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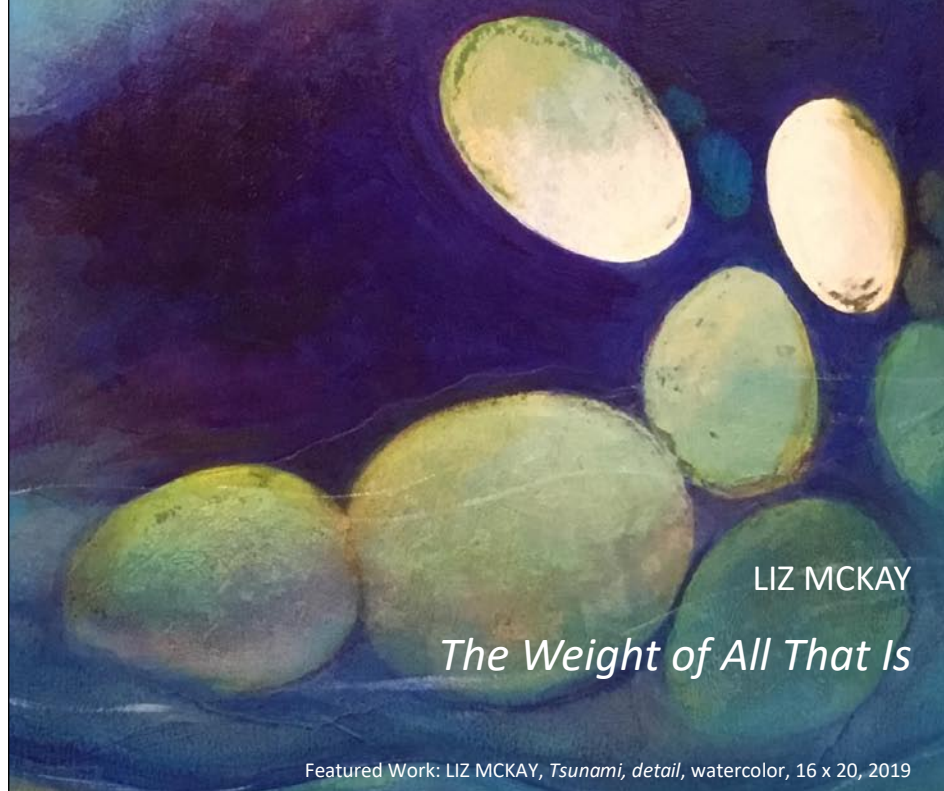
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BEYOND THE SURFACE

September 13 - January 28, 2022



LIZ MCKAY

The Weight of All That Is

Featured Work: LIZ MCKAY, *Tsunami, detail*, watercolor, 16 x 20, 2019

Also Featuring:

WILL JAMES, *Sacred Spaces 360°*

PHYLLIS STEIMEL and BETH BARGER, *It's in the Genes: A Mother and Daughter Show*



123 East Liberty Street
Salisbury, NC 28144
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Harvey B. Gantt Center in Charlotte

continued from Page 17

the homeless and sharing their stories on social media.

By 2012, his growing love for photography led him to launch Dope Heart Media, an agency that provides photography, video production, graphic design and other creative services. Through Dope Heart Media, Mackey created content for brands including Amazon, eBay, Google, Twitter, Mercedes-Benz, Toyota, Pfizer, and spirits producers Rémy Martin and Hennessy.

In 2018, after obtaining an MFA from Full Sail University, Mackey coupled his degree and the experiences and relationships he gained managing Dope Media to develop Blvck Spades. Founded in 2019, the lifestyle brand started as a deck of cards and expanded to include clothing, housewares, electronics and accessories.

The summer of 2020 was a turning point. Feeling compelled to become actively involved in the movement for Black lives, Mackey began documenting the historic protests. His images from the demonstrations were used by global news outlets including CNN, *The Washington Post* and Democracy Now and were featured in a commercial for Doritos.

Mackey later self-published the photo book "Lift Every Voice" to tell the story of the movement and to provide context from a Black perspective. This led to his establishing a publishing company, Black Creator Collective.

For further information check our NC Institutional Gallery listings, call the Center at 704/547-3700 or visit (<https://www.ganttcenter.org/>).

Harvey B. Gantt Center for African-American Arts + Culture in Charlotte, NC, Offers Works by Contemporary Black Carolina Artists

The Harvey B. Gantt Center for African-American Arts + Culture at the Levine Center for the Arts in Uptown Charlotte, NC, is presenting *Visual Vanguard: An Exhibition of Contemporary Black Carolina Artists*, on view through Jan. 17, 2022.

Visual Vanguard is an examination of twenty-six artists who create in a variety of vibrant and versatile media. This exhibition surveys the struggles, strengths, and celebrations of Black creativity in the Carolinas through visual art, performance, video, and poetry. By examining the ambiguity and origination within retakes and variations, each artist amplifies the ideals of racial pride, social power, identity, and

the importance of heritage and culture.

Guest curators, David Wilson and Stephen Hayes, Jr., sought a mosaic of styles that range from didactic to reductive. Their collective vision provides a framework for significations that are inverted and opportunities where form and content merge. Consideration was given to content that is disassociated from its original meaning, ultimately exposing the artist's process. By demonstrating the omnipresent lingering of "southern roots," Wilson and Hayes assembled these artists in an attempt to grasp and translate language. Transformed into art, language becomes

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an ornament at times, and at other times a weapon. At that moment, lots of ambiguities and indistinctness – which are inherent to the southern Black experience – come to the surface.

These rich creative traditions are paralleled by visual traditions that typically are symbolic in form or concealed from view in order to escape social censure or destruction. Working with natural talent and formal training, and often employing cast-off objects and unconventional materials, these artists have created visually compelling works that address some of the most profound and persistent issues in American society, including race, class, gender, and faith.

David Wilson is a Durham, NC-based, independent artist whose creative ties stretch back to the Chicago Black Renaissance of the 1930's and 1940's.

Wilson's early fascination with the New Negro Movement and Harlem Renaissance lead him to study art at Hampton University (Hampton, VA). While there, he studied under nationally recognized art critic and educator, Dr. Jacqueline Bontemps – a trained student of Aaron Douglas and David C. Driskell. Additionally, Wilson served as a Mentee to Visiting Artists, Dr. John Biggers and James Phillips. Biggers's legacy as a student while at Hampton was his tutelage under Charles White and Elizabeth Catlett, while Phillips was a student of Weusi and AfriCobra, two groups that led the Black Arts Movement of the 1960's and 1970's. Through the influence of these iconic artists Wilson developed his own personal style of creating that has been recognized as "fresh" and "monumental."

Wilson has exhibited both nationally and internationally. From New York to Miami as well as Germany and Spain. Wilson's work is received with awe and admiration in a myriad of mediums, from portraits to hand-painted art glass murals to free-standing sculptures.

Wilson's work is included in well-known celebrity collections as well as private collections. His works have been specially created for public commissions



Work by William Paul Thomas

for Princeton University, the city of Charlotte, the city of Durham, and the Department of Parks in Raleigh.

Through collaboration, Wilson embraces his role as a creative facilitator that helps shape an understanding on how art connects with community as an urban space and how its territory, trajectories, and interpretations combine to separate it from surrounding non-urban environments. A primary driver in his work is creation for interpretation by all with an overall goal to foster introspection, communication, and provide a platform for education.

Stephen L. Hayes Jr. grew up in Durham with his older brother, Spence, and his mother, Lender, who were pivotal in shaping and sparking his creative approach. When Hayes was in first grade, he broke a remote-control car. His brother took it apart and attached the motor to a battery, bringing it back to life. Amazed, Hayes began breaking all kinds of things to see how they worked and what he could create with the pieces. By second grade,

continued on Page 19