



Neher

Commissioned Portrait Paintings
by Brian Neher

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Harvey B. Gantt Center

continued from Page 48

world. His paintings can be found in major museum and cultural collections in California, Florida, New York, North Carolina, Oregon, Pennsylvania, South Carolina, Vermont, Japan, Germany, Brussels, and Sierra Leone. Since 1982 Jonathan Green has received numerous honors and awards for art, social, civic, and cultural contributions. He has received Honorary Doctor of Art Degrees from the University of South Carolina, Columbia, SC and the Coastal Carolina University in Conway, SC for his capturing and recording Southern culture and history.

Some of the numerous awards he has received include the Elizabeth O'Neill Verner Award for Life Time Achievement, Columbia, SC, 2010; Key of Life Award - NAACP Image Awards, Los Angeles, CA, 2009; Century of Achievement in Art Award, The Museum of Americas, Arlington, VA, 2003; Order of the Palmetto Civilian Award, Columbia, SC, 2002, and The History Makers Award in Fine Arts, The History Makers National Archives, Chicago, IL 2001.

This exhibit is proudly sponsored by Belk, Inc. *Burton's Lady*, which is featured in this exhibit, is courtesy of the Collection of Eileen P. Gebrian and Timothy J. Barberich.

David Herman, Jr. has roots deeply embedded in the soil of South Carolina. He attended Florida A&M University and earned a Bachelor of Science Degree in Print Management. He earned a Master of Arts Degree in Interdisciplinary Studies at the University of Texas at Dallas.



Ancestral Chullin 2001, by David Herman Jr.

Etched in the Eyes: The Spirit of a People Called Gullah Geechee is a traveling exhibition that is part of an ongoing initiative designed to document the African Diaspora of the Low Country and Sea Islands along the eastern coastline of North Carolina, South Carolina, Georgia, and Florida. This ever expanding collection of narratives displayed through images and oral history provides an intimate experience with the culture that ebbs and flows along the Gullah

Geechee Cultural Heritage Corridor. Herman extends artistic and cultural exploration through this traveling photography and educational exhibit. This presentation also allows viewers to cross a bridge that will never be destroyed, a bridge that although burned by the trades of time has stood because of deep roots in the spirit.

Returning home to his native Georgetown, SC, writer and photographer Herman, sets out to examine "the young, the old, and the lives in between" of the unique Gullah Geechee coastal culture. He relates his strong ties to his homeland, family, and ancestry through thought-provoking photographs, video and writing.

Herman offered the following statement, "The creator allows us to be a breathing vessel that can see, feel, and live. We can stretch to fit our imagination and then grow to imagine more. As an artist, I am inspired to create and recreate from the realities of life. My artistic endeavors are direct reflections of time, perception, and the living."

A son of the Gullah Geechee people, Herman has roots deeply embedded in the soil of South Carolina. Currently, he serves as Co-founder/Creative Director of Preservation LINK, Inc., an education agency that works to educate youth through media arts and technology. Herman extends artistic and cultural exploration through his traveling exhibits and works to advance the field of visual literacy, preservation, and education. Herman is currently working towards his PhD in Art Education.

In her signature style, Canadian photographer Julie Moos captures a generation of women who have been active citizens, church members, and civil rights activists in Birmingham, AL. *I Got Freedom Up Over My Head: Portraits by Julie Moos, Photographs from the Bank of America Collection* features a series of fourteen photographs of the senior sisters of Birmingham, Alabama's New Pilgrim Baptist Church.

These women are called the hat ladies in reference to the stunning crowns of fur, felt and straw. These special creations are customarily adorned with festoons of feathers, cascades of artificial flowers, or bold assemblies of sequins and rhinestones. The regal headdresses attest to the churchgoers' desire to glorify the heavenly Savior each Sunday by outfitting themselves in the most splendid possible raiment.

In addition to being steadfast supporters of their church, the hat ladies look after the sick and raise money for college scholarships. Many of them were involved in the registration of black voters during the 1960s, which ultimately helped lead to the passage of significant civil rights legislation. These photographs serve as a historical documentation of a powerful group of women whose contributions to their community will never be forgotten.

Moos uses a large-format camera, simple lighting and a mobile studio to create portraits of people in pairs. She works in series to explore specific social and historical issues, including high school

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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

For the Carolina Clay Resource Directory Blog go to:
<http://carolinaclayresourcedirectory.wordpress.com/>



Mrs. Merritt and Mrs. Crum, by Julie Moos

camaraderie and rivalries (*Friends and Enemies*, 2000), the legacy of racism in the Deep South (*Domestic*, 2001), the impact of genetically altered crops on American agriculture (*Monsanto*, 2002) and notions of allegiance and betrayal (*Loyalty*, 2007). Posing her subjects frontally, and in matter-of-fact terms, Moos allows the relationship between her sitters to become charged with speculative possibility.

Moos' work was featured in the 2002 *Whitney Biennial* and has been the subject of solo exhibitions at the Renaissance Society at the University of Chicago (2002), the Norton Museum of Art, West Palm Beach (2004) and the Museum of Contemporary Art Cleveland (2007). Her work is in the collections of numerous museums, includ-

ing the Whitney Museum of American Art, New York, the Hirshhorn Museum and Sculpture Garden, Washington, DC, and the Detroit Institute of Arts, among other institutions. She recently completed a commission for the General Services Administration, *The New Americans*, 2013, picturing new citizens following the moment of their naturalization.

This exhibition is proudly sponsored by Bank of America.

Founded in 1974, Charlotte's Harvey B. Gantt Center for African-American Arts + Culture (formerly the Afro-American Cultural Center) exists to present, preserve and celebrate the art, history and culture of African-Americans and those of African descent through dance, music, visual and literary arts, film, educational programs, theatre productions and community outreach. Named for Harvey B. Gantt, the prominent Charlotte architect and community leader and former Mayor of Charlotte, the Center is housed in an inspired and distinguished award-winning structure and is home to the nationally celebrated John and Vivian Hewitt Collection of African-American art.

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

Mint Museum Randolph in Charlotte, NC, Offers Three New Exhibitions

Three exhibitions showcasing the impressive scope and global reach of The Mint Museum's permanent collection are now on view at Mint Museum Randolph. The lineup includes *American Glass*, featuring selections from the Decorative Arts Collection spanning the nineteenth and early twentieth centuries; *Arts of Africa*, which includes significant loans from local, regional, and national collectors as well as works from the Mint's collection of African Art that have never before been on view; and *Dior, Balmain, Saint*

Laurent: Elegance and Ease, featuring works from legendary French designers Christian Dior, Pierre Balmain, and Yves Saint Laurent, which will give fashionistas another exhibition to applaud from the Mint's renowned Fashion Collection.

American Glass and *Arts of Africa*, will be ongoing exhibits, while *Dior, Balmain, Saint Laurent: Elegance and Ease*, will be on view through Jan. 12, 2014.

"These three exhibitions once again illustrate the strength and diversity of

continued on Page 50

Carolina Arts, May 2013 - Page 49