

# NC Museum of Art in Raleigh, NC, Features Works by Beverly McIver

The NC Museum of Art in Raleigh, NC, is presenting the exhibit, *Reflections: Portraits by Beverly McIver*, on view in the East Building's North Carolina Gallery through June 24, 2012.

The exhibition celebrates McIver's prodigious work from the past decade, highlighting her renowned, emotive self-portraits and portraits of her family.



Beverly McIver, *Renee as an Angel*, 2008, oil on canvas, 48 x 48 inches, Courtesy of the artist, © 2008 Beverly McIver

"Beverly McIver's work is remarkable in its own right, but the timing of *Reflections* with *Rembrandt in America* is particularly illuminating, as both exhibitions examine self-portraiture in some way," said Jennifer Dasal, curator of the exhibition. "McIver's portraits of herself and her family offer an opportunity for visitors to experience her world view as an African American, a caretaker, a daughter, and a woman."

McIver, a Greensboro, NC, native whose first solo show was in 2003, is recognized as a significant presence in contemporary American art. She has examined racial, gender, and social identities through the lens of her own experiences. The history of her family - particularly the struggles surrounding her sister's disability, her mother's death, and her subsequent assumption of Renee's caregiving - allows McIver to explore and illustrate the complicated emotions that arise from these situations, including depression, frustration, tender compassion, and innocent joy.

"All of my portraits are self-portraits," says the artist. "I use the faces of others who reflect my most inner being." Among those closest to McIver represented in *Reflections* are her sister Renee and her mother, Ethel.

Accompanied by an exhibition catalogue, *Reflections* includes numerous loans from the artist, private collections, and select museums, as well as a new painting, *Truly Grateful*, recently added to the NCMA's permanent collection.

The latest installment in a series of exhibitions dedicated to the art and artists of North Carolina, *Reflections* is part of the

NCMA's ongoing commitment to exhibit the work of emerging and established North Carolina artists. Solo and thematic exhibitions rotate twice a year and draw from loans and the Museum's permanent collection. After the presentation at the NCMA, *Reflections* will travel to the Mint Museum's Uptown location in Charlotte, NC.

*Reflections: Portraits by Beverly McIver* was organized by the North Carolina Museum of Art. This exhibition is made possible, in part, by the North Carolina Department of Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions.

The North Carolina Museum of Art's permanent collection spans more than 5,000 years, from ancient Egypt to the present, making the institution one of the premier art museums in the Southeast. The Museum's collection provides educational, aesthetic, intellectual, and cultural experiences for the citizens of North Carolina and beyond. The 164-acre Museum Park showcases the connection between art and nature through site-specific works of environmental art. The Museum offers changing national touring exhibitions, classes, lectures, family activities, films, and concerts.



Beverly McIver, *Introspective #1*, 2010, oil on canvas, 40 x 30 inches, Private collection, Raleigh, © 2010 Beverly McIver

The Museum recently opened its new gallery building, home to the permanent collection. It is the art museum of the State of North Carolina is an agency of the Department of Cultural Resources. Admission to the Museum's permanent collection and Museum Park is free.

For further information check our NC Institutional Gallery listings, call the Museum at 919/839-6262 or visit ([www.ncartmuseum.org](http://www.ncartmuseum.org)).

# North Carolina State University in Raleigh, NC, Offers New Exhibits

The North Carolina State University in Raleigh, NC, will present two new exhibit on view at the Gregg Museum of Art & Design including: *Barkcloth, Bras, and Bulletproof Cotton: The Powers of Costume*, on view from Jan. 19 through May 12, 2012 and *Textiles of Exile*, featuring fiber arts made by immigrants, refugees, and displaced persons, on view from Jan. 19 through May 12, 2012. A reception for both exhibits will be held on Jan. 19, from 6-8pm.

According to the Biblical story of Genesis, the moment that Adam and Eve ate the forbidden fruit and became self-aware, the very first thing they did was make themselves something to wear. Using amazing objects from the Gregg Museum's permanent collection, this exhibition explores not only how clothing serves to protect, shelter, shield, and modify the human body, but also how what we wear helps us lure, seduce, dominate, segregate or manipulate others, discover spirituality and personal self awareness, proclaim our individuality or group membership, or express ourselves. Photographs, artifacts, jewelry, and

a dazzling array of outfits ranging from military uniforms, gangster wear and tribal shaman's garb, to executive power suits and ultra-high-fashion evening gowns, offer a fascinating foray into how clothes can do so much more than merely "make the man."

All around the world, individuals have responded to displacement by making textiles that reflect their difficult new lives in unfamiliar environments. Working with fibers is one of the oldest of human activities, one of the easiest to seize and carry in an emergency (needle and thread are far lighter and more compact than pottery wheels, carpenter tools or blacksmith forges), one of the easiest to hide, one of the most comforting to engage in, and the craft most closely associated with storytelling. Due to various combinations of factors like these, links between the loss of home and place and the fiber arts are found almost everywhere.

In *Textiles of Exile*, the Gregg displays examples from illegal Hispanic immigrants in California, African slaves brought to the Americas, Afghan refugees in Pakistan, imprisoned women in Chile, and relocated

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Cambodian Hmongs in North Carolina; all call attention to the universality of the "silent scream" of homesickness.

For further information check our NC

Institutional Gallery listings, call the Museum at 919/515-3503 or visit ([www.ncsu.edu/arts](http://www.ncsu.edu/arts)).

# CAM Raleigh in Raleigh, NC, Features Visitor Dependent Art

CAM Raleigh in Raleigh, NC, will present the exhibit, *Born Digital*, on view from Jan. 28 through Apr. 30, 2012.

Showcasing a growing body of contemporary art that is visitor dependent without the use of specific interfaces like keyboards or touch screens - aspects of this exhibition are movement-driven art empowers visitors to exercise their creativity and act on their curiosity. *Born Digital* features the work of international pioneers of digital and new media artists and thinkers.

Imaginatively diverse in both form and function, each of the installations in the 8,000-square-foot exhibition space is designed to constructively respond to the physical presence of visitors. Technologies that respond to our actions are already so commonplace that we barely notice them - doors that automatically open, elevators that arrive with the press of a button. The immersive environments of *Born Digital*

bring to the foreground these background systems, and repurpose them. They replace convenience with power, allowing visitors to control their surroundings and become reacquainted with their immediate environment, themselves, and each other.

One example of this new art is *Sniff*, 2009, by Karolina Sobecka. *Sniff* is an interactive projection in a public window. As the viewer walks by, his movements and gestures are tracked by a computer vision system. A CG dog follows the viewer and dynamically responds to his gestures. The dog forms a relationship with each viewer based on the history of their interactions and changes his mood based on how he's been treated.

For further information check our NC Institutional Gallery listings, call the center at 919/513-0946 or visit (<http://camraleigh.org/>).

# Bull City Arts Collaborative in Durham, NC, Features Works by Raymond Goodman

The Bull City Arts Collaborative in Durham, NC, is presenting the exhibit, *BURLAP - Portraits of Piedmont Farmers by Raymond Goodman*, on view through Jan. 28, 2012. A closing reception will be held on Jan. 20, from 6-9pm.

This photography exhibit captures the faces of the clean food movement in our region. These portraits were all taken on farmland, with a veil of burlap between the farmers and the land they work. While these individuals have come to farming from a range of backgrounds and with varying intentions, these farmers have ultimately arrived at a nexus of geographical and philosophical common ground. Day after day, season after season, they set about their duties motivated by a love of labor and by the integrity of their mission.

Regardless of age, a youthful optimism persists in spite of the adversarial climate of today's corporate food system. After decades of industrial agriculture and its assault on small, independent farmers, the agricultural tradition had been left hanging by a thread. Farmers are few; shareholders are many, and much knowledge has been forgotten. But the remnants of that knowledge, kept alive by a devoted few, are being stewarded by these farmers with new methodologies and a nod to the long agricultural tradition and history they are carrying on.

The beauty of this small-scale, intelligent farming resurgence rests in the collective, co-operative approach to solving age-old problems. There is an overarching desire to share knowledge and resources, while chipping away at monoculture and environmental disregard. These small-scale farms are winning day by day as evidenced by the growth and popularity of farmers markets, farm to fork restaurants, plow to pint breweries, local this, and organic that.



Work by Raymond Goodman

"This isn't a return to anything," says one farmer while checking his e-mail and taking a quick phone call in the field. Dropping an heirloom tomato into a bucket hanging from his belt loop he continues: "There's nothing more modern than the food we eat."

The frames, designed by William H. Dodge and fabricated by Marc E. Smith, are made of locally sourced Ambrosia maple.

Raymond Goodman is a photographer who lives in Raleigh, NC, (for now), and tends bees when he isn't taking care of his daughter Heidi Rose with his wife Crystal.

For further information check our NC Institutional Gallery listings, call the Collective at 919/949-4847 or visit ([www.bullcityarts.org](http://www.bullcityarts.org)).

# Duke University in Durham, NC, Offers Outsider Art from its Permanent Collection

Duke University in Durham, NC, is present the exhibit, *Angels, Devils and the Electric Slide: Outsider Art from the Permanent Collection*, on view at The Nasher Museum of Art through July 8, 2012.

The Nasher Museum presents an installation of works from the permanent collection that complements the exhibition *Alexander Calder and Contemporary Art:*

*Form, Balance, Joy*. Both Calder and the artists in this exhibition share the practice of incorporating found objects and unusual materials in their work.

*Angels, Devils and the Electric Slide: Outsider Art from the Permanent Collection* includes works by Outsider artists Minnie Black, the Rev. Howard Finster,

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