

CAM Raleigh in Raleigh, NC

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her during these travels. This interest has since blossomed into a full on passion for photography.

The definition of photography is “drawing with light” and Everette believes that the brightest light is the one that shines from within. Her mission is to help her subjects show their light to the world. It’s her dedication to making her subjects look their best while having fun that sets her apart. Her goal is for everyone that steps in front of her lens to leave a little

brighter and more in love with their own light.

Everette has a knack for finding everyday people and capturing something extraordinary within them. Her subjects range from travel, fashion, beauty to lifestyle. But one thing remains constant, and that is her dedication to celebrating Blackness.

For further information check our NC Institutional Gallery listings, call the Museum at 919/261-5920 or visit (camraleigh.org).

CAM Raleigh in Raleigh, NC, Offers Works by UNC Chapel Hill MFA Art Students

Contemporary Art Museum of Raleigh in Raleigh, NC, is presenting *UNC Chapel Hill MFA Thesis Exhibitions*, on view in the CAM Lower Level Gallery, through Sept. 8, 2024.

The Department of Art and Art History at the University of North Carolina at Chapel Hill and the Contemporary Art Museum of Raleigh is proud to present four Masters of Fine Arts thesis exhibitions: Mark Anthony Brown Jr., Molly English, Matthew Troyer and Vera Weinfeld.

The *MFA Thesis Exhibition* is the culmination of an intensive two-year degree program in the visual arts driven by individual research. The program encourages interdisciplinary practice and experimentation. The four graduating artists present individual thesis exhibitions that each explore focused themes and materials, utilizing mediums ranging from painting and sculpture to photography and textiles.

In her thesis exhibition, *Sap*, Molly English invites viewers into a candy-colored world of tufted forms. Her large, lush tapestries feature hybrid characters that violently transform from panel to panel, fusing and severing the bodies of artist, animal, and land. Part bestiary, part blood ritual, *Sap* seeks to excise spiritual substance from these embodied relationships, using narrative tapestry as a meaning-making form. Doing so reimagines the possibilities of a story told through fiber, rejecting the flattening warp and weft of the loom in order to embrace the wild textures of the ignoble tufting gun. In this way, English tends to Western tapestry’s history of justifying state and religious dominance both in form and content, opting instead to tell a story in which justification itself is questioned.

From English’s own lived and researched understandings of Irish Catholicism, Anarchism, Feminism, and Animism, the work grapples with the fallibility and necessity of liberatory and salvatory beliefs in a nihilistic world. *Sap* invites guests to navigate these struggles through their sense of touch, and to experience tactility as an intimate layer of the story. Like a secret shared through tender contact, *Sap* guides the audience through an exploration of faith and fiber - the ways in which they hold together and fall apart.

Melancholia, nostalgia and sentimentality are just a few of the feelings that a photograph can evoke. Mark Anthony Brown Jr.’s thesis exhibition, *reminiscer*, expands on this phenomena - the potential of the physical photograph as a conduit for memory and emotion. Utilizing materials from a range of archives - his own family photos, institutional archives and “found” photos & objects - Brown Jr. upends notions of what constitutes a “proper” archival practice and expands on vernacular visual language. His work asks viewers to consider the vernacular as a visual language, that is more expensive than just the consideration of vernacular photographs, and to include notions of aesthetics, symbols and a shared experience.

In the ongoing photographic series by Matthew Troyer, *The Uniformed States of America* documents the commodification of military surplus garments, initially designed for warfare and financed by tax dollars, as they transition from instruments of conflict to symbols in a consumer-driven context.



Work by Molly English

This visual exploration unfolds within surplus stores nationwide, capturing scenes of individuals, artifacts, and the retail environments that facilitate the peculiar life cycle of these garments.

The series critically examines surplus stores’ cultural impact and aesthetic allure, offering a contemplative narrative on the commodification of war gear, and the remnants of warfare embedded in these commercialized artifacts. From depicting store interiors to individuals interacting with these repurposed military materials, this series illuminates the multifaceted dynamics surrounding surplus stores and the oddity of garments born from conflict, finding a second life in the civilian domain.

Through drawing, installation, puppetry performance and video, Vera Weinfeld investigates the normalization and repression of trauma, its lingering effects and repercussions within generations of North American Jews. In her thesis exhibition, *Unraveling The Threads*, Weinfeld uses masks and puppets to explore embodied traumas, embedding mundane domestic objects and spaces with antisemitic archetypes that ask the viewer to consider what happens when trauma becomes an integral part of one’s identity.

Weinfeld pieces together familial and cultural archives and myths. In these works, oral, written, and visual histories morph into an anthropomorphized time and space in which Jewish pack peddlers, matriarchs and daughters-left-behind simultaneously confront and hide from what haunts them. In collaboration with Greensboro, NC, based artist, Terri Jones, Weinfeld explores how Jewish and Black North American diasporic histories collide in complex, messy and often troubling ways. Through masked performances, inspired by a deep research process into Jewish and Black southern histories, family and cultural myth, and their own internalized generational traumas, Jones and Weinfeld unravel these threads and in doing so find themselves tangled up inside of them.

Molly English (b. 1993) is an artist from Chicagoland. She received her BA in studio art and poetry from Columbia College Chicago in 2016, and will receive her MFA in Studio Art from the University of North Carolina in 2024. In her work, English reimagines the traditional flatness of narrative tapestry as a more abundant form - one that positions faith as both a necessary and fallible mode of relating to an increasingly nihilistic world.

Mark Anthony Brown Jr. (b. 1991), is a journeyman of sorts. Not dedicated to a single given location for too long, he currently lives and works between Cincinnati, OH, Durham, NC, and Atlanta, GA. Brown Jr. has received a Bachelor of Science Technology from Bowling Green State

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University and is currently in pursuit of a MFA from the University of North Carolina at Chapel Hill where also is a fellow in Museum Practice at The Ackland Art Museum. Brown Jr.’s art practice is research driven and interdisciplinary; utilizing photography, sculpture, drawing and painting with an interest in vernacular aesthetic practices and sensibilities, the manifestation of African retentions in the diaspora, semiotics and archival practices.

His work has been exhibited nationally; including the Cincinnati Art Museum, Mint Gallery in Atlanta, GA, and Block Gallery in Raleigh, NC. Brown Jr. has received various fellowships and awards including an Emerging Lens Fellowship from ArtWORKS in Chicago (2022), the Nexus Grant from Atlanta Contemporary (2022), and a Visiting Researcher Fellowship at Wilson Special Collection Library at University of North Carolina at Chapel Hill (2023).

Matthew Troyer (b. 1988) is an American artist and former US Marine Corps Combat Photographer. Serving actively for nine years, he transitioned from the military to earn his Bachelor of Fine Art in Photography and Imaging with Honors from Ringling College of Art and Design in 2022. He is attending the University of North Carolina at Chapel Hill, where he will receive his Master of Fine Arts in Studio Art in 2024.

In his work, Troyer examines the intricate relationship between war and American culture. By illuminating these dimensions of American life, he invites viewers to

participate in nuanced discussions about the profound implications for society at large. In this endeavor, Troyer aims to investigate prevailing narratives, disrupt conventional depictions, and nurture a deeper understanding of the complexities inherent in the convergence of war and culture.

Vera Weinfeld (b. 1992) was raised in Indiana. She graduated from the Pennsylvania Academy of Fine Arts with a BFA in painting in 2014. Before entering the MFA program at the University of North Carolina, Weinfeld collaborated with the Greensboro Mural Collective, in Greensboro, NC, and worked for several years as a community artist with Los Muralistas de El Puente, an intergenerational mural collective based in Brooklyn. In collaboration with other artists and within her individual art practice, Weinfeld invents mythical, political, and psychological narratives that investigate the slippages between ‘good’ and ‘evil,’ Jew and Gentile, man and woman, animal and human, victim and oppressor.

Terri Jones (b. 1992), a Greensboro, NC, native and Guilford College Fine Arts graduate, navigates her multifaceted identity as a painter, educator, community muralist, and mother of three. As an elementary school art teacher, she nurtures young talent while honing her own craft. Beyond the classroom, Jones’s impact extends to the streets, where her murals serve as narratives of collective identity.

For further information check our NC Institutional Gallery listings, call the Museum at 919/261-5920 or visit (camraleigh.org).

NC Museum of Art in Raleigh, NC, Features Works by Steven Paul Judd

The NC Museum of Art in Raleigh, NC, is presenting *Park Billboards: Steven Paul Judd*, on view in the Ann and Jim Goodnight Museum Park, through Oct. 2024.

Self-taught artist and filmmaker Steven Paul Judd (Kiowa/Choctaw) works across media, creating paintings, murals, mosaics, street art, posters, stickers, and T-shirt designs. His work disrupts American Indian stereotypes, often using humor, and reinterprets Native imagery through a pop culture lens.

Judd participated in the Disney/ABC writing fellowship program in Los Angeles in 2008 and was a staff writer for the Disney XD series *Zeke and Luther* before transitioning to visual art and filmmaking. He has received a United States Artists fellowship and several Emmy nominations. He is based

in Oklahoma City, OK.

This installation is presented in conjunction with the exhibition *To Take Shape and Meaning: Form and Design in Contemporary American Indian Art*, on view in the NCMA galleries through July 28, 2024.

Commissioned by the North Carolina Museum of Art and made possible, in part, by the Hartfield Foundation; Libby and Lee Buck; the North Carolina Department of Natural and Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions.

For further information check our NC Institutional Gallery listing, call the Museum at 919/839-6262 or visit (www.ncartmuseum.org).

NC Museum of Art in Raleigh, NC, Offers Exhibition of Contemporary American Indian Art

The NC Museum of Art in Raleigh, NC, is presenting *To Take Shape and Meaning: Form and Design in Contemporary American Indian Art*, on view through July 28, 2024.

Organized by guest curator Nancy Strickland Fields (Lumbee), director/curator of the Museum of the Southeast American Indian at the University of North Carolina at Pembroke, NC, the exhibition features works by 75 Indigenous artists from over 50 tribes throughout the United States and Canada, including eight from North Carolina.

To Take Shape and Meaning brings together a wide range of Indigenous world views, ideas, experiences, traditions, cultures, and media and emphasizes the continuity and evolution of Native arts, both collective and individual expressions of Native America. The exhibition, composed exclusively of 3-D artworks, includes baskets made of blown glass, cars transformed into works of art, and cutting-edge fashion ensembles embellished with elaborate beadwork and feathers.

This project supports the NCMA’s ongoing goal of presenting expansive and inclusive art historical narratives in all aspects of the Museum and of bringing in contemporary artists whose works focus on themes that are particularly relevant to the concerns of the current moment.



Jamie Okuma (Luiseño/Shoshone-Bannock/Wailaki/Okinawan), “Adaptation II”, 2012, shoes designed by Christian Louboutin, leather, glass beads, porcupine quills, sterling silver cones, brass sequins, and chicken feathers, each H. 8 5/8 x W. 3 1/4 x D. 9 3/16 in., Minneapolis Institute of Art, Bequest of Virginia Doneghy, by exchange; Photo: Minneapolis Institute of Art

“For thousands of years, Native artists have manipulated their materials into fantastic expressions of art. The contemporary artists featured in the show are among the most acclaimed in their genres and are credited with pushing their art forms in ways that retain meaning and continue to evolve culture,” said Nancy Strickland Fields, Guest Curator.

Organized by the North Carolina Museum of Art. This exhibition is made possible, in part, by the Hartfield Foundation; Libby and Lee Buck; the North Carolina Department of Natural and Cultural Resources; the

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