

# Durham Art Guild

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potential for actual physical movement and even inviting viewers to touch and interact with them. It's important to me to imbue a sense of movement into all of my compositions, creating undercurrents of temporality and flux."

Tina Marcus says, "Paper it is ordinary, mundane and it is embedded in our lives. We package, store, transport, consume and discard it and we assume it is always accessible; until it is not. Paper is integral in my work and its messages, as it underscores how fragile life can be revealing a relationship between resilience and vulnerability; the experiences of being human."

"My work documents snapshots of defining thought-provoking moments I experience, witness, and think about. The cardboard paper material I use is something we use every day; it is unremarkable and common, and we take for granted it is always there," adds Marcus. "While common expressions describe each work, these narratives are ambiguous. Paper's perishable characteristics encourages viewers to peel away layers into each work narratives and to consider: what happens to these paper sculptures or society when subjected to adverse factors? Will these paper figures, or we, deteriorate or persevere? If subjects do not deteriorate does this indicate issues will not go away. Or could this mean people are more resilient and able to overcome obstacles and endure? Or have we become overexposed and desensitized to issues and just not care. With every nook, cranny and paper fold, my work is not to dehumanize; rather they are open vessels exposing life and experiences. Imperfections within each story reveal there is beauty within us and even within the frailties of life."

Allison Coleman's narrative paintings are a reflection on her fascination with the past and her concern for the present. Using the cheerful imagery of the 1950s and 60s she creates a sense of longing and nostalgia, while also acknowledging the darker realities that existed just beneath the surface.



View of the "Material Differences" exhibit

Through painting, she highlights how vantage points can both quell our fears and bolster our positions. Using storytelling and pictorial devices such as scale and perspective, with a vivid color palette,

Coleman warps image and memory into an interwoven power dynamic. Her paintings teeter between comforting recollections and psychological distress, and space is given to the viewer so they may challenge their own viewpoints and lived experiences.

Interested in the enigmatic and the absurd, these paintings both confront and celebrate. Dream-like worlds and faded memories merge to become representations of the human condition. Just like in life, cherished memories and deep seated fears exist side by side. Ultimately, her work strikes a balance between the past and the present, acknowledging the challenges of the past while also celebrating the beauty and the resilience of the human spirit.

The Durham Art Guild is a nonprofit member-driven visual arts organization established in 1948. The Guild's mission is to enrich and connect our communities by creating opportunities and providing leadership for current and future visual artists and art enthusiasts.

For further information check our NC Institutional Gallery listings, call the Guild at 919/560-2713 or visit ([www.durhamartguild.org](http://www.durhamartguild.org)).

## Craven Allen Gallery in Durham, NC, Features Works by Dan Gottlieb

Craven Allen Gallery in Durham, NC, will present *Figure / Ground*, featuring works by Dan Gottlieb, from Mar. 23 through May 18, 2024. A reception will be held on Mar. 23, from 5-7pm.

Dan Gottlieb is best known for his blurred and distorted landscapes. Each piece begins as a photograph, which is then printed on acrylic and worked with a variety of paints and compounds to create a unique surface.

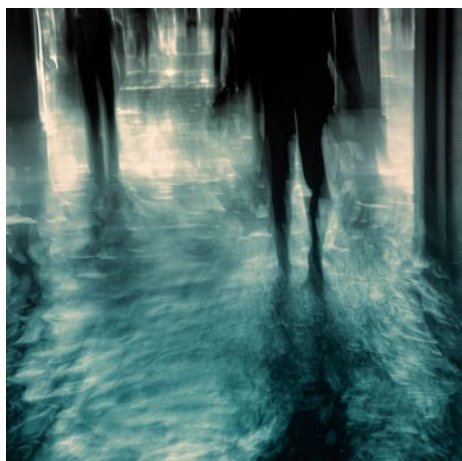
For 30 years Gottlieb served as the Director of Design, Planning and Museum Park at the North Carolina Museum of Art. He was instrumental in the creation of both the Ann and Jim Goodnight Museum Park and the West Building. His experience in museum and exhibition design has translated to a more thoughtful approach to exhibiting his own work. *Figure / Ground*, like Gottlieb's previous shows at Craven Allen, presents an immersive installation with beautiful and provocative images.

In addition to landscapes, *Figure / Ground* features a suite of figurative work. Each piece maintains his trademark mixed media process, resulting in images that feel familiar while exploring this novel territory. Gottlieb is interested in the titular figure-ground relationships as they have appeared in the art historical canon. "Artists, from impressionism and through various movements in the 20th century, incrementally dissolved figure-ground distinctions" he explains.

With this body of work, Gottlieb positions himself somewhere along the timeline of artistic figure-ground perceptions, revealing in the ambiguity of it all. "That place between waking life and impermanence is where I find great beauty and inspiration" he says.

This is Gottlieb's fourth show at Craven Allen Gallery.

Gottlieb offered the following statement about the exhibit, "Figure-ground relation-



Work by Dan Gottlieb

ships in art concern the perception of a subject within its environment – usually its background. Artists, from impressionism and through various movements in the 20th century, incrementally dissolved figure-ground distinctions. Interestingly, this devolution was parallel, especially early in the century, with an explosion of contemporary ideas in physics and psychology. Cubists and Futurists incorporated concepts of speed and multiple viewpoints, fracturing the picture plane into fragments, flattening space until figure and ground were often indistinguishable. By mid-century, color-field painting and other movements of the Avant Garde disposed of subject altogether, fundamentally altering figure-ground traditions."

"The devolution of subject and narrative beyond abstraction was the artistic milieu into which my coming of age and education in painting, printmaking, and photography took root and fired my imagination. It settled into the way I see everyday objects and places and a constant strain in my work. As an artist, my interest in the ambiguity of figure-ground perception – that place between waking life and impermanence – is

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where I find great beauty and inspiration."

"In a departure from recent exhibitions which centered on environmental concerns like climate induced wildfire, *Figure / Ground*, focuses on this core aspect of my work and includes a wide diversity of subject matter organized around my aesthetic explorations of ambiguity, mystery, and impermanence in forest walks, on city streets, spiritual spaces, and in private settings."

"My sincere thanks to Craven Allen Gallery for this, my fourth opportunity to share work in this space," adds Gottlieb. "I hope viewers of *Figure / Ground* will take a mindful moment with the pictures and perhaps reflect on our impermanence and the ever-changing beauty to be found everywhere."

Dan Gottlieb (b. New York City, 1953) studied art and biology (SUNY Buffalo, a Regents Scholar) before relocating to California where he lived for ten years as a student (SDSU, art and environmental design), cabinetmaker, and artist. It was there that he began experiments with alternative photographic processes and a 40-year career in museum design (at the San Diego Museum of Natural History).

Gottlieb moved to North Carolina in 1984 to direct exhibition design at the Mint Museum in Charlotte (1984- 1990) before



Work by Dan Gottlieb

appointment as director of planning and design for the North Carolina Museum of Art (1990-2020) where he oversaw the Museum's architectural and environmental transformation for which he was honored with numerous state and national awards for design and environmental accomplishments.

Throughout his museum career, Gottlieb maintained an active studio practice, developing a unique method of printing with a process of his own design, combining archival printed photographs with multiple layers of paint and laborious finishing.

For further information check our NC Commercial Gallery listings, call the gallery at 919/286-4837 or visit ([www.cravenallengallery.com](http://www.cravenallengallery.com)).

## Hillsborough Gallery of Arts in Hillsborough, NC, Offers Works by Garry Childs, Mark Kinsella, & Nancy Smith

Hillsborough Gallery of Arts in Hillsborough, NC, will present *Earth Elements*, featuring works by Garry Childs, Mark Kinsella, and Nancy Smith, on view from Mar. 26 through Apr. 21, 2024. A reception will be held on Mar. 29, from 6-9pm.

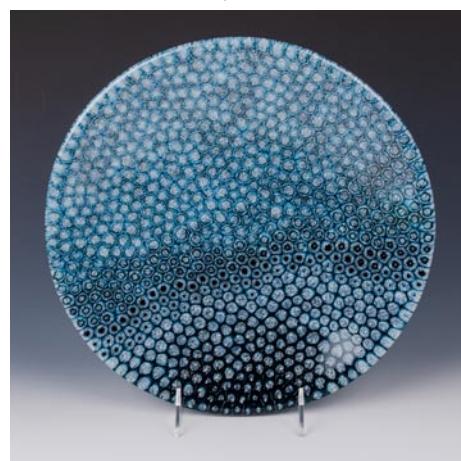
In conjunction with the town of Hillsborough's initiative for addressing climate change, the gallery's show features artworks celebrating the earth.

"*Earth Elements*, the title of our show," says potter Garry Childs, "is also a great description of what pottery is made from. I blend three different clays and sand together to make what potters call a 'clay body' that I form my pots with. The glazes are made from various minerals and clays that come from sources all over the world. When you pick up a piece of pottery you truly have the earth in your hands."

"All of my work is formed on a potter's wheel from terra-cotta clay. When the clay has stiffened up enough to handle but is not completely dry I apply glazes to my pots, mostly by spraying," adds Childs. "I then carve through the glaze into the still damp clay to achieve the various patterns seen on my work. When completely dry the pots are fired in a gas kiln to a little over 2,100 degrees."

Childs creates planters in several sizes for growing herbs and flowers. They are suitable for use both indoors and outside in moderate climates such as ours.

Glass artist, Mark Kinsella finds himself drawn to the ancient elements - earth, water, air, and fire. "They shape our existence and I seek to capture their essence, to weave their stories into my glass. For earth, the solid foundation beneath our feet, I use am-



Work by Mark Kinsella

bers and ecrú, colors of the earth, to suggest rugged landscapes, echoing the contours of mountains, valleys, and ancient rock formations. For water, fluidity and reflection, blues and greens suggest the colors of the ocean and the play of light on water's surface, the shimmering depths."

"For air, transparency and breath, blues and wispy whites capture the intangible, the rustle of leaves, and the sigh of a breeze," adds Kinsella. "For fire, the alchemical dance of transformation, yellows, reds, and orange reflect the colors of flames, of fire as both creator and destroyer. In this show, *Earth Elements*, my glass invites you to pause and reconnect with the primal forces of the earth that shape our lives."

Acrylic painter, Nancy Smith, interprets the title *Earth Elements* from the perspective of Native American spirituality. "We are of the Earth and are related to all beings of Nature. Our fate is intimately tied to the

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