

Craven Allen Gallery in Durham

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writing about these paintings is hard, like ripping a bandage off a wound that is fresh and deep.”

“My dad is dead and there’s no going back. I don’t have regrets. I simply wish I had more time to love him and feel the love he showed me in the last years of his life. Caregiving in the last six months of his life was overwhelming; washing, changing diapers, cooking and cleaning. He died shortly before my career retrospective, *Full Circle*, opened. I heard God whisper that it was time for him to go. I had learned the lesson that brought us together as a family. I fell in love with him, and he gave me permission to love him. He was 95 and lived a good life, he was ready to go. Still, I grieve. And I paint.”

“I’ve had a lot of help from family, friends, and mentors. Collectors have stepped in at crucial times to allow my journey to continue. I can’t thank everyone here, but I am so grateful for those who helped me through these pivotal moments. In turn I’ve tried to reach back to help or bring others to the table.”

“*Passage* shows a long journey, and I feel blessed. These paintings remind me of where I’ve been - and, more importantly, what I still want to say.”

“Life is not easy, nor fair. It’s a journey that requires flexibility and courage. It requires nurturing. You must learn to feel worthy and be confident in your authentic self and know that it is enough. Art is a celebration of our struggles and differences. Art gives me hope,” adds McIver.

McIver is widely acknowledged as a significant presence in contemporary American art and has charted a new direction as a Black female artist.



Work by Beverly McIver

She has accumulated more awards and honors than many artists receive in a lifetime, which she pays forward by teaching younger generations about the power of art and the hard work it takes to make it a career. There are numerous artists today who credit McIver for their professional achievements.

McIver grew up in Greensboro, NC, as one of three daughters - including her sister, Renee, who has developmental disabilities



Work by Beverly McIver

- of a single mother who worked multiple domestic jobs to make ends meet. The artist’s paintings are reminders to herself and her audience of the journey she endured in order to understand the many aspects that collectively shape her identity. The images are also powerful statements about larger issues that affect and challenge everyone, including stereotypes, self-acceptance, family, otherness, illness, death and, ultimately, freedom to express one’s individuality.

A retrospective exhibition of McIver’s work, entitled *Full Circle*, which began at the Scottsdale Museum of Contemporary Art, shows at the Southeastern Center for Contemporary Art (SECCA) from Dec. 8 through Mar. 26, 2023.

McIver’s work can be found in the collections of the National Portrait Gallery at the Smithsonian, the North Carolina Museum of Art, the Weatherspoon Art Museum, the Baltimore Museum of Art, the Nelson Fine Arts Center Art Museum at Arizona State University, and the Mint Museum, to name a few. McIver is Professor of the Practice in Studio Arts at Duke University, and prior to this appointment, taught at Arizona State University for 12 years. Recent honors include a yearlong residency at the American Academy in Rome, where she was featured in *Beverly McIver e il colore nero*, a documentary for Italian television. In 2017, she received the lifetime achievement award from the Anyone Can Fly Foundation in a ceremony hosted by Faith Ringgold. McIver was named one of the “Top Ten in Painting” in *Art in America* in 2011.

Raising Renee - a feature-length documentary film produced in association with HBO by Academy Award-nominated and award-winning filmmakers Steven Ascher and Jeanne Jordan - tells the story of McIver’s promise to care for Renee when their mother dies. The film played in festivals around the country, was nominated for an Emmy® for Outstanding Arts and Culture Programming and is now available on Amazon Prime.

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

North Carolina State University in Raleigh, NC, Offers Look at an Egyptian Tent

North Carolina State University in Raleigh, NC, is presenting an exhibit titled *Egyptian Tent*, on view at the University’s Gregg Museum of Art, through Dec. 23, 2022.

Roger Manley, director of NC State’s Gregg Museum of Art & Design, has been known to describe a collecting museum as a “climate-controlled attic of curiosities.” A fine example of the sort of treasures inside is now on display. The Gregg’s *Egyptian Tent* exhibition features a rare and colorfully appliquéd Egyptian tour tent – one of only six of its kind known in the world – and a number of pharaonic and geometric appliquéd tent panels, known as khayamiya, made in Cairo in the early 20th century. All objects represented are part of the Gregg Museum’s diverse and dynamic permanent collection of over 35,000 objects. Adding to its exotic provenance: the Egyptian tour tent




Egyptian Tent: Appliquéd Egyptian Tour Tent, ca. 1900 (2003.004.078)

was transferred to the Gregg Museum from the collection of North Carolina’s storied Chinqua-Penn Plantation.

Egyptian tentmaking has been a colorful and unique feature of the streets of Cairo for many centuries. The Arabic word for “tent”

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is khayma, making khayamiya “the art of the tent.” Primarily involving appliqué – sewing one piece of cloth atop another to make a pattern or image – khayamiya can line the interior of an entire tent (suradeq, meaning pavilion or “street tent”), as well as cover individual wall panels (siwan).

As an art form, Egyptian appliqué dates back at least to Pharaonic times (2980 BCE to 332 BCE), though over the last two centuries the role of the distinctive khayamiya panels has evolved from adorning tents used for ceremonial feasts or celebrations like weddings, to making smaller, more portable textiles for sale as souvenirs to foreign tourists. While some historians consider Greek traveler Herodotus the founder of Egyptian tourism, since he visited as early as 454 BCE and later wrote about the experience, most point to Napoleon Bonaparte’s invasion of Egypt in 1798 for bringing attention to its ancient civilization and touching off the fascination that has attracted visitors from around the world ever since.

By the early 19th century, large numbers of European tourists were visiting the land of the Pharaohs, with archaeological milestones like the discovery and translation of the Rosetta Stone (1799 and 1822), the first serious excavations of the Great Sphinx (1817) and the Pyramids at Giza (1880), and the discovery of the mummy of Ramses II (1881) regularly renewing interest in seeing the age-old sights. While there, the visitors admired and often purchased the colorful wares of the Cairo tentmakers.

Khayamiya occurs in four common styles: Islamic, Calligraphic, Pharaonic, and Folkloric. While Egypt was under Ottoman Turkish rule (1517-1867), most khayamiya featured intricate geometric patterns reflecting Islamic motifs seen in ceramics, mosaics, and mosque windows, or were Calligraphic textiles decorated in Arabic script with verses from the Qur’an, poems, or religious phrases. By the early twentieth century, tentmakers had begun introducing “Pharaonic” scenes imitating old Egyptian tomb paintings after realizing that tourists were mostly fascinated by ancient Egypt.

A smaller number of Folkloric khayamiya portrayed village scenes of people and animals. All four basic styles were often combined for the tourist trade, reflecting the fusion of contemporary Islamic Egypt with



Appliquéd Tent Panel (Sitara), 1989 (1997.002.290)

ancient Egyptian culture.

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For further information check our NC Institutional Gallery listings, call the Museum at 919/513-7244 or visit (<https://gregg.arts.ncsu.edu/>).

Pittsboro Gallery of Arts in Pittsboro, NC, Offer New Exhibit for the Fall

Pittsboro Gallery of Arts in Pittsboro, NC, will present *Art Flourishes This Fall*, on view from Nov. 1 through Jan. 31, 2023.

View their latest show at the gallery... high-quality fine art and fine craft created by 30 regional artists and craftspeople. When you visit you’ll find that the gallery is a destination Art Gallery, situated in a historic, bustling small town, just steps from the County Courthouse. The gallery has a sense of space and beauty in every direction and includes a mix of many mediums.

Painters include: Rita Baldwin who enjoys working in brush strokes that create a dreamlike softness. Alissa Van Atta paints organic, textural abstracts as well as ceramics. Barbara Steinacker works with

pastels, capturing the play of light, shadow and reflection. Beth Bale paints nature and animals in watercolor with colors that flow onto white paper or clayboard. Cat Mahin works with watercolor on Aquaboard, a clay-covered substrate that enhances the intensity of the colors. Emily Eve Weinstein’s oil paintings are done live; her layers of texture give her subjects a unique vitality. Shirley Galbrecht enjoys working in oils and pastels to inspire greater awareness of our natural surroundings. Lani Chaves creates vibrant watercolor paintings of landscapes, still lifes, and people/animals employing a variety of styles. Rebecca Dotterer is a natural science artist that cre-

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