

UNC-Chapel Hill - Photography

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insights into new cultural landscapes, questioning tradition and challenging perceptions of Middle Eastern and Arab identity.

She Who Tells a Story: Women Photographers from Iran and the Arab World brings together the vital pioneering work of 12 leading artists, ranging in genre from portraiture to documentary: Jananne Al-Ani, Boushra Almutawakel, Gohar Dashti, Rana El Nemr, Lalla Essaydi, Shadi Ghadirian, Tanya Habjouqa, Rula Halawani, Nermine Hammam, Rania Matar, Shirin Neshat, and Newsha Tavakolian. The exhibition features over 80 photographs lent by the artists, the Museum of Fine Arts, Boston and the collection of James Keith Brown and Eric Diefenbach.

She Who Tells a Story has earned one glowing review after another at the Museum of Fine Arts, Boston and subsequent venues. The Huffington Post called the exhibition “revelatory.” CAA Reviews declared that, “The many standout artworks ... [bring] to the fore the intertwined problems of class, subjectivity, public and private space, power, and the everyday with a mix of imagination, humor and directness.” The Economist observed that, “At a time when American and European views of the Islamic world tend to be filtered through a lens of fear and anxiety, these images offer a more nuanced portrait of a culturally complicated place.” This will be the final stop for the exhibition, and its only appearance in the Southeast.



“The Break”, Nermine Hammam (born in 1967) 2011, Photograph, pigment print, 23 5/8 x 23 5/8 in., Courtesy of Taymore Grahne.

The exhibition was organized by the Museum of Fine Arts, Boston.

UNC-Chapel Hill in Chapel Hill, NC, Features Works by Fahamu Pecou

UNC-Chapel Hill in Chapel Hill, NC, will present *Fahamu Pecou's DO or DIE: Affect, Ritual, Resistance*, on view in the Robert and Sallie Brown Gallery of the Sonja Haynes Stone Center for Black Culture and History, from Sept. 19 through Nov. 21, 2019. A reception will be held on Sept. 19, from 7-8:30pm.

Fahamu Pecou is an Atlanta-based visual artist and scholar whose works combine observations on hip-hop, fine art and popular culture. Pecou is profoundly involved in exploring the state of Black existence – life and death – in his work. In the midst of the endemic and pervasive threat of violence that is often a fact of life for young black men the artist asks, “Under looming threat of death, how might we inspire life? Through what mechanisms could we resist the psychological violence and despair inspired by the threat of violence and usher in hope?” Or how might art serve as a “space of resistance?”

DO or DIE: Affect, Ritual, Resistance serves as one artist’s action in opposition to these overwhelming societal forces, seeking instead to elevate and re-contextualize Black life and death. Through performance, painting, drawing and video Pecou reframes our view. He incorporates references from the West African religion Yoruba and Ifa rituals. In addition, Pecou integrates African cultural retentions found in hip-hop and the philosophy of Négritude, and through this, he shapes a story that seeks to affirm life via an understanding of the balance between life and death. This exhibit is born out of Pecou’s research and scholarship as a Ph.D.



“Untitled”, from Qajar series, Shadi Ghadirian (Iranian, born in 1974) 1998, Gelatin silver print, 40 x 30cm, Courtest of the artists

For a full range of programs presented in connection with *She Who Tells a Story*, please check the exhibition page at (ackland.org). Events such as guided tours, artist talks, panel discussions, family programs, concerts, films, art-making for children will be announced on (ackland.org) throughout the summer. Admission to the Ackland is always free.

Featuring a year-round calendar of special exhibitions and dynamic public programs, the Ackland Art Museum on UNC-Chapel Hill’s historic campus is a local museum with a global outlook that bridges campus and community. Admission to the Ackland is free and accessible to all. The Ackland’s holdings include nearly 19,000 works of art. The collection spans all cultures and time periods, showcasing the breadth of human creativity. A vital teaching resource, the museum’s mission is the art of understanding. Visitors can connect with the complexity and beauty of the wider world by getting close to art—the familiar, the unexpected, the challenging.

For further information check our NC Institutional Gallery listings or visit (ackland.org).

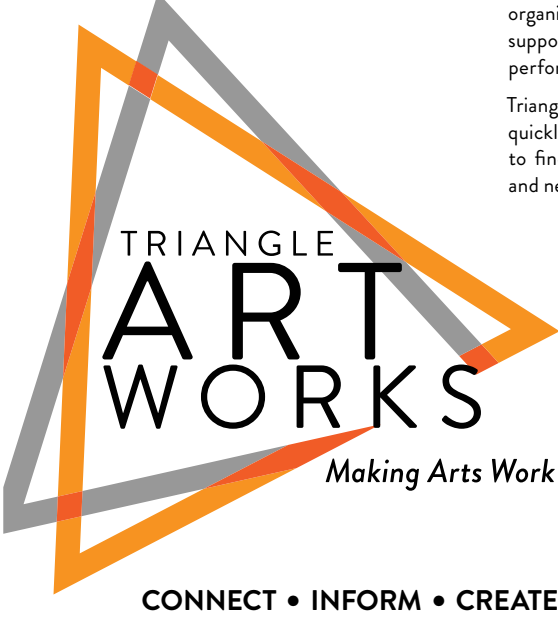


Fahamu Pecou, “Egun Dance 1”, 2016, graphite and acrylic on paper, framed with cowries, 60 x 48 in.

student at Emory University.

Pecou states: “My work seeks to provide a crucial intervention in contemporary representations of Black masculinity. I began my career experimenting with the branding strategies employed in hip-hop music and entertainment. These experiments ultimately led me to question not only the stereotypes engendered by the commodification of hip-hop culture, but more, to consider how the influence of historic and social con-

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Triangle Art Works is a non-profit organization dedicated to providing services, support and resources to the visual and performing arts and creative industries.

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figurations of race, class and gender impact and inform these representations.”

This exhibition was organized at the Halsey Institute of Contemporary Art at the College of Charleston, Charleston, SC, in collaboration with the Michael C. Carlos Museum at Emory University, Atlanta, GA.

The Sonja Haynes Stone Center for Black Culture and History at the University of North Carolina at Chapel Hill was established on July 1, 1988. Initially known as the Black Cultural Center, it was renamed for beloved faculty member Dr. Sonja Haynes Stone after her untimely passing in 1991. Upon its inception, The Stone Center focused its attention on raising awareness of and appreciation for African-American culture by the campus community. Today, the Center is an important site for the critical examination of African-American, diaspora and African cultures, providing intellectual and cultural programming that is both timely and informative.

For further information check our NC Institutional Gallery listings, call the Center at 919/962-9001 or visit (<http://sonjahaynesstonectr.unc.edu/>).



Fahamu Pecou, “something eternal”, 2016, acrylic and gold leaf on canvas, 96 x 60 in.

Duke University in Durham, NC, Offers Exhibition Focused of the Art of the 1960s

Duke University in Durham, NC, is presenting *Circa 1960*, on view in the Modern Gallery at the Nasher Museum of Art, through Dec. 1, 2019.

The period around 1960 was one of great artistic evolution in the United States. The long-standing influence exerted by Abstract Expressionism, a gestural type of painting and sculpture that emerged after World War II, was dwindling. Artists coming of age at this time perceived the style as mannered and academic and sought to distance themselves from its pervasive legacy. This resulted in a gradual shift in artistic approaches and philosophical attitudes. The works in this installation demonstrate both the lingering hallmarks of Abstract Expressionism and the precursors to these new artistic directions.

Frank Stella’s monumental *Great Jones Street* provides an example of the changing attitudes of younger artists. Though Stella retained some of the formal characteristics of Abstract Expressionism (large format and painterly qualities), he dispensed with the older generation’s desire to transmit an existential condition to the canvas. Instead, he wanted simply to “get the paint out of the can and onto the canvas” with as little inventiveness as possible.

Philip Guston, central to Abstract Expressionism’s development, made a subtle but significant stylistic shift in *Portrait I*. At the center of the painting floats a large dark form that points to his forthcoming adoption of a cartoonish, figurative style. Al Held, Bruce Conner, Dorothy Dehner and many others participated in this rich transitional period, ultimately helping to move art in the United States in numerous directions.

This exhibition was organized by Marshall N. Price, Ph.D., Nancy A. Nasher and David J. Haemisegger Curator of Modern



Manuel Neri, “Sutee Figure II”, 1957 – 1958. Cloth, gauze, wire, paper, nails, and string on wood base; 13 3/8 x 21 1/2 x 6 inches (34 x 54.6 x 15.2 cm). Collection of the Nasher Museum of Art at Duke University. Gift of The Manuel Neri Trust, 2016.26.4. © The Manuel Neri Trust. Image courtesy of The Manuel Neri Trust.

and Contemporary Art.

The Nasher Museum of Art at Duke University is a major center for the arts in Durham and the surrounding region. The 65,000-square-foot building was designed by architect Rafael Viñoly. Since opening in 2005, the museum has organized and presented leading-edge exhibitions that travel worldwide. From the beginning, the Nasher Museum has been dedicated to building a groundbreaking collection of contemporary art. In this effort, the museum’s collection strategy emphasizes works by diverse artists who have been historically underrepresented, or even excluded, by mainstream arts institutions, and maintains a particular focus on artists of African descent. Other strengths in the collection include European medieval art, European and American paintings, Outsider art, classical antiquities, African art and ancient American art.

For further information check our NC Institutional Gallery listings, call the Museum at 919/684-5135 or visit (www.nasher.duke.edu).

You can contact us by calling 843/693-1306 or by e-mail at - info@carolinaarts.com but do it before the 24th of the month prior to our next issue.