

Cameron Art Museum

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American pop art symbols in a duality that at times becomes monumental. National icons of Mexico including the Coatlicue, the ChacMool, eagles, deer, corn, coexist with flags, the American eagle, buildings, crops, highways. Inhabiting two worlds, Indigenous and white, he builds a visual intercultural dialogue while referencing Mexican muralism. Through his paintings, Campos illustrates some of the harsh realities of immigration, in his words “struggles, frontiers, and hope.”



Work by Rosalia Torres-Weiner

Rodrigo Dorfman is a Chilean-born, North Carolina-based award-winning writer, filmmaker, and multimedia producer. For years he has been building a visual archive related to the experiences of exile. Aztec dance and bull riding are two subjects of his gaze. In the words of Dr. Miguel Rojas Sotelo, Dorfman’s immersive documentary experimental installation merges photography and moving images. It shows how contemporary forms of Danza Azteca and bull riding offer migrants of indigenous descent opportunities to express cultural pride, formulate indigenous identities, and acquire indigenous knowledge, forms of cultural resistance, re-existence and reterritorialization.

Dorfman says, “I’m always looking to break down borders and help transform the worn patterns of an Old South with a new emerging Nuevo South.”

Rosalia Torres-Weiner is an artist, activist and community leader in Charlotte, NC. She grew up in cosmopolitan Mexico City and lived in Los Angeles, CA, where she worked in commercial art before shifting her focus in 2010 to art activism. She is known for her colorful murals, vibrant paintings and her series of portraits of undocumented youth, the so-called Dreamers. She uses her art to document social conditions and raise awareness about issues affecting migrant communities such as family separation, access to public education and racism. Bringing art, workshops and art education to underserved neighborhoods is a strong focus for her.

“Art is powerful and not just to hang on the wall. It’s a weapon to express our stories,” says Torres-Weiner.

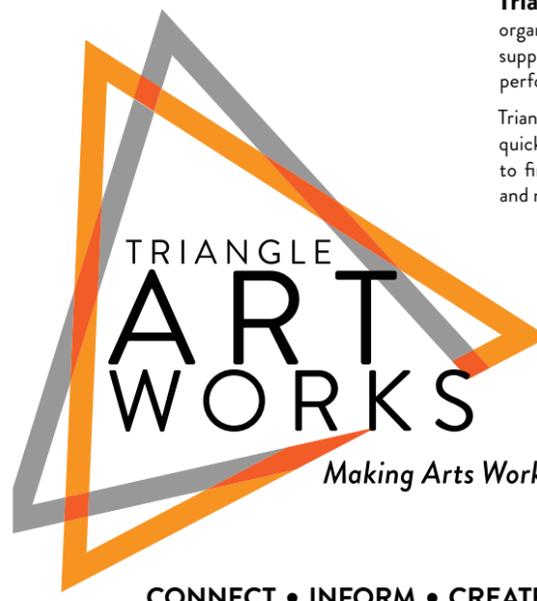
As Dr. Miguel Rojas Sotelo, Profes-

or at the Center for Latin American and Caribbean Studies at Duke University, writes in the *Lugar de Encuentros/ Place of Encounters* exhibition essay, “This celebration is an affirmation of the cultural emergence of cultural producers from Latin America and the Caribbean now rooted in North Carolina. It is an invitation to immerse in its diversity and embodied experiences.”

The Cameron Art Museum provides a cultural gathering place that enriches the lives of museum visitors and the community through high-quality exhibitions, lifelong learning in the arts, dynamic public programs, and stewardship and interpretation of the collection. CAM’s four core values: commitment to community, to lifelong learning in the arts, to support of artists, and to collecting, preserving, documenting and interpreting a permanent collection of art.

The museum has been a collecting institution since inception, with approximately 4,000 objects in the permanent collection, with a primary and growing focus on modern art. The collection includes work by artists of national and international significance, used in changing thematic exhibitions, loan exhibitions, and for educational purposes. Cameron Art Museum is a non-profit fully reliant on the generosity of its donors.

For further information check our NC Institutional Gallery listings, call the Museum at 910/395-5999 or visit (www.cameronartmuseum.org).



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Contemporary Art Museum of Raleigh, NC, Features Works by Beverly McIver

The Contemporary Art Museum of Raleigh, in Raleigh, NC, is presenting *Beverly McIver: Screaming Out Loud*, on view in CAM Raleigh’s Main Gallery, through Sept. 10, 2023.

Beverly McIver is an artist who lays her soul bare in her paintings. She allows the viewer to enter her lived experience as a Black, female artist growing up in the racially-charged 1960s and 70s in North Carolina. Her willingness to make herself vulnerable simultaneously enlightens us and compels our introspection.

McIver grew up in public housing projects in Greensboro, NC, where some of the first anti-segregation sit-ins occurred. Her mother was a single parent of three girls, one of whom, Renee, had a mental disability and needed additional support. McIver’s mother was a housekeeper in a home owned by a white family in an economically advantaged neighborhood of Greensboro. When desegregation in schooling finally rolled around, McIver was bused across town to a predominantly white school. At that time, McIver felt socially accepted only when she joined the clown club at her school, and wore white makeup and a yellow, yarn wig.



Beverly McIver, “Screaming Out Loud”

life-long mentor, Faith Ringgold. Ringgold informed McIver that such academic shenanigans were no surprise; that universities facing high levels of Black student attrition routinely tried to keep Black students on campus longer to ameliorate their data. Ringgold encouraged McIver to “paint her reality,” advice McIver adhered to, and that shaped her successful career as an artist.

Later in her career, McIver painted herself as a clown in whiteface makeup with a yellow wig, like she had worn in clown club. She saw that hiding behind the white mask was “a way to escape the projects.” She stitched diary pages onto canvas to be shown with the clown paintings. Thus, she “painted her truth” just as Ringgold suggested.

In *Art in America*, Raphael Rubinstein wrote that in painting her face first, and then creating an oil painting of herself with her face painted, McIver is “painting an expressionistic self-portrait” that simultaneously brings “the language of expressionist, even hallucinatory, painting into a realist setting.” These early clown paintings and diary entries reveal McIver’s efforts to understand the use of social facades, and to explore her sense of self.

As McIver delved deeper into painting her own experience, she took on hardcore stereotypes. She painted herself in blackface as a clown - an association inextricably linked to Jim Crow, the black-faced minstrel character devised by white actor Thomas Dartmouth Rice. She depicted herself as a black-faced clown in mundane stereotypical settings such as housekeeping, eating watermelon, dancing amidst dress forms created for white body types, and in relationship with her white, male partner. The paintings present uncomfortable associations with black-faced minstrels, mammy, and African American domestic workers taking care of white families. Her *Loving in Black and White* paintings that featured herself in blackface with her white, male partner, were removed from the Chandler Center for the Arts by gallery staff after briefly being shown in 1999 due to cultural taboos about interracial relationships.

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Beverly McIver, “Chelsea Girl”

Richard Powell, considered the foremost art historian on the subject of African American art today, writes, “In the 1980s McIver was performing as a white-faced, costumed clown at a party for preschoolers in Greensboro...when a little white girl...climbed into McIver’s lap and stroked the yellow strands of her mop wig...McIver’s sleeve separated from her gloves, and the clown’s true skin color showed through. The child pulled away in revulsion. ‘You’re Black,’ she screamed at McIver and then screamed at her tiny playmates: ‘The clown is Black. The clown is Black.’” McIver later admitted that “It triggered a lot of feelings and contradictions for me at that time. I really wasn’t aware that I was putting on clown makeup to escape being Black.”

In the late 1990s, McIver attended graduate school at Penn State where her advisors refused to award her MFA unless she spent an additional year on campus. Confounded, McIver sought the advice of fellow Black, female artist and eventual