

Contemporary Art Museum of Raleigh

continued from Page 33

As Richard Powell points out in his essay "Pigments and Personas," McIver's use of color - whiteface, blackface, brightly colored makeup, and overall high pitched hues - plays an equally important role in her subject matter. Powell cites the great color theorist Joseph Albers: "the physical properties of color are of less interest than the psychic effect. What color is, is of less concern than what it does. Painting is color acting. The act is to change character and behavior, mood and tempo." McIver pulls no punches, using her body as the stage for color to act upon, painting both her colored self and her self, colored, onto canvas in order to double the impact of her lived experience.

After winning the Rome Prize, McIver was a fellow at the American Academy in Rome in 2018. One of the few Black women artists to receive this honor, she again had to break new ground as she faced racial tropes in a foreign land.

A concurrent and expansive retrospective titled *Beverly McIver: Full Circle*, is touring nationally. This exhibition, *Beverly McIver: An Introspective Retrospective*, is presented in two parts: one in Santa Fe, New Mexico at Turner Carroll Gallery, and the other at CAM.

Beverly McIver is widely acknowledged as a significant presence in contemporary American art and has charted a new direction as an African American woman artist. She is committed to producing art that consistently examines racial, gender, social and occupational identity.

McIver was born in Greensboro, NC, in 1962. She is the youngest of three girls born to Ethel McIver. Her oldest sister Renee

is mentally disabled, with the mindset of a second grader. Beverly is Renee's legal guardian. Renee is a frequent subject of the artist, as are other family members.

McIver's work is in the collection of the National Portrait Gallery at the Smithsonian, the North Carolina Museum of Art, the Weatherspoon Art Museum, the Baltimore Museum of Art, the NCCU Museum of Art, the Asheville Museum of Art, The Crocker Art Museum, the Nelson Fine Arts Center Art Museum at Arizona State University, the Nasher Museum of Art at Duke University, the Cameron Art Museum and the Mint Museum as well as significant corporate and private collections.

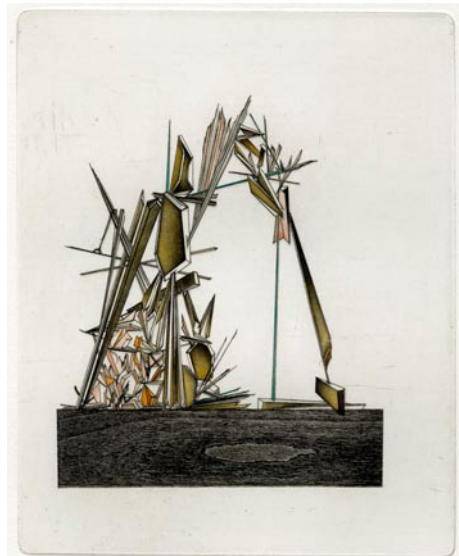
McIver is currently the Ebenshade Professor of the Practice in Studio Arts At Duke University. She was the Suntrust Endowed Chair Professor of Art at North Carolina Central University, 2007-2014. Prior to this appointment, McIver taught at Arizona State University in Tempe for twelve years, Duke University, North Carolina State University, and North Carolina Central University. She has also held residencies at many of the nation's leading artist communities, including YADDO, the Headland Center for the Arts, Djerassi, and Penland School of Arts and Crafts. She has served on the board at Penland, and currently serves on the board of directors at YADDO in Saratoga Springs, NY.

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

Artspace in Raleigh, NC, Takes Part in Global 2023 Taking Up Space Initiative

Artspace in Raleigh, NC, is presenting the exhibit *Scaffold*, a grassroots local juried exhibition by women and non-binary artists, organized by Jean Gray Mohs, which is part of the global 2023 *Taking Up Space* initiative, on view in the Artspace corridors, through June 30, 2023. A reception will be held on May 5, from 6-9pm.

The work women and non-binary artists create is essential and deserves to be seen. In its second year, *Taking Up Space* invites women and non-binary artists living and working in the Triangle into conversation with each other and the broader community. In May 2022, there were 80 worldwide *Taking Up Space* exhibitions happening simultaneously. From bookstores to front porches to The Pocket Gallery in Raleigh, women and non-binary artists were creating space for their art—not asking for permission. This year there are 97 planned exhibitions and counting worldwide. See more from this initiative inspired by Thrive Together Network by viewing the #takingupspace2023 hashtag.



Work by Susan Martin

Last year, we were 8 women showing together in The Pocket Gallery, and this year, we've extended the call. With this exhibition, we call attention to our past, present, and future. We support and elevate Page 34 - Carolina Arts, May 2023



Work by Christine Hager-Braun

- we scaffold - voices, visions, and multiple ways of expressing and being in the world by women and non-binary artists. We share our histories, our inspirations, and our differences. We open space for us to celebrate, frame, and reframe our experiences, relationships, and connections - what joins us, what scaffolds us together.

Juror Jameela F. Dallis writes, "*Scaffold* brings together works by 37 NC Triangle-area women and non-binary artists. From emerging to established, self-taught to formally trained, together they represent a variety of histories and influences."

"In *Scaffold*, you'll find several themes and resonances: the imaginary and abstract, the figurative and representational, the animal, hybrid, and cheeky, the textural and architectural, and spaces and materials traditionally associated with women," adds Dallis. "These themes can coexist in one work or work together to create space for conversation and to scaffold or provide support."

"*Scaffold* invokes many eras of art history including color field, expressionism, surrealism, and the Pattern and Decoration movement of the 1970s and 80s. Movements wherein, against varied obstacles, women and gender nonconforming artists created important, influential, and enduring artwork. The works here are beautiful, dreamlike, provocative, sculptural, repre-

continued above on next column to the right

sentational, figurative, and abstract. They represent the past, present, and point toward what's possible."

Through *Scaffold*, we invite you into the conversation and encourage you to support women and non-binary artists by buying their art, making room for them at the table, connecting them with your networks, and investing in their dreams.

Participating artists include: Makala Muhammed, Ash Lorusso, Natacha Vil-lamia Sochat, Kathryn Desplanque, Clair Kiester, Ley Killeya, Robyn Scott, Cassandra Rowe, Paget Fink, Sydney McBride, Gabrielle Grabowski, Natasja Brezenski,

Michelle Wilkie, SJ Hall, Erin Ives, Abigail Flynt, Barb Cherry, Sarah Agatha Band, Joanna Moody, Megan Corbally, Marsha Glickman, Pattie McAlister, Jackie Sanders, Theresa Pastoriza-Tan, Christine Hager-Braun, Ina Liu, Susan Martin, Cindy Morefield, Megan Thomas Cronin, Hannah Taylor, Kelly S. Murray, Haley Jarvis, Kristen Solecki, Julie Ann Greenberg, Sara-Rose Spann, Mailande Moran, and Amelia VB Shull.

For further information check our NC Institutional Gallery listings, call Artspace at 919/821-2787 or visit (www.artspacenc.org).

Diamante Arts & Cultural Center in Raleigh, NC, Features Works by Patrizia Ferreira

The Diamante Arts & Cultural Center (DACC) in Raleigh, NC, is presenting *En Busca Del Paraiso Perdido - In Search of the Lost Paradise Exhibition*, the first solo exhibit by Patrizia Ferreira from the organization's first Latino Artist-in-Residence - the only program of its kind for emerging and established Latino artists living and working in North Carolina. The exhibition continues through May 19, 2023.

"It is exciting and an honor to be the first artist selected for the program, as well as having an opportunity to work in the community, meet other artists, and have my first solo show," said Patrizia Ferreira. "This is a pivotal moment in my artist career where an opportunity like the Latino Artist-In-Residence offered by Diamante has been of great benefit to me to grow my art practice, transitioning from exclusively bi-dimensional art pieces on a small scale to larger pieces and even experimenting with three-dimensional pieces," she added.

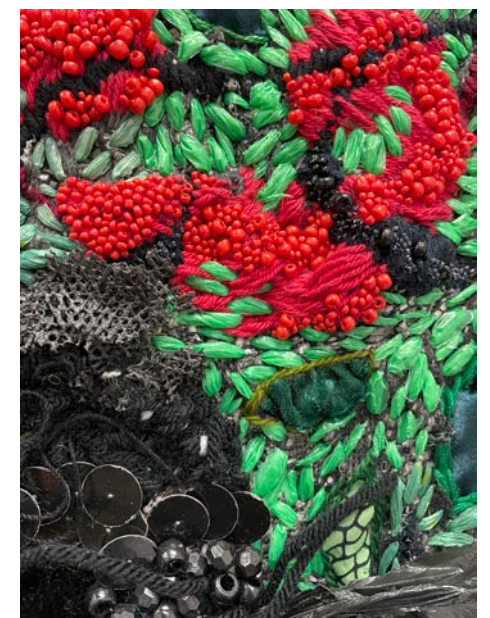
In Search of the Lost Paradise, is a body of work comprised of two sections, Water and Earth. Water represents Time, which is transitional, and ephemeral; while Earth represents Life, the eternal. From earth we come, to earth we must return. The pieces are all interconnected, telling personal narratives from faraway lands and past histories. The pursuit of paradise speaks to a desire to achieve beauty, balance, and a higher state of awareness. Incorporating the debris of our society, particularly plastic, into the pieces is a form of paradox, to create something beautiful out of the rubble.



Work by Patrizia Ferreira, detail

"Many years of hard work went into creating the Latino Artists-In-Residence program at DACC and what a way to kick it off with this gorgeous exhibition by Patrizia Ferreira," said Lizette Cruz Watko, Founder and Executive Director of Diamante. "It is amazing what beautiful bodies of work Patrizia has been able to create incorporating what would otherwise be discarded," added Watko.

Patrizia Ferreira is a fiber artist whose work incorporates thread, yarn, fabric remnants, found and heirloom fabrics, as well as a variety of repurposed materials. A special focus is given to plastics which are an emblematic material in many of her pieces. Her pieces can be best described as sculptural embroidered paintings that defy the two dimensions usually ubiquitous to



Work by Patrizia Ferreira, detail

textiles. Her pieces are in great part influenced by her native country of Uruguay, as well as her immigrant experience and being a woman. Ferreira received a bachelor's degree in textile design from the Institute of Industrial Design in Montevideo, Uruguay, and a Master of Science degree in textile design for prints from Philadelphia University (now Thomas Jefferson University). She is an educator and artist working in Raleigh, NC.

The Diamante Latino Artist-in-Residence (LAIR) Program fosters creative, intellectual, and professional growth for emerging, and established artists an opportunity to develop their practice in a four-month residency and offers audiences the chance to view the work in a culminating exhibition. Residents have access to facilities and a studio with amenities along with a \$1,000 stipend. The resident artist will receive individualized arts administration mentorship and support leading up to the presentation of their work at DACC. Residencies applications are accepted from visual artists, performing and folklore artists, media, music, or writers/poets. The Diamante Latino Artist-In-Residence program is supported by a grant from the United Arts Council of Raleigh and Wake Co.

The Diamante Arts & Cultural Center is a non-profit (501c3), is community grounded, arts and culture organization dedicated to the preservation, development, and promotion of the culture, heritage, and artistic expressions of the diverse Latino/Hispanic population in North Carolina. The Diamante Arts & Cultural Center Galleries and artists' studios are located on Western Blvd., in Raleigh, NC 27606.

For further information check our NC Institutional Gallery listings, call the Center at 919/852-0075 or visit (diamanteacc.org).

Hillsborough Gallery of Arts in Hillsborough, NC, Offers Works by Arianna Bara, Ryann Carey, & Ian Herdell

The Hillsborough Gallery of Arts in Hillsborough, NC, will present *Through Our Eyes*, featuring works by Arianna Bara, Ryann Carey, and Ian Herdell, on view from May 23 through June 25, 2023. A reception will be held on May 26, from 6-9pm.

When a new piece begins to take shape in

jeweler Arianna Bara's mind, sometimes the idea arrives before the stones. "Other times I enter my studio with no plan whatsoever. These are the most exhilarating times." She pulls out trays of stones and fossils acquired over many years at gem shows around the

continued on Page 35