

Watches the Clouds Roll By

Student Interpretive Writing

Ramon Cabrales Rosabal

From the Series: Carts

1989

Photograph on paper

Top Photo

This photograph is one of two pieces from the series *Carts* by Ramon Cabrales Rosabal, which was gifted to the Turchin Center for Visual Arts in 2005 by the artist. The black and white image made in 1989 of a wooden cart being pulled by horses is reminiscent of a small mountain town. It is vast but slightly lonely at the same time. This piece prompts the viewer to ask questions about the expansive landscape, and what events took place there. “Is this land occupied by many? Where is the horse-drawn cart headed to? Where are the people who occupy this place and why have they gone?”

-Reagan Bullock

Ramon Cabrales Rosabal

From the Series: Carts

1989

Photograph on paper

Bottom Photo

This piece from the series *Carts* by Ramon Cabrales Rosabal was made in 1989 and gifted by the artist to the Turchin Center for the Visual Arts in 2005. In this photograph, Rosabral hones in on two wooden carts that sit in front of a wide and empty landscape. While the carts may look abandoned by their drivers, they are standing sturdy nonetheless. The various types of trees that scatter the barren landscape beg the question “Where is this?” and “Whose life does this scene belong to?”.

-Reagan Bullock

Heather Bramwell

An Eggceptional Find in Cantabury

2006

Collage on mat board

An *Eggceptional Find in Cantabury* was added to the Turchin Center for Visual Art’s permanent collection in 2006, through the 8th International Collage Exchange. The collage traveled from New Zealand, far from its creator, Heather Bramwell. This work illustrates new beginnings in old landscapes. As the people stoop to plant two enormous eggs in mountain soil, they are preparing to create new life - a familiar sight for the weathered hills behind them. This artwork encapsulates the beginnings of change quite well, almost quite literally with the eggs in hand, as the two figures prepare to introduce life into the area.

-Bella Sollosi

Delaina LeBlanc

Least Turns - Mitigation Ridge, Port Fourchon, LA

2007

Inkjet photograph on paper

Delaina LeBlanc is a practicing visual artist and avian biologist based in Louisiana. The inkjet photograph titled *Least Turns - Mitigation Ridge, Port Fourchon LA*, shows a small bird resting in the palm of an observer while another flies overhead. The composition communicates growth and time passing in nature through the form of a baby bird. The photograph prompts the viewer to become curious about the life ahead of the baby bird, and the past of the bird overhead. This piece was gifted by the artist to the Turchin Center for Visual Arts in 2008.

-Reagan Bullock

Tito Alvarez

One minute Photographer

1985

Photograph on paper

Bottom Photo

One Minute Photographer from the series *People of my Neighborhood* by Tito Alvarez was a gift from Ramon Cabrales Rosabal, Rufino Valdes, and John Scarlata in 2005 to the Turchin Center for Visual Arts. The series represents the people of Alvarez’s neighborhood and how each person was seen differently but represented the same theme. This work is an inspiring piece to most artists, with its composition showing how natural these portraits are and leaves viewers wondering about the life of the subject. “Where is he from? Where is he going? What mark is he leaving behind?”

-Ervie Bacharach

Howard Murray
Log Loaders
1930–1968
Watercolor on paper

Howard Murray captured life in early-mid 1900s Watauga County, particularly Valle Crucis, in his oil and watercolor paintings. Murray focused on immortalizing the day-to-day life of people, as well as the architecture of the area and the natural beauty of the mountains. *Log Loaders* is one of two Howard Murray paintings included in *Watches the Clouds Roll By*, the other being *Funeral at Saint John's Church Valle Crucis, NC*. The two paintings create a narrative in our show, as the townspeople from yesteryear come together to move timber and build community centers such as Saint John's Church. Murray never dated his paintings but was prolific after he began painting in 1930, until his death in 1968. The impact people have made on our local landscape is clear in this nostalgic painting.

-Bella Sollosi

Howard Murray
Funeral at Saint John's Church Valle Crucis, NC
1930–1968
Watercolor on paper

Funeral at Saint John's Church Valle Crucis by Howard Murray made its way into the Turchin Center's Permanent Collection in 2011, when it was transferred from the Appalachian Cultural Museum's Collection. This piece embodies the concept of evanescence with its topic at hand: death. Life and death, the ultimate symbols of transience and change, go hand in hand with one another, but in this case, it is the process of death being portrayed with a funeral burial. The change of a once vibrant life now resting beneath the soil is difficult, but it is an inevitability that we must accept. This form of transience may be permanent, but it is transience nonetheless.

-Bee Rutledge

Shawn Mitchell
Fire in Linville Gorge
2013
Photographic print on paper

Fire in Linville Gorge, created by Appalachian State University alumni Shawn Mitchell in 2013, was added to the Turchin Center for Visual Art's permanent collection in 2017. Mitchell was raised in Western North Carolina, and has always had an explorative and creative nature. Fire, though a sudden and frightening change, leaves a lasting impact not only on the land in which it took place, but also on those who called that land their home. The blaze ravages, yet fosters the beginnings of new changes in its place.

-Lilianna Rivera

Keith Rasmussen
Odessadale at Sunrise
2005
Lithography on paper

Odessadale at Sunrise is a lithographic print showing the serene yet mysterious landscape of Odessadale, Georgia. This work by Keith Rasmussen was completed in his lithographic print studio the artist built within his home located in Meriwether County, Georgia. This piece communicates feelings of nostalgia through its dreamy landscape, while offering viewers a place of visual rest when looking at its familiar environment.

-Leah Hurwitz

William E. Lee
The Pigeon Hotel
1979
Woodblock print on paper
Top Photo

The Pigeon Hotel came into the Turchin Center's collection shortly after its creation in 1979 as a gift from the collection of Dr. Robert Polson. The woodcut print depicts two young children standing below a large wooden birdhouse, weathered and leaning slightly from age. Overhead, birds depart into a cloudy sky. This image encapsulates the feeling of growing up in a space carved out by previous generations and represents arrival, departure, and growth, all while grounding the viewer in a very familiar nostalgia. The departing birds represent "leaving the nest" and venturing out into the world, while the children below symbolize a new generation growing up in a place changed by those who came before.

-Charlie Shuford

Melville Thomas Wire
The Deserted Barn
1936
Ink Drawing Etching on
paper
Bottom Photo

The Deserted Barn by Melville Thomas Wire was a gift to the Turchin Center from Dr. Margaret Polson in 2000. The etching on paper depicts a pathway to a cabin sunken into a wooded area with trees lightly scattered throughout. Born in 1877, Wire was an ordained Methodist minister in Oregon and a dedicated Impressionist painter. He has produced over thirty etchings within his career that depict the various lands of Oregon along with hundreds of oil-painted landscapes. His love for rural sceneries connects with the characteristics of Boone and the fondness that many hold for the scenic countryside. Wire had a unique perspective on the land and a different way of life that we can now only admire as a time from the past.

-Kayla Crilley

Asa Cheffetz
Summertime, Vermont
Wood engraving print on
paper
Top Photo

Asa Cheffetz is a nationally collected woodblock print artist. Her work primarily depicts New England landscapes with rolling mountains and farm homes. Cheffetz lived from 1896 to 1965, this print was created in 1946, following her titling of other landscapes including an emotion and location in the title. This piece shows her signature method of wood-cut printing, the image is rendered by small horizontal cuts and dimples to develop highlights and texture. This work was selected for the exhibition because of its content, depicting rolling farmlands and an open sky that isolates the landscape from time immortalizing the scenery.

-Vann Small

Andrew Caldwell
The Sentinel
2015
Pigment Print/Gator
Board
Bottom Photo

The Sentinel, by Andrew Caldwell, was acquired by the Turchin Center for Visual Arts in 2016. Caldwell, who has been teaching Commercial Photography at Appalachian State University since 2015, creates work that explores themes of family, home, and black mixed-race identity. In this piece, Caldwell encapsulates a feeling of change and moving from one place to the next. The viewer is placed in a perfect moment of transition and anticipation, traveling forwards on a road to something new or perhaps even something familiar. The image exhibits a sense of optimism and change, exemplified by the sun's attempt to pierce through the fog - an optimistic promise of better things beyond the veil of uncertainty.

-Bethanie Blackburn

Judy Humphrey
Interior with Self Portrait
1973
Felt pen on paper

Interior with Self Portrait by Judy Humphrey (1973) was added to the Turchin Center for Visual Art's permanent collection through a donation from the Appalachian Cultural Museum Collection in 2011. Judy Humphrey, an emerita professor of printmaking at Appalachian State, creates a snapshot of her life. The felt pen drawing explores themes of living in and changing a space. There is a lonely feel to the piece, and yet the interior is exploding with life. *Interior with Self Portrait* captures the ever-changing spaces we occupy and calls into question how even our most personal spaces change around us.

-Maggie O'Keefe

Bill Bake
Morning, Maple Hill
1981
Photograph on paper

Morning, Maple Hill, by Bill Bake, was a gift donated to The Turchin Center for Visual Arts by Peter and Joni Petschauer in 2011. The piece depicts an autumnal scene of a gravesite surrounded only by the red hues of seasonal foliage. The gravesite and the surrounding area are isolated; the remnants of the life and living that were once there have now been overcome with emptiness. This photograph is a beautifully morbid example of leaving a mark on a place we once inhabited. How can we appreciate and honor the beauty of impermanence, even as we mourn the loss of what has passed?

-Crisol Campos