

# MoNA Gallery in Charlotte, NC

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edges of the pages he's interested in.

Once he's back in his Asheville, NC, studio, Hayes will cut up the book and experiment by bending it into different shapes. "The mass of pages is so appealing and flexible in a way I wish steel were," he says. Once he finds a shape he particularly likes, he uses metal to bind it into place.

Hayes has been exacting and perfecting his unique approach, working for a time as a welder - "I wanted to make sure metal-working abilities would not interfere with my concept," he says.

A 2007 fellowship at the Penland School of Crafts in North Carolina gave Hayes the freedom he needed to focus exclusively on his art.

There is so much that appeals to Hayes about books: the history, the smell, the tactile reaction of fingers to the pages. He wants his pieces to whisper, not scream. "I'm trying to accomplish quietness in my work," he says. "I hope to stop a person for a second."

Hayes's work is available at several galleries, including Blue Spiral in Asheville, NC, the Gallery at the Museum of Contemporary Craft in Portland, OR, Rebus Works in Raleigh, NC, and now here at MoNA Gallery in Charlotte.

For further information check our NC



Work by Andrew Hayes

Commercial Gallery listings, call the gallery at 704/970-9676 or visit ([www.monacharlotte.com](http://www.monacharlotte.com)).

## McColl Center for Visual Art in Charlotte, NC, Features Works by the Cynthia-Reeves Projects

The McColl Center for Visual Art in Charlotte, NC, invited Cynthia-Reeves Projects, of New York City, to organize an exhibition embodying the spirit of connectivity that serves as the basis of our mission to foster connections between artists, community, and the creation of contemporary art through residencies, exhibitions, outreach, and education. The resulting show's title, *Connectivity*, evokes this mission in the ways it invokes the implicit concept that ideas and their manifestations share common threads, hinting at the invisible tethering of thought to inspiration and creativity. The exhibit will be on view through June 15, 2013.

Featuring a diverse selection of works representing the convergence of art and science, *Connectivity* explores the underlying threads of connection found in natural, social, and technological systems. Each of the artists on view demonstrates their vision on the dynamic pursuit of connectedness through his or her unique visual lens.

Exhibiting artists include: Janet Echelman, Yizkah Elyashiv, Beth Galston, Beth

Ganz, John Grade, Daniel Kohn, Jonathan Prince, Shuli Sade, George Sherwood, and Claire Watkins, many of whom are featured in the Duke Energy collection here in Charlotte.

Cynthia-Reeves was founded in 1995 in New England and opened their New York gallery in 2003 in Chelsea, the contemporary art district of Manhattan. The Cynthia-Reeves Projects is a forum for off-site and collaborative projects done in concert with partner galleries and non-profit organizations, including museum exhibitions and other platforms that bring our artists' works to the attention of a broader audience. Due to our strong focus on sculptural works, we are actively involved with public art projects in the United States and abroad, helping to facilitate installations of large-scale works in the public domain. The gallery is a regular exhibitor at art fairs throughout the United States and abroad.

For further information check our NC Institutional Gallery listings, call the Center at 704/332-5535 or visit ([www.mccollcenter.org](http://www.mccollcenter.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: *Jonathan Green: Spiritual Journey of Life*; *Etched in the Eyes: The Spirit of a People Called Gullah Geechee*, featuring works by David Herman, Jr.; and *I Got Freedom Up Over My Head: Portraits by Julie Moos*, *Photographs from the Bank of America Collection*. All three exhibits will be on view through June 15, 2013.

These exhibitions each celebrate characteristics unique to the Southern United States, including the Gullah Geechee Culture and the southern Baptist church.


"We're excited to display the extraordinary work of these three living artists," said Gantt Center President and CEO David Taylor. "Though their artistic expressions may differ, they each preserve and celebrate Southern culture."

Painter Jonathan Green, creator of *A Spiritual Journey of Life*, has works Page 48 - Carolina Arts, May 2013

included in the John and Vivian Hewitt Collection of African-American Art, which is a part of the Gantt Center's permanent collection that was donated by Bank of America. David Herman Jr., creator of *Etched in the Eyes* has partnered with the Gantt Center in the past. He is the co-founder and creative director of Preservation LINK, Inc., an education agency that works to educate youth through media arts and technology. The Gantt Center and Preservation LINK, Inc. partnered to provide Visual Literacy Workshop curriculum to 4th grade classes at Bruns Academy and University Park Creative Arts Elementary School. Photographer Julie Moos, who created *I Got Freedom Up Over My Head: Portraits by Julie Moos*, *Photographs from the Bank of America Collection*, will show the bank's collection of her series in its entirety for the first time. Moos's approach to photography seeks to explore the worlds of opposites.

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David Halliday, *Life Preserver*, Archival pigment photograph, 34 inches in diameter, Edition of 20



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"The Harvey B. Gantt Center continues to provide unique and insightful exhibits that enrich the cultural understanding of its visitors," said Charles Bowman, North Carolina and Charlotte market president, Bank of America. "We're excited to provide Julie Moos's photography from the Bank of America Art in Our Communities program to add a distinctive perspective of the Southern experience."



Burton's Lady by Jonathan Green

In his art, Green draws upon his own intimate personal experiences, steeped in the traditions of family, community and life in the southern United States. Each of his paintings is a testament to the motivating power of place. This show is a retrospective of his vivid, colorful work. Through much of his career, Green has shared familiar images of his ancestral home and the Gullah culture. Each painting has served as a testament to the motivating power of place as he draws upon his own intimate personal experiences, steeped in the traditions of family; community; and life in the southern United States.

Celebrated for his vibrant depictions of rural life along the South Carolina coast, this retrospective confirms that Green's work offers far more. Rarely seen images from his early years include abstracts and

paintings that allude to cubism as Green explored different styles. Once settled, Green employed his mastery of color and skillful use of the human figure to open the Gullah culture to the world.

There are multihued blankets hanging on a clothesline with a hint of a woman in a wide red skirt peeking through; turn and find men fishing from a canoe. Look closely and you will find a painting that is more than a woman-with-child in a canoe, it is Green's mother, Ruth, pregnant with the artist. Turn again and we find deep introspection.

Throughout this exhibition, Green reveals the universal path that we each travel as we seek to find our place and purpose. Ultimately, we walk away with a deep sense of community, believing that the challenges of love, work and belonging can be met.

Green was born and raised in the Low Country of South Carolina. He is an international professional artist who graduated from The School of the Art Institute of Chicago in 1982. Green is considered by many art critics and reviewers to be one of our nation's most outstanding African-American artists and a highly recognized visual master for capturing Southern culture and traditions. His high level of social interest and cultural commitments have brought him international recognition, along with his numerous exhibitions and travel throughout the United States, Canada, Mexico, the West Indies, Switzerland, Germany, United Kingdom, France, Italy, and Japan.

While his work has ranged in styles, his best known approach to painting may be termed "narrative realism." It is through his narrative art style that Green captures and records his life experiences and the rich cultural heritage of the Gullah community in which he was raised. It is Green's mastery of color and skillful use of the human figure, which allows him to preserve and share with the viewer a deep sense of community, and how the challenges of love, work and belonging are met.

As a result of his tremendous and prolific talent, Green's work has been embraced by collectors and critics throughout the

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