

Art in Bloom Gallery

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new exhibit *Metamorphosis: Mud to Modern*, featuring the ceramic work of Brian Evans and Dianne Evans. In addition, we feature continuously rotating art featuring 30+ of Art in Bloom Gallery's artists!

Art in Bloom Gallery is located in the

Mayfaire Town Center on Main Street in Wilmington, NC.

For further information check our NC Commercial Gallery listings, call the gallery at 484/885-3037 (mobile) or visit (<https://aibgallery.com/>).

Art in Bloom Gallery in Wilmington, NC, Features Works by Brian and Dianne Evans

Art in Bloom Gallery in Wilmington, NC, will present *Metamorphosis: Mud to Modern*, featuring new work by Brian Evans and Dianne Evans, on view from Aug. 2 through Sept. 8, 2024. A reception will be held on Aug. 4, from 2-5pm.

This new exhibit celebrates the newest creations of the 3-dimensional, ceramic work of Brian Evans and Dianne Evans. Both artists find inspiration through patterns and textures while creating their exquisite forms as they evolve from a lump of clay. Brian's current body of work is inspired by patterns he sees on fabric, circuit boards, and in nature.

His utilitarian work is minimalistic in form allowing the lines and colors to be the focus. Brian's sculptural work reflects modern abstract designs. These structures consist of curvilinear and geometric lines and shapes that move the viewer's eyes around the piece. Brian is intrigued by how the light and shadow interplay while painting an interesting shadow on the pedestal or wall. The shadow is different depending on the angle at which the light approaches the piece.



Work by Brian Evans

The patinaed surfaces Brian's work reveal an aged or weathered look on a modern design. He finds the juxtaposition of present



Work by Dianne Evans

and past intriguing. Brian incorporates similar elements into his pottery with the intention of conveying modern designs with interesting lines and angles that draw the user's eyes around and into the piece.

Dianne Evan's current work consists of minimalistic forms that make a statement on their own and act as a canvas for designs and patterns. The form dictates the design. Her surface decorations are inspired by textile patterns, shapes, repetition, layering of color and pattern, and the relationship between form and design. The shapes and patterns interact with each other, creating movement across the surface and drawing your eye around the piece. Dianne's work is meant to bring people joy, peace and serenity through form, color, and design.

On view along with this exhibit will be a new exhibit of the plein-air and studio paintings of Joanne Geisel. In addition, we feature continuously rotating art featuring 30+ of Art in Bloom Gallery's artists!

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Arts Council of Fayetteville/Cumberland County in Fayetteville, NC, Features Works by Tim French

The Arts Council of Fayetteville/Cumberland County in Fayetteville, NC, will present *Face To Fayetteville Works in Progress*, featuring portraits by Tim French, on view at The Arts Center, from Aug. 2 - 31, 2024. A reception will be held on Aug. 2, beginning at 6pm.

The Arts Council of Fayetteville/Cumberland County is proud to display the exhibit, *Face to Fayetteville* by Tim French. This exhibit explores what one can learn about the image-making process when examining works before they're finished. The public gets to be a part of the process and witness "Pentimenti" - details that the artist changes before finishing the work.

What's the big idea?

French offers the following, "The intention for the work is to explore the ways in which people define, shape, edit, or inherit their identities both as individuals and as place-makers. We seem to share in this moment in time an obsession with controlling our personal brands, not getting canceled,



Work by Tim French

achieving fame, virtue signaling, fitting in, standing out, etc. For many of us, our identities are shaped by our relationships. Some of us move fluidly between communities while others are immobile. Some are defined by a sense of place while others are happily disconnected."

"What if you were to find yourself identified in a public work as part of something that perhaps you never fully understood or came face-to-face with before? How would

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that change the way you understand your own identity? How would that redefine your concept of the local community that you claim?"

"The work I intend to create to explore these themes will be a series of 40 portraits," adds French. "Each portrait will depict a resident of Fayetteville. The subject of each portrait will represent a demographically, psychographically, and economically identifiable group of ~5,000 people within the 200,000+ residents of Fayetteville. These portraits will be created as a series to be viewed in a public space. Limited information about the people in the portraits will be provided to an exhibition designer who will have to intuit relationships between the portraits as they relate to each other and to the space in which they'll be exhibited. Visitors to the exhibit will receive a guide that explains the intentions of the work as well as information about each portrait including what groups of people in Fayetteville they're meant to represent and how those groups statistically relate to the whole without revealing the actual identity of the people in the portraits."

Why Fayetteville?

French says, "Fayetteville is, in my opinion, one of the best places to be the focus of this work. Its residents have deep, multi-generational roots in this city. Its residents are only here for a short time. Its residents have come, moved away and returned many times. People here came here against their will. People here relocated to be close to family. There are folks who have relocated



Work by Tim French

all over the world but still call this place home. There are people who of all places have lived here the longest but will tell you they're really from somewhere else."

"Fayetteville's identity as a group of people is not very easily summed up. Looking only at the numbers is an accurate way to try to grasp it," adds French. "But the numbers alone don't reveal the complexity with which Fayetteville's residents relate to this place. When someone tells you that they're from New York City, it conjures a very specific but broadly applicable and clear identity. But if you tell someone from New York City that you're from Fayetteville, they'll likely not know what that means - even in a very broad sense. If you tell someone from Raleigh that you're from here then you're met with a specific kind of reaction. Fayetteville is a city with an identity in flux."

For further information check our NC Institutional Gallery listings, call the Council at 910/323-1776 or visit (<http://www.theartscouncil.com/>).

Craven Allen Gallery in Durham, NC, Offers Works by Ben Bridgers

The Craven Allen Gallery & House of Frames in Durham, NC, is presenting *Ben Bridgers Roadside Attractions*, on view through Sept. 7, 2024.

Ben Bridgers' work explores "magic, mystery and the perversity of nature," while his process stays rooted in classical materials and methods. He has maintained an active studio practice for more than 30 years, while continuing his career as an art educator and museum professional. He currently works at the North Carolina Museum of Art as the Manager of Park Collection and Exhibitions.

Bridgers' earliest influences were the underground scenes of skateboarding and punk music. "Skateboarding in the 1980's was raw, illegal, and generally, unaccepted," says Bridgers. "As a teenager, I would occasionally ditch school, go skate, and spend part of my day at the local art museum, to wander the galleries. At the time I wasn't familiar with art history, but those paintings were more interesting than anything else going on."



Work by Ben Bridgers

Eventually, through his younger years and into formal education, these influences merged with a greater understanding of art and art history. The result is expertly rendered scenes of gritty and twisted subject matter. Each painting features forms that seem almost recognizable, but the compositions follow only their own surreal internal logic. Objects are rendered with detail and technique reminiscent of the old masters, making use of dramatic light and shadow.

Bridgers sees his work as an exploration of "transitory events such as home, landscape, migration, love, loss, absence, and how these themes relate to the natural compulsion to continue."

Bridgers grew up in the rural farming community of Pilot, NC. He earned an MFA in Painting and Drawing from the University of Georgia's Lamar Dodd School of Art in Athens, GA, and studied and taught at the university's campus in Cortona, Italy. He was an Associate Professor of Art in Painting and Drawing at the



Work by Ben Bridgers

University of Redlands in California before returning to North Carolina in 2012.

Bridgers taught studio courses at the University of Georgia from 1996-2002 including a 2001 term at the University's Studies Abroad Program in Cortona, Italy. From 2002-2004, Bridgers taught as a Visiting Professor of Art at the University of Wyoming (Laramie) and then went on to teach and lead the Painting and Drawing curriculum at the University of Redlands (Redlands, CA), where he earned tenure as an Associate Professor of Art. He has maintained an active studio practice for over 30 years and exhibited his work in galleries and museums across the United States. His work is held in public and private collections throughout the United States, Italy, and Japan.

Bridgers offered the following statement, "My painting practice involves time; and the realization that this curious alchemy - paint on brush, paint on canvas, paint on paint, continues to hold me, anchored to the process. In the studio where my head spins and my heart beats, I root around in ideas and images from my own experience. The themes include mind wanderings, sensations noticed, feelings remembered - transitory events that have shaken my sense of home - revealing loss, love, and obsession. My work looks to both representation and non-representation, for a middle ground that is imagined, observed, and formed. The dark wells in my paintings are held open by the hopeful threads from painting to painting, each one revealing a new world to help make the next and so on. The process, as Philip Guston said, "...seems like an impossibility, with only a sign now and then of its own light."

Currently, Bridgers works out of his home studio in Durham, NC. On occasion he continues to teach painting and drawing

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