

Craven Allen Gallery in Durham

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shows at Craven Allen Gallery, Crook’s Corner, the Duke Eye Center, Golden Belt Room 100. DeMarco’s work has been included in numerous juried shows and invitationals. Her collages are in private collections across the United States. She volunteers with Independent Animal Rescue. She has been with Craven Allen Gallery since 1997.

Paul Hrusovsky offered the following statement, “When I was 12 years old, until I was 21, I worked at Imperial Display, a thriving store on Main Street in Wheeling, WV. The shop was full of plastic flowers from Japan, and during Christmas boasted a Holiday Tree Land. Nothing local could rival this display of everything plastic with decorated trees in all colors. One had a snow machine attached to the middle and a skirt below would collect the plastic snow and recycle it. I decorated trees, made wreaths, palm trees for luaus, and arrangements for tables - and even for graves. My boss, the store’s founder Isadore Mendolson, added craft and teacher’s supplies. Since the new products didn’t come with displays, Isadore told me to take whatever materials I needed to create store samples. I worked with papier mâché, resin casting, jewelry, and all sorts of paper crafts in the studio my dad built for me at home off my bedroom. I became familiar with myriad products and had no fear of mixing them together to create all sorts of interesting pieces for the store.”

“My familiarity with materials, working on so many different projects, has led to my current paintings,” adds Hrusovsky. “I crave variety in both my subject matter and technique. I’m drawn to bold shapes and bright colors. I am inspired by the work of David Hockney, Keith Haring, Norman LaLiberte, and Stacy Crabill. Folk and religious art has always appealed to me, and unusual objects I’ve collected often find their way into my work.”

“Art should be fun and exciting to look at. There is nothing more sensual than making marks through wet paint. Mixing, glazing, scraping, and all the physical aspects of creating art comforts my soul.”

Paul Hrusovsky received a BFA, MA, and MFA from Ohio University, Athens, OH. He continued his post-graduate work at Washington University, St. Louis, MO. He showed locally at Somerhill and Tyndall Galleries as well as Craven Allen Gallery, where he was gallery director for many years. He has also had shows at WCU at Cullowhee, UNC at Chapel Hill, and numerous locations throughout St. Louis, MO.

Hrusovsky was a founding member of FRANK gallery in Chapel Hill and long maintained a working studio and retail space in downtown Chapel Hill. His works are found in numerous private and corporate collections.

Judy Keene offered the following statement, “In the late 80’s my husband Jack and I visited the home of Pierre Bonnard in Le Cannet and Henri Matisse’s home and museum in Cimiez, France. In college I had written my senior thesis with Dr. Shirley Nielsen Blum (UC Riverside) on Ellsworth Kelly who was influenced by Jean Arp.



Work by Paul Hrusovsky

In the 90’s I painted several views of our pond through the dining room, incorporating the theme of the window as a frame for landscape. I also studied classical realist painting techniques in tandem with a focus on abstract painting. Most work I have exhibited has been large scale, non-objective abstract paintings, keeping my interest in post-Impressionism and plein air painting on the back burner.”

“When I found that my college mentor, Dr. Blum, who combined her Early Netherlandish scholarship with Modernism (she had married Irving Blum, a Los Angeles art dealer responsible for building the careers of some of the Pop Artists and Abstract Expressionists on the West Coast) had written a book *Matisse, A Room with a View*, I noted her essay on *The Window: an Icon of Modern Art* and I decided to continue exploring the window as a frame for landscape from an art historical perspective,” adds Keene.

Judy Keene was born in Texas and loved drawing as a child. In her youth she visited many National Parks with her family and acquired a love of rocks and rock formations from her father who had been for some years a prospector in the Old West. She has been influenced by color field painters and the expanse of the landscape in the Western US - one critic described her work as “abstract windows”.

Before becoming a full time artist and raising a family in North Carolina (1979-present) she was the Registrar at the Henry Gallery of Art, University of Washington, Seattle, WA; and Assistant Registrar at the Freer Gallery of Art, Smithsonian Institution. She also worked as an administrative assistant in the Conservation Department of the North Carolina Museum of Art. She has studied painting with a number of instructors, has a BA in Art History, and continues to study privately and in workshops with plein air painters.

Keene and her husband find time to visit museums when they travel abroad for his scientific career and she is able to paint in Normandy while visiting friends. She has been exhibiting at the Craven Allen Gallery since 2017 where she has had two solo shows.

For further information check our NC Commercial Gallery listings, call the gallery at 919/286-4837 or visit www.cravenallengallery.com.

Some Exhibits That Are Still On View

Our policy at *Carolina Arts* is to present a press release about an exhibit or event only once and then go on, but many major exhibits are on view for months. This is our effort to remind you of some of them.

The University of North Carolina in Greensboro, NC, is presenting *RugLife*, an exhibition featuring the work of contemporary artists, on view at Weatherspoon Art Museum, through Aug. 9, 2025. This summer, the Weatherspoon is excited to present *RugLife*, an exhibition featuring the work of contemporary artists who use rugs as an inventive medium to address a range of cultural topics, from housing and the environment to technology and global politics. These artists explore the complexity of our contemporary world through an ancient form, mixing traditional patterns and motifs with popular imagery ranging from Superman to basketball courts. Simultaneously, they reimagine the form of the rug itself by making the familiar object not only from the woven yarns we might expect, but also such surprising materials as cardboard, video,



Ai Weiwei, “Tyger”, 2022, Hand-knotted, hand-spun, hand-dyed natural Ghazni wool, 80 x 80in. Unique with two artist’s proofs. Image © the artist and WWF-UK. Courtesy the artist and WWF-UK

hair combs, collage, and plastic furniture. For further information check our NC Institutional Gallery listings, call the Museum at 336/334-5770 or visit

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(<http://weatherspoon.uncg.edu/>).



Grace Hartigan, “East Side Sunday,” 1956, oil on canvas, 80 x 82 in., Brooklyn Museum, Gift of James I. Merrill, 56.180; © Estate of Grace Hartigan

The North Carolina Museum of Art in Raleigh, NC, is presenting *Grace Hartigan: The Gift of Attention*, on view in the East Building, Level B, Joyce W. Pope Gallery, through Aug. 10, 2025. This is the largest exhibition of Hartigan’s work in over two decades, bringing together more than 40 paintings and works on paper, many of which have not been seen publicly in years. Drawn from prestigious public and private collections - including the Museum of Modern Art, the Whitney Museum of American Art, and the Levett Collection - the exhibition explores the dynamic exchange between Hartigan’s groundbreaking mid-20th-century work and the bold New York poets who inspired her, such as Daisy Aldan, Barbara Guest, James Merrill, Frank O’Hara, and James Schuyler. For further information check our NC Institutional Gallery listings or visit (ncartmuseum.org).



Work by Paula Sharp and Ross Eatman

The Coastal Discovery Museum, a Smithsonian Affiliate, on Hilton Head Island, SC, is presenting *Wild Bees*, a photography exhibit by Paula Sharp and Ross Eatman, on view through Aug. 17, 2025. On view in the museum’s main gallery, the exhibit features striking macro photography that offers a rare look at America’s native bees and their vital role as pollinators. “Visitors of all ages will be captivated by the close-up images of native bees and inspired to learn more about these essential pollinators and why bee conservation matters,” said Elizabeth Greenberg, Director of Exhibitions. Throughout the spring and summer, the museum will present several bee workshops and family-friendly programs. “While honey bees often get the most attention, wild bees are important pollinators for our flowering plants, home gardens, crops, and woodlands,” said Dawn Brut, Director of Education. “Our bee programs bring a fun, interactive element to learning about bees.” For further information check our SC Institutional Gallery listings or visit (www.coastaldiscovery.org).

The University of North Carolina at Chapel Hill, NC, is presenting the exhibit, *Radical Clay: Contemporary Women Artists from Japan*, on view at the Ackland Art Museum, through Aug. 31, 2025. *Radical Clay* celebrates thirty-six contemporary ceramic artists - all women - represented by works selected from the private collection of Carol and Jeffrey Horvitz. All have explored the technical and conceptual possibilities of clay. The works in this exhibition are inventive and expressive, at times mysterious or even shocking. The artists who created them are among the most technically accomplished contemporary ceramists. Some began their careers several decades ago while others started more recently - and over the past fifty years they have, each in her distinctive way, produced sculpture that pushes the physical limits of the medium. *Radical Clay: Contemporary Women Artists from Japan* was organized by the Art



Tanaka Yu, Japanese, born 1989, “Bag Work”, 2018, glazed Shigaraki stoneware, 62.2 x 54.6 x 36.8 cm (24 1/2 x 21 1/2 x 14 1/2 in.) Carol & Jeffrey Horvitz Collection of Contemporary Japanese Ceramics.

Institute of Chicago. For further information check our NC Institutional Gallery listings, call the Museum at 919-966-5736 or visit (www.ackland.org).



Sam Gilliam, “For Xavier”, 1990, Serigraph, 32 1/5 x 40 1/8 in. © 2024 Estate of Sam Gilliam / Artists Rights Society (ARS), New York

The Columbia Museum of Art in Columbia, SC, is presenting *Sam Gilliam: Printmaker*, on view through Aug. 31, 2025. Sam Gilliam (1933 – 2022) was one of the great innovators in postwar American painting. Early in his career, he made clean-edged abstractions in line with the Washington Color School painters. He gradually loosened up his style, soaking or pouring colors directly onto his canvases and folding them before they dried - a technique that creates accordion lines and a deep sense of texture. Around 1965, Gilliam made his greatest stylistic innovation: He got rid of the stretcher bars that traditionally underpin a painting and draped his canvases from the wall like sheets from a clothesline. Gilliam began his printmaking in the 1970s. He would occasionally use traditional techniques such as screen printing but would also take his prints back to the studio to cut them apart and stitch them back together with a heavy nylon filament, resulting in a series of highly innovative and unique works. For further information check our SC Institutional Gallery listings, call the Museum at 803/799-2810 or visit (www.columbiamuseum.org).



“Rose Colored” 2019, by Colin Quashie

The Morris Center for Lowcountry Heritage in Ridgeland, SC, is presenting *LINKED*, art that sparks dialogue, by Colin Quashie, on view through Jan. 3, 2026. The exhibition explores contemporary racial stereotypes through a blend of historical relics and pop culture icons. Quashie’s images critique contemporary racial stereotypes. He combines historical relics and pop culture icons to expose how

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