

Duke University in Durham, NC, Features Works by Petra Barth

Duke University in Durham, NC, is presenting the exhibit, *al margen: Photographs of Latin America and the Caribbean* by Petra Barth, on view through May 1, 2011, in two locations on the Duke campus including: the Special Collections Gallery in Perkins Library on West Campus and the Frederic Jameson Gallery in the Friedl Building on East Campus.

The exhibit, *al margen* (or "Living on the Margin") is the result of seven years of work by Petra Barth in South America, Central America and the Caribbean. It is composed of 70 gelatin silver prints mounted in two campus venues. Forty prints are on view at the Frederic Jameson Gallery and an additional thirty prints are on exhibit in the Special Collections Gallery in Perkins Library.



Rio de Janeiro, Brazil, March 2008

Barth's photography aims "to tell stories about the everyday lives of people living on the margin - their struggles and their dreams."

Barth offered the following statement, "I use a spontaneous, intimate approach to photograph the daily life of individuals. I look for quiet, reflective moments when people are unaware of the camera and my presence, and genuine feeling is conveyed. Pieced together, these moments describe, with extraordinary clarity, the living conditions all across Latin America and the Caribbean, from Haiti's streets to

the suburbs of Nicaragua and El Salvador, and from the favelas of Rio to the victims of the recent tsunami in Concepción, Chile."



Patagonia, Argentina, April 2010

"My photographs reveal moments that are not often depicted because they happen every day. My camera simultaneously captures the unusual in the ordinary and the ordinariness of the unusual. We often see images of devastated landscapes and human suffering in the wake of disastrous events, but that is only one part of life. What happens before, after, and in between these times? Despite struggle, there is also happiness and the ability to move on and create new narratives every day."

Barth adds, "*al margen* is a candid photographic work that attempts to establish documentary photography as an art form as well as a method of communication. I would like to raise awareness about the living conditions of those who are marginalized, but I am also interested in people and the beauty of ordinary life."

This exhibition was organized by the Archive of Documentary Arts and the Archive for Human Rights in Duke's Rare Book, Manuscript, and Special Collections Library. The exhibit is sponsored by the Center for Latin American and Caribbean Studies, the Program in Latino/a Studies in the Global South, the Department of Cultural Anthropology, International Comparative Studies, and the Duke Human Rights Center.

For further information check our NC Institutional Gallery listings, call 919/660-5968 or visit (www.library.duke.edu/exhibits).

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This would be Mar. 24th for the Apr. 2011 issue and Apr. 24 for the May 2011 issue. After that, it's too late unless your exhibit runs into the next month. But don't wait for the last minute - send your info now.

Let's hear from more commercial galleries in the Triad and Triangle areas of NC.

I'm going to be really short and to the point. This is the end of the articles about exhibits. The next 26 pages are filled with info about other exhibits and exhibit spaces in the Carolinas - commercial and non-profit. Why should you go on?

There's more info there.

UNC-Chapel Hill in Chapel Hill, NC, Offers Works by Amy Sherald

UNC-Chapel Hill is presenting the exhibit, *Recommended - The Magical Realism of Amy Sherald*, featuring a series of paintings that blur preconceived notions of how "blackness" is defined within the context of American racial dogma. The exhibit is on view through Apr. 22, 2011, in the Robert and Sallie Brown Gallery at the Sonja Haynes Stone Center for Black Culture and History in Chapel Hill, NC. The exhibition features the artwork of Sherald, a Baltimore-based painter.

dogma.



The Rabbit in the Hat

Sherald, a native of Columbus, GA, received her Bachelor of the Arts in painting from Clark-Atlanta University and Master of Fine Arts from Maryland Institute College of Art. While at Clark-Atlanta, she became an apprentice to Arturo Lindsay, then her painting instructor at Spelman College. After her formal education, Sherald secured a prestigious private study residency with painter Odd Nerdrum whom she lived and studied with in Larvik, Norway.

Sherald's paintings have been displayed in numerous exhibitions throughout the United States and abroad, and she has been Artist in Residence at Tong Xion Art Center in Beijing, China; Taller Portobello Artist Colony in Portobello, Panama; Spelman College Art Colony in Portobello, Panama; and Maine College of Art in Portland, ME. She was most recently chosen as Jurors Pick of the New American Paintings Edition 88.

This exhibition was made possible by the generous support of friends of The Robert and Sallie Brown Gallery and Museum. The Brown Gallery serves as an exhibition space for the critical examination of the art and history of the African diaspora and of Africa.

For further information check our NC Institutional Gallery listings, contact the Stone Center at 919/962-9001 or visit (www.unc.edu/depts/stonecenter).



They Call Me Redbone But I'd Rather Be Strawberry Shortcake

Described by exhibition curator, Spelman College professor of art Dr. Arturo Lindsay, as "grounded in a self-reflective view of her life experiences as a young, black, Southern woman through the lenses of a post-modern intellectual," Sherald's introspective works exclude the idea of color as race by removing "color" (skin tones are depicted in grayscale) but still portraying distinct physical indicators of race.

The paintings, according to Sherald, "originated as a creation of a fairytale, illustrating an alternate existence in response to a dominant narrative of black history." As the artist's concepts became more coherent, her use of fantastical imagery evolved into scenes of spectacle, making direct reference to "blackness" and racialization. The result is an arresting series of paintings that blur preconceived notions of how "blackness" is defined within the context of American racial