

# Artspace in Raleigh, NC

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## Artists Program.

Tim Kiernan's urban landscape-focused video installation, like much of his works, conveys the artist's interest in the transformative aspect of video – the notion that reality viewed through the camera lens alters one's perspective and understanding.



Work by Tim Kiernan

Kiernan earned his BA in Art & Design and a BA in Mass Communication with a minor in film studies from NC State University in 2002. He currently works as a freelance video and dynamic media designer. His video works and installations have been exhibited in Raleigh and Brooklyn, NY.

Greg Lindquist creates "memorial" paintings, documenting both the past and present of various industrial landscapes. This series began as a way of exploring Lindquist's own surroundings, specifically the Williamsburg and Redhook waterfronts in Brooklyn, NY, and more recently, has expanded to include an investigation of architectural disuse and decay globally.

Lindquist earned his dual masters degree in Fine Arts (Painting) and Art History from Pratt Institute in 2007. He is the 2009-2010 Pollock Krasner Foundation Grantee and the Sally & Milton Avery Arts Foundation Grantee for the 2009 Art Omi International Artist Residency. His work has been written about in various publications including *Art in America*, *ARTnews*, *Bomb Magazine*, *Frieze*, *The New York Sun*, and *The New York Observer*. Lindquist recently participated in *Frozen Moments: Architecture Speaks Back*, organized by the Laura Palmer Foundation (based in Warsaw), in the Ministry of Transportation building, Tbilisi, Republic of Georgia. He writes about art for *artcritical.com*, *The Brooklyn Rail*, *Hyperallergic*, and *ARTnews*.

Through subtle animations, Jason Mitcham investigates why and how we use the space around us. Each of Mitcham's animations presented in *Rising Into Ruin* depicts the evolving use of the land as represented through the video documentation of one of the artist's paintings.

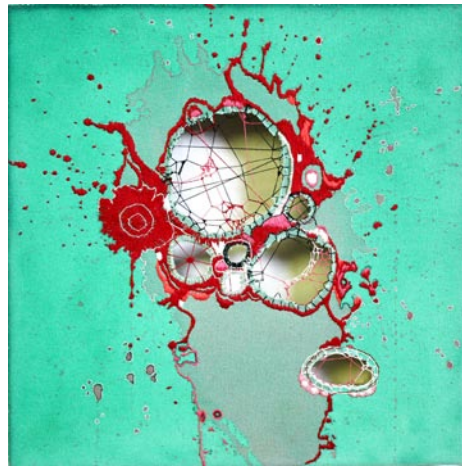
Mitcham was born in Greensboro, NC. He received his BFA at East Carolina University in 2002 and his MFA from the University of Florida in 2005. He is a recipient of the Elizabeth Greenshields Foundation Grant. He has had solo exhibitions in 2006 and 2008 at the Wynn Bone Gallery in Annapolis, MD. Recent group exhibitions include *Visual Politics: Art and the American Experience*, Santa Cruz, CA, *Watch This! Emerging Filmmakers*, Invisible Dog Art Center, Brooklyn, NY, *Absence* at the Queens Museum of Art, and *The Constructed Landscape* at NURTUREart, Brooklyn, NY. He currently lives and works in New York City.

Nava Lubelski and Julie Davidow, though using different techniques and media, both make art from a similar desire – to create structure. While Davidow's paintings visually depict her influences – biology, botany, geology, cartography, and architecture – her process is focused on organizing, controlling, and making sense of the dichotomy between the natural and built environments.

Lubelski's works begin as accidental or spontaneous spills, cuts, tears, or punctures in canvas or fabric – wounds. Using embroidery thread Lubelski repairs, mends, controls, and contains the damage.

In both artists' works, there is an attempt to provide structure and order, but the underlying sense of chaos remains, evident in Lubelski's intentionally unfinished repairs and Davidow's installations that spill off the canvas, spreading across the gallery wall.

Lubelski was born and raised in New York City and currently lives in Asheville, NC. Her work has been included in several exhibitions at the Museum of Arts & Design in Manhattan and has been shown recently at the Weatherspoon Art Museum in Greensboro, NC, and the Queens Museum of Art in Queens, NY. She has had solo shows with LMAKprojects in New York, OH&T Gallery in Boston and PIM Gallery in Toronto. Additional recent exhibitions have included venues in Stockholm, L.A. and Berlin. Lubelski's work has been reviewed in *The New York Times*, *ArtNews* and *The Village Voice*, among other publications, and she was a featured artist in the book *Contemporary Textiles: The Fabric of Fine Art*, published in 2008.



Work by Nava Lubelski

Lubelski has received grants from The Pollock-Krasner Foundation, the New York Foundation for the Arts, and the North Carolina Arts Council. Lubelski received a degree in Russian Literature & History from Wesleyan University and spent a year as a student in Moscow, Russia.

Julie Davidow attended New World School of the Arts in Miami from 1996-1999 on scholarship. She has exhibited at the Miami Art Museum; The National Museum of Women in the Arts in Washington, DC; The Ft. Lauderdale Museum of Art; The Tampa Museum of Art; SECCA in Winston-Salem, NC; and numerous galleries nationwide. She is the recipient of ARTslant's 2009 First Prize Golden Frame award, the Leo & Raye Chestler Visual Arts Award, a Florida Enhancement Grant, and the New American Paintings juror's pick Vo. 76. Her work is included in the permanent collection of the Miami Art Museum, the Girl's Club Collection in Ft. Lauderdale, FL; Epic Miami Hotel, and many private collections. In addition, Julie is the coauthor of the book *MIAMI Contemporary Artists*.

Artspace, a thriving visual art center located in downtown Raleigh, brings the creative process to life through inspiring and engaging education and community outreach programming, a dynamic environment of over 30 professional artists studios, and nationally acclaimed exhibitions. Approximately 95 artists hold professional memberships in the Artspace Artists Association. Thirty-five of these artists have studios located at Artspace. Artspace is located in Historic City Market in Raleigh at the corner of Blount and Davie Streets.

Artspace is supported by the North Carolina Arts Council, the United Arts Council of Raleigh and Wake County, the Raleigh Arts Commission, individuals, corporations, and private foundations.

For further information check our NC Institutional Gallery listings, call the center at 919/821-2787 or visit ([www.artspacenc.org](http://www.artspacenc.org)).

# Black Mountain College Museum + Arts Center Offers Works by Irwin Kremen

The Black Mountain College Museum + Arts Center in Asheville, NC, is presenting the exhibit, *In Site: Late Works by Irwin Kremen*, on view through June 4, 2011.

The exhibition will primarily focus on recent collages by this master collagist but will also include a selection of his sculptures. A 48-page color catalogue will accompany the exhibition with an essay by the artist. This exhibition is organized by the Black Mountain College Museum + Arts Center.

Irwin Kremen was born in Chicago, IL, in 1925. He attended Northwestern University from 1942-45. Working as a reporter and columnist for a local daily newspaper in New York City, five months after he had quit studying journalism at Northwestern University, Kremen came across an article featuring Black Mountain College. Without hesitation, he boarded a train and joined this small, avant-garde community flourishing in the Blue Ridge Mountains. Kremen recalls that he "sought fresh experience, different ideas, expanded feeling, in short, another way to be in the world."

Although Kremen enrolled in Black Mountain College in 1946 to pursue his aspirations as a young writer, the progressive and collective environment he encountered there permanently re-defined his ideas about education. Black Mountain College exposed Kremen to such various and influential artists as poet and potter M. C. Richards who remained a lifelong friend, artist and teacher Josef Albers, and painter and Asheville native Kenneth Noland. It was M. C. Richards who prompted his first collage experiment nearly twenty years after he left BMC.

After Black Mountain College, Kremen lived in New York's Greenwich Village where, through his friendship with M.

C. Richards, he befriended John Cage, Merce Cunningham and David Tudor, all of whom spent some time at BMC during the late 1940s and early 1950s. He met his wife Barbara at a Cage performance in 1952, and Cage dedicated his famous composition "4'33'" to Kremen.

Eventually Kremen went back to school and earned his Ph.D in clinical psychology from Harvard and moved to Durham, NC, to teach at Duke in 1963. It was a few years later that M.C. Richards introduced him to collage making. What, at the time, seemed to be only a playful activity for the family, instigated a major shift in Kremen's life as he began to make collages with a feverish obsession. The papers he uses are carefully collected from walls and other surfaces encountered during travels to Europe. He says about the work, "I hunt out papers that have been in sun, in rain, covered with the dirt of the city. Yet as I look at them, I realize their exquisite potential."

Significantly, Kremen has developed a complex technique of hinging the elements of his collages, so each scrap of paper is allowed to exist independently within the composition. This allows for an edge integrity and subtle depth that are not possible when the usual method of gluing is used.

Kremen has had solo exhibitions at the Smithsonian American Art Museum, Nasher Museum of Art at Duke University and Southeastern Center for Contemporary Art, as well as at a long list of other galleries and museums in the US and abroad. He won the Sam Ragan Award for Outstanding Contributions to the Fine Arts of North Carolina in 1998.

For further information check our NC Institutional Gallery listings, call the Center at 828/350-8484 or visit ([www.blackmountaincollege.org](http://www.blackmountaincollege.org)).

You can contact us by calling 843/825-3408 or by e-mail at - [info@carolinaarts.com](mailto:info@carolinaarts.com)

What's this about? Well for the last six pages near the end of the articles part of this issue, we've offered articles from the Triad & Triangle areas of NC, and some from East of there and earlier we had a good number of articles from WNC - with very few ads in support of those articles. We hope that's not going to be the situation for very long. We hope after reading this and other items you'll find in this edition of *Carolina Arts* you'll be contacting us about advertising in the next issue.

Be the first to advertise from your area - be a leader. Show support for us, coverage of what's taking place in your area, and what you're offering.

There's no cheaper way to expose your exhibit, gallery, institution, or artwork to 40,000 + readers - people interested in the visual arts. And, there is no where else that you can find this much info about the visual art community in the Carolinas.

This space is the size of a 1/4 page ad which is only \$35. That would buy you about 70 - 80 first class stamps to mail to people you already know - not including the cost of printing up a card.

Expand your market. The people most interested in our paper are those right here in the Carolinas - it's about their art community. Full info about advertising can be found at this [link](#).

The deadline each month to submit articles, photos and copy-ready ads is the 24th of the month prior to the next issue. This would be Apr. 24th for the May 2011 issue and May 24 for the June 2011 issue. After that, it's too late unless your exhibit runs into the next month.