

Reynolda House Museum

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modeling figures from dolls.

Curated by Morna O'Neill, assistant professor of art at Wake Forest University, with help from her students, this exhibition will include several works of art that are rarely exhibited at the Museum.

Reynolda House Museum of American Art is one of the nation's premier American art museums, with masterpieces by Mary Cassatt, Frederic Church, Jacob Lawrence, Georgia O'Keefe and Gilbert Stuart among its permanent collection. Affiliated with Wake Forest University, Reynolda House features changing exhibitions, concerts,

lectures, classes, film screenings, and other events. The museum is located in Winston-Salem in the historic 1917 estate of Katharine Smith Reynolds and her husband, Richard Joshua Reynolds, founder of the R.J. Reynolds Tobacco Company. Reynolda House and adjacent Reynolda Gardens and Reynolda Village feature a spectacular public garden, dining, shopping and walking trails.

For further information check our NC Institutional Gallery listings, call the Museum at 336.758.5150 or visit (reynoldahouse.org).

Guilford College in Greensboro, NC, Offers Exhibit of Self Portraits by Muslims

Guilford College in Greensboro, NC, will present the exhibit, *Esse Quam Videri: Self Portraits by Bahraini Muslims*, featuring self portraits by Muslims from Bahrain, on view in the Guilford College Art Gallery in Hege Library from Jan. 9 through Feb. 29, 2012. A reception and talk by Todd Drake, artist and collaborator for the exhibitions will take place on Jan. 11, from 5-7pm. A related exhibition, *Esse Quam Videri: American Muslims' Self Portraits*, will be on view concurrently in King Hall Room 126.

Currently an artist in residence at the UNC Center for Global Initiatives, community-based, NC artist Todd Drake has worked with the American Muslim community for the past 4 years to create a traveling exhibition titled, *Esse Quam Videri (To be, rather than to seem): American Muslims' Self Portraits*. The exhibition explores the concept of self-identity and includes photographs, collaged images, and self-drawn portraits accompanied by short essays.

During this exhibition's national tour, which was sponsored by the UNC Center for Global Initiatives and included venues in Michigan, New York, North Carolina and Rhode Island, the project gained the attention of a United Nations representative in Bahrain, who recommended Drake and the exhibition come to Bahrain. Supported by a grant from the Educational and Cultural Affairs Bureau of the US Department of State and the US Embassy in Bahrain, Drake and Bahraini artists collaborated for two weeks in May 2011, to create a series of self portraits that quietly model examples of cooperation and understanding.

During two series of workshops led by Drake at the Bahrain Arts Society in Manama, Bahrainis from all walks of life - Sunni and Shia, young and old, novice and experienced photographers - came together to learn better photographic practices. Participants were challenged to create engaging self portraits that shared more than the headlines on what it meant to be Bahraini at this time in history.

"The outpouring of images and ideas was overwhelming. The depth and breadth of their window on being Bahraini today is moving and informative," says Drake. "We had expected no more than 20 participants per workshop and ended up with over 50 regular participants."

Drake creates art that is shaped by community. As a Rockefeller Fellow with the UNC Center for Global Initiatives in 2004-2005, Drake co-created with Dr. Hannah Gill the book *Going to Carolina del Norte, Narrating Mexican Migrant Experiences*. He has also worked collaboratively with undocumented immigrants to create a picture book, *Give Me Eyes: Crossing borders to*

the heart.

A painter and photographer, Drake has worked with a wide variety of communities including patients at an Alzheimer's nursing home, employees at an exotic night club, long distance truck drivers, and refugees from Vietnam to create the large painting series "et al."



Khatwala, digital photo, 2011, courtesy of Todd Drake

Drake has exhibited nationally including galleries in Washington, DC, Chicago, and Charlotte, in museums such as the Weatherspoon Art Museum and SECCA, and is in private collections on both coasts. He has an MFA in painting from UNCG, teaches studio art, and speaks on Activism in Contemporary Art.

Co-sponsors for the exhibition are the Center for Principled Problem Solving and the American Friends Service Committee.

Related events, all of which are free and open to the public, include: On Jan. 25, at 1:30pm - "Me, Myself as a Muslim," featuring a panel of Muslim students (King Hall Room 126); on Feb. 10, at 7:30pm - "Poetic Portraits of a Revolution," a multimedia spoken word performance by Will McInerney, Kane Smego, Mohammad Moussa, and Sameer Abdel-khalek (Art Gallery); and on Feb. 22, from 5-6:30pm - film *The Noble Struggle of Amina Wadud*, part of the Women and Islam series, panel discussion following facilitated by Assistant Professor of English Diya Abdo (Art Gallery).

The exhibition in King Hall may be viewed by appointment; call 336/316-2180.

For further information check our NC Institutional Gallery listings or call 336/316-2438.

and The Louise D. and Herbert S. Falk, Sr. Gallery, from Jan. 14 through Apr. 15, and *To What Purpose? Photography as Art and Document*, on view in Gallery 6, from Jan.

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21 through Apr. 8, 2012.

Photographer Richard Mosse has spent the last two years shooting a new series of work titled *Infra* in the eastern Congo. The artist is known for his restrained and highly aestheticized views of sites associated with violence and fear, such as his 2008 depictions of the war in Iraq, and his large-scale photographs of airplane crash sites and emergency drills.



La Vie en Rose, North Kivu, Eastern Congo (Infra Series) by Richard Mosse

For his work in the Congo, Mosse used Kodak Aerochrome, an infrared film designed in connection with the United States military to detect camouflage in the 1940s. The film reveals a spectrum of light beyond what the human eye can perceive, turning the lush landscape of the Congo into a bubblegum pink. This hue contrasts dramatically with the severe environment within which the people of the eastern Congo live and draws our attention to the complex social and political dynamics of the country.

Beginning in 1998, the Democratic Republic of the Congo (formerly Zaire) became the site of the widest interstate war in modern African history, which has claimed millions of lives. Although the conflict was thought to have subsided in 2006, with the first free elections, thousands continue to die as a result of the ongoing conflict, most due to hunger and disease.

Mosse (b. 1980, Dublin, Ireland) received his MFA from Yale University, an MRes in Cultural Studies from the London Consortium, and a BA in English Literature from Kings College, London. He also received a postgraduate diploma in fine art from Goldsmiths, University of London. He has had solo exhibitions at the *Fotofest 2010 Biennial*, Houston, TX; the *Eigse Arts Festival*, Carlow, Ireland (2009); and Derby University (2007), among others. He received a Leonore Annenberg Fellowship in the Performing and Visual Arts in 2008.

Artspace in Raleigh, NC, Offers Works by Skyler McGee & Linda Ruth Dickinson

Artspace in Raleigh, NC, will present two new exhibits including: *[im]permanence*, featuring works by Skyler McGee, on view in the Lobby Gallery, from Jan. 6 - 28, 2012, and *Painting: Twenty Five Years*, featuring Linda Ruth Dickinson, on view in the Upfront Gallery, from Jan. 6 - 28, 2012. A reception for both exhibits will be held on Jan. 6, from 6 - 10pm.



Work by Skyler McGee

Skyler McGee presents small works that are narratives of time, location, and substance. For McGee, they tell an ambiguous story of how we build our lives, layer by layer.

Each piece is comprised of drawings sealed by a thick layer of resin. On top of that drawing is another drawing, again sealed with resin. Once sealed, the drawings are unchangeable. Works are often six or seven layers thick.

His work is included in the collections of the Musee d'Elysee, Lausanne, Switzerland; the Museum of Contemporary Art, Chicago; and the Nelson Atkins Museum, Kansas City, MO.

As the Spring 2012 Falk Visiting Artist at the Weatherspoon and the Art Department at the University of North Carolina at Greensboro, Mosse will present a lecture and gallery talk on his work and participate in MFA graduate student critiques.

The exhibition is organized by Xandra Eden, Curator of Exhibitions. Special thanks to Assistant Professor of Art, Sarah Martin, and the 2010/11 Falk Visiting Artist Committee.

The recognition of photography as an art form has been among the medium's dominant philosophical debates ever since its inception, due in part to its mechanical and chemical nature. Photographs considered documentary have further caused many to question the purpose and artistic merit of such efforts: are documentary photographs art forms or simply straight-forward recordings of the subjects at hand?



Titus Oakly family stripping, tying and grading tobacco in their bedroom, Granville County, NC, photograph by

While photographs have served as records since the early 19th century - oftentimes to inform the public of crucial issues as a way to promote social change - the perceived distinctions between fine art and documentary images became murky in the later half of the 20th century. Illustrating varying agendas, the photographs in this exhibition draw our interest and capture our attention in ways that differ greatly from other art forms.

To What Purpose? Photography as Art and Document, was organized by Elaine D. Gustafson, Curator of Collections.

For further information check our NC Institutional Gallery listings, call the Museum at 336/334-5770 or visit (<http://weatherspoon.uncg.edu/>).

UNC-Greensboro in Greensboro, NC, Features Works by Richard Mosse and Photography Exhibit

UNC-Greensboro in Greensboro, NC, will present two new exhibits at the Weatherspoon Art Museum including: *Richard Mosse: Falk Visiting Artist*, on view at The Leah Louise B. Tannenbaum Gallery