



## Bender Gallery in Asheville, NC

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and studio spaces. Hundreds of artists have been displaced, with the rebuilding process potentially taking years. While there isn't a simple solution to this disaster, we are happy to provide an exhibition space to showcase just some of the great work coming from Asheville artists.

In 1985, artists started moving into the River Arts District, formally called the River District Arts. As more artists settled into the former warehouse spaces, the first official studio stroll was organized in 1994. Today, with around 450 artists, the RAD is a significant facet to what makes Asheville tick in all its weird and wonderful glory. The devastation of Hurricane Helene has put many creatives' lives on hold, but we are hopeful that this exhibition can bring a little light back into the arts community of Asheville. We look forward to having many visitors come and support these artists, which will in turn support the greater col-



Work by Amanda J. Kendrick

lective. Through everything, we will stand strong.

Bender Gallery is a contemporary fine art gallery exhibiting national and international artists in downtown Asheville, NC.

For further information check our NC Commercial Gallery listings, call the gallery at 828/505-8341 or e-mail to ([Info@bender-gallery.com](mailto:Info@bender-gallery.com)).

## Blowing Rock Art & History Museum in Blowing Rock, NC, Features Works by Page Laughlin and David Finn

Blowing Rock Art & History Museum (BRAHM) in Blowing Rock, NC, will present *SHIP/SHAPE: Page Laughlin and David Finn*, on view in the Museum's Fort Gallery, from Jan. 25 through May 4, 2025.

*SHIP/SHAPE* is a dynamic exhibition featuring more than 20 paintings and sculptures that explore and delight in the various manifestations of ships as image, symbol and metaphor. The exhibition showcases two distinct, but interrelated, bodies of work presented side by side. Although at first glance the two artists' work might appear radically different - in medium, use of color, physicality - on closer examination strong parallels emerge. Both artists' works subvert expectations with layers of complexity and meaning. This marks the first time in over 30 years that the two artists, who are a couple, have developed an exhibition together.

For Laughlin and Finn, one could understand both these bodies of work as portraiture of a sort: studies of seemingly familiar subjects. However, what is rooted in the particularities of an image can be



Page Laughlin, "Green Peace," oil on Arches L'Huile, 2024, 40 x 42 in.

read as emblematic of contemporary conditions. For Laughlin, vessels of a bygone era - with their slender masts and tessellating sails - become spectral forms crystallized in environments that are active, even contradictory, with gesture, color and texture.

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In their titling - "Green Peace," "Blowhard," "Seeing Red"- we can begin to grasp the artist's humor and her use of the ship shape as a device for articulating complex experience through appealing appearance. Where Laughlin clarifies seafaring vessels into sly two-dimensional hieroglyphs of evocative meanings, Finn allows his sculptures to luxuriate in all their ponderous weight.

The tarred surfaces of the "Black

Freighters" list under the burden of their cargoes, and their playful scale belies the emotive impact they carry. With titles like "Stateless," "Special Operation" and "Tophet/Museum," Finn's vessels conjure a vision of freedom and risk on the high seas with dark humor.

"Laughlin's oil paintings and Finn's wood sculptures celebrate the potential of their chosen medium. While their

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