

Arts Council of York County

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tions and in consideration of the surge of the Omicron variant, face masks are required for all those visiting the Center for the Arts and the offices at the Tom S. Gettys Center, regardless of vaccination status. Social distancing is encouraged. This policy may be revised as CDC

guidelines change. For up to date info visit (<https://www.yorkcountyarts.org/visit>).

For further information check our SC Institutional Gallery listings, call the Council at 803/328-2787 or visit (www.yorkcountyarts.org).

Harvey B. Gantt Center for African-American Arts + Culture in Charlotte, NC, Offers Three New Exhibitions

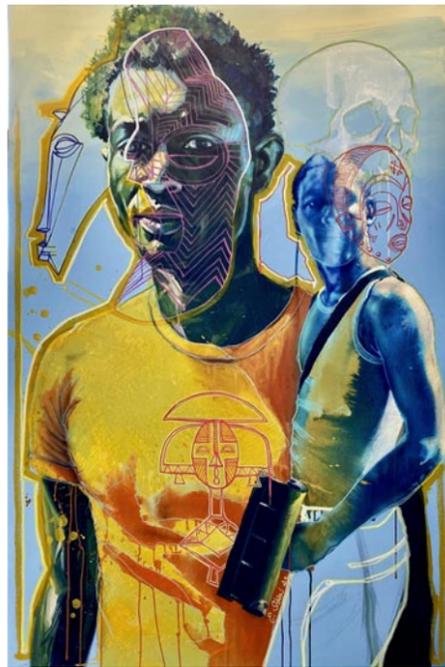
The Harvey B. Gantt Center for African-American Arts + Culture in Charlotte, NC, is presenting three new exhibits including: *Reflections of a People: Photographs from the Archive of Jamel Shabazz*, curated by Dexter Wimberly, on view through Mar. 6, 2022; *Visible Man: Art and Black Male Subjectivity*, curated by Michael D. Harris, PhD, on view through Apr. 24, 2022; and *FuturePresent: Acquisition Highlights from the Permanent Collection*, on view through June 26, 2022.

Jamel Shabazz is a rare photographer whose work stands as a testament to the lived experiences of Black people in America for over 40 years. His impressive oeuvre is engaging and highly recognizable. This exhibition brings together selections from Shabazz's extensive archive of photographs.

The son of a veteran, Shabazz was born and raised in Brooklyn, NY. He picked up his first camera at the age of 15 and soon after began photographing his friends and relatives. As Shabazz's practice evolved, the streets and the New York City subway system also became the backdrop for many of his photographs. Shabazz has drawn inspiration from noted studio and documentary photographers, most influentially Leonard Freed, as well as James VanDerZee, Gordon Parks, Robert Capa, and Eli Reed.

Shabazz has stated that his goal is to contribute to the preservation of world history and culture. *Reflections of a People* offers a glimpse into a past time and place, capturing moments of Black life for future generations.

Visible Man: Art and Black Male Subjectivity offers a creative look at the complexity of African-American males through cultural, racialized, and personal lenses.



Ernest Shaw, "Squeegee (Crossing Gods 2)", 2021. Mixed media, 72 x 48 x 3 inches.

For two centuries, African-American masculinity has been demonized or challenged visually in art and popular culture. Physical differences were turned into symbols of deviation or inferiority or a lack of civility, and the social position of African-American males was distorted into icons of inferiority. Images, both artistic and from popular culture, went a long way toward defining Black masculinity and creating tropes and symbols about character, identity, and social location in the Americas.



Michael B. Platt, "The Mist", 2009. Print on canvas, 36 x 48 inches. Permanent collection of the Harvey B. Gantt Center for African-American Arts + Culture. Generously donated by Patrick Diamond.

Visible Man emphasizes the creative expression surrounding the representation of Black males, elevating the voice of the subject, the diversity of perspectives and nuances of their representation - whether by self-representation or representation through observation - and the complexities of men in the African diaspora.

Rather than exploring the Black male body, this exhibition focuses on the multiple possibilities as seen and experienced from within the African diaspora and will privilege the voice of the subject as well as the voices of women artists who share the cultural and racialized experience of being Black. The artists are male and female, young and old, American and Caribbean, from the Midwest and the coasts, well-known and less so. It is an attempt to avoid notions of the 'Black body' and a discourse which emphasizes racial categorization in favor of a more nuanced and diverse cultural view.

Visible Man was organized by Bowling Green State University Fine Arts Center Galleries with support from the BGSU College of Arts & Sciences, the Ohio Arts Council and Ohio Humanities. It is dedicated to the memory of Dr. David Driskell and BGSU alumnus Edward Sewell.

FuturePresent: Acquisition Highlights from the Permanent Collection examines the Harvey B. Gantt Center's legacy of collecting.

Since the organization's inception in 1974, the Gantt Center has primarily built its collection from works gifted to the institution. Over the decades, John and Vivian Hewitt collected paintings, prints, and drawings from artists near and far. And in 1998, Bank of America acquired the collection from the Hewitts and pledged it to the then-named Afro-American Cultural Center.

The Hewitts' stewardship culminated in a collection of artwork by 19th and 20th century masters including Romare Bearden, Elizabeth Catlett, and Henry Ossawa Tanner. Although the media and scale of creations by African-American artists have evolved, the Gantt Center's focus for its collection remains the same - to build on the cultural foundation of John and Vivian Hewitt by supporting future

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masters and creative leaders of African-American art and art history.

FuturePresent embodies this idea through the presentation of works that are pioneering in their concept and execution. Artists such as Stacy Lynn Waddell and Radcliffe Bailey push the boundaries of the traditional canvas and frame while Phillip Thomas explores landscapes and societal themes through a contemporary lens. From John and Vivian Hewitt's collecting past, to the institution's present mission, this exhibition visualizes the future of art at the Gantt Center and beyond.

Since its establishment in 1974, the dream of the first visionaries has elevated to unforeseen levels. Located in the heart of Uptown Charlotte, October

2009 marked the opening of the Afro-American Cultural Center as the Harvey B. Gantt Center for African-American Arts + Culture. The naming of the new facility is in honor of Harvey Bernard Gantt, a well-respected community leader and businessman. He is a trailblazer as the first African-American student admitted to Clemson University and later served as Charlotte's first African-American mayor. This humble leader continues to impact the lives of the local citizenry and individuals well beyond the borders of Mecklenburg County.

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

Jerald Melberg Gallery in Charlotte, NC, Features Works by Lee Hall

Jerald Melberg Gallery in Charlotte, NC, is presenting *The Quarry Paintings*, featuring works by Lee Hall, on view through Feb. 19, 2022.

Jerald Melberg Gallery is pleased to present our sixth solo exhibition for Lee Hall, focusing on paintings Hall made over fifty years ago of a quarry in Maine, several of which were exhibited at the Betty Parsons Gallery in 1975.

"Whether it is the play of light and shadow on the craggy blocks of an abandoned quarry or the drifting sea fog covering and uncovering the shore of an island in Maine...Hall may spend weeks and months telling in images the different aspects and moods of her object. What she is speaking of are adventures of her eyes," said Wolfgang Zucker in an essay he wrote.

Lee Hall (1934-2017) was a North Carolina native and renowned Abstract Expressionist, whose muses were the American and Mediterranean landscape. Loosely titled by the locale they represent, her poetic landscapes are iterations of the tradition of abstraction derived from meditations on nature, whose forebear-



Work by Lee Hall

ers include a myriad of great minds from painters of the Sung Dynasty to modernist John Marin.

Hall's legacy is one of an exceptional painter as well as a respected educator and writer. Hall stood with the great artists of the New York School, earning herself representation at Betty Parsons' famed New York gallery. She also served as President

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