TURCHIN CENTER
for the Visual Arts
APPALACHIAN STATE UNIVERSITY

FACULTY BIENNIAL

DEPARTMENT OF ART

GALLERY A & PETTI/PEISER GALLERY

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CONTENTS:

01 ABOUT THE EXHIBITION

02 FROM THE CHAIR

03 ARTISTS IN THE EXHIBITION

47 INVITATION TO CREATE

48 ARTTALK

49 BEHIND THE SCENES

51 ADDITIONAL RESOURCES

52 THANK YOU

front:
Stephen Parks
Collision Path/Kokkupõrke Rada, 2025
Courtesy of the artist

left:
Hui Chi Lee
Red Dust, 2026
Courtesy of the artist



ABOUT THE EXHIBITION

Josh K. Winkler
Rainbow Swamp, 2026
Courtesy of the artist

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 offers courses in art and visual culture, art history, art management, art education, graphic communications, graphic design, fine art and commercial photography, and studio art which includes ceramics, fibers, metalsmithing and jewelry design, painting and drawing, printmaking, and sculpture as well as special topics in non-media specific areas.

FROM THE CHAIR



Joshua White
Was It the Sighing of the Wind or Roar of Beating Wings?, 2025
Courtesy of the artist

As Chair of the Appalachian State Department of Art, I am proud to welcome you to the *Department of Art Faculty Biennial,* a celebration of the work of our multidisciplinary faculty across art and design. This exhibition offers a glimpse into the creative and scholarly research that drives our department and opens a conversation about the nature of contemporary art and education. For our students, it is a chance to engage directly with the work of faculty. For my colleagues across campus and our neighbors in the communities that surround us, it is an invitation to experience the creative practices emerging from our department. I hope you will take your time with the work, and join us in the conversation.

-Amy Johnson, Chair, Department of Art, Appalachian State University

ARTISTS IN THE EXHIBITON

Adam Adcock
Catherine Altice
Andrew Bailey Arend
Greg Banks
Joseph Bigley
Shae Bishop
Anna Buckner
Martin Church
Travis Donovan
April Flanders
Frankie Flood
Tim Ford
Makenzie Goodman
Jessica Greenfield
Amy Johnson
Andréa Keys Connell
Jeana Eve Klein
B. Jean Larson
MiMi Lee
Hui Chi Lee
Meg Lewis
Edison Midgett
Joe Nielander
Mark Nystrom
Volha Panco
Stephen Parks
Jody Servon
Gregory Smith
Adam Stacey
Lisa Magee Stinson
Thorn (Erin Ethridge + Colleen Marie Foley)
Wendy Westmoreland
Joshua White
Josh K. Winkler
Cheryl Zibisky

ADAM ADCOCK

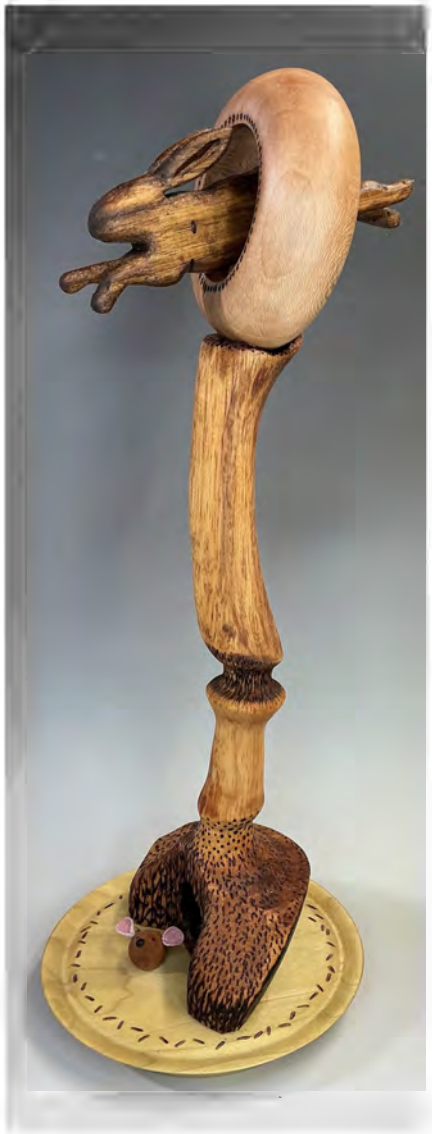
Artist statement:
This sculpture was prompted by the aftermath of Hurricane Helene in Western North Carolina. While the region suffered devastating loss of life and property, it was deeply moving to witness neighbors coming together to recover and rebuild. People traveled from great distances to help in countless ways —shoveling mud, cutting fallen trees, distributing food and water, and clearing debris. Through all of the hardship, this collective effort stood as a powerful testament to the underlying roots of shared humanity that bind this community together.



Adam Adcock
Roots Revealed, 2026
CNC carved cherry wood, found shovels, cast bronze, dirt, forged and electroplated copper wire
Courtesy of the artist

Artist biography:
Adam Adcock is a mixed-media sculptor in his very limited free time. He has a BFA (2002) from Appalachian State University and an MFA (2007) from East Carolina University. He is employed as the Laboratory Operations Manager for the Department of Art. He enjoys being around an environment of creative energy and loves to share information with colleagues and students. His sculptural works range in scale from handheld to large outdoor public works, but most are somewhere in-between. He creates mostly non-representational sculptures because he greatly enjoys the freedom to appeal directly to the viewer's imagination and visual associations. The materials that are most common to his sculptures are steel, wood, cast metals (iron, bronze, aluminum), concrete, clay, stone, as well as other natural found elements. Adcock currently lives in Banner Elk, NC, with his wife and three children. He considers the mountains of North Carolina to be the most beautiful and inspiring landscape and feels very fortunate to be able to call it home.

CATHERINE ALTICE



Catherine Altice
We're All Mad Here, 2026
Lathe-turned, carved, pyrography (wood burned), sustainably-sourced sycamore, cherry, poplar wood
Courtesy of the artist

Artist statement:

My artwork is a spontaneous dive into the rabbit hole of childhood memories, dreams, and the magic of the natural world. The piece *We're All Mad Here* draws inspiration from the timeless, upside-down logic of *Alice in Wonderland*. Much like my approach to painting, drawing, and relief printmaking, I rely on intuition and a stream of consciousness to navigate my creative process. This core practice in two-dimensional mediums directly informs my three-dimensional spatial logic, guiding the way I layer, construct, and reorganize wooden elements into complex assembled compositions. The work comes to life by blending intricate wood carving, technical multi-axis woodturning, and pyrography (wood burning). Pairing the precise shifting axes of the lathe with organic hand-carving creates playful, illustrative distortions of my childhood world that allude to deeper, contemplative, grown-up metaphors. Ultimately, the piece represents a joyful fusion of traditional and non-traditional wood-making crafts, folklore, and youthful memories, inviting viewers to gaze into the looking glass of the unscripted, magically beautiful, and absurd moments in life. I am, quite literally, spinning a tale.

Artist biography:

Catherine Altice is a multidisciplinary artist whose work spans decades of creative practice in painting, drawing, mixed media, wood carving, woodturning, printmaking, fiber art, and photography. Her practice is grounded in material exploration and an interest in the relationships between form, movement, sound, memories, and intuitive processes. Altice holds an MFA from Vermont State University and the Vermont Studio Center, a BFA from UNC Greensboro, and a BS from Appalachian State University, where she currently serves as Teaching Associate Professor of Art. Her work has been exhibited throughout the Southeast and recognized with numerous awards and grants. A former gallery owner and dancer, she continues to approach art-making as an evolving, exploratory, curious investigation into the mundanities of life, dreams, childhood memories, and the state of flux that our natural world and its wild inhabitants must adapt to in order to survive.

ANDREW BAILEY AREND

Artist statement:

My *Flora* carvings explore the imagined forms of leaves, vines, seeds and other botanical elements that I encounter thousands of times a day, but usually fail to observe carefully. Instead of scientifically accurate replicas, they are creations of my own limited perceptions, distorted and exaggerated by bias and desire. The sexuality of plants is legendary in its extravagance and variety. In my carvings, I find reflections of human anatomy, or perhaps they are only projections of the erotic mind of the beholder. The genus, genitalia, and genders may float loosely over the form, continuously shifting in the mind as the piece is perceived. There may be oscillating feelings of attraction and repulsion from seeing a plant, the wood it was carved from, and a human body in a fluid rotation. Although the pieces are carved from solid wood, their presence is only as solid as our perception. I echo the illustrations from the 1799 book, *Temple of Flora*, by Robert Thornton, in which some of the European artists were commissioned to create images of plants in landscapes in the Americas, which they had never seen. The artists' own fears and desires were more salient than any scientific information they may have captured, serving to glorify, sexualize, and dramatize the specimens that colonial powers were extracting and transporting to Europe.



Andrew Bailey Arend
Two Lip, 2026
Wood, milk, paint, wax
Courtesy of the artist

ANDREW BAILEY AREND (CONT.)

Artist statement (cont.):
My own presence in Appalachia can feel complex. I am not from here. I do not have family ties or deep historical knowledge of this place—yet, I care deeply about it. After more than 10 years, I still regularly encounter plants, animals, and features of land and culture that are unfamiliar to me. While I see myself as an outsider, using the resources of this place for my own purposes, I tend to this complicated extraction by utilizing wood sourced from my yard and local arborists with the life and well-being of the land in mind. I convert the material of this place into forms of my imagination as I slowly build relationships with my botanical collaborators, honing an intuition for the grain of different woods and the curl of various leaves. Still, I feel very new here. I was born and raised on Dena'ina land in Anchorage, Alaska—a place where the land, wildlife, and weather all frequently remind me that my human life is small, and that dominion over the world is an illusion. So, I bring this understanding with me. My best path forward—toward living *with* this place—is to remember how little I know. What I think I know may only be a veil of illusion. I must start from the ground up.

Artist biography:
Andrew Bailey Arend (b. 1987 Anchorage, Alaska) is an artist who explores relationships between body, action, material and ecology. His work generally takes form as sculpture and also touches on performance and drawing. He has participated in residencies and fellowships including Lighthouse Works, the Bemis Center for Contemporary Arts, Mid-Atlantic Keramic Exchange (MAKE), and Sitka Center for Art and Ecology. Arend received his MFA from Alfred University in 2016, and is currently a Lecturer and Lab Operations Assistant Manager for the Department of Art.

GREG BANKS

Artist statement:
In this piece, the photograph is enclosed in a decorated aluminum tin, recalling the repurposed containers found in homes across Appalachia to hold photographs, letters, buttons, recipes, and other things worth keeping. The tin became an unofficial family archive. While the tin and the photograph become a record of touch, here the almost gaudy decoration becomes an act of devotion, transforming the practical container into something closer to a shrine, a vessel worthy of what it protects.

My mother appears in her youth and again in the present. Her face is held within a compass that traditionally helps us find our way, but here it contains Mom at two places in time, evoking the passage of time and a place nostalgia can remember but never return to. Palladium and cyanotype carry the photograph into the past, while ink marks the present, the place from which I now look back. Like the photographs they hold, the tins record time. They scratch, dent, dull, and bear the marks of handling. They protect, but never perfectly. Paper fades, metal changes, and memory becomes incomplete. Their value comes not from the container itself, but from what it carries.

Artist biography:
Greg Banks is an Appalachian-born photo-based artist and Lecturer for the Department of Art. He earned his MFA in Photography from East Carolina University in 2017, following dual BA degrees in Photography and Fine Art from Virginia Intermont College in 1998. Since 2022, he has served as a contributing editor for *Lenscratch*. In 2017, Banks was one of seven artists selected for The Light Factory's *Annuále 9.* His work has been published in *Fine Art News, Obscura Craft Magazine,* and was recognized as one of the five most-viewed portfolios on the online magazine *Don't Take Pictures*. His photographs have been exhibited throughout the South, including at Slow Exposures and in a solo exhibition at Emory & Henry College.



Greg Banks
Ruby, 2026
Mixed media
Courtesy of the artist

JOSEPH BIGLEY

Artist statement:
A response to the influential mythos of circularity.



Joseph Bigley
Horizon, 2024
Cast iron
Courtesy of the artist

Artist biography:
A native of North Carolina, Joseph Bigley holds an MFA from Alfred University in Sculptural Dimensional Studies and a BFA from Appalachian State University. His work has been exhibited across the US and internationally in China, the Netherlands, Spain, Uruguay, and Berlin. A mixed media sculptor and educator, Bigley worked as Assistant Professor of Art, Sculpture at Spelman College in Atlanta, GA, for five years. He is currently a Teaching Assistant Professor of Art for the Department of Art and is a founder and the executive director of the Western North Carolina Sculpture Center and Park in Lenoir, NC.

SHAE BISHOP

Artist statement:
Clothing is a visual language I use to construct cultural and personal narrative. I'm interested in the stories told by what we wear, throughout history and today. Stories about how we create identity, communicate, and fashion artifacts to shape our world.

I use the cowboy hat as an emblem of traditional American masculinity. Over 100 years ago, dime novels and Western films began a fictionalized image of the cowboy as the quintessential American hero: a tough, self-reliant, gun-toting white man, imposing his justice on an unruly world. This image formed the foundation of an ethos that still colors culture, politics, and gender norms to this day.

But, peering through cracks in this rigid façade, there is nuance, paradox, and humor in the history of cowboy culture and its contributions to myriad kinds of personal identity. Each piece I make examines a particular element of this complex picture, from the fashions of high-heeled boots, shiny buckles and floral shirts, to politicians using cowboy hats for publicity stunts.

My critiques are also self-interrogations, as I consider my own love-hate relationships with these tropes. I reinterpret the iconic cowboy hat—still wearable but rendered in ceramic—to look at these ideas and distinctions and suggest how delicate they can be.

Artist biography:
Shae Bishop grew up in Louisville, KY, and received a BFA in Ceramics and Art History at the Kansas City Art Institute. He moved to Western North Carolina in 2014 and has lived in the region on and off ever since. He has done residencies including Kohler Arts/Industry and the Archie Bray Foundation, as well as programs in Austria, Hungary, Turkey, Indonesia, and Japan. Bishop has exhibited work at the Penland School of Craft, Kohler Arts Center, Belger Arts, Visions West Gallery, and elsewhere. In 2021 he co-founded Treats Studios in Spruce Pine, NC, where his studio is currently located.



Shae Bishop
Gilded Age, 2026
Ceramic, glaze, gold luster
Courtesy of the artist

ANNA BUCKNER

Artist statement:
In uncertainty, I turn to stories. Recently, the prevailing uncertainty in my life has been my introduction to motherhood. 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 appliqué, 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.

Artist biography:
Anna Buckner (b. 1989, North Carolina) is an interdisciplinary artist, designer, 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 Blowing Rock Art & History Museum (Blowing Rock, NC), Well Well Projects (Portland, OR), 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 magazines, including *Textiel Plus* (Netherlands), Hjärnstorm (Sweden), *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 Konstepedimen (Gothenburg, Sweden). She is currently an Assistant Professor of Graphic Design for the Department of Art.



Anna Buckner
Persimmon Picnic, 2026
Found fabric on stretcher
Courtesy of the artist

MARTIN CHURCH

Artist statement:
I prefer photographs not to provide answers so much as to ask questions. I work with temporary or time-based processes that fade, melt, degrade or disappear over time to explore the tension between the present moment, archived in a photograph, and the inevitable loss of details all photographs go through. I embrace this loss of the image as analogous to the natural decline of all life forms moving toward an unknown moment with a certain end. At present, my work is not always on a direct path with a destination finalized with answers, but more of a meandering journey with continuous questioning and a celebration of an ultimate unknowing.



Artist biography:
Martin Church (b. 1964, Boone, North Carolina) has degrees in Photography from Radford University and Virginia Intermont College. Prior to teaching in the Department of Art, he held positions at Virginia Western Community College, James Madison University and Caldwell Community College. He has conducted workshops with youth in arts council classes, after-school programs, and at the Art Museum of Western Virginia in Roanoke, VA. He loves helping students discover their own unique path.

Martin Church
The path that cannot be shown, 2026
Chlorophyll print
Courtesy of the artist

TRAVIS DONOVAN

Artist statement:
These works focus on my interest in embroidery and cross-stitched patterns—processes I watched my aunt and other female family members practice. Although these textile processes influenced me as an artist and my aesthetic appreciation of fabrics, textures, and floral patterns, I wasn't encouraged to practice them. I am currently making work that revisits these patterns, re-envisioning them in different materials to celebrate and explore them in new ways.

Created using CAD software that simulates a digital plane of soft material being draped or blown against another surface, *Drape (Floral)* emulates fabric digitally that features a raised embroidery pattern being pulled down over my face, while *Blow (Floral)* was created in a similar fashion digitally, but features the patterned fabric blowing horizontally across my face. Aesthetically, I am interested in how the fabric partially obscures my features and warps the embroidery design. The distortion that occurs when translating soft embroidery to hard stone is an intentional metaphor representing my relationship to traditional stereotypes of masculinity.



Travis Donovan
Drape (Floral), 2023
Carrara Marble Arabescato Vagli, embroidery hoop
Courtesy of the artist

TRAVIS DONOVAN (CONT.)

Artist biography:

Travis Donovan is an interdisciplinary artist and educator. Born in Banner Elk, NC, in the Southern Appalachian Mountains, Donovan utilizes a range of techniques in his work that include traditional casting, carving, and fabrication practices, and studies in digital fabrication, electronic arts, and new media. His current work utilizes patterns, objects, and storytelling of Appalachia to explore subjects of identity, masculinity, and fatherhood. 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. Donovan is Associate Professor of Sculpture and Sculpture Area Coordinator for the Department of Art.



Travis Donovan
Blow (Floral), 2026
Carrara Marble Arabescato Vagli, embroidery hoop
Courtesy of the artist

APRIL FLANDERS

Artist statement:
This printed series, *Proliferation*, features leaves and fruit from the American Chestnut tree, which was decimated by the chestnut blight, a pathogenic fungus native to East and Southeast Asia. Introduced to the United States sometime around the 1800s, the pathogen spread rapidly, and within 50 years, American Chestnut trees in Eastern forests were functionally gone. The blight causes cankers that girdle the tree, blocking the transport of water and nutrients, leading to death within one to three years.

We think of the American Chestnut tree as extinct, but actually, it is not. The tree is still living quite happily underground. The roots are blight resistant, allowing many trees to put up stump sprouts that persist; succumbing to the blight before reaching maturity. This series presents this story as one of hope as several organizations are working to restore the tree to its native range across the eastern United States.

Proliferation juxtaposes the anatomy of the blight and healthy tree elements, with an eye towards coexistence. The blight is here and shows no sign of abating, but the trees persist.



April Flanders
Proliferation series, 2024
Silkscreen monoprint
Courtesy of the artist

APRIL FLANDERS (CONT.)

Artist 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. Flanders' recent exhibitions include *Forward Press: 21st Century Printmaking* at the Katzen Museum in Washington, DC, *Inflection Point* at the Colwell Center in Baltimore, MD, and *Invasion Zones* at the Hunter Museum in Chattanooga, TN. Recent honors include a fellowship at the Virginia Center for Creative Arts in Amherst, VA, and the Renaissance Graphics award in the 96th International Competition at the Print Center, in Philadelphia, PA.

Flanders' work addresses the global impact of invasive plants and animals through a range of media including printmaking, painting, drawing and installation. Printmaking plays a central role in her practice serving as both technical process and conceptual framework. Her work harnesses the reproductive nature of print to underscore the multiplicity of invasive species. Working within an expanded definition of print beyond the traditional edition, she frequently integrates drawing and papercutting to produce site-specific installations and paper-based works. These pieces are often large-scale and multi-layered, employing bold color, rich texture, and dynamic form to convey ecological complexity. Through repetition, variation and accumulation, her work reflects the proliferation of bio-invaders and the layered consequences of human intervention in the natural world.

FRANKIE FLOOD

Artist statement:
The need for tools and their usefulness grew out of instinct. This instinct is the basis of humankind; the tradition of tool making is what shaped metalsmithing's history. I was first exposed to machine tools when my father bought a well used machine lathe from a neighbor who had apprenticed at Caterpillar and retired from the company several years later. That South Bend lathe in my father's workshop became an object of wonder and awe to me as I learned how it could be used to cut and shape metal and make useful things. In addition, I was drawn to the aesthetic beauty of the various components of that lathe and came to realize that its form was a byproduct of the way it was designed in order to be manufactured. Gary Griffin's paper, "Machine Tool Technology: An Aesthetic Approach" published in Metalsmith Papers in 1978, deepened my understanding of how a developed understanding of the specific machine tool and specific machining processes could allow for endless possibilities in terms of form generation and aesthetics.

There is a humanly inherent need for tools. Since the beginning of time, tools have been used to perform specific tasks. The tool becomes an extension of the hand and enables tasks which would not be possible by the hand alone. The elemental tools created from stone, wood, and clay have made way to machine-age materials and instruments that will continue to inspire artists, designers, and creative practitioners as they develop and create new ideas based on the limitations and potential of their tools.



Frankie Flood
Ribi Pizza Cutter, 2023
Anodized aluminum, aluminum, titanium, stainless steel, G10, brass, steel, ball bearings
Courtesy of the artist

FRANKIE FLOOD (CONT.)

Artist biography:
Frankie Flood is a Professor and area head of Metalsmithing and Jewelry Design for the Department of Art. Previously, he spent 11 years in the Department of Art at the University of Wisconsin-Milwaukee. During his tenure there, he served as Director of Foundations, area head of the Jewelry and Metalsmithing program, Coordinator for the BA in Digital Fabrication and Design, and Director of the Digital Craft Research Lab. Flood received his MFA in Metalsmithing from the University of Illinois Urbana-Champaign.

Flood's interest in machines and tools, combined with the influence of his working-class upbringing, inspires the functional objects he creates. His work is exhibited and published widely in national and international exhibitions. Today, Flood's research and craft focuses on the potential to serve communities by blending traditional practices with digital technology. Most recently, this includes creating high-touch models for the renovation of the Smithsonian Air and Space Museum to make its exhibits more accessible to blind and low-vision visitors. His research into 3D-printed prosthetics and one-of-a-kind adaptive devices has gained worldwide recognition, and his work with the Digital Craft Research Lab has opened entirely new areas of study for students interested in digital fabrication.

TIM FORD

Artist statement:
Looking in a mirror, I frequently do quick self portrait studies. This study was done in the summer of 2025.

Artist 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 Greensboro in 1987. He was the recipient of two scholarships during his MFA studies and worked as a graduate assistant at the Weatherspoon Art Museum. Ford is currently a Lecturer in Drawing and Painting for the Department of Art.



Tim Ford
Self Portrait, Summer 2025, 2025
Soft pastels on drawing paper
Courtesy of the artist

MAKENZIE GOODMAN

Artist statement:
This piece comes from work that is still unfolding. It looks at how the history of a place continues to haunt its present, even when that history and its meaning cannot be fully unteased. Wendell Berry wrote, “There are no unsacred places; there are only sacred places and desecrated places.” And perhaps, that is what I mean too.

This work comes after moving to the Southern Appalachian Mountains three years ago, and after a long pause in photo-making while I learned about my new environment. This past summer, ideas returned through time spent outside, arriving in step with the season’s dense tangle of growth and with the place’s secret memory and overlapping histories.

I don’t believe a photograph can prove what remains in a landscape, but maybe it can hint at what still moves at its edges.

This piece was made in the Appalachian forest at night, printed as a cyanotype, and toned with birch leaves gathered from the site as part of ongoing research into ecological, place-based photographic methods. Together, these approaches allow the work to stay materially tied to the landscape, shaped by the conditions and histories that move through it.

Artist biography:
Makenzie Goodman is a research-based artist and educator whose work grows from close attention to land, ecology, and the stories that shape place. She works across photography, video, installation, and archival investigation, often in collaboration with artists and communities. Goodman received her MFA from Brooks Institute and her BA from the University of Delaware. Her recent recognitions include a nomination for the 2026 Prix Pictet, the 2026 Carol Crowe Exhibition Fellowship at the Houston Center for Photography, a full donor-funded fellowship at Byrdcliffe Art Colony in summer 2026, and participation in the Mattress Factory’s Summer School: State of the Sky research cohort in 2025. She teaches photography for the Department of Art and lives on the unceded territories of the Cherokee, Yuchi, and Moneton peoples.



Makenzie Goodman
Forest, 2026
Cyanotype prints toned with birch tree leaves
Courtesy of the artist

JESSICA GREENFIELD

Artist statement:
In 2023, Surgeon General Vivek Murthy declared loneliness a public health epidemic. A decade earlier, Robin Wall Kimmerer wrote about 'species loneliness,' noting that as our human dominance of the world has grown we have developed a deep sadness stemming from our inability to call out to our kin. This book came from a desire to listen to the earth and consider its lessons. When it is common to view stone as a lifeless resource—useful only to power the screens that divert our attention—what if instead we saw a cousin? A teacher? A witness?

Artist biography:
Jessica Greenfield is an artist and graphic designer, working fluidly across the threshold between the two. She explores artist books, printmaking, photography, and embroidery in an endeavor to build intimate relationships with physical materials and collaborate with the more-than-human world. Her artist books can be found in an expanding list of permanent collections including Bibliothèque Nationale de France, University of California Irvine, Savannah College of Art and Design, Rhode Island School of Design, Bryn Mawr College, Ohio University, Pennsylvania State University, University of Pennsylvania, Washington University St. Louis, and University of Miami.

Greenfield is currently an Assistant Professor for the Department of Art 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, 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
Sixteen Stones, 2026
Hand-set letterpress and risograph printing on Legion Stonehenge paper with needle felted stones in a cloth covered box
Courtesy of the artist

AMY JOHNSON

Artist statement:
There is a moment before the work begins that the work depends on entirely: the bed washed, the plate seated, packing shimmed until pressure runs even across the whole surface. *Make Ready* is that moment made visible. It is not preparation for the image; it is the image's first honest mark, the record of a press learning what a sheet of paper needs before it will accept ink without complaint.

I have always been drawn to what gets discarded once a run is dialed in… the trial pulls, the registration marks, the ghosted double-strikes where a die found its bite. These are not mistakes. This is the press thinking out loud. This piece keeps that thinking on the surface instead of hiding it beneath a finished, silent print.

Nothing here pretends to be effortless. Every impression carries the evidence of adjustment: too much pressure, then less; ink too wet, then right. I want the viewer to see labor as a form of attention rather than a flaw to be corrected out of the final piece.

Make Ready asks what we lose when we only show the world our finished passes, and what we might gain by leaving the seams in.

Artist biography:
Amy Johnson chairs the Department of Art, leading 60 faculty and staff across three buildings. She spent 10 years in industry as a graphic designer before moving into education, and still runs an occasionally-active-depending-on-how-many-fires-I-have-to-put-out design practice, spanning letterpress, brand identity, illustration, and poster design. She previously served eight years as Chair and Director of the School of Design at the University of Central Oklahoma, leading the region's first dual CIDA/NASAD accreditation, with prior roles at the University of Lincoln (UK), University of Kansas, and Kansas State University. Johnson holds an MFA from the School of the Art Institute of Chicago.



Amy Johnson
Make Ready, 2026
Letterpress print
Courtesy of the artist

ANDRÉA KEYS CONNELL

Artist statement:
Informed by my experience of motherhood, my work approaches care not as a sentimental ideal but as a material and relational structure, attentive to the physical, emotional, and temporal demands of sustaining another life—revealing care and connection as fundamental conditions of being human. In a cultural moment where division is amplified, I am inspired by individuals and communities who cultivate resilience, solidarity, and mutual support, imagining futures grounded in connection and shared responsibility.

Visually and conceptually, my practice draws from figurines as domestic monuments—objects that inhabit intimate spaces and persist across generations, accruing meaning through proximity, memory, and inheritance. Working within this language, I create figures that develop relationships of holding, leaning, and reliance. I work with a gritty, earthen clay body containing sand, grog, and fibers, embracing its raw texture, weight, and exposure. My process is direct and physically engaged; the resulting forms balance quick, descriptive marks with careful attention, carrying the labor, vulnerability, and intimacy inherent in care. In this way, the material itself becomes a collaborator, insisting on care as a necessary condition for form to endure.



Andréa Keys Connell
To Hold, and Be Held, 2025
Clay, underglaze
Courtesy of the artist

ANDRÉA KEYS CONNELL (CONT.)

Artist biography:
Andréa Keys Connell (b. 1980) is a Professor of Ceramics in the Department of Art. Her work has been featured in national and international publications, including The New York Times and Colossal, and exhibited in galleries and museums throughout the United States and abroad, from New York City to Goryeong, South Korea. Since 2009, she has presented more than 20 solo exhibitions and is represented by Blue Spiral 1 (Asheville, NC), Visions West (Montana), and J. Mackey Gallery (East Hampton, NY).

Alongside her studio practice, Connell is actively engaged in public art commissions and collaborative projects. Her recent collaboration with Susan Alexandra in New York City was featured in *Wirecutter*. A dedicated educator, she has taught figure-sculpting workshops at institutions including the Metropolitan Museum of Art, Penland School of Craft, Haystack Mountain School of Crafts, Arrowmont School of Arts and Crafts, and Centre d'arts Rozynski. She has also been invited to demonstrate at major conferences and symposia, including NCECA, the Women Working in Clay Symposium, and The Bascom's Annual Clay Symposium. At the heart of it all, Connell simply loves making things.

JEANA EVE KLEIN

Artist statement:
My wide-ranging studio 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, the limitations of documentation, and the disconnect between reality and representation. As a textiles generalist and conceptually-driven artist, the processes and materials I use vary from project to project, including traditional textiles techniques such as weaving and knitting as well as digital media, installation, and social practice.

In my current project, I am grappling with the realities of this current political moment. I am in an ongoing state of shock. A steady rage simmers just below the surface at all times. I struggle to understand how we Americans have allowed our country to become this version of itself. I am attempting to process this new reality through my work by inventing pre-apocalyptic scenarios—precursors that foreshadow the present moment. My process blends traditional craft with newer digital technologies. I describe the personae I see as most responsible for this tense present to Midjourney AI, then use Photoshop to merge the resulting imagery with my own photography and digital drawings. I translate these pixels into physical form through hand-woven plastic beads. This slow, obsessive labor is how I hold and examine the weight of this moment with my own hands.



Jeana Eve Klein
Accusation, 2026
Plastic beads, acrylic yarn, monofilament
Courtesy of the artist

JEANA EVE KLEIN (CONT.)

Artist biography:
Jeana Eve Klein is an artist and educator and serves as Professor of Fibers in the Department of Art. Her home includes a husband, two kids, two guinea pigs, and a few house plants she's trying to keep alive.

Klein's work has been exhibited internationally, including solo exhibitions at OZ Arts (Nashville) and ArtSpace (Raleigh) and group exhibitions at the Museum of Design (Atlanta), PULSE Contemporary Art Fair (Miami Beach), and the Contextile Biennial (Portugal). Klein earned her undergraduate degree from North Carolina State University and MFA from Arizona 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 challenges anyone to a game of Boggle (which she will win) or ping-pong (which she will lose).

B. JEAN LARSON

Artist statement:
B. Jean Larson questions value and visibility by exploring the intersections of utilitarian textile craft, posthumanism, and queer theory. She works solely with secondhand textiles that have been discarded by their previous owners. Through meticulous hand braiding, B. Jean creates large-scale rag rugs that move between painting and sculpture, art and craft.

Rag rugs belong to a rural, working class aesthetic that she associates with her large extended farming family and the environment she grew up in. She uses the lens of queer theory to reclaim and reappropriate this traditional craft to create non-utilitarian objects that resist function as their defining value. Their modular, site responsive forms are fluid, continually shifting to adapt to the space they inhabit. She carries these works between the manmade and natural worlds, seeking visibility for not only the discarded textiles themselves, but the worlds they inhabit.

She questions the cultural impulse to measure worth through use and equate existence with visibility. She seeks to honor the unseen, the in-between, and the discarded, whether these are spaces, materials, or identities, and make room for ways of being that resist containment within binary systems.

Artist biography:
B. Jean Larson (b. 1993, Southeast Iowa) is an artist and researcher who received her MFA from Arizona State University in 2024. Larson's work focuses on the intersections of utilitarian textile craft, queer theory, and posthumanism. By reappropriating and reclaiming traditional textiles, Larson questions ideas of uselessness and usefulness in systems that consume objects, people, and land. Her work has been shown nationally and internationally at Gately Gallery (Florence, SC, 2026), the Mesa Contemporary Arts Museum (Mesa, AZ, 2024), the Icelandic Textile Center (Blönduós, Iceland, 2023), and the Wakkanai Public Library (Wakkanai, Japan, 2019.) She was the 2024-2025 Artist in Residence for Fibers at the Appalachian Center for Craft in Smithville, TN. Currently, she is a Teaching Assistant Professor of Fibers in the Department of Art.



B. Jean Larson
Sea Stacks, 2025
Secondhand fabric, thread, wire
Courtesy of the artist

MIMI LEE

Artist statement:
Growing up, I learned to survive while being alone. Humans are delicate, and no one taught me how to live after losing a loved one. But a wise man said, "He is not dead. Only his shell is dead, and his soul will always be with you." I started to seek answers from objects, questioning what I see. Being alone might seem sad, but I was allowed to think freely in those moments.

Toilet Paper Forest is my exploration seeking a space of wonder and play. I sometimes lock myself in the bathroom, perhaps to escape from something or to enter into something. I look at the water drops on the shower curtain and imagine them floating upward. Toilet paper rolls absorb and listen to my long stream of random thoughts. The subtle movement of toilet paper in silent space in my imagination becomes so immense and playful. I find small happiness from projecting my unconsciousness onto my object, giving it a secret soul. Starting from an ordinary object, I seek extraordinary experience.

Like a rabbit hole. I fall.

Artist biography:
MiMi (Young-Mi) Lee is a Korean artist and educator based in Seoul and North Carolina. She received her BFA from the University of Kentucky and her MFA from Columbus College of Art and Design, with a focus on animation and video installation. Working across installation, video, animation, and digital media, Lee uses ordinary objects and familiar materials to create immersive environments that invite audiences to reconsider their everyday use, function, and meaning.



MiMi Lee
Toilet Paper Forest, 2026
54 toilet paper rolls, cardboard, masonite, animation projection
Courtesy of the artist

Lee's work has been exhibited at Bolivar Gallery in Lexington, KY; Beeler Gallery in Columbus, OH; Cube Art Project in Lincoln, NE; and SOFA CONNECT in Chicago, IL. More recently, her work was presented at the 2025 Seoul Biennale of Architecture and Urbanism and in a solo exhibition at CICA Museum in South Korea. Her installation "Toilet Paper Forest" was also selected for ArtPrize 2026 in Grand Rapids, MI. Lee currently teaches for the Department of Art.

HUI CHI LEE

Artist statement:
I recently watched a Buddhist teaching on YouTube that talked about the difference between our original mind (本心) and our deluded mind (妄心).

Our original mind remains the same over time, but the constantly changing deluded mind needs cultivation. In the drawing, the cup is a signifier of questions. Is it empty or full, or is it visible or invisible? Is our urge to explore every possibility and define the cup actually a sign of a deluded mind? Or do we need to recognize and learn how to maintain the original mind, untainted?

I don't fully understand the message, but I often think about it.

Artist biography:
Hui Chi Lee is an Associate Professor of Studio Art for the Department of Art. She received her BFA from the University of Arizona, an MS in Art Therapy from Illinois State University, and an MFA from the University of Florida. Her works have been collected by museums and private collectors in the United States and Taiwan.

Graphite and colored pencils are 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
Red Dust, 2026
Colored pencil, gold
Courtesy of the artist

MEG LEWIS

Artist statement:

My work centers on record-keeping and exploring the shifting boundaries of self-portraiture within digital culture, where identity is mutable and fragmented. I investigate how digital environments challenge traditional notions of self and human history, using online culture, American identity, humor, and fantasy to subvert dominant narratives and explore themes including digital cloning, death, faith, and bodily autonomy. Much of my practice revolves around an ongoing desire to understand, define, and reclaim the use and ownership of my body and identity—an inherently unstable and ever-shifting endeavor—particularly in a world where the line between physical and virtual selves continues to blur. The space between the real and the digital serves not only as a subject of inquiry but also as a medium in itself. In this hybrid zone, I examine constructed alter egos, fragmented personas, and visual reductions of my existence through avatars, masks, animals and symbolic gestures that both reveal and obscure. These manifestations appear across a wide range of media, including video, sound, writing, sculpture, and immersive installation, each offering different ways of examining presence and erasure, embodiment and detachment. Through objects of reverence, installations, and digital worlds, I build intimate, surreal spaces that function as sanctuaries and mirrors, projecting imagined utopias where identity is fluid. However, these spaces can shift from sanctuary to uncanny, exposing the tensions in trying to escape reality through fantasy.

Artist biography:

Meg Lewis (b. 2001) is a North Carolina based artist who goes by the pseudonym Palace Supply, a fabricated monstrous version of themselves altered through digital realities. Influenced by growing up during the rise of web culture, her work focuses on the exploration of fantasy, the esoteric, and divine creation. Through mediums including game engine and 3D software, digital collage, data keeping, and writing she translates the online obsession with simulated reality and perfect worlds. She has exhibited work in group and duo shows in New York, NY, and Fort Lauderdale, FL. Lewis completed her MFA in the Digital and Interdisciplinary Arts Practice program at City College of New York and received her BFA in Fine Arts at Parsons School of Design.



Meg Lewis
A Horse of Great Power, 2026
Video installation
Courtesy of the artist

EDISON MIDGETT

Artist statement:
Samsara is an ongoing project based around quest-type video games. Samsara is a Sanskrit word meaning "wandering" or "cyclic change" and most commonly refers to the Buddhist and Hindu concept of the cyclic wheel of life, death, and rebirth. This piece is also loosely based on simulation theory, which suggests that our entire reality—every person, object, and law of physics—is not real, but part of an artificial computer simulation run by a more advanced civilization.

As a late career artist, I find these theories fascinating, if not plausible. However, whatever it means to you is fine with me. Art is about leaving loose ends. For me, different ideas dictate different media. I consider myself a Media Shaman and feel most alive when I go out on a limb exploring something unknown but relative to my vision and message.

A lot of my creative activity involves just figuring things out; this project involved lots of hours coding and debugging C# scripts in the Unity Game Engine, for instance.

My original research was in virtual reality, then lockdown ended the shared headset. At that time, I was using a lot of AI with interactive bots but have since realized the ethical consequences of using AI. Now my interests have turned to motion graphics, animation and video production using the AI tools increasingly integrated into our industry. Like everyone else, I am still trying to figure it out.



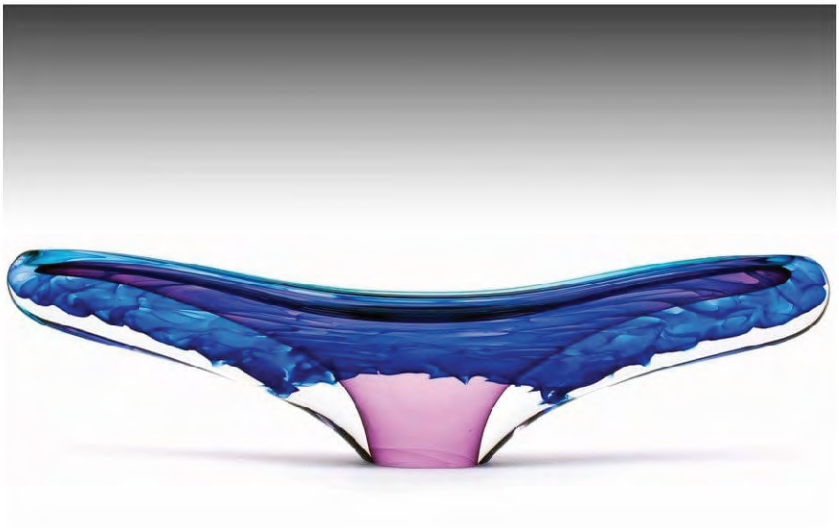
Edison Midgett
Samsara, 2026
Unity Video "Game" played with an Xbox controller on a Sony Monitor
Courtesy of the artist

Artist biography:
Edison Midgett is an award winning printmaker, graphic designer, filmmaker, visual artist, musician and educator who has taught in the Department of Art since 1988. Primarily a storyteller, he works in multiple leading edge media such as digital imaging, video and sound production, as well as designing for web and interaction. He usually jumps from one project and one medium to another depending on the message, which being a child of the 1960s is usually rooted in social statement. Being a military brat, he moved every two years until college which probably shaped much of the person he is now. He remains astonished at the technical revolution he continues to witness and is one of the few faculty, artists, or designers who embrace it wholeheartedly. As if we have a choice. Midgett's creative research always leads him down roads he has never traveled depending on what he feels the need to say, convinced that the shortest distance between two points may not be a straight line.

JOE NIELANDER

Artist statement:

This sculptural series, *Whale Tail,* possesses a beauty from the inside by capitalizing on the inherent characteristics of the glass. The vibrant veils of color, textures within the core of the piece, and the magnification created through the thick layer of clear glass emits a feeling of purity throughout the work. The clarity of the clear glass, brightness of the glass colors, and its ability to solidify while keeping its fluid sculptural forms, are qualities of the material which I enjoy and incorporate in all my work. Some of my influences come from growing up around the ocean and lakes in South Florida while others come from all the extreme sports I've enjoyed. The act of glass blowing is closest to surfing because they both are always moving, changing, evolving, and the timing, coordination and speed are very similar. They are both extremely challenging and are the most physically and mentally demanding sport/craft I've ever tried to master.



Joe Nielander
Whale Tail, 2025
Handblown glass
Courtesy of the artist

Artist biography:

Joe Nielander went to Jacksonville University where he received a BS in Studio art, and went on to Illinois State University where he received his MFA in Glass. He also studied at Penland School of Craft for five years as a studio assistant and studio coordinator. His education helped him to see that the glass blowing process has a creative freedom through the fluidity of the material like no other medium. Most of his influences come from life experiences, extreme sports, and other artists he worked with throughout his career. Nielander's work can be found in a number of museums, including the Rockford Art Museum in Rockford, IL; Asheville Art Museum in Asheville, NC; and Columbia Museum of Art in Columbia, SC, just to name a few. His work can also be found in the galleries of the NC Glass Center, Toe River Arts Council and the Art of Banner Elk Gallery.

MARK NYSTROM

Artist statement:
The wind is my muse and the play of light on swiftly moving water fascinates me. The ebbs and flows of natural forces have inspired works of art and design since I attended graduate school to explore ways of using art and design to foster stronger connections between people and nature. Broadly speaking, my work explores data visualizations and includes generative drawings and objects, installations, projections, and screen-based projects.

The wind drawing included in this exhibition is a visualization of Hurricane Helene's first 632 miles over land during September 26–28, 2024. The drawing shows Helene's hourly wind conditions across three days (72 hours) along its track.

I divided the storm's track into 72 regularly spaced intervals to build a data set that included hourly wind data for the three days at each point along the storm track. Data sources include data from the National Weather Service and Open-Meteo, an open-source weather API.

Using Processing, an open source development tool, I wrote software to create an image using the data. The software determines points of origin for each of the 72 hours at each of the 72 locations along the track, creating a 72x72 grid with time along the x-axis and location along the y-axis. The software then loads the wind data and creates a set of marks at each point of origin.
Starting at the bottom-left corner, the software creates marks across the drawing for each hour between 12am on September 26, 2024 to 11pm on September 28, 2024, using wind data from the location where Helene made landfall in Florida.

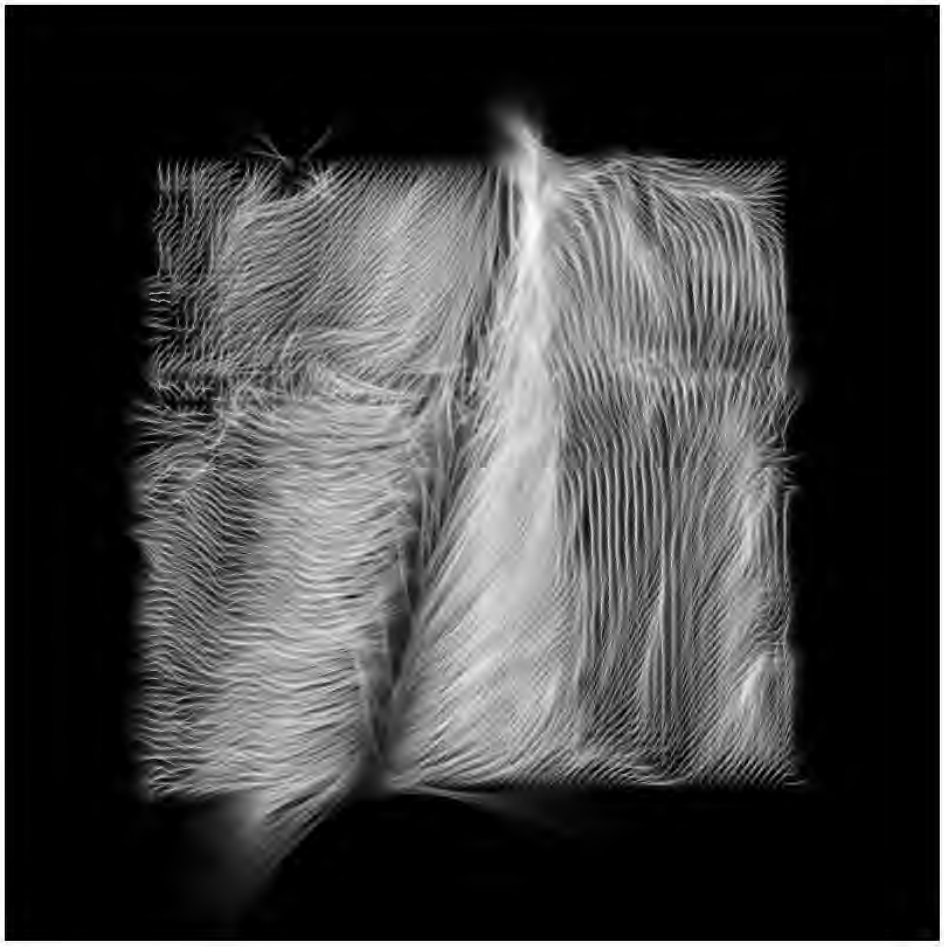
The software creates a new set of marks above the row it just drew for a location about 8.78 miles further along the storm's track. This process repeats until the software reaches the end of the data set.

The marks drawn at each hour's location include a set of thin curves whose length and direction are determined by that hour's wind conditions. Winds from the west for one hour, for example, push the marks to the right of that hour's point of origin. Wind speed determines the length of the marks. Faster winds make longer ones. The visual effect is meant to look like thin threads had been tied to a pin and were blown by the wind.

The resultant drawing shows dramatic shifts in wind direction and speed as the storm approaches and passes over each location. As the storm moves further inland, its wind speed slows, but its effects are still clear.

MARK NYSTROM (CONT.)

Artist biography:
Mark Nystrom is an artist, designer, and educator living in the mountains of Western North Carolina. He received a BS in Psychology from Virginia Tech and an MFA 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. He is currently a Professor of Graphic Design in the Department of Art. Prior to joining the faculty at Appalachian, Nystrom was co-owner of a design studio in Virginia and an award winning photographer, designer, and art director for several universities. He continues his professional graphic design practice as a freelancer.



Mark Nystrom
Winds / September 26–28, 2024 / Hurricane Helene's first 632 miles over land / Process.2026.01, 2026
Pigment print of image generated with wind data and custom software
Courtesy of the artist

VOLHA PANCO

Artist statement:
Social and political upheavals impact our relationship with the environment, turning it from leisure and resource to one of shelter and survival. Through elements of cityscapes, vegetation, and light, my work highlights the emergence, endurance, and demise of beings, reflecting on the delicate balance of ecosystems, the consequences of power structures, and the natural cycles of life and death. I mobilize the formal tension of painting as outwardly static but inwardly charged, pushing beyond the limitations of coherent logic and conveying the deep complexity of life's impalpable connections and hidden phenomena.

The constant state of tension manifests vividly in bursting-with-color, large-scale paintings. Painting is a continuous process of becoming, where each brush stroke, as a fleeting moment in time, reaches over into another, forming interconnected, ever-changing layers of existence. Through layers of paint, built architecture and architecture of time meet on the surface of the canvas, creating opportunities for new forms of life to come into existence.

Artist biography:
Volha (Lola) Panco (b. 1989, Minsk, Belarus) is a visual artist and educator based in Boone. Informed by post-humanist theory, her work subverts conventional norms of figuration by imbuing nonhuman forms with agency and presence. Panco earned an MFA in Studio Art from Arizona State University, a BFA from Salisbury University, and a BA from the Belarusian State Academy of Arts. She was a 2024-2025 Dedalus Foundation Fellow. Her work has been widely exhibited nationally, including at Marc Straus Gallery (NY), De Sarthe Gallery (AZ), and the Asheville Art Museum (NC), and is held in the permanent collections of Salisbury University and the Galbut Foundation. She is an Assistant Professor of Studio Art for the Department of Art.



Volha Panco
The Other Side of Despair, 2025
Oil and acrylic on canvas
Courtesy of the artist

STEPHEN PARKS

Artist statement:
Collision Path/Kokkupõrke Rada is a book that explores motifs of belief systems, their embeddedness in communities, and how concepts shift through retelling. The work explores a journey in the process of designing meaning—both individually and collectively—and how popular beliefs are systems of navigation. Composite images of offerings, community, natural patterns, and site-specific locations build on the meaning of correlationism through dissected language. The project philosophically explores nature and spirit as one. *Collision Path* blends, shifts, and remixes eco-knowledge between the Appalachian region and Estonia. The book was produced during a three month research and production residency at TYPA Centre in Tartu, Estonia, with support from the Estonia Folklore Archives.

Artist biography:
Stephen Parks self-publishes under the moniker Constant Ritual. Constant Ritual is a collaborative studio meeting writers, designers, and artists at the intersection of small-run printing and publishing. Constant Ritual works to co-design risograph, screenprint, letterpress, and offset print projects. Parks sees printing as a means of processing and thinking, often engaging through human interaction and archives to reshape science-driven inquiry through art publishing. His practice involves creating books about the curiosities of whole Earth systems and the social structures within these topics.

Parks has exhibited works at the San Francisco Art Book Fair, Bergen Art Book Fair, Printed Matter's LA Art Book Fair, Vancouver Art Book Fair, Multiple Formats Art Book Fair, North Carolina Museum of Art, Tufts University Art Galleries, Tiger Strikes Asteroid, San Francisco Center for the Book and has work in the special collections at Bryn Mawr College Rare Books, the Frick Fine Art Library at the University of Pittsburgh, School of Visual Arts Library, Fine Art and Design Library KMD Bergen, Frances Mulhall Achilles Library at the Whitney Museum of American Art, TYPA Centre, and more.



Stephen Parks
Collision Path/Kokkupõrke Rada, 2025
Letterpress and Duplo printed, hand sewn case-bound cover with silver embossing, edition of 40
Courtesy of the artist

JODY SERVON

Artist statement:
Play Along is a way to connect with one another. Whether you play with someone you know or someone you've just met, happiness research suggests that even brief moments of connection can support our well-being.

This is an invitation to interact through play, movement, and conversation. In these encounters, we can give one another our time and attention. No experience or special knowledge is needed—only a willingness to join in. Find a partner (or a few) and see where the game takes you.

After you play, you're invited to sign your names on the cloud-covered table top using the markers provided.

Share your play and encourage others to join in. Tag us: @turchincenter @jodyservonstudio @appalachianart.

Go ahead, play along.

Special thanks to Justin Ricardo Cockrell for the wooden net collaboration and to Marty Alexeenko for their design work on the window vinyl. And much gratitude to the TCVA staff for encouraging this opportunity to play together.

Artist biography:
Jody Servon's work brings people together through storytelling, participation and shared experience. Her socially engaged practice explores memory, connection, and care through the collection of stories, objects, and images. These contributions accumulate over time to form archives of individual and collective experience. Servon is currently an artist-in-residence at 1708 Gallery and Professor and Coordinator of the Art Management Program for the Department of Art.



Jody Servon
Play Along, 2026
An invitation to play ping pong (ping pong set, table, markers, cut vinyl)
Courtesy of the artist

GREGORY SMITH

Artist statement:
What has always inspired me are the physical properties of paint. Paint is fluid, plastic and has dimensionality. Paint remains flat or casts shadows and can be rendered in all levels of opacity, value, and tone. The properties of the medium are infinite in their application and ability to create illusion, mood, response, and context.

Artist biography:
Gregory Smith (b. 1965) was raised in the Matney community of Watauga County, where he still lives and works today. His most recent work includes contemporary landscapes, geometric tiling, and trompe l'œil.

Reflecting a keen familiarity of his subjects and mastery of technique, he creates layers of symbolism, meaning and interpretation. His deep and diverse interest in the arts, literature, and history feeds his artistic direction.

An MFA graduate of East Tennessee State University and a BA graduate of Appalachian State University, Smith is an adjunct faculty member of both institutions.



Gregory Smith
Pit Mine, 2025
Acrylic on canvas
Courtesy of the artist

ADAM STACEY

Artist statement:
I first began working with slip casting in 2017 as a collaborative aspect to installation-based work that my partner and I were making in relationship mythology, collective desire, and our anthropocentric impact on the land. As part of our work, we would visit natural areas as a point of research and inquiry. During our site visits, we began finding objects and re-casting them to consider what we value as a culture, and how it relates to our shared narratives of a place. Often the objects we found in that sublime landscape were debris or waste from our consumer culture, and we combined the ceramic castings made from molds taken of these objects with images in art installations. As I continue this work, I am exploring the potential of sculptural forms to speak to our collective desire and anthropocentric impact on the land through repetition, rhythm, space, and process.

As a young person, I grew up in the suburbs of Colorado in Fort Collins. Returning annually over the past 20 years to visit family, I have witnessed the space between the cities along the front range disappear, parceled off in a systematic way to create more suburbs. While the need for housing is not lost on me, it's impossible to deny the impact of housing developments on the land and natural resources. Suburban sprawl looked at from another angle can be thought of as a result of the ideals of westward expansion, manifest destiny, and the American dream still at work. The photographer Robert Adams identified this problem in the 1970s in a series of photographs that show the land from the view of shopping malls, tract houses, and parking lots surrounding the Denver metropolitan area. In one of several essays, titled "What We Bought," Adams states, "The pictures record what we purchased, what we paid, and what we could not buy." A statement which foreshadows the cost of losing touch with nature at the price of consumerism.

This sculpture was made with this type of space in mind. It is an unfinished pattern and a progressive rhythm made from repetitive elements. The form is modeled after the framing of the roof of a house. It is made with 1x pine material that is spaced apart in measured increments that are either sprawling or subdividing, depending on the direction that it is approached. Above the framing at the peak of the rafters are slip cast porcelain rafter squares. Casting felt like an important process to use to refer to a repeated form and action. The sculpture is made with parted out pieces that make it possible to quickly assemble and add to. It is a potentially endless work in progress.

ADAM STACEY (CONT.)

Artist biography:

Adam Stacey is an artist and educator who currently lives in Boone, where he teaches for the Department of Art. He received his MFA in Sculpture/Dimensional Studies from New York State College of Ceramics at Alfred University. He lived for several years pursuing his art practice in Los Angeles while working as an art preparator and a ceramic lab technician at East Los Angeles College. He has attended several artist residencies including Joshua Tree Highlands Artist Residency, High Desert Test Sites A-Z West Work Trade Residency, and was a PlySpace Resident Fellow. He continues his creative practice through work and exhibitions, including solo exhibits at Tiger Strikes Asteroid in Los Angeles and New Harmony Gallery of Contemporary Art with his collaborative partner, Makenzie Goodman. He is a recipient of the Watauga Arts and Culture Council Artist Support Grant. In his art practice, Stacey works with ceramics and other materials to create sculptural installations related to place.



Adam Stacey
Sprawl, 2026
Pine wood, porcelain
Courtesy of the artist

LISA MAGEE STINSON

Artist statement:
These ceramic pieces include both functional and sculptural forms and provide a space for shared connections. The way the forms relate to each other and how people engage with the work creates a unique space for conversation, sharing, and involvement. In my work, I strive to balance the idea, the heart, and the material.

The current investigation of mark-making related to surface, pattern, drawing, and abstraction rhythms is an ongoing pursuit, as is the continued commitment to materials and glaze research. This research has enabled me to utilize this knowledge to expand my vocabulary, firing methods, and surfaces.

Artist biography:
Lisa Stinson is a Professor and Coordinator of the Ceramic Area for the Department of Art. She earned her MFA in Ceramics from 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 ideas address both utility and non-functional work, with a continued commitment to materials research. Stinson has led Study Abroad programs to Spain in 2017, 2018, and 2023; Costa Rica in 2023; and Japan in 2024, and is passionate about the global learning experience. She received the 2017 College of Fine and Applied Art Teaching Award of Excellence.



Lisa Magee Stinson
Dory Boat, 2026
Stoneware, oxidation, cone 5
Courtesy of the artist

THORN (ERIN ETHRIDGE + COLLEEN MARIE FOLEY)

Artist statement:
Siphon embodies two voices reaching, overlapping, and slipping past one another. By navigating the space around the sculpture, the viewer becomes a witness to this faltering exchange, picking up on snatches of speech and song. This work reflects on communication stretched across space and the imperfect signals that persist anyway.

Artist biography:
Thorn is the composite identity of artists Erin Ethridge and Colleen Marie Foley. Working together since 2015, Thorn navigates the boundaries that shape relationships in search of places they soften and shift. They combine their skills in fabrication and electronic media to make performances, installation, video, and wearable objects.

Thorn's collaborative projects have been exhibited at institutions including the Boulder Museum of Contemporary Art (Colorado), CICA Museum (South Korea), the Museum of Fine Arts at Florida State University, Denison Museum (Ohio), and Field Projects (New York). Thorn has received fellowships and residencies from the TIDES Institute (Maine), Fjuk Art Center (Iceland), Elsewhere Museum (North Carolina), Chulitna Lodge (Alaska), and Rhizome (Washington, DC).



Thorn (Erin Ethridge + Colleen Marie Foley)
Siphon, 2026
Aqua-resin, steel, electronics, sound
Courtesy of the artist

WENDY WESTMORELAND

Artist statement:
Since at least 2020, “circus” has become a fitting analogy for the times in which we live. Often used synonymously with chaos, the circus evokes a space that is simultaneously overwhelming, disordered, ugly, and irresistibly attractive. Thoughts about the pervasive chaos of our current world occasionally and unexpectedly find their way into my work.

Circus Bin began as an experiment, combining a wheel-thrown bowl with hand-built, textured walls. As the piece developed, I became increasingly interested in creating a spectacle. Like a circus, the piece embraces visual excess and irregularity. The colors, textures, joining points, and curvilinear lines compete for attention, asking the viewer to take in everything at once: the exuberance, the disorder, the awkwardness. *Circus Bin* explores the tension between attraction and disorder—where the unexpected becomes something that draws us in.

Paradoxically, the circus is not only about chaos; it is also about delight. There is joy in the color, movement, and surprise—in being invited to pause, look, and simply experience. There is optimism in this as well: that even within the disorder that surrounds us, we can find moments of excitement and create our own sense of order. *Circus Bin* is a reminder that chaos is not the end of the story. Finding amusement in the unexpected can bring us a sense of peace, joy, and hope.



Artist biography:
Wendy Westmoreland is a graduate of and currently a lecturer for the Department of Art. Creative expression has been a part of her life since she was strong enough to climb onto a picnic table and belt “Delta Dawn” into a hairbrush microphone (approximately three years old). Wendy is consistently drawn to the unconventional, the unpredictable, the experiential and/or the experimental sides of "art." She has enjoyed exploring graphic design, painting, printmaking, sewing and woodworking. Lately, ceramics has been her obsession, therapy, meditation and/or medication.

Wendy Westmoreland
Circus Bin, 2026
Wheel-thrown and hand-built clay, clay slip, underglaze, glaze
Courtesy of the artist

JOSHUA WHITE

Artist statement:
While attending my first artist residency in Summer Lake, OR, I was given the opportunity to immerse myself in my practice in a way I have not been able to since graduate school. Being able to work in the studio, walk the playa, and respond to the world without external responsibilities was an immense gift for which I am deeply grateful. There were miles-long dust storms, double rainbows, and an enormous transient lake that provided endless hours of curious exploration. This disintegrating score of a scattering flock of starlings was one of the many extraordinary scenes I saw there.

Artist 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, and 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. White employs numerous techniques to investigate memory, mortality, narrative, ecology, and place. His work has been published in *National Geographic,* and featured by *Wired*, *Mother Nature Network,* and *Scientific American*. His exhibition record includes numerous solo exhibitions across the US, as well as many national and international juried exhibitions. Joshua teaches Photography for the Department of Art.



Joshua White
Was It the Sighing of the Wind or Roar of Beating Wings?, 2025
Archival pigment print with encaustic
Courtesy of the artist

JOSH K. WINKLER

Artist statement:
I work from my home studio, SKS Press, and primarily utilize printmaking processes. I love the democratic nature of multiple impressions, the portability of paper, and the rich history of commentary and dissemination in these media. Personal experience in the landscape, historical research, and the magic and mystery of the natural world drive my creative practice.

Recent research has taken me to the Grand Tetons to study the plight of a dying keystone species, to fire-burned landscapes in Northern California, to otherworldly droughtscapes along the Colorado River. The resulting works reflect on environmental conflict and destruction, but they also focus on positivity and the potency of personal connection to the land. These parallel forces of hope and despair are emblematic of the present. We must rethink Nature as a cultural force that can foster unity.

Artist biography:
Josh Winkler is an artist and educator. Over the past 16 years, he has worked for a non-profit printmaking center, taught printmaking, and consistently exhibited work nationally and internationally. He has completed artist residencies on the Chilkoot Trail in Alaska, the Klondike Institute of Art and Culture (Yukon Territory, Canada), University of Minnesota's Bell Museum of Natural History (Saint Paul, MN), Teton Art Lab (Jackson, WY), the KALA Art Institute (Berkeley, CA), and the Mokuhanga Innovation Laboratory (Japan). Winkler was awarded a McKnight Artist Fellowship in printmaking, has received three Minnesota State Arts Board grants, and a North Carolina Arts Council grant.



Josh K. Winkler
Rainbow Swamp, 2026
Color woodcut
Courtesy of the artist

CHERYL ZIBISKY

Artist statement:

My work explores memory, loss, and time through Cuba's taxi system, where aging cars embody a resourcefulness shaped by economic hardship. The division between taxis available to Cuban citizens and those reserved for tourists makes political separation visible in everyday life. For US citizens, this separation becomes even more pronounced: access to Cuba's public transportation is shaped by the restrictions between nations. The taxi becomes both a vehicle and a metaphor—carrying histories of scarcity, desire, migration, and the complicated distance between two countries.

Artist biography:

Cheryl Zibisky earned her MFA in Photography from New Hampshire Institute of Art, a certificate of excellence in Commercial Photography from Miami Ad School (formerly names Portfolio Center) and a BS in Photography from the University of North Florida. She has been an Instructor in the Photography program for the Department of Art since 2012 and works as a commercial photographer in addition to her artistic practice. Her fine art work has been exhibited in numerous group shows and two solo shows. Zibisky's commercial work has been published in over 20 different national magazines and a handful of local and regional publications.



Cheryl Zibisky
Private Taxi, 2024
Archival dye sublimation on aluminum
Courtesy of the artist



Cheryl Zibisky
Havana Haze, 2024
Archival dye sublimation on aluminum
Courtesy of the artist



Cheryl Zibisky
Tourist Taxi, 2024
Archival dye sublimation on aluminum
Courtesy of the artist

INVITATION TO CREATE

Artist and lecturer Wendy Westmoreland is inspired by the ***chaos*** and ***delight*** of circuses.

Use the materials available to you to create something in your life that is chaotic or something in your life that delights you.



Wendy Westmoreland
Circus Bin, 2026
Courtesy of the artist

ARTTALK

MARCH 5, 2027

TCVA 1102 - LECTURE HALL

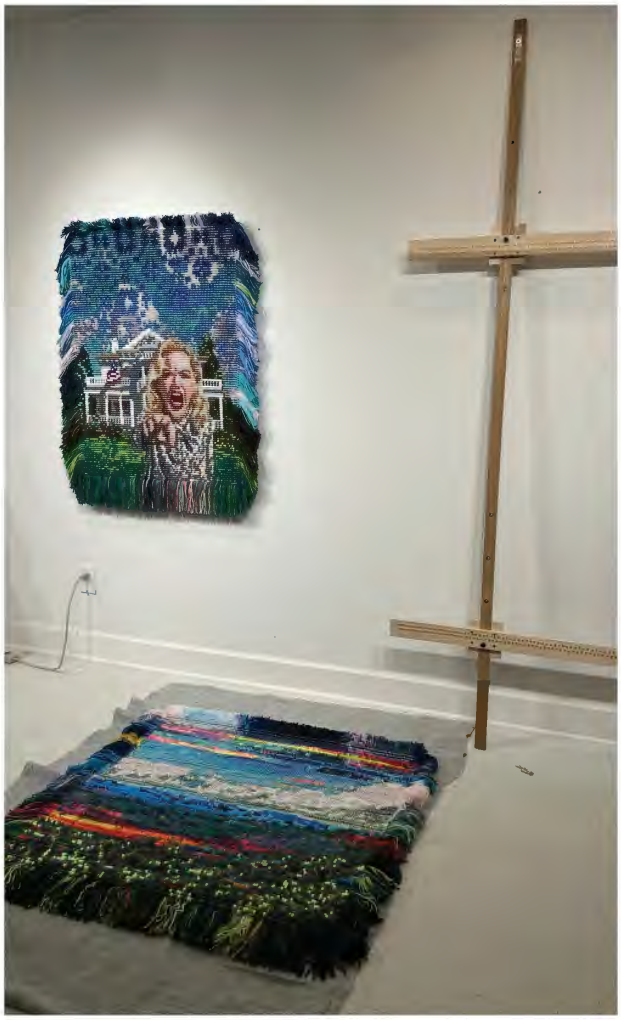
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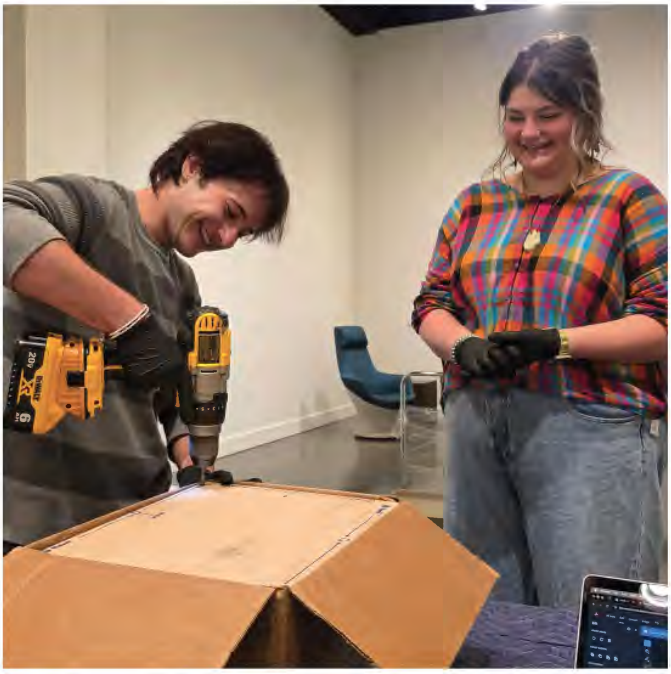
Join us for an ARTtalk with Art History professors **Lorraine Affourtit, Erin Peters, Drew Narayanan,** and **Noah Randolph** where we will learn more about their research, followed by a discussion moderated by **Heather Waldroup** and **Mira Waits**.

BEHIND THE SCENES



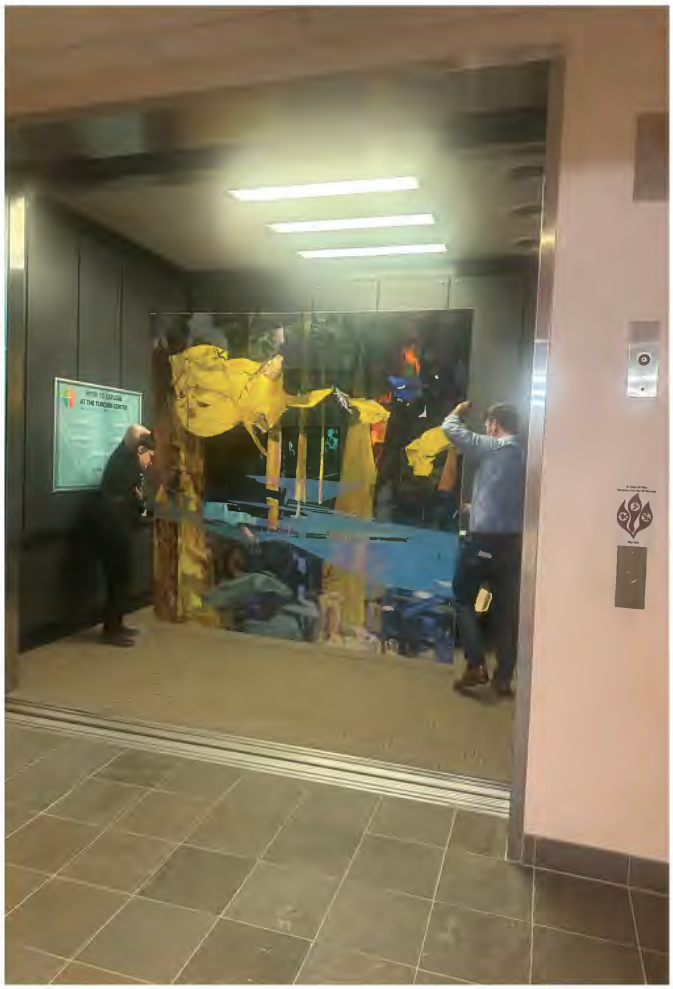


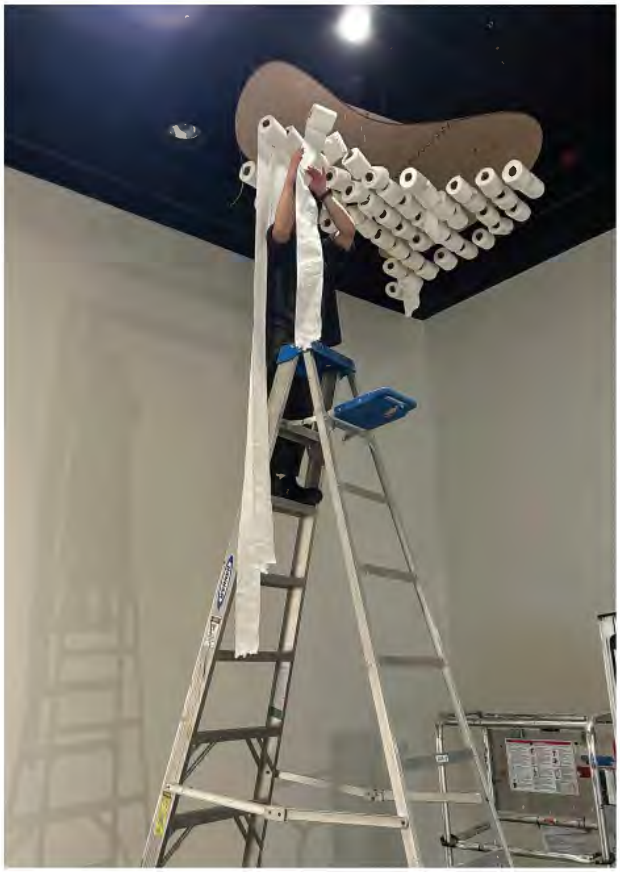




BEHIND THE SCENES









ADDITIONAL RESOURCES



April Flanders
Proliferation series, 2024
Courtesy of the artist

DEPARTMENT OF ART

https://art.appstate.edu/

“ART AT APPALACHIAN STATE UNIVERSITY”

COLLEGE OF FINE AND APPLIED ARTS

https://www.youtube.com/watch?v=XHv4HxhUKVE

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.

Appalachian STATE UNIVERSITY