

COMMON ROOTS MANY BRANCHES

January 28 - April 30, 2022

Artists' Reception, March 25, 2022

Live Oak Bank's CHANNEL
106 Market St., 2nd floor

theArtWorks™
200 Willard St.

A visual art exhibition featuring members of The National Alliance of Artists from Historically Black Colleges and Universities (NAAHBCU). Eighteen current and former art faculty members and twenty-nine HBCU alumni and current student artists presenting over one hundred works in a variety of creative media.

CHANNEL
POWERED BY LIVE OAK BANK



Cameron Art Museum

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state of North Carolina are welcome to bring a single work of art to be installed in the museum between 5pm Friday, Apr. 1 and 5pm Saturday, Apr. 2. All artists must be present with their work, no exceptions.

Inspired by famed curator Walter Hopps, the design of this project provides any participating artist equal opportunity to meet a significant curator working in the field of contemporary art and have their work seen by all visiting curators and the public when the exhibition opens on Apr. 9. During the 24-hour Art Happening, a nationally renowned curator will be present to greet each artist.

The Cameron Art Museum will remain open to the public for 24-hours with programming and events for all including readings, spoken word, music, drag queens, film screenings, yoga and much more. A suggested donation of \$10 is requested.

State of the Art/Art of the State is made possible in part by the Thomas S. Kenan Foundation

Guest Curators Bios:

Alejo Benedetti is Associate Curator, Contemporary Art at Crystal Bridges Museum of American Art. In his role at the museum, he has focused on art since 1960 and oversees the Contemporary Art Galleries and the outdoor sculpture program. This spring he will act as the venue curator for *The Dirty South: Contemporary Art, Material Culture*, and the *Sonic Impulse*, originally organized by the Virginia Museum of Fine Arts.

In 2020, he co-curated *State of the Art 2020*, bringing together 61 contemporary artists from across the United States in an exhibition that opened at Crystal Bridges and the Momentary in February 2020 and is now traveling. Benedetti also organized the 2019 exhibition, *Men of Steel, Women of Wonder*, which looked at art-world responses to Superman and Wonder Woman and traveled to the San Antonio Museum of Art and the Addison Gallery of American Art.

He is originally from Texas and earned his master's degree in Art History from Texas Christian University in Fort Worth and his bachelor of arts from the University of Missouri, Columbia.

Born in London of English and Māori (Ngai Tai) descent, Dr. Maia Nuku is Curator for the Arts of Oceania at The Metropolitan Museum of Art in New

York. Nuku's doctoral research focused on eighteenth century collections of Polynesian art and she completed two post-doctoral fellowships at Cambridge University (2008-2014) in England as part of an international research team exploring Oceanic art collections in European institutions in France, Spain, the Netherlands and Russia. Researching the collections alongside Pacific artists, practitioners and scholars, the work was collaborative and sought to create access to these collections both in the physical and digital domains.

During her time at the Met, Nuku has evolved a curatorial approach that centers indigenous Pacific perspectives, grounding the presentation of visual arts from Oceania in the unique cosmological connections that make art from the region so compelling. Her most recent exhibition *Atea: Nature and Divinity in Polynesian Art* (2018 - 2019) explored the close material and genealogical relationships that bind Polynesian islanders with the natural world. She is currently working on a major reinstallation of the Oceania galleries that will reimagine the collection for 21st century audiences and animate the galleries with Pacific voices.

Michael Rooks joined the High Museum as Wieland Family Curator of Modern and Contemporary Art in January 2010. Besides his responsibilities at the High, Rooks was appointed Commissioner and co-curator of the US Pavilion at the *12th International Architecture Exhibition, La Biennale di Venezia* in 2010 and was a committee member of ActArt, President Obama's initiative bridging contemporary art and social action.

Prior to joining the High Museum, Rooks held curator positions at the Museum of Contemporary Art Chicago, The Contemporary Museum Honolulu, and the Honolulu Academy of Arts. At Chicago's Museum of Contemporary Art, Rooks curated several group exhibitions and solo projects in addition to survey exhibitions of work by Roy Lichtenstein (1999) and H. C. Westermann (2001) for which he co-authored Westermann's catalogue raisonné. As curator at The Contemporary Museum, Honolulu, Rooks curated more than 15 exhibitions including projects by Michael Lin, Paul Morrison, and Yoshitomo Nara.

Rooks' exhibitions at the High Museum
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um of Art have included: *Workshopping: An American Model of Architectural Practice* (US Pavilion at the 12th International Architecture Exhibition, La Biennale di Venezia in 2010); two historical survey exhibitions in partnership with MoMA entitled *Picasso to Warhol: 14 Modern Masters* and *Fast Forward: Modern Moments 1913-2013*; *KAWS: DOWN TIME*; *Alex Katz: This Is Now; Imagining New Worlds: José Parlá and Fahamu Pecou*; *Al Taylor, What Are You Looking At?*, and *With Drawn Arms: Glenn Kaino and Tommie Smith; Ragnar Kjartansson: The Visitors; What Is Left Unspoken, Love*; and *Monir Farmanfarmaian: A Mirror Garden*, among others.

Cameron Art Museum provides a cultural gathering place that enriches the lives of museum visitors and the community through high-quality exhibitions,

lifelong learning in the arts, dynamic public programs, and stewardship and interpretation of the collection. CAM's four core values: commitment to community, to lifelong learning in the arts, to support of artists, and to collecting, preserving, documenting and interpreting a permanent collection of art. The museum has been a collecting institution since inception, with approximately 4,000 objects in the permanent collection, with a primary and growing focus on modern art. The collection includes work by artists of national and international significance, used in changing thematic exhibitions, loan exhibitions, and for educational purposes. Cameron Art Museum is a non-profit fully reliant on the generosity of its donors.

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



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