

ecosystems that are currently under threat from marine bioinvasders.

Participating artists include: Alanna Baird, Lorraine Beaulieu, Mary Sherwood Brock, Patterson Clark, Tallmadge Doyle, Beth Fein, April Flanders, Sheila Goloborotko, Melissa Harshman, Marty Ittner, Fleming Jeffries, Anita Jung, Irena Keckes, Eveline Kolijn, Lauren Kussro, Ann Manuel, Sandra Murchison, Michelle Rozic, Marilee Salvator, Rachel Singel, Tanja Softic, Julie Wolfe, Elizabeth Jean Younce, and Ann Zellhofer/Caroline Zellhofer.

In conjunction with *Altered Environments*, printmaker and installation artist, Marilee Salvator will create a site-specific installation. Salvator is an Associate Professor of Printmaking and Design at Western Kentucky University in Bowling Green. Her work has been exhibited in over 25 solo shows in North America and over 130 group exhibitions throughout North America, South Korea, China, Japan, Portugal, Serbia, Ireland, Scotland, Poland, Italy, New Zealand and Romania. Salvator's work has been published in *New American Paintings* as well as on the cover of a medical textbook, *Regulating Creation*, published by University of Toronto Press.



Work by Michelle Rozic

On view in Gallery A through May 6, 2023, is the exhibition, *Thin Places: Kiliiii Yuyan*.

Yuyan states, "I will always remember those nights with the burning, glowing embrace of the fireflies. In the space around my body, they floated like a thousand miniature green-yellow lanterns, blazing long enough to be seen, but gone quickly enough to escape my cupped hands. It's embedded in me to see the fireflies as spirit beings here. I've never met a person who hasn't felt their otherworldly nature. Indeed, my Indigenous ancestors referred to wild creatures as 'men in other shirts'. For animistic peoples, our world is inhabited by spirits, which only reveal themselves in particular circumstances or places. But somehow, I think, we all feel this regardless of where we come from."

"And that spot by the pond out in the summer darkness with the fireflies? That's my quintessential thin place," says Yuyan.

"I suppose that's why, even as I walk through a world largely shaped by religion or science, I pause when I come across a thin place," adds Yuyan. "I can't help but feel it, to be confused by it, to be transformed – ever so subtly – by it. *Thin Places* are sometimes full of grandeur and other times mundane. Encountering a thin place can be unpredictable, as when I'm walking across the tundra and the aurora borealis flares overhead. Many northern communities speak of communing with their ancestors in the northern lights.

"The thin places are waypoints in my personal songline. I seek them out because they guide my way home, help me understand where I come from. I may be separated from my ancestral communities by history and hostile borders, but sometimes my ancestors are right there in front of me, blazing in the night," says Yuyan.

On view in Mayer Gallery, through May 6, 2023, is the exhibit, *Transformations: App DigiFab*, featuring works by Adam Adcock, Andrew Bailey Arend, Travis Donovan, Derek Eggers, Richard Elaver, Frankie Flood, Chelsea Helms, Mark Nystrom, Andres Tellez, and Nicole Villarreal.

An exhibition of new design and art works showcasing experimental applications of computer-aided design and fabrication technologies.



Work by Kiliiii Yuyan

Digital design and fabrication technologies have radically transformed the way artists and designers conceive and produce work. This exhibition explores how digital tools for design and fabrication are being utilized and taught by contemporary artists, designers, and architects, and how those tools influence the work being produced in various fields. A group of faculty and staff from Appalachian State University have come together to exhibit their new work using these digital tools in unique ways.

*App DigiFab* – the Digital Design and Fabrication Learning Community is a group of faculty and staff exploring the profes-

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Work by Elizabeth Jean Younce

Salvator stated, "My work is an examination of the natural world through the lens of microbiology; I search for structural commonalities between invasive plants in ecosystems and invasive disease in the human body. At the same time, I am invested in combining and applying historical and non-traditional approaches to printmaking, specifically print-installation and repetitive mark-making, to push the boundaries of printmaking into what has developed into an expanded field. I create modules to build installations or to make unique prints by combining printing plates in different sequences, creating one of a kind works of art".

*Tidalectics*, organized by Dutch-Canadian artist Eveline Kolijn, is an art-science portfolio based around an experiment to create an oceanic worldview. Ten international printmakers collaborated with marine biology researchers to create a print based on the research from the scientist for the portfolio.

Guest curator 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, DC, 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, VA.

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 a Master of Fine Arts from Arizona State University and she has taught printmaking for fourteen years at various universities nationally and internationally. Currently, she is a Professor of Studio Art here at Appalachian State University.

sional and educational use of computer aided design (CAD) and digital fabrication hardware used for three-dimensional design, visualization, and fabrication. The connecting link between all of them is the use of digital tools for creative work and problem solving.

While the tools used are similar (including 3D modeling software, 3D printing, and CNC machines) the application of those tools varies greatly among disciplines. This exhibition highlights that diversity in both subject and output, including two-

dimensional images, sculptural objects, and architectural projects.

The group includes members from the departments of Fine Arts, Applied Design, and Sustainable Technology & the Built Environment, and explores multiple applications related to digital design, fabrication, and representation.

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

## Asheville Art Museum in Asheville, NC, Offers Exhibit Focused on Pattern and Decoration

Asheville Art Museum in Asheville, NC, will present *Too Much Is Just Right: The Legacy of Pattern and Decoration*, on view in the Explore Asheville Exhibition Hall, from Feb. 2 - May 29, 2023.

In the past 50 years in the United States and beyond, artists have sought to break down social and political hierarchies that include issues of identity, gender, power, race, authority, and authenticity. Unsurprisingly, these decades generated a reconsideration of the idea of pattern and decoration as a third option to figuration and abstraction in art. From 1972 to 1985, artists in the Pattern and Decoration movement worked to expand the visual vocabulary of contemporary art to include ethnically and culturally diverse options that eradicated the barriers between fine art and craft and questioned the dominant minimalist aesthetic. These artists did so by incorporating opulence and bold intricacies garnered from such wide-ranging inspirations as United States quilt-making and Islamic architecture.

*Too Much Is Just Right: The Legacy of Pattern and Decoration* features more than 70 artworks in an array of media from both the original time frame of the Pattern and Decoration movement, as well as contemporary artworks created between 1985 and the present. The artworks in this exhibition



Anne Lemanski, "Blue Shark" (prionace glauca), 2008/2021, copper rod, archival ink-jet on paper, and artificial sinew. Courtesy of the Artist. © Anne Lemanski, image Steve Mann.

demonstrate the vibrant and varied approaches to pattern and decoration in art. Sections will explore the history of pattern and decoration's use in American art during and after the now formally recognized movement was established. Artworks from the 21st century elucidate contemporary perspectives on the employment of pattern to inform visual vocabularies and investigations of diverse themes in the present day.

Artworks drawn from the Asheville Art Museum's Collection join select major loans and feature Pattern and Decoration artists Valerie Jaudon, Joyce Kozloff, Robert Kushner, and Miriam Schapiro, as well as Anni Albers, Elizabeth Alexander,

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