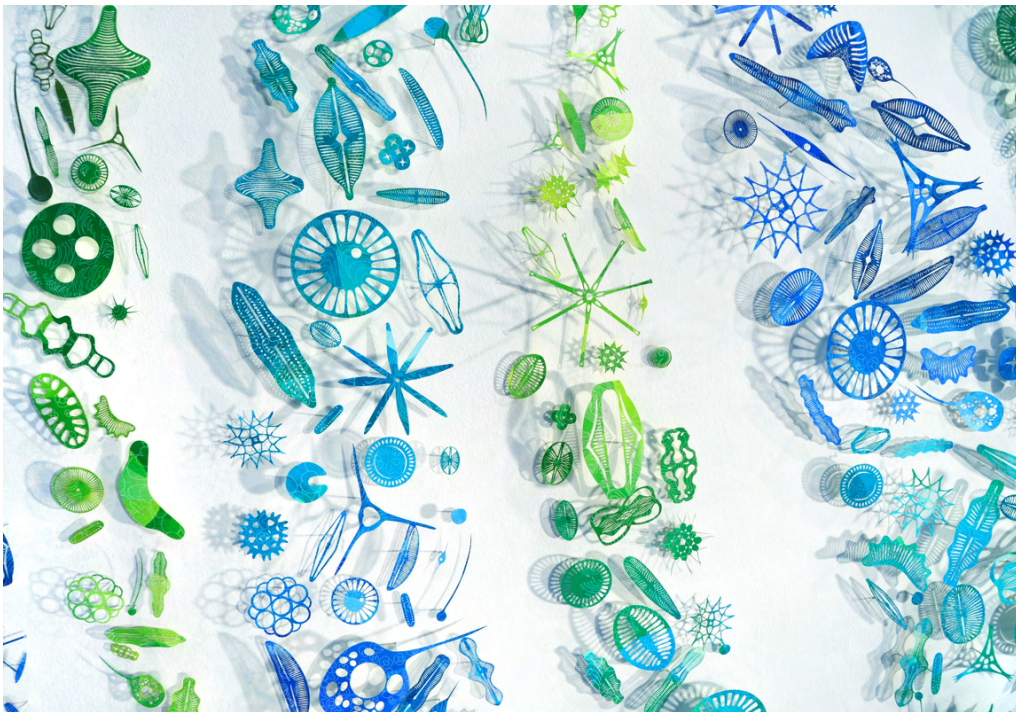


Martin Church  
From the series *Frees the Spirit*, 2022  
Photographic image transfer on BFK Rives paper

# 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 Katzen Museum in Washington, D.C, the Center for the Book Arts, in New York, and the Global Print International, in Douro, Portugal. Recent honors include an online exhibition as a semi-finalist in the 92nd Annual Competition at the Print Center in Philadelphia, PA and a residency at the Virginia Center for Creative Arts in Amherst. Recent solo exhibitions include *Lost Blooms* at Donald H. Lindgren Gallery in Newberg, OR and *Unchecked* at Artspace in Richmond, VA. Her work is in many public collections, including the Asheville Museum of Science, the Scottsdale Museum of Contemporary Art, and the Tucson Museum of Art. Flanders holds an MFA from Arizona State University. She has taught printmaking for 14 years at various universities nationally and internationally. Currently, she is a professor of studio art at Appalachian State University in Boone, North Carolina.



April Flanders  
*Filter*, 2019  
Monotype, screenprint, art paper

# *April Flanders*

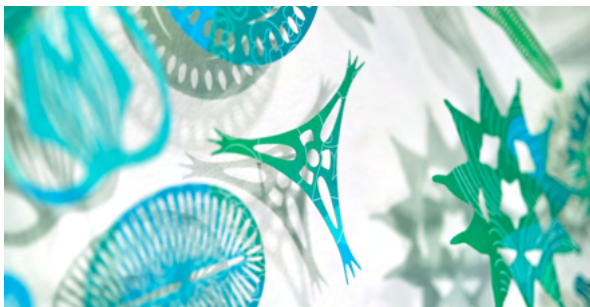
## Artist's Statement

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.

Any system is 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 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 employ printmaking, 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.

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, they are complicit in generating. Using pattern, repetition, and layered color, I seduce the viewer, luring them into a menagerie of exotics.



April Flanders  
*Filter*, 2019  
Monotype, screenprint, art paper

# 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 returned to North Carolina and earned his MFA from the University of North Carolina, Greensboro in 1987.

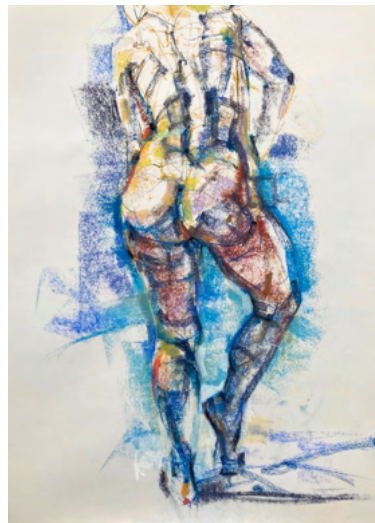
Ford was the recipient of two scholarships at UNCG during his MFA studies and worked as a graduate assistant at the Weatherspoon Art Museum.

## Artist Statement

All works in the exhibition are demonstration drawings for my Drawing II class. I give frequent drawing demonstrations throughout the semester. Several of these drawings were demonstrations given on Zoom.



Tim Ford  
*Self-portrait Demo – I See My Father's Face*, Spring 2021  
Graphite on medium weight drawing paper



Tim Ford  
*Figure Study on Zoom*, Spring 2021  
Mixed media on medium weight drawing paper

# Vickie Grube

## Biography

Vickie Grube earned a BA and an MEd in education from the University of Illinois. After teaching in an early childhood program in Urbana, Illinois and the ECEC lab school in Iowa City, Iowa, Grube received an MFA in Theatre Arts from the University of Iowa. She was awarded four state, one regional and one national NEA. She became the director of a Suzuki preschool arts program in Iowa City, taught art, art education and theatre design as an adjunct at the University of Iowa, Mt Mercy College and Cornell College while earning a PhD in Art Education from the University of Iowa. She has exhibited her paintings and sculptures in numerous locations such as University of Northern Iowa, Cedar Falls, Iowa; Lloyd Shinn Gallery, Chicago Illinois, The Joslyn Art Museum, Nelson Atkins Museum of Art, Des Moines Art Museum, University of Iowa, Cornell College, Minneapolis College of Art and Design, East Tennessee State University among other galleries.



Vicky Grube  
*Tree Truck*, 2022  
Oil on canvas



Vicky Grube  
*Juneteenth*, 2021  
Fiber

Grube's scholarly area of interest is critical pedagogy, materiality, and early childhood education. Grube has published her research in *Visual Arts Research*, *International Journal of Education and the Arts*, *Art Education*, *Forum (Oxford, UK)* *The Qualitative Study*, and *Cultural Studies > Critical Methodologies* with a chapter in *Holistic Art Education*. In 2009 Grube began a child directed art studio at Appalachian State University based on a program called Room 13 conceived in Scotland. This drew 34 children ages 7-13 who lead the curriculum based on what materials can teach. This became a permanent practicum site for art education majors. She created study abroad opportunities for art education student teachers in Scotland and England after earning funding to study abroad over the course of seven years. Recently, Grube is creating autobiographical graphic novels and is altering an old school bus to be sustainable and to serve as a traveling art studio for children.

# Topher Lineberry

## Biography

Topher Lineberry is a multi-disciplinary artist who has shown work in galleries and museums internationally, and whose scholarly research is anticipated in multiple publications. Their work mediates experience, research, ethics, and desire. Originally from Greensboro with deep roots in western North Carolina, Lineberry received a BFA in from the School of the Museum of Fine Arts at Tufts University in Boston, MA and an MFA from Hunter College in New York City in spring 2021. They became a faculty member at Appalachian State in spring 2022.



Topher Lineberry  
*Blue Ridge, Lavender Marks: Fire Island Party I*, 2019-2020  
Digital poster-print from scan of mixed media  
on photograph bootlegged from Artstar

# Topher Lineberry

## Artist Statement

I have attempted to stir a sleeping queer presence in the Turchin Center's permanent collection. In 2007, the Andy Warhol Foundation for the Visual Arts donated photographic prints to a flurry of "underserved" art institutions, the Turchin Center among them. While many of the Andy Warhol photographs donated to the Turchin Center contain the usual subject matter of the artist's branded persona - celebrity, wealth, fantasy, commodity, and glamor - they also provide glimpses into his personal life. Many of the photographs depict homoerotic and other "queer" subject matter. Lineberry has bootlegged the Turchin Center's photographs from the database, ARTSTOR, and marked onto them as a way to subjectively mark, reinvigorate, and "re-place" them in Watauga County. The altered works submitted for exhibition are snapshots of a pool party at the Pines on Fire Island: a historic LGBTQ+ vacation enclave. One of Lineberry's leading questions for this work was, "what is Fire Island doing in Watauga County?"



Topher Lineberry  
*Blue Ridge, Lavender Marks: Fire Island Party II, 2019-2020*  
Digital poster-print from scan of mixed media  
on photograph bootlegged from Artstar



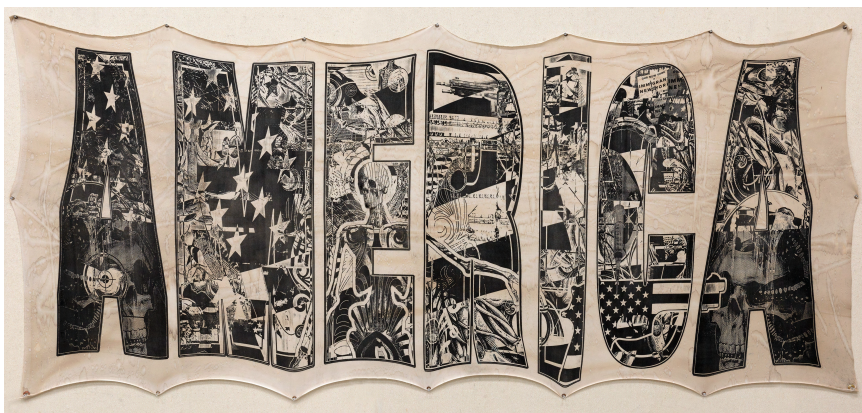
# Scott Ludwig

## Biography

Scott Ludwig is a visual artist, professor, and co-coordinator of the Printmaking Area in the Department of Art at Appalachian State University. He earned his MFA in printmaking from Ohio University and a BA in studio art from the University of Wisconsin-Parkside.

Over the past several years, Ludwig has been awarded numerous grants, fellowships, and artist residencies, including a Fulbright-Hays Scholarship to Turkey in 1999. During the past decade, several awards funded creative research and travel to China, Japan, the Netherlands, Korea, Mexico, Cuba, Costa Rica, Scotland, Turkey, Canada, New Mexico, California, Death Valley, and the Barrier Islands of Southern Louisiana.

Ludwig actively exhibits his work nationally and internationally with solo and group exhibitions in Amsterdam, NL, Douro, PT, Hong Kong, CN, Beijing, CN, Shanghai, CN, Zhengzhou, CN and Changsha, CN, London, UK, Bolton, UK, Seoul, KR and Havana, CU. His work has been featured in global surveys of printmaking, including the *9th Bienal Douro* at the Douro Museum in Portugal, the *2016 NeoPrint Prize* in Bolton, UK, the *1st Xuyuan International Print Biennial* at the Xuyuan Print Research Center in Beijing, CN, the *Xiaoxiang Exhibition of International Printmaking* at Meilun Art Museum in Changsha, CN. His work is held in numerous national and international print exchange portfolios and several public and private collections.



Scott Ludwig  
*Oh'Merica (Stained v2.0)* from the *Oh'Merica* series, 2021  
Seven-block, laser engraved / laser cut wood block print  
on oxidized, grommeted textile  
Courtesy of the artist, with imagery contributions from Nick Osetek

# Scott Ludwig

## Artist Statement

Printmaking has a long association with the art of resistance, activism, and consciousness raising.

Frequently collaborating in varying degrees with other artists, this current body of work represents a contemplation of sociopolitical issues, apathy, malaise, and the unyielding intransigence presently entrenched in American culture. Social media, politics, advertising, etc., are complicit and seemingly revel in obfuscating the truth. Vacillating between representational and non-representational imagery and often cloaked in a dense field of “mashed-up,” layered, visual matter, the intent is to confront and challenge the viewer to unravel the visual and conceptual conundrums before their eyes.



# Stephen Parks

## Biography

Originally from Pittsburgh, PA, Stephen Parks is a designer and artist living and working in Boone, NC. Stephen received his MFA from Virginia Commonwealth University in 2018. His work fluctuates between computational mediums and lived experiences that utilize installation and bookmaking as primary channels. Parks' works focus on design-as-inquiry. Recent works seek to understand the rise of mega-fulfillment centers and the gig economy, along with social and consumer intimacy, and how these subjects are tied to whole earth systems.

Parks' has exhibited at various venues such as Claire T. Carney Library at the (University of Massachusetts Dartmouth) Multiple Formats in conjunction with Typojanchi (Seoul, South Korea), Lamar Dodd School of Art (Athens, GA), VCU Anderson Gallery (Richmond, VA), Bruce Gallery (Edinboro, PA). Parks' also runs part of the collaborative studio Constant Ritual between Richmond, VA and Boone, NC where he designs and prints various works for arts-based clients.



Stephen Parks  
*A Sign from the Future*, 2022  
Wheat-paste inkjet print on Coroplast

# Stephen Parks

## Artist's Statement

*A Sign from The Future* is a conversation practice aiming to activate *future* and *present*. Derived from the short stint project *Poster Conversation*, 2019, ([www.posterconversation.org](http://www.posterconversation.org)), *A Sign from The Future* asks artists and designers to consider a message from the future with a focus on humanity and whole earth systems.

The project rotates design pieces that are specifically 96 x 28 inches and engage with the prompt "a sign from the future." Work is displayed on a scaled billboard situated on Memory Lane in Triplett, NC. An archive of each sign is posted as documentation to various channels. The project's official launch is scheduled for summer 2022.



# IlaSahai Prouty

## Biography

IlaSahai Prouty prompts us to contemplate how we define and give power, develop identity, and build the narratives of our culture through art installations, actions, and collaborations. Prouty is an assistant chair and associate professor of art at Appalachian State University in Boone, NC, where she teaches social practice. She received her MFA from the California College of Art, and her BA from Brown University in Rhode Island.

## Artist's Statement

During the pandemic I returned to a very basic painting technique: painting paste paper. It's a physical and emotional process different from much of my work which interrogates race and language. And then I continued, finding a way of practicing self-care while I tended to my mother in her final days with cancer. She was an African American quilter; we shared a deep love of pattern and color.



IlaSahai Prouty  
*Untitled*, 2022  
Painted paper on panel

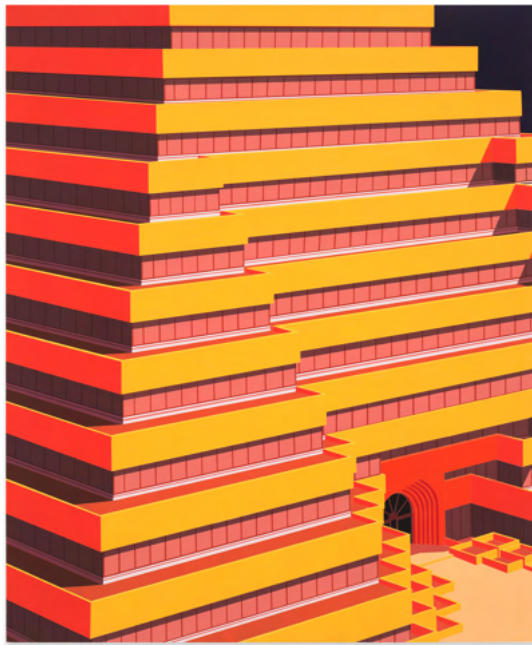


IlaSahai Prouty  
*Untitled*, 2022  
Painted paper on panel

# Daniel Rich

## Biography

Daniel Rich was born in Ulm, Germany in 1977. After moving to the United States in 1996, he received his BFA from the Atlanta College of Art and an MFA from the School of the Museum of Fine Arts, Boston, and Tufts University in 2004. He currently lives and works in North Carolina where he is an adjunct faculty in painting and drawing at Appalachian State University. Rich attended the Skowhegan School of Painting and Sculpture and has exhibited his work nationally and internationally in museums and galleries. His work is represented by Miles McEnery Gallery in New York. Rich has been the recipient of numerous awards, grants, and residencies including a Traveling Scholars Grant from the Museum of Fine Arts, Boston, a Marie Walsh Sharpe Foundation Studio Grant, and a New York Foundation for the Arts Grant for Painting.



Daniel Rich  
*Color Study #13 (909 3rd Ave.)*, 2022  
Acrylic on Dibond

## Artist Statement

I translate photographs into paintings that call attention to implicit political and social narratives transcribed in the built environment. The architectural image is represented in my work to introduce a dialogue about changing political power structures, failed utopias, the impacts of ideological struggles, war, and natural upheavals. I am interested in the highly symbolic role architecture plays in politics and its power to function as an icon of our lived experience, a portrait of an existential phenomenology whose features manifest where society is at one particular moment in history.

# Jim Toub



Jim Toub  
*The Ongoing Saga of Making Visible Invisible Cities, Part 7, 2021*  
Mixed media on paper

## Biography

Jim Toub, professor of art at Appalachian State University, received his BA from Hampshire College and his MA and Ph.D. from the interdisciplinary University Professors Program at Boston University. He has taught at Hampshire College and in France at the Université d'Angers, the Institute for American Universities, and the Marchutz School of Art. Toub's current scholarly and artistic interests are in the areas of landscape studies, the aesthetics of sustainable design, and doodling.

# 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, in some sense, are of 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.



Jim Toub  
*The Ongoing Saga of Making Visible Invisible Cities, Part 8, 2021*  
Mixed media on paper



# Kate Wurtzel

## Biography

Kate Wurtzel, PhD, is an educator, artist, and researcher. She received her PhD in art education from the University of North Texas in August 2021 and currently works as full-time faculty at Appalachian State University. As a former museum educator, public school art instructor, and now professor, Wurtzel continuously creates work alongside teaching and carries a deep interest in relationality, emergence, and care. Her work investigates the spaces of overlap between dynamic practices in her daily life, including teaching, art making, and being-with the self and others in a compassionate way. By engaging in deep listening and attuning the self, she sees the performative and embodied act of painting as arts-based research (specifically research-creation), where she thinks with-and-through materials, philosophy, educational theory, and whatever presents itself in the moment. In this way, she vigorously investigates the relationship between pedagogy, art making, and the embodied conditions for emergent teaching-creating practices.



*Kate Wurtzel*  
*hope (in the dark)*, 2022  
Acrylic on canvas  
Courtesy of the artist

# Kate Wurtzel

## Artist's Statement

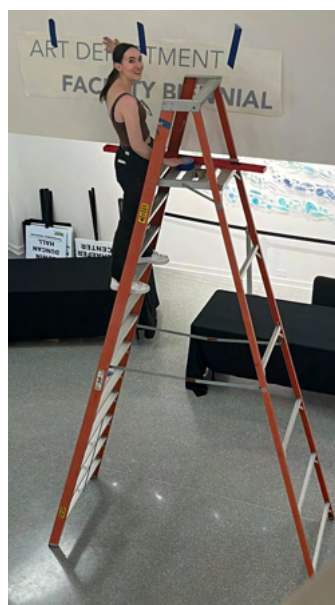
This work is a philosophical and intentionally applied physical investigation of what it means to be-with materials (human and beyond human) in a relational, emergent, and embodied way. Moving between the perceived silos of making and teaching, this work actively investigates the entanglement between these practices and seeks to understand how an embodied emergence may create a third space of possibility.

Each work is not predetermined in any way and undergoes a laborious process of what I call "muddling," adding layer upon layer and never quite knowing where things will land or what sensations will be encountered. As I give myself to the practice, it gives to me. Through this embodied and often unpredictable way of being-with, we develop together. We enter a space of allowance and rely on a commitment to openness and uncertainty as we (the canvas, paint, water, brush, students, other humans, philosophy, educational theory, etc.) move through transversal spaces of living and being-with each other.

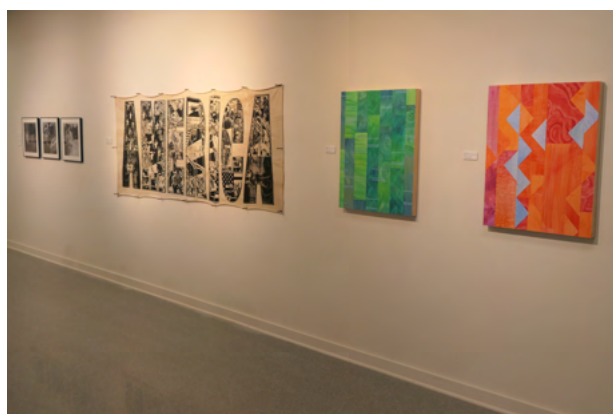
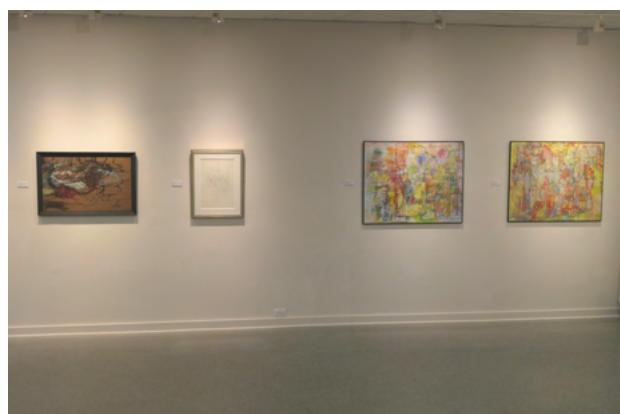


Kate Wurtzel  
*grief (in motion)*, 2021  
Acrylic on canvas

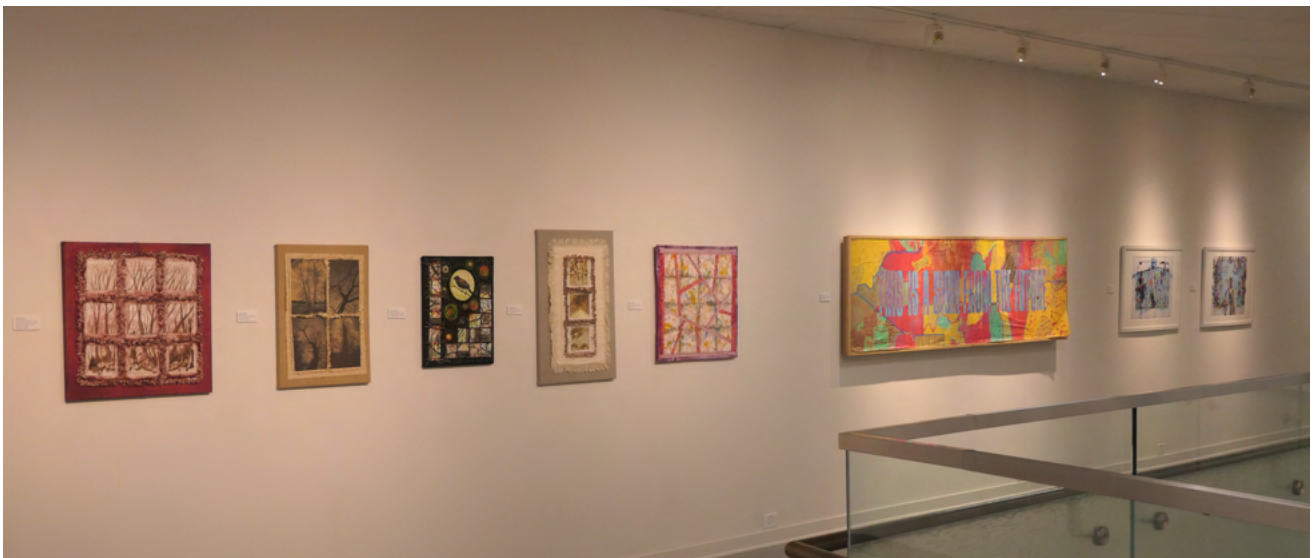
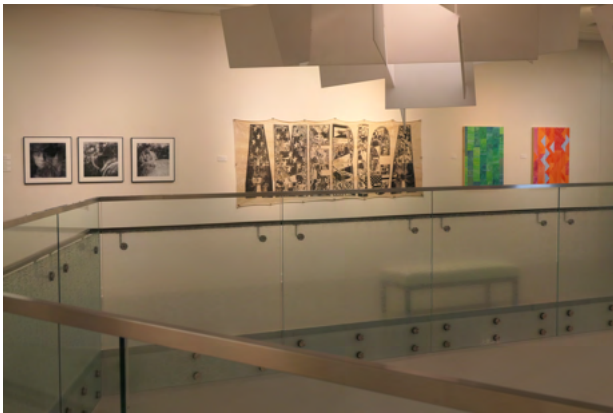
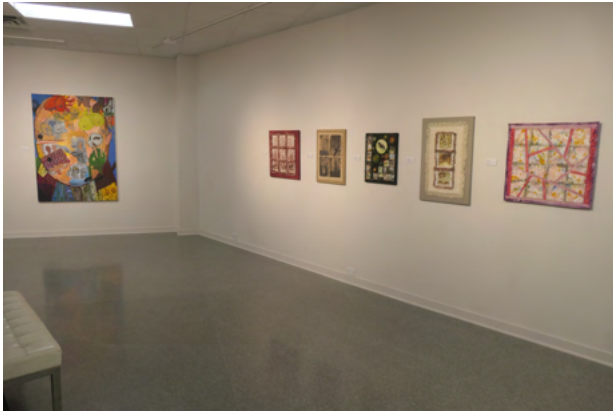
# Behind the Scenes



# Installation Images



# Installation Images



# *Educational Activity*

Just like writers, visual artists also create imaginary places! Several of the artists in this exhibition are creating artworks that dream of new worlds. Have you ever imagined a new world or fictional place?

*What would the environment look like in your new world?*

*What values would your new world have?*

*What would the beings who lived there do?*

Use any artmaking material you like to create a visual representation of this new world!

***“THERE IS NOTHING NEW UNDER THE SUN, BUT THERE ARE NEW SUNS.”  
~OCTAVIA BUTLER***



Erin Ethridge + Colleen Marie Foley  
*A Tale of Two Bodies*, 2022

Video loop with sound (approx. 6-7 minutes long)

# Educational Activity

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

For some more inspiration, take a deeper look at the following artists:

[Andrew Caldwell](#)..... 15-16

Home, family histories, and Black mixed-race identity

[Rosa Dargan-Powers](#)..... 19-20

Dreams, fairy-tales, and mythical landscapes

[Erin Ethridge + Colleen Marie Foley / Thorn Collaborative](#)..... 23-25

Imagined magical ritual and fictional storytelling

[Edison Midgett](#)..... 39-41

Automation and artificial intelligence

[Stephen Parks](#)..... 72-73

Messages from the future

[Daniel Rich](#)..... 75

Failed utopias

[Jim Toub](#)..... 76-77

Mapping imaginary cities

[Joshua White](#)..... 50-52

Space travel, exploring the unknown

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

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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 !

