

Acme Art Studios in Wilmington

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“My recent works are simple drawings of trees sometimes juxtaposed architecture and still-life objects. The state of definition and condition of objects and condition of surface and materials becomes a major aspect of content. Images and form are sanded away, erased or spray painted over only to reemerge later. The condition is one of constant destruction and rebirth. My primary working environment has been the woods where I am surrounded by images of great beauty, and growth, youth, old age, and death. The experience is wonderful, but at the same time, the greater sense of beauty intensifies a sense of tragedy and loss.”

Gayle Tustin offers the following artist statement, “I continue to work in multiple mediums with overlapping themes – painting on canvas, collaging and painting on paper, hand building in clay, assembling found objects into sculpture, and turning vintage dress forms into statuette figures. Every corner of my studio is filled with found and collected materials that inspire me. I gravitate towards three-dimensional work.”

“Without intention I have discovered the works in my surroundings evolving into still lifes or rather small installations. I photo document these setups as they frequently change – usually starting with a painting (backdrop), followed by relief additions to the canvas, some permanent, others temporary. The next component is often a vintage dress form that has been embellished with objects related to line, form and balance within the setting.”

Tustin adds, “Correspondingly I am assembling found objects and collected materials on stark background wall panels. I am attracted to unusual forms, shapes and natural elements ; assembling these pieces , carefully chosen and put together to enhance their ordinary beauty and relationship as a whole.”



Work by Mark Carter

Mark Carter’s artist statement says, “I was born and raised in the southern US and spent my childhood fascinated by nature creeks, rivers, oceans, and mountains. My friends and I would build tree houses over five levels, some fifty feet high, with materials ‘lifted’ from various new houses being built. I have loved motorcycles since my first minibike at the age of seven. From finger painting in my childhood walls to highly detailed images depicting tragic beauty of the human experience, I have attempted to get close to the very core of what makes our creative consciousness thrive. For the last thirty years or more my body of work would be labeled surrealism. Now as I approach the middle of my life, the body has grown to a whole new frontier that has awakened in me the pure joy of painting again.”

“I have spent the last two years concentrating my work on duality and beauty of nature, in the abstract forms you see in my new paintings,” adds Carter. “What we call beauty, of any form, is what the 19th century landscape painters referred to as a by-product of survival, natural selection, adaptation, etc. The forms you see in my work represent the struggle to illuminate the duality that life must have to survive and have an aesthetic quality at the same time. I hope you see metamorphosis of those conflicting possibilities.”

Pam Toll states, “In 2013 I made five large scale tree drawings in summer residencies at Burren College of Art, Ireland and Cromarty Art Trust, Scotland. The drawings were inspired on long walks in both regions



Work by Theresa Reuter

In Ballvaugan, Ireland I found a path to the college from the village through pasture, sheep, cows, mossy woodlands, and farms. Of all the walks to sacred wells, ancient churches, earth rings, and stone forts my favorite was near Glenaragah Church ruin. I laid in the grass on several occasions and drew in the shadow of ancient trees whose roots serves as burrows for badgers. I stumbled this place via a hand-drawn map of the region during an artist residency in 2001 and I found it just as powerful when I returned with students in 2013.”

“In Scotland I trekked daily to my studio through the woods on the estate and across a field of grass that soaked my pants to the knees in its sea of silver movement. In the woods islands of purple flowers bloomed. Light moved through a sieve of leaves.”

Toll adds, “The environment suggests the subject matter. I draw on large swaths of paper energetically engaging my whole body at the outset with charcoal and a large brush loaded with a bit of pigment and water. The physical insistence is in the size of the drawing, the gestural movement of drawing media and the commitment of my body.”

Raed Al-Rawi offers the following artist statement, “I observe themes of emotional close connections and division as well as my deep sense of time and history. These themes are inspired by my heritage in Baghdad, Iraq and also by being a North Carolinian for the past thirty years. I create a surreal atmosphere using dry brush techniques in acrylic and sometimes in oil. This method helps my subjects to have a transparent image which feeds my themes.”

William Fridrich studied art, sculpture and photography at UCLA, and various motorcycle magazines, and the US Army. He then launched a successful graphic design business career starting at starting at Standard Brands Paint Company in the early 1970’s.

Introduced to the Dada and Surrealist art movements by his wife, art historian Marsha McKee, Fridrich became clinically obsessed with Joseph Cornell boxes: he has not yet recovered. Haunted by his obsessions, he builds surrealist dream boxes as therapy. The boxes are constructed of found materials, the objects included are a result of extensive collecting. The lead figures are cast from antique and contemporary molds and painted by the artist. The artist believes that the value of the objects inside the boxes will at some point become great in value than the assemblage itself. Archival materials and methods are used to ensure the art outlives the artist.

Fridrich was born the year Babe Ruth died, in Santa Monica, CA, on the coast just west of L.A. He now resides in Wilmington, on the opposite coast.

Theresa Reuter offers the following artist statement, “In my latest work I have begun to find a way to capture the feeling of motion by using the actual movement of the paint itself. Instead of my traditional approach I had an epiphany to combine the paint in time with a silhouette of my subject that captures the point of suspension. Each flow of paint is somewhat unpredictable making each painting an improvisational work with many possibilities.”

“Most of my life my passion has been to the beauty in life around me. While my work has been dominantly realistic, there has always been a sense of movement. This feeling of movement comes from my own emotional connection to the subjects and the life within them.”

Reuter adds, “Artists like Van Gogh, Kokoschka, Soutine, Turner and the art of the Baroque Period have always fascinated

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me.”

“Horses have been a common subject for me to express emotion, power and grace with varied drawing styles, colors, repetition, etc.,” say Reuter. “But when letting the paint flow and diminishing details I have opened a new world for myself to explore. The best part is that others have seen their own sensibilities within these variations and make their own personal connections.”

Reuter adds, “In 2004 I left teaching to move to the North Carolina mountains with my husband who is also an artist. I have dedicated my time to art ever since. I am originally from Rochester, NY. I have a Bachelors degree in Illustration and a Masters degree in Art Education. [I] worked as an art teacher for 16 years. Teaching was fulfilling way to share my love of art. It was always exciting to see the results of where an idea would go by setting up an environment in which children felt comfortable exploring their creativity. Anytime I can create that kind of interaction through any work that I know I have done something right.”

For further information check our NC Commercial Gallery listings and to confirm | gallery hours, call 910/232-0027.

New Elements Gallery in Wilmington, NC, Offers Works by Ann Parks McCray

New Elements Gallery in Wilmington, NC, is presenting *Natural Harmonies*, featuring the work of local painter Ann Parks McCray, on view through May 16, 2015.

The artist describes this collection of paintings: “Twenty fresh-off-the-easel naturescape abstractions convey light through sunny tones coupled with rich textures. The upbeat collection suggests newness and the promises of spring. *Just Over the Next Hill* (48” x 60”) symbolizes the exhibit’s themes of playful curiosity and intuitive trust that new opportunities are just around the corner - or over the next hill. Teased landscapes conjuring trees, beach, flowers, hills, and streams remind the viewer of ever-present possibilities for renewal and the natural harmonies that surround us.”

Now celebrating 30 years, New Elements Gallery is located on Princess Street,



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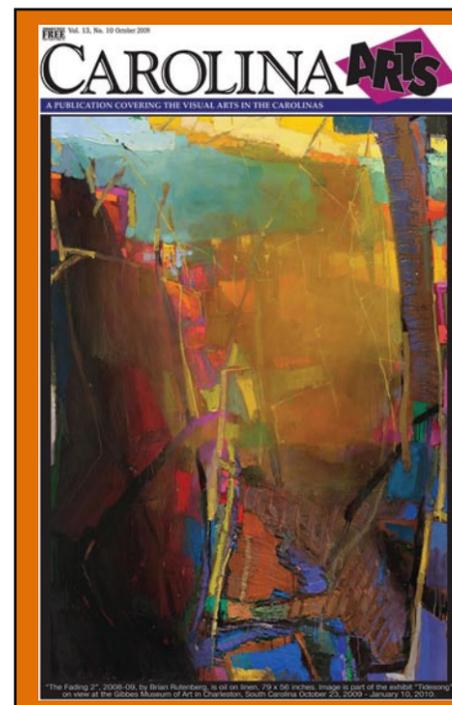
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Work by Ann Parks McCray

the corner of 2nd and Princess, in historic downtown Wilmington.

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