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tours, and a multimedia performance, God's Trombones, featuring songs, sermons, and the art of Aaron Douglas. This production by OnQ Performing Arts of Charlotte uses the text of James Weldon Johnson's 1927 work "God's Trombones: Seven Negro Sermons in Verse," digital projections of Aaron Douglas's original illustrations for the Johnson work on view in the exhibition, and a variety of gospel songs and spirituals arranged by Billboard History Maker Dennis Reed Jr. Two ticketed performances will be held at the Hayti Heritage Center, a cultural arts and arts education venue housed in the historic St. Joseph's AME Church in Durham.

In *Myth & Memory: Selected Works by the MFA Class of 2022*, five artists interrogate practices of history-making and history-keeping at the individual, institutional, and systemic level. Beginning with personal narrative, each artist engages a vocabulary of fantasy to make visible that which has been forgotten, obscured, or erased by white heteropatriarchal modes of dominance. Through intimate gestures and acts of subversion, they reframe the lens through which memory is archived to tell new stories from a restructured past. Their work imagines potential futures in which marginalized bodies are not under siege.

Participating artists are the five UNC-Chapel Hill Class of 2022 Master of Fine Arts in studio art candidates: Raj Bunnag, Charlie Dupee, Hugo Ljungbäck, Phuong Duyên Hải Nguyễn, and Stella Rosalie Rosen. *Myth & Memory* is curated by Laura Ritchie '10 (BFA), a curator, arts administrator, and cultural worker in Durham, NC; she is a founder and former Executive Director of The Carrack.

Every year the Ackland presents works by the Master of Fine Arts in Studio Arts candidates in an exhibition selected by changing guest curators. The artists will also be displaying their thesis projects at other locations in the Triangle.

## Craven Allen Gallery in Durham, NC, Offers Works by Contemporary Artists

Craven Allen Gallery in Durham, NC, is presenting *Truth and Memory*, featuring works by six contemporary artists, on view through June 25, 2022.

This exhibition brings together the work of six contemporary artists of color living and working in North Carolina. Clarence Heyward, Lynn Marshall-Linnemeier, Juan Logan, Renzo Ortega, and Samantha Rosado, range from well-established professionals to emerging talent. Collectively, their work reflects on and responds to personal, cultural, and historical memory.

*Truth and Memory* was conceived by artist Beverly McIver, and curated by McIver and three of her students at Duke University, Marie-Louise Bennett, Nzinga Simmons and Emily Xu, where she is professor of art. As they write in their collective statement as curators, "Memory is central to identity formation. It forms how we define ourselves and our relationship to the world. It forges powerful bridges between the past and the present, enabling the bygone to infiltrate the contemporary." Personal memory refers to an understanding of the past that has been experienced first-hand. Cultural memory refers to an understanding of the past that has been passed down generationally through oral traditions and other culturally specific customs. Historical memory refers to an understanding of the past informed by narratives about specific historical periods and events. Working both abstractly and figuratively, the artists presented in this exhibition create works that query and reflect on both personal and collective memories - grappling with the ways in which the past continues to inform the present."

Samantha Rosado is a Puerto Rican, cisgendered, gay woman who works primarily with oil paint on canvas. Though she was drawn to the arts in her youth, she



Aaron Douglas, American, 1899-1979, "Study for a Bookplate", c. 1929, ink on paper, 7 7/8 x 10 7/16 in. (20 x 26.5 cm). Lent from a private collection, L2013.24.10.

*Modern Black Culture* is curated by John Bowles, associate professor of African American art in the UNC-Chapel Hill Department of Art and Art History and faculty affiliate of the Institute for African American Research. *Modern Black Culture* is dedicated to the memory of Dr. Amy Helene Kirschke.

*Myth & Memory* is made possible by the generous support of Maryanna & Will Johnson and The Seymour & Carol Levin Foundation.

Featuring a year-round calendar of special exhibitions and dynamic public programs, the Ackland Art Museum on UNC-Chapel Hill's historic campus is a local museum with a global outlook that bridges campus and community. Admission to the Ackland is free and accessible to all. The Ackland's holdings include more than 20,000 works of art. The collection spans cultures and time periods, showcasing the breadth of human creativity. A vital teaching resource, the museum's mission is the art of understanding. Visitors can connect with the complexity and beauty of the wider world by getting close to art — the familiar, the unexpected, the challenging.

The Ackland Art Museum is located on South Columbia Street on the UNC Chapel Hill campus.

For further information check our NC Institutional Gallery listings or visit ([ackland.org](http://ackland.org)).



Work by Samantha Rosado

began oil painting after graduating from Mount Holyoke College in 2015. In Summer 2016, she attended a Puerto Rican tiple (guitar) making workshop where she met Pablo Delano, former Director of Fine Art at Trinity College. After observing her work/process, she was offered a Hilla Rebay Post-Baccalaureate Fellowship in Fine Art and Studio Art.

At Trinity College, Rosado found interest in the challenge of color, space development, and compositional relationships. She carried this interest through her assistantship at Arrowmont School of Arts and Crafts (2017), and her MFA at Louisiana State University (2018-2021). Her work is featured in *New American Paintings, South Edition No. 148*. Rosado currently holds a studio in Charlotte, NC, at the McColl Center for Art & Innovation. She teaches Painting at Central Piedmont Community College and community workshops at the McColl Center.

Rosado is a painter, poet, and storyteller. Her work is about identity, family culture, and relationships. She uses humor to create captivating imagery and rhythm to guide the viewer through a story of directional line and color. Painted figures lock eyes with onlooking viewers, pulling them into these staged dreamscapes. The audience gains understanding while recon-

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sidering their circumstances.

Clarence Heyward (American, b.1983) was born and raised in Brooklyn, NY. He is a painter and collagist whose work explores notions of the Black American experience. His work investigates cultural truths, challenges stereotypes, and questions identity. Heyward believes it's important to "paint his truth" and uses persons of color as subjects in his work as homage to his culture. Beginning his journey as a full-time artist in 2019, he is best known for his dynamic and fresh take on figurative art.

Heyward relocated to North Carolina to study Art Education at North Carolina Central University. He has shown his work nationally and has been featured in venues including the 21c Museum of Durham, the Harvey B. Gantt Center for Cultural Arts, the Block Gallery Raleigh, the Nasher Museum of Art and the Contemporary Art Museum of Raleigh. Heyward was the recipient of The Brightwork Fellowship residency at Anchorlight, Raleigh in 2020, the Emerging Artist in Residence at Artspace, Raleigh in 2021 and was the NC State Artist in Residence 2022. His work is in the collections of several notable private and public institutions. He currently lives and works in Raleigh, NC.

Renzo Ortega (Lima, Peru 1974) is an artist based in Carrboro, NC. He received a BFA in painting from the Escuela Nacional de Bellas Artes del Perú (1999), studied at the Art Students League of New York (2000-04), and has his MFA in painting from Hunter College (2014). Ortega's artwork has been exhibited in solo and group shows in the United States and Peru and has been commissioned to create public art projects and community murals.

Ortega's recent solo exhibitions have been at LUMP Gallery in Raleigh, NC, (2021), Espacio Venancio Shinki ICPNA in Lima-Perú (February 2020), Vox Populi Gallery in Philadelphia (March 2019), The Power Plant Gallery at Duke University (February 2019), and at The John and June Allcott Gallery at UNC Chapel Hill (January 2018). Ortega's artwork has been exhibited in museums such as the NASH-ER Museum of Art (Durham, NC, 2022), Southeastern Center for Contemporary Art SECCA (Winston-Salem, NC, 2020), the *Works on Paper: 2017 Exhibition* at The Weatherspoon Art Museum in Greensboro, in the *S-Files Biennial* at El Museo del Barrio (New York 2007) and *Queens International Biennial* at the Queens Museum in 2006.

Ortega is a recipient of the 2018-2019 North Carolina Arts Council Artist Fellowship Award, 2018-2019 Ella Fountain Pratt Emerging Artists Grant Durham Arts Council, 2018 Orange County Arts Commission Artist Project Grant, and 2016 Queens Council on the Arts New Work Award. In 2013, as a Kossak Travel Grant recipient, Ortega traveled to Berlin to study German Expressionism, and also in 2015 traveled to Honduras as a part of the U.S. Department of Cultural Affairs Cultural Envoy Program. He partook in the Visiting Artist Residency at the Rubenstein Arts Center at Duke University in 2019, and in 2020, he was the inaugural artist of the New Wave Art Wknd artist-in-residence program in West Palm Beach.

Born in Nashville, TN, Juan Logan

now lives and works in Belmont, NC.

Logan's artworks address subjects relevant to the American experience. At once abstract and representational, his paintings, drawings, sculptures, installations, and videos address the interconnections of race, place, and power. They make visible how hierarchical relations and social stereotypes shape individuals, institutions, and the material and mental landscapes of contemporary life.

Logan is currently the Conservation Manager at the Vollis Simpson Whirligig Project. This project is actively restoring thirty-one large-scale sculptures created by artist Vollis Simpson for the city of Wilson, NC.

Antoine Williams is an interdisciplinary artist who is heavily influenced by speculative fiction, history and his working-class upbringing in Red Springs, NC. An artist-educator, Williams received his BFA from the University of North Carolina, Charlotte, and his MFA from UNC Chapel Hill. He helped start the God City Art Collective in Charlotte, where he participated in a number of socially engaged, community-based art projects.

Williams has exhibited in a number of places, including at the Mint Museum of Art, Michigan State University, Columbia Museum of Art, Smack Mellon Brooklyn, 21c Museum, Elsewhere Museum, Prizm Art Fair, The McColl Center of Art and Innovation, the California Museum of Photography as well as many other venues.

Williams has taken part in residencies at The Center for Afrofuturist Studies, The Hambidge Center, and in 2022 is slated to attend the Joan Mitchell Residency in New Orleans. Williams' was also a part of the 2021 Drawing Center viewing program. He is also a recipient of the 2017 Joan Mitchell Award for Painters and Sculptors and the 2018 Harpo Foundation Grant Award. His work is in the collection of the Mint Museum and the North Carolina Museum of Art. He's given talks at Auburn University and UNC-Chapel Hill. Williams is an associate professor of art at Guilford College.

Lynn Marshall-Linnemeier has been documenting the American South since 1989 and works both figuratively and abstractly. She researches and collages photography, painting, and writing, with primary source documents from diaries and letters, which she incorporates into her image-based mixed-media quilts, 2-D and 3-D sculptures, and mixed media works. With an aim of re-examining and re-framing historical figures, she engages her subjects through dialogue focusing on their life stories and historical incidents attached to place.

Marshall-Linnemeier is inspired by African-American and indigenous cultural traditions as well as stories from people that she has met during her travels, which include international residencies. Her vibrant paintings explore personal investigations into movement and transformation often drawn from concepts surrounding ancestry, memory and written language.

The show features a catalog, available at the gallery.

For further information check our NC Commercial Gallery listings, call the gallery at 919/286-4837 or visit ([www.cravenallengallery.com](http://www.cravenallengallery.com)).

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