

STILL [UN] STILL

WORKS BY ANDIE FREEMAN AND KAIDY LEWIS



BLOCK GALLERY
JUNE 12 – SEPTEMBER 27 2019

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ARTIST RECEPTION: JUNE 21, 2019, 5:30 – 7:30 PM



The City of Raleigh



222 West Hargett Street
Raleigh, NC 27601
www.raleighnc.gov
919.996.3610

“A painter can say all he wants to with fruits or flowers, or even clouds.”

-EDOUARD MANET, MODERNIST PAINTER

The still life has endured a complicated evolution throughout the canon of art history. Once discarded as a feminine past time used as an exercise to build skills, still life painting was elevated during the Dutch Golden Age, and then rediscovered in the modernist paintings of the nineteenth century. The works of artists Andie Freeman and Kaidy Lewis look to honor and deviate from the tradition in Still [un]Still.



ANDIE FREEMAN

andiefreeman.com

Andie Freeman selects her objects and proceeds to the outdoors where she often suspends them, capturing the light and shadow as they move throughout the space. These are not static compositions of ostentatious possessions but are instead quite ordinary items that hold meaning and possible connections to the viewer. “We live in a disposable world that makes us critical of ourselves, and others. By elevating cherished and natural objects through my art, I highlight our common stories connecting us to find deeper meaning in our everyday,” says Freeman.

Andie Freeman earned her BFA from College of Charleston with an emphasis on painting and life drawing. She continued her education at Miami Ad School @Portfolio Center in Atlanta where she studied graphic design. Her work can be found in public and private collections, including those in the City of Raleigh, The Coastal Discovery Museum of Hilton Head, and the publication, Richeson 75 Small Works 2016. Andie Freeman is a 2019 Fellow in the Clark Hulings Fund’s Art-Business Accelerator Program and she is a studio member at Artspace where she creates her paintings in Raleigh, NC. Freeman is represented by City Art in Greenville, NC and Camellia Art in Hilton Head, SC.



KAIDY LEWIS

kaidylewis.com

Kaidy Lewis’s use of vivid color and loose brushstrokes are a visual feast and have a sense of spontaneity and urgency that is in stark contrast to Freeman’s quiet and almost meditative works. The noticeable layers make it impossible to determine at times whether an object is receding or being brought forth. perhaps as an inference of human presence imposing control over these unruly goods within the composition. Lewis explains, “Color and pattern are the theatrical backdrop to tell a dynamic tale. the narrative is refined until clarity and beauty emerges, because I believe a truth or wholeness has been obtained.”

Kaidy Lewis attended art college in St. Albans and secured a place at Chelsea College of Art, London in 1989. An ‘(un)Still’ sort of person, she chose to train as a nurse practitioner and had a successful career in health promotion. She believes this hinterland was the right decision as the artist prefers to immerse herself in the environment to fully engage and interpret in ecology she attempts to paint. She implemented her knowledge in directing art centers and delivering creativity workshops in the UK and the USA.

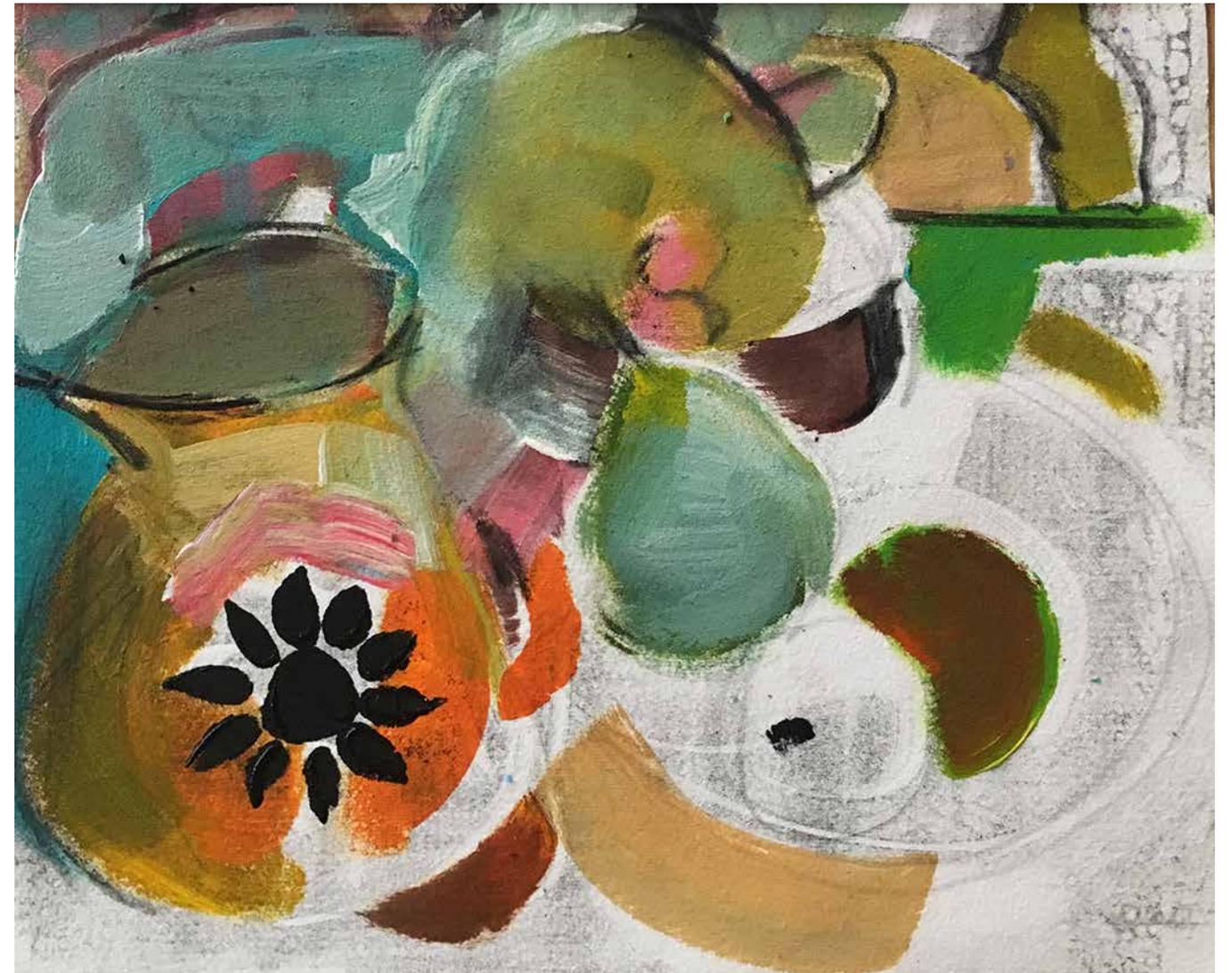
In 2005 Kaidy returned to painting commercially, selling portraits and paintings now owned in the UK, Singapore, California, New York and now N.C. Kaidy was selected as emerging artist by Mayne Gallery, Kingsbridge, Devon 2015 and Pure Arts Group, Battle, Sussex in 2016. Still and active member of the Pilgrims Way Artists, Kent, she will be exhibiting there again in May 2020.

Her family moved to Chapel Hill in September 2016. Locally Kaidy is a member of OCAG Guild (2017). Recent exhibitions include HCA, Hillsborough, March 2019, FRANK Gallery April 2019. Kaidy is now a member artist of FRANK Gallery. Her paintings of ecology were selected for the May 2019 issue of the journal, Genetics in Medicine.

HALF AND HALF JUG
Kaidy Lewis
2019

12" x 15" (framed)
Monoprint and Acrylic

This painting is about compromise but also teasingly reminds us of what is black and white and annoying.



NEST WITH MUTED SHADOWS

Andie Freeman
2018

36" x 36"
Oil and Gold Metal Leaf on
Gallery Wrap Canvas

Making my way through the deep woods, I
saw the nest. empty but still in motion.



FIBBONACCI FLOWERS

Kaidy Lewis
2018

20" x 30"
Oil on canvas

Whenever and wherever possible be on good terms with people or simply refer to nature...this was painted after exasperating conversations with a large company.



SPOONS
Andie Freeman
2018

30" x 22"
Oil and Gold Metal Leaf on
Cradled Birch Wood Panel with Stained Sides

Tarnished and used, moving and missed.



PEPPERED CHOICES
Kaidy Lewis
2019

36" x 36"
Acrylic on canvas

For and about women



WALK WITH ME
Andie Freeman
2017

24" x 48"
Oil and Gold Metal Leaf on
Cradled Birch with Stained Sides

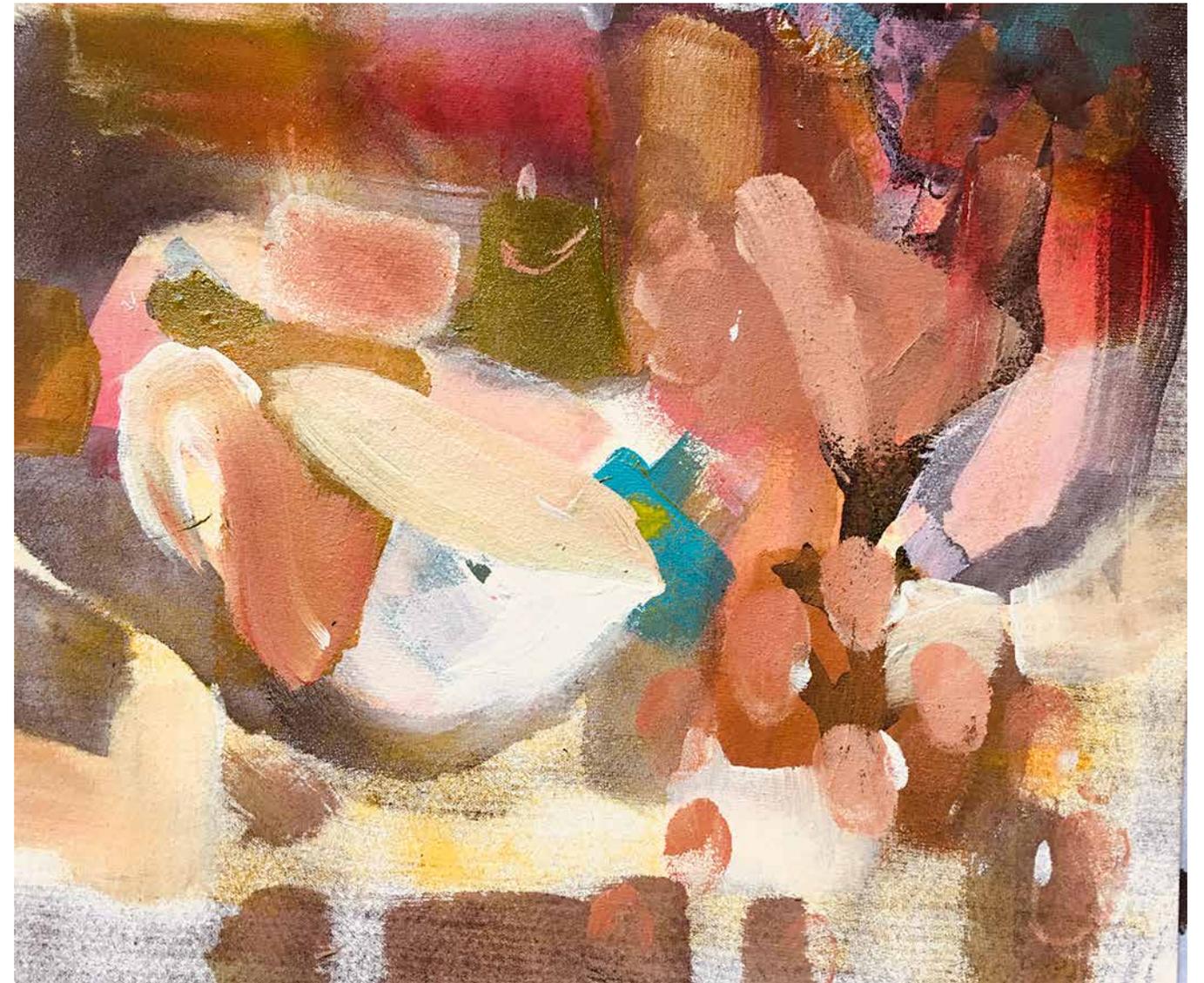
Hold my hand. Stay with me.
I will keep this moment forever.



(UN) STILL CUP
Kaidy Lewis
2019

15" x 19" (framed)
Monoprint and Acrylic

Potentially everything you want to be in within
you... you hold the key



LOOKING
Andie Freeman
2018

36" x 36"
Oil and Gold Metal Leaf on
Gallery Wrap Canvas

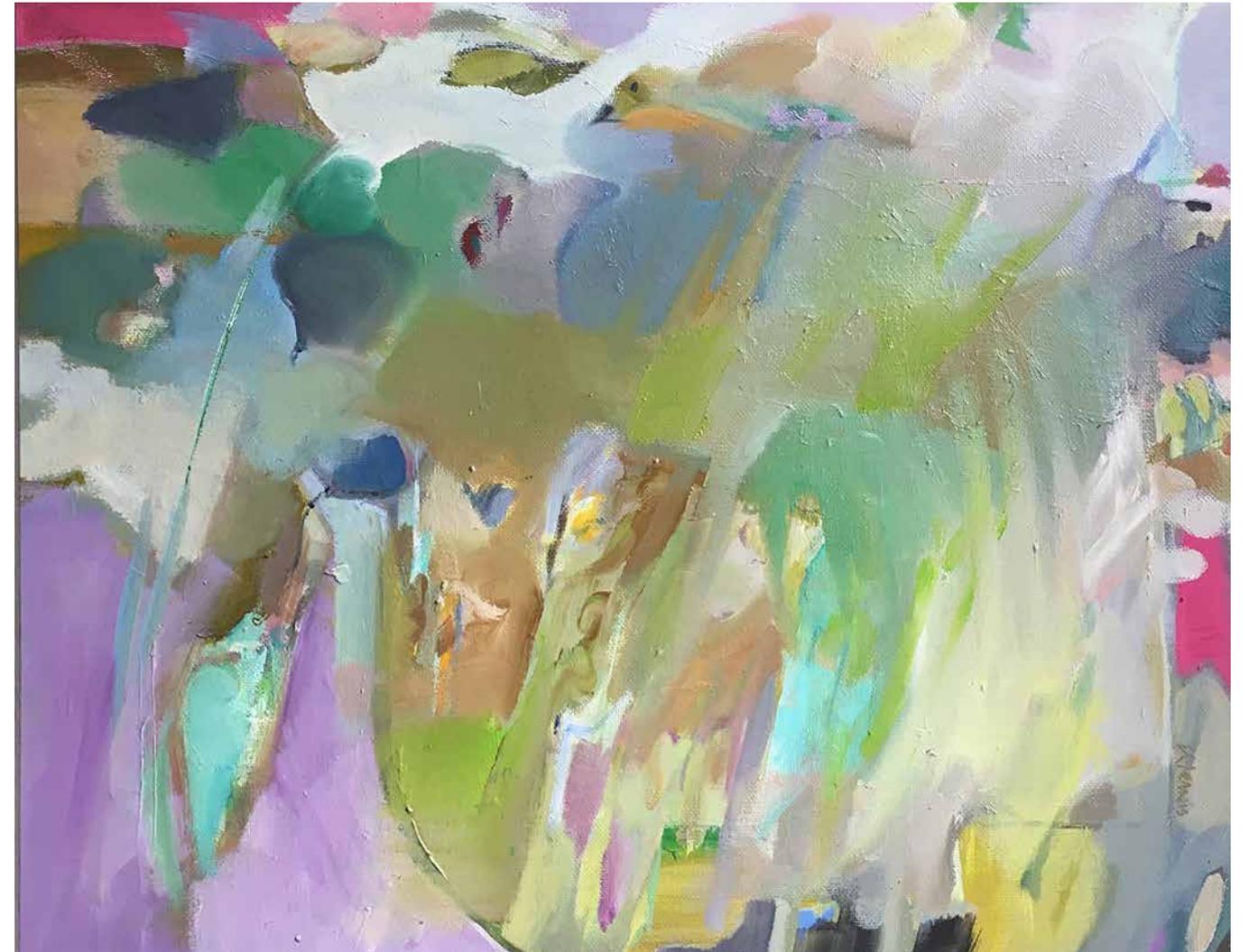
The shadows hide but the space is ours alone.



THE KING AND QUEEN WERE
RARELY SEEN
Kaidy Lewis
2019

20" x 24" (framed)
Oil on canvas

Who would want to be King? Have you heard
that expression? Well the unsung kings and
queens are still making the world a beautiful
place.



IN THE GARDEN
Andie Freeman
2019

30" x 10"
Oil on Cradled Birch Wood with Stained Sides

Lushly loving, helplessly hoping



TOO MUCH LOVE WILL KILL YOU

Kaidy Lewis
2019

24" x 24"
Acrylic on canvas

Own your own monkeys and your own circus.
Take responsibility, be kind and know where to
draw lines.



A LOVELY AFTERNOON
Andie Freeman
2018

30" x 22"
Oil and Gold Metal Leaf on
Cradled Birch Wood with Stained Sides

After the tea, we spent the day bathed in sun,
noting the day.



MANY THANKS TO

BLOCK GALLERY

Connecting local artists to community through ongoing exhibitions and public outreach, the Block Gallery was dedicated in 2006 to honor Miriam Preston Block, a former Raleigh City Council member and community leader. Greeting all visitors to the Upchurch Government Complex, the gallery's marble walls and elegant staircase provide an ideal setting for showcasing original artworks. Exhibits change every eight to 12 weeks.

OFFICE OF RALEIGH ARTS

The Office of Raleigh Arts, a part of the City of Raleigh's Parks, Recreation and Cultural Resources Department, fosters and promotes the arts in Raleigh by administering the programs of the Raleigh Arts Commission and the Public Art and Design Board and supporting the Pullen and Sertoma Arts Centers.

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BlockGallery

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www.raleighnc.gov • 919-996-3610 • M-F 8:30am - 5:15pm