

Mint Museum Uptown

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Craft Council. Ferraro is a retired professor of cultural anthropology at UNC Charlotte and is the author of the leading university textbook "Global Brains: Knowledge and Competencies for the 21st Century."

The Mint Museum Uptown houses the world renowned collections of the Mint Museum of Craft + Design, as well as the American Art and Contemporary Art collections and selected works from the European Art collection. The building also includes a café, a Family Gallery, painting and ceramics studios, classrooms, a 240-seat auditorium, a Special Events Pavilion with outdoor terrace, and an expanded Museum Shop specializing in crafts of the Carolinas.

For further information check our NC Institutional Gallery listings, call the Museum at 704/337-2000 or visit (www.mintmuseum.org).



Gareth Mason, (British, 1965-). "Shadow Aghast", 2010, stoneware, porcelain, feldspar, shards, layered slips and oxides, ironstone, copper, glaze. Promised Gift of Lorne Lassiter and Gary Ferraro. PG2022.57.22

www.mintmuseum.org.

Harvey B. Gantt Center for African-American Arts & Culture in Charlotte, NC, Offers Several New Exhibitions

The Harvey B. Gantt Center for African-American Arts & Culture at the Levine Center for the Arts, in Uptown Charlotte, NC, is presenting several new exhibitions on view through various times.

On view through Jan. 15, 2024, is my *Presence is Present: interpretations of afro-surrealism from the American South*.

This exhibition navigates through surreal African-American experiences as told by 20 emerging and established contemporary artists in and around the Carolinas. Each participating artist purposefully creates work in response to our inherent memories and identities of growing up and living in the American South.

"As curator of this exhibition, I asked local Charlotte artist DaRemen J. about the state of his current video works. His response, 'everything right now is about me being Black and just existing.' A rather surreal perspective when you think about it in a present-day context. Are we simply existing or continuing to create new spaces where we can still exist? If so, what do those brave new worlds look like and at what point do they become surreal, leading us on a journey to new visual interpretations of how we live and view our Black lives?"

"If we define blackness as a living term constantly evolving and taking on new meanings across our various lived Black experiences, our present is now more surreal than ever. Since artists of color are constantly reacting to the socio-cultural politics of a post-colonial world, then it is time to look at how we interpret our present states of being. In certain cases, this could be interpreted as restoring cultures of the past, uncovering invisible worlds still struggling to exist and/or highlighting aspects of the mystical and metaphorical as it applies to blackness," says Carla Aaron-Lopez, Curator of *my Presence is Present*.



Kennedi Carter, "Ridin Sucka Free I," 2019, Courtesy of the artist and ROSEGALLERY, Santa Monica, California

We are thrilled to present our second biennial of established and emerging Black artists in our region. Our inaugural biennial, *Visual Vanguard*, launched in the summer of 2021 during a critical time in our nation's history. As the importance of Black history is being challenged in certain sectors, the second biennial, *my Presence is Present*, carries the mantle of Black excellence and evolution in art and culture.

This exhibition presents an opportunity for the Gantt to share the breadth of creativ-



Patrick Alston, "Past Tense," 2023, acrylic, gouache, oil, oil stick, pastel, and spray paint on sewn fabric, 76 x 98 inches, courtesy of the artist.

ity in our region and to embrace the full power of the arts to engage the community. We believe the work of these artists will stand alongside the masters for years to come.

Carla Aaron-Lopez is a photographer, print maker, and collagist. Ever defying expectation, Aaron-Lopez has also expanded her practice to include murals and painting. She is a deeply committed collaborator whose own work is frequently created with fellow artists at various stages of their careers. Aaron-Lopez has pioneered platforms for underground artists and built spaces that encourage experimentation in both Atlanta, Georgia and Charlotte, North Carolina.

Aaron-Lopez received her Bachelor of Arts in Graphic Design from North Carolina Central University and her Master of Fine Art in Photography and Master of Printmaking from Savannah College of Art and Design in Atlanta. In addition to creating artwork, she is a beloved arts educator within Charlotte-Mecklenburg Schools. Aaron-Lopez considers herself a "professional student of life" who believes we all have the ability to learn and create anything. She is also a member of Black arts collective and event space BLKMRKTCLT.

On view through Jan. 15, 2024, is the exhibition *Kennedi Carter: Sight Unseen*.

Born and raised in Durham, NC, Kennedi Carter has garnered international acclaim through her portraits of "overlooked beauties of the Black experience: skin, texture, trauma, peace, love and community." Defined as "without inspection or appraisal," Carter's work exemplifies the phrase "sight unseen." Her images approach and depict moments without judgement or preconceived notions of what constitutes memorable or worthy. The exhibition draws on Carter's ability to capture the "unseen" - moments often overlooked or invisible to society.

Featuring a number of new works, the exhibition demonstrates the breadth of Carter's vision and provides a glimpse into the personal worlds she photographs. Carter's relationship with the subject is open and borderless and, as a result, the viewer's engagement with the artwork has no bounds.

A special thank you to the Dana and Albert R. Broccoli Foundation for supporting *Kennedi Carter: Sight Unseen*.

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Kennedi Carter is a photographer with a primary focus on Black subjects, her work aims to reinvent notions of creativity and confidence in the realm of Blackness. When capturing portraits, Carter aims to help her subjects feel at ease and comfortable sharing themselves. She connects with her subjects closely and with care to ensure a bond between photographer and subject. Highly sought-after, Carter's photography has been featured in *GQ*, *Vanity Fair*, *The New York Times*, and more - including the cover of *Beyoncé* in the December 2020 issue of *British Vogue*.

Leandra-Juliet Kelley is a curator and art historian based in Charlotte, NC. Originally from Dayton, OH, Leandra earned a BA in Ethnomusicology from Earlham College where her love of art and music resulted in a documentary on Cincinnati's electronic music scene. In 2014, Leandra earned an MA in Ethnomusicology at King's College London with her dissertation that integrated interviews and a photographic series of the local grime music scene.

While abroad, Leandra traveled extensively throughout the UK and Europe, residing in Rome, Italy for a time. Upon returning to the US, she lived in Cincinnati, OH, working for the Cincinnati Art Museum, Taft Museum of Art, and Contemporary Arts Center before relocating to Charlotte, NC, in 2016. While in Charlotte, Leandra worked at the Bechtler Museum of Modern Art for over three years before returning to the UK in 2019 to earn a MSc degree in the History of Art (Theory & Display) from the University of Edinburgh. She currently resides in Charlotte, NC, where she works as the Director of Collections + Curatorial Affairs at the Harvey B. Gantt Center for African-American Arts + Culture.

On view through May 12, 2024, is the exhibition *Post-Traumatism: In Search of Freedom*.

In this exhibition, eight large-scale abstract paintings take center stage, adorned with visceral and emotive gestures that lay bare the raw intensity of trauma and triumph. Alston's brushstrokes dance between chaos and order, unveiling the inner conflict between pain and the unyielding desire for freedom. These canvases become the battleground where the artist wrestles with concepts of trauma, seeking to transmute them into powerful symbols of resilience and hope.

Post-Traumatism: In Search of Freedom



Roscoe Hall, "Try Not Too, 2022," detail, Courtesy of SOCO Gallery and the artist.

seeks to illuminate the profound interconnectedness of human existence and the universality of our struggle for emancipation. As viewers explore the depths of Alston's creations, they become active participants in the transformative narrative, discovering that art, too, can serve as a vessel of healing and a catalyst for change

"With every stroke, I hope to channel the resilience of the human spirit and evoke expressions of freedom that transcend the boundaries of trauma. My art becomes a testament to the enduring strength of the human soul and an affirmation that freedom remains an indomitable force. In this quest for freedom, let us collectively embrace the beauty found in the midst of tension, and may my paintings serve as beacons of hope, illuminating the path towards healing, liberation, and the boundless expanse of human potential," says Patrick Alston.

Dexter Wimberly is an American curator based in Japan who has organized exhibitions in galleries and institutions around the world including the Museum of Arts and Design in New York City, The Green Family Art Foundation in Dallas, KOKI Arts in Tokyo, Bode Projects in Berlin, and The Third Line in Dubai. His exhibitions have been reviewed and featured in publications including *The New York Times* and *Artforum*; and have received support from The Andy Warhol Foundation for the Visual Arts, and The Kinkade Family Foundation. Wimberly is a Senior Critic at New York Academy of Art, and the founder and director of the Hayama Artist Residency in Japan. He is also the co-founder and CEO of the online education platform, CreativeStudy.

For further information check our NC Institutional Gallery listings, call the Museum at 704/547-3700 or visit (www.ganttcenter.org).

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