

# Page Walker Arts & History Center

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Photo by Franz-Josef Braun



Quilt by Christine Hager-Braun

Bellah, Magenna Brink, Gwen Brink, Karen Lee Carter, Lucinda Cook, Sandy Curran, Pam Downen, Laura Gaskin, Katy Gollahon, Christine Hager-Braun, Lynne G. Harrill, Margaret Jordan, Eileen Kane, Lyric Kinard, Susan Brubaker Knapp, Nancy Lassiter, Susan Lenz, Roxane Lessa, Laura McGrath, Mary Ritter, Annette Rogers, Penny Sharp, Patricia Smith, Karen Starnes, Katherine Stein, Ana Sumner, Denny Webster, Eileen Williams, Jenny Williams, and Nanette Zeller.

PAQA-South is a group of professional artists from across the United States who

come together to promote innovative fiber and quilting arts. To learn more about PAQA-South or to join online, visit ([www.paqa-south.org](http://www.paqa-south.org)). Sample photographs of previous shows and member artists' works are available on the website.

For further information check our NC Institutional Gallery listing, call the Center at 919/460-4963 or visit ([www.townof-cary.org](http://www.townof-cary.org)) under Parks and Recreation.

## Artspace in Raleigh, NC, Offers Several New Exhibitions

Artspace in Raleigh, NC, is offering several new exhibits including: *The Places in Between*, featuring works by Anthony Ulinski, on view in the Upfront Gallery, from Sept. 6 - 28, 2013, with a reception on Sept. 6, from 6-10pm; *It All Goes Back To Childhood*, featuring works by Kiki Farish, on view in the Lobby Gallery, from Sept. 6 - 28, 2013, with a reception held on Sept. 6, from 6-19pm; *Dear Nature*, featuring works by Natalie Abrams, Cynthia Camlin, and Mi-Sook Hur, on view in Gallery 2, from Sept. 6 through Oct. 4, 2013, with receptions being held on Sept. 6 and Oct. 4, from 6-10pm; and *Thought Maps & Ladders*, featuring works by Ray Duffey and Becky Joye, on view in Gallery 1, from Sept. 14 through Nov. 9, will have receptions on Oct. 4 and Nov. 1, from 6-10.



Work by Anthony Ulinski

Warehouses, farms, towns, and cities that Ulinski passed on drives from Raleigh to the beach inspired this body of work. Through a series of long Sunday drives, Ulinski gathered the subject matter for his paintings. The works depict scenes spanning winter through summer.

Ulinski elaborates, "I was looking at the way the light bounced off the farm buildings, the abandoned warehouses and the empty streets...As spring turned to summer the last traces of gray disappeared replaced by verdant greens and clear blue skies. The trees, a linear compositional aid in the winter, became massive and looming and the dominate feature in the landscape. Late afternoon thunderstorms became a regular feature of July and August. [There were] huge banks of clouds that would catch and bounce the light down illuminating the scene with an eerie green light and deep blue shadows."

Ulinski creates his works using a palette knife, applying oil paints with wax and/or a heavy impasto medium. Layer is built upon semi-opaque layer, capturing subtle shifts in light and color in the scenes depicted.

Ulinski was born in Bandung, Indonesia, the son of a US Foreign Service officer. He spent his childhood shuffling between Africa, Asia, Europe and the United States before settling in Raleigh in 1976. He opened Dovetail Woodworks, a studio furniture shop, that fall. Ulinski

continues to design and build commissioned furniture and sculptural pieces for gallery exhibitions.

In 1993, Ulinski began the formal study of oil painting, working with Elizabeth Lentz for four years and subsequently with Jacob Cooley, Margie Stewart and Beverly McIver. Ulinski has taught woodworking and painting with various organizations, most recently at the Penland School of Crafts, NC, Arrowmont School for Arts and Crafts, TN, as well as at Artspace. He has exhibited widely at various museums and galleries, including the John Elder Gallery, NY, NY; Funeria, San Francisco, CA; the Southeastern Center for Contemporary Art, Winston-Salem, NC; GreenHill, Greensboro, NC; and Blue Spiral Gallery, Asheville, NC. Ulinski's work has been included in the Smithsonian Craft Show and the Philadelphia Museum of Art Craft Show. He was an artist-in-residence at Artspace in 2000, and is currently an Artspace Artists Association member. Fellowships include those from the Vermont Studio Center and the Virginia Center for the Creative Arts.

In the exhibit, *It All Goes Back To Childhood*, Kiki Farish's drawings focuses on dichotomies. She explains, "In this series of drawings, I begin with text that reflects conflict regarding my own family's words of comfort: 'Kiki, you're not fat, you're chubby.'" Blending abstraction and realism, Farish uses mark-making to both express and suppress emotions in her works. Fragments of realism that are present in Farish's works, give, as she states "a sense of how we experience memory."



Work by Kiki Farish

Born in Jacksonville, FL, Farish has been a visual artist since she left the Sales and Marketing Division of SAS Institute, Inc. in 1993. She graduated with a MFA in painting and drawing from East Carolina University, May 2006. Farish is an Artspace Artists Association member, and in 2011 she opened a studio at Artspace. She exhibits nationally and her work is in many corporate, government and private collections, including Fidelity Investments and the City of Raleigh.

In the past three years, Farish was selected to participate in both the NC Museum of Art's benefit, *Art of the Auction*, and the Raleigh Fine Art Society's *NC Artists Exhibition* (*Absent Annabelle* received Best in Show in the 2011 exhibition). Farish's recent exhibitions also include *Surfacing Connections*, at TAG in High Point, *continued above on next column to the right*



Carolina Clay Resource Directory is our attempt at *Carolina Arts* newspaper to create a focal point for info about the clay community in both North and South Carolina. We may not be everything some want, but we'll try and bring our readers the most news about what's going on, where you can find it, and info about the individuals and

organizations involved in the Carolina community. Whether you call it clay, pottery, ceramics - if you don't see what should be here - just let us know about it so we can add it to the mix.

For the Carolina Clay Resource Directory go to:

[www.carolinaarts.com/ccrd/carolinaclay.html](http://www.carolinaarts.com/ccrd/carolinaclay.html)

For the Carolina Clay Resource Directory Blog go to:

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NC; *Nothing's Black and White* with Julie Brooks, Artspace; *Friends*, Caldwell Arts Council, Lenoir, NC; *Plans, Subplans and Overlays*, Visual Arts Exchange, Raleigh, NC; *Marked*, Artspace; *Earthy Musings*, Block Gallery, Raleigh, NC; *Paul Hartley Legacy*, Lee Hansley Gallery, Raleigh, NC; *A Woman's Place*, Greenville Museum of Art, Greenville, NC; and *Drawing Revisited*, GreenHill, Greensboro, NC.

*It all goes Back to Childhood* will also be on exhibit at the Community Council for the Arts in Kinston, NC, in November 2013.

Farish has taught Color Theory, Design, and (Figure) Drawing at various NC degree granting institutions since 2005. Recently, she was selected to present at the 2013 NC Outreach Project of GreenHill, Greensboro, NC.

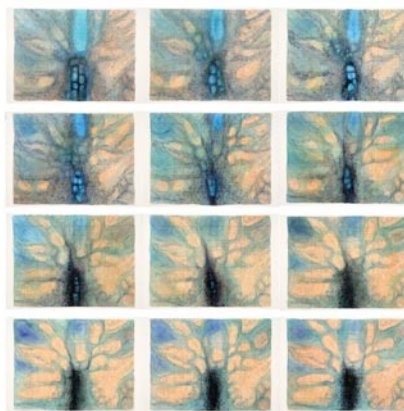
Exploring the core of *Dear Nature*, featuring works by Natalie Abrams, Cynthia Camlin, and Mi-Sook Hur, art critic Dave Delcambre observes: "A constant dialogue with nature (positive or not), seems in fact deeply rooted in our modus operandi, perpetually engaging us on multiple levels. Not only is the ever-changing tableau of the natural world (and perhaps most importantly our interactions with it) a constantly roving target, but the particular challenges of capturing and representing such variety is an especially daunting one given nature's familiarity and the simple fact that we think we know the natural world better than we actually do."

"Interesting to note in this exhibition, aptly entitled *Dear Nature*, is how one certain trio of artists - Mi-Sook Hur, Cynthia Camlin and Natalie Abrams - unflinchingly grapple with these issues head on. Within their work, time and process are inextricably interwoven so much so that it is often difficult to tell where each begins / ends and / or begets the other."

Natalie Abrams utilizes wax on wood panel to create sculptural, fluid pieces that reflect on concepts that include transition, capturing moments of time, how our systems and relationships mimic those found in the natural world, and the disregard we

sometimes have towards the future while acting in the present.

Abrams has exhibited work throughout the United States at venues including Ball State University Atrium Gallery, Muncie, IN; Conrad Wilde Gallery, Tucson, AZ; The Gallery at R & F Paint, Kingston, NY; and the Denver International Airport, Denver, CO. Abrams was recently a Summer Affiliate Artist at the McColl Center for Visual Art, Charlotte, NC. She was also recently awarded a scholarship grant from the Seventh International Encaustic Conference in Provincetown, MA and, in conjunction with the conference, curated the exhibition *Losing Ground, Gaining Perspective* at Gallery X at Castel Hill in Provincetown. In 2014, Abrams will have a solo exhibition at City Ice Arts in Kansas City, MO.



Work by Cynthia Camlin

With watercolors painted on screen-prints, Cynthia Camlin focuses on, in her words, "Interpreting erosion, cracking, melting, refreezing through abstracted forms, ... [asking] how it would look for a glacier to melt, if you could watch the whole process decade to decade from above."

Camlin received a MFA in Painting and Drawing from the University of Texas at Austin. Among her solo and two-person exhibitions are those at Punch Gallery, Seattle, WA, and 1708 Gallery, Richmond,

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