

NC Museum of Art in Raleigh, NC

continued from Page 26

and experiences with the Museum. Their art and statements show the creative versatility and thoughtfulness of educators working in our state. The NCMA is proud to support their work.

The exhibition was organized by the North Carolina Museum of Art.

Artists in the exhibition include: Nicole Ahn, Magellan Charter School, Wake County; Shannon Ashley, Kiser Middle School, Guilford County; Ashley Berdeau, Surf City Middle School, Pender County; Dorinda Carver, Western Guilford Middle School, Guilford County; Steven M. Cozart, Weaver Academy, Guilford County; Bethanie Drew, Broughton Magnet High School, Wake County; Cortney Frasier, Iredell-Statesville Schools, Iredell County; Kelsey Gagnon Mathews, Weaver Academy, Guilford County; Eric Gibbons, Vernon Malone College and Career Academy, Wake County; Caroline Haw, Lacy Elementary School, Wake County; Dustin Hinson, Sampson Middle School, Sampson County; Brian Imfeld, Abbotts Creek Elementary School, Wake County; Alder Keene, Research Triangle High School, Durham County; Trish Klenow, Green Level High School, Wake County; Tavyn Lovitt, North Garner Middle School, Wake County; Stephen Lursen, Lakeshore Middle School, Iredell County; Slater Mapp, Green Level High School, Wake County; Erin McConnell, Apex Friendship Elementary School, Wake County; Dawn McCormick-Dahm, Highcroft Drive Elementary School, Wake County; Michael McCue, Stough Magnet Elementary School, Wake County; Quintin Neal, Bugg Magnet Elementary School, Wake County; Beth Palmer, Partnership Magnet Elementary School, Wake County; Adrienne Patrick, Emerson Waldorf School, Orange County; Terrance Robinson, James Martin Middle School, Mecklenburg County; Crystal Vandiver, Guilford County Schools New Teacher Support Department, Guilford County; Bryan Wilson, Northwest School of the Arts, Mecklenburg County; and Kourtney Yelton, North Buncombe Elementary School, Buncombe County.

Brandon Sadler is a multidisciplinary artist based in Atlanta, GA. He is a graduate of the Savannah College of Art and Design (SCAD) with a BFA in illustration. He is renowned for his public murals, which have been featured in numerous exhibitions and commercial spaces, including the sets of Marvel Studios' *Black Panther*.

While living and working in South

Duke University in Durham, NC, Offers Works From Its Collection

Duke University in Durham, NC, is presenting *Love & Anarchy*, on view at Duke's Nasher Museum of Art, through July 7, 2024/

On the surface, love and anarchy may seem like unrelated or even conflicting notions. Love is synonymous with care, compassion, and affection, while anarchy is generally accepted as an absence of authority, a state of disorder, or an ungovernable condition. These concepts, more than tangentially related, are often intertwined and even sometimes mutually dependent. Indeed, moments of disarray and frustration are intrinsic to love, while love sometimes emerges out of disorder and chaos. Drawn from the Nasher Museum's extensive historical and contemporary collections, *Love & Anarchy* demonstrates some of the ways in which these two concepts have inspired artists, visually and conceptually, over millennia.

Love has been a subject in art for eternity. In antiquity, Aphrodite, goddess of beauty and love, and her offspring, Eros, repeatedly appeared in painting, sculpture, and pottery. From an ancient Greek depiction of the goddess to a 12th century sculpture of the Virgin enthroned to Marc Quinn's 21st century rendering of animal carcasses in *Mother and Child*, Aphrodite's image resonates across eons.



Crystal Vandiver, "The Succulent Menagerie", watercolor on hot-press paper

Korea, Sadler developed his fluid drawing style by emulating different Asian scripts and graphic novels. He particularly draws inspiration from the dynamics and saturated colors of these art forms. This artistic fondness fosters his approach to design and cultural awareness, in which he analyzes identity and human connectivity.



Brandon Sadler, "Untitled", 2019, acrylic and olive wood veneer on panel, 48 x 32 in., Courtesy of the artist; © 2023 Brandon Sadler

The artist states that his work currently focuses on his "own interpretation of writing in English based on the principles and philosophy of Chinese calligraphy." Emanating from Sadler's background in graffiti, his study of written language blends his nontraditional approach to art-making with the classic method of drafting characters using ink and brush. Sadler adds dimension and energy to his work by emphasizing the structure of the text.

View more of Sadler's work in the *Ruth E. Carter: Afrofuturism in Costume Design*, on view Apr. 1 through Aug. 6, 2023.

The exhibit was made possible courtesy of the artist and made possible by Blue Cross and Blue Shield of North Carolina as part of an ongoing series of outdoor art projects, Art Has No Boundaries, commissioned by the NCMA to encourage visitors to actively explore the Museum Park.

For further information check our NC Institutional Gallery listings, call the Museum at 919/839-6262 or visit (www.ncartmuseum.org).

Contemporary depictions of love reveal recognizable poses, gestures, or touch as in Zanele Muholi's photograph, *Katlego Mashiloane and Nosipho Lavuta, Ext. 2, Lakeside, Johannesburg*.

Anarchy is often represented through similarly personified motifs. War, for example, repeats in works ranging from a 6th century, BCE Greek amphora to Dapper Bruce's colorful recent drawings. In resistance to war, power, and oppression, depictions of a chaotic psychological or social state are suggested in Lou Stoumen's dancers at a rock concert from the late 1960s, Kambui Olujimi's decimated monument in *Late Stage Love Affairs*, and many other works. Some artists poignantly interweave the concepts of love and anarchy, as in Sherrill Roland's *With Heart, Letter #021414*, illustrating their interconnectedness and interdependence. As a result, *Love & Anarchy* exhibits the nuanced ways these two seemingly disparate themes intertwine over time throughout our visual culture.

This exhibition was organized by Marshall N. Price, Chief Curator and Nancy A. Nasher and David J. Haemisegger Curator of Modern and Contemporary Art.

Love & Anarchy is made possible by the Nancy A. Nasher and David J. Haemisegger Family Fund for Exhibitions; the

Derek and Christen Wilson Fund for the Nasher Museum of Art; and the John and Anita Schwarz Family Endowment.

For further information check our NC Institutional Gallery listings, call the Museum at 919/684-5135 or visit (www.nasher.duke.edu).

Horace Williams House in Chapel Hill, NC, Features Works by Ashlynn Browning

The Horace Williams House in Chapel Hill, NC, will present *Forces at Play*, featuring works by Ashlynn Browning, on view from Mar. 10 through Apr. 28, 2024. A reception will be held on Mar. 10, from 2-4pm.

This show will feature around 20 new oil paintings from the last year.

Browning offers the following statement about these new works, "Since I do not start my paintings with a plan or specific notion, it is only in hindsight that I can see them clearly and assess their influences. This work brings to mind for me natural and cosmic events: night skies, meteors, lightning, solstices and eclipses."

"These references are not meant to be direct representations of the natural world but rather metaphors for a more expansive psychological state of being; an openness to life experience, to joy and pain, light and dark, and the inherent tension and pendulum swing between the two," adds Browning. "While these paintings evoke spirited energy, there is also a sense of the shadows lurking within, a grounding that balances the ebullience with gravitas, creating a tug of war between release and restraint, chaos and control, darkness and light."

The Horace Williams House is the only historic house open to the public in Chapel Hill. The house retains its original architecture including woodwork, floors, ceilings, and mantles. They have a collection of antique furniture, including a set of four chairs and a newly acquired settee that once belonged to Horace Williams. They offer self-guided tours of the house, including



Work by Ashlynn Browning

an exhibit about the history of those who lived there. They also have a number of self-guided walking tours of the surrounding community, which you can pick up free of charge at the Horace Williams House. Explore the historic district along East Franklin Street, wander the Old Chapel Hill Cemetery, and more.

After the reception, the show can be seen by appt. E-mail Nerys Levy at (neryslevy@gmail.com) or Tama Hochbaum at (tama-hochbaum@gmail.com).

For further information check our NC Institutional Gallery listings, call the House at 919/245-4320 or e-mail to (info@visit-chapelhill.org).

Durham Art Guild in Durham, NC, Features Works by Allison Coleman, Tina Marcus, & Jordan Grace Owens

The Durham Art Guild, located in the Royall Center for the Arts, in Durham, NC, is presenting *Material Differences: Fragments, Forms, Realities*, featuring works by Allison Coleman, Tina Marcus, and Jordan Grace Owens, on view in the DAG Truist Gallery, through Mar. 10, 2024.

Fragments, shapes, and figures are woven into narratives that are graphic and playful, socially and politically charged in the dynamic work of Jordan Grace Owens, Allison Coleman, and Tina Marcus. The work of these artists brings together three artists who, despite their distinct approaches to materials, converge in their dedication to the figurative form. Through their individual practices, they delve into the essence of humanity, each employing unique materials and techniques to capture the essence of the human experience.



View of the "Material Differences" exhibit

Jordan Grace Owens uses paint, sewn canvas, and wooden constructions to explore a fluidity of physical form and a complexity of maternal autonomy. Allison Coleman creates dreamlike worlds with oil paint, exploring the narrative through pigment and texture. Thin washes of paint signify the deterioration of human memory and the passage of time and bold strokes explore ideas of permanence and urgency. And in Tina Marcus' work she incorporates the ordinary material of cardboard paper in her figurative sculptures to express soul-stirring narratives of ambiguity, and relationships



View of the "Material Differences" exhibit

between resilience and vulnerability.

Jordan Grace Owens says, "My work explores a fluidity of physical form through fragmented figures and shifting, relational abstract shapes. Using multiple mediums including paint, sewn canvas, and cut wood, I'm interested in exploring design, materiality, and the intersections between two-dimensional and three-dimensional planes."

"My interest in figure builds upon my decade-long career in portrait illustration. After having two children and shifting into the challenging new paradigm of artist/young mother, I began focusing on studio work in earnest," adds Grace Owens. "I was inspired by the surreality of my own changing physical form, as well as the intensely bodily relationships between myself and my young children. In my work, undulating organic shapes suggest the unreliability of physical boundaries. Shapes press against, fold around, and intersect one another, reflecting the complexity of maternal autonomy."

"The negative spaces created by these relationships are treated with as much importance as the shapes themselves. In further effort to explore a fluidity of form, much of my work straddles categories of two- and three-dimensions. My wooden paper dolls are primarily two-dimensional, but they are playfully inserted into a viewer's three-dimensional space, suggesting the

continued on Page 28