Gallery Guide

OCTOBER 1, 2025 - JANUARY 16, 2026

a'driane nieves

A Time for Furious Dancing

SEPTEMBER 5, 2025 – JANUARY 4, 2026

A Time for Furious Dancing features new and recent work by a'driane nieves, a self-taught interdisciplinary artist whose abstract compositions explore trauma's effects on identity and behavior. Born in 1982 in San Antonio, Texas, nieves draws from memory and emotion to confront pain and reclaim joy, creating a visual language of transformation. This marks her first solo museum exhibition in the U.S.

Influenced by Abstract Expressionists like Joan Mitchell and Black abstractionists such as Alma Thomas, nieves uses color, gesture, and movement to process lived experience. Her practice is embodied — shaped by a background in theater and dance — where painting becomes a full-body act of proprioceptive awareness.

Over the past fifteen years, her work has addressed themes of neurodivergence, chronic illness, perimenopause, and the aftermath of COVID-19. Inspired by Alice Walker's *Hard Times Require Furious Dancing*, the exhibition invites reflection and healing. At its core, it is a meditation on restoration — each work a prayer for feeling, honesty, and transformation.

a'driane nieves, *calling down the spirit/a dance of open minds III*, 2024, Acrylic and house paint on Belgian linen, Courtesy of the artist.

Adama Delphine Fawundu, *Blue Like Black in Argentina, Buenos Aires, Argentina*, 2018, Archival Inkjet, Courtesy of the artist.

Praise House

Adama Delphine Fawundu

OCTOBER 3, 2025 – MARCH 8, 2026

With *Praise House*, Adama Delphine Fawundu weaves a constellation between herself and her global kin, mapping both physical and metaphysical movements across Africa and its diaspora. A daughter of the Mende, Bubi, Krim, Yoruba, and Bamileke peoples, Fawundu has explored these intersections since launching her photographic practice.

Praise House emerges from Fawundu's distinctive methodology, which she calls Kpoto Patchwok — a term combining the Mende word "kpoto" (to gather nourishing items for communal use) and Krío patchwok (to mend, to connect). This approach layers photographs, textiles, video, sound, handmade papers, and organic materials.

The exhibition opens with an image of a physical Praise House on St. Helena Island, built from weathered wooden planks. This sacred structure becomes a bridge between Fawundu's Mende heritage and the Gullah-Geechee communities of the Carolina Sea Islands. Symbolically, the Praise House is a vessel — a gathering place for the individual and collective self, for ancestral memory, and for the living earth we all share.

Jazz Greats: Classic Photographs from the Bank of America Collection

NOVEMBER 7, 2025 – APRIL 26, 2026

Of all visual art media, photography is most often referred to as democratic in its accessibility – to photograph takers, makers and viewers. There is some truth to that designation, especially today, when capturing a high-quality image is easy for most of us. However, the processes used to create the photographs on view in *Jazz Greats: Classic Photographs from the Bank of America Collection* were not nearly as simple. Almost all are gelatin silver prints made from negative film, a near-obsolete photography method displaced by digital technology. Beyond their material properties, the images in this exhibition reveal a variety of relationships between photographers and performers.

Jazz is historically in the forefront of African American music for its honesty, sensuality, and improvisational vigor. This selection of black-and-white prints spans three generations and speaks to the histories of individuals and occurrences, in front of and behind the camera.

Essay by Margaret Rose Vendryes, PhD – Distinguished Lecturer, York College, CUNY

William Gottlieb (American, 1917–2006), *Ella Fitzgerald, Dizzy Gillespie, Ray Brown, Milt (Milton) Jackson, and Timmie Rosenkrantz, Downbeat, New York, N.Y.*, 1947, Gelatin silver print, Bank of America Collection

This exhibition has been loaned through the Bank of America Art in our Communities® program.

BANK OF AMERICA

Forget Me Not

Archival photographs of everyday Black Americans from the late 1800s to the early 1900s.

CURATED BY KIMBERLY ANNECE HENDERSON

Modeled after the popular Instagram project **@emalineandthem**, these digitized photographs immerse the viewer in the visual histories of everyday Black Americans. The original photographs — some over one hundred years old — are preserved at collecting institutions across America, and beautifully illustrate the breadth of the Black experience that transcends time.

The inspiration for this work is revealed in a note from the curator, Kimberly Annece Henderson:

"On my mother's side, I gasped when I found an American Revolutionary War pension record for one of many great grandfathers way back when. On my father's side, my stomach sank at the sight of an 1866 Freedmen's Bureau contract for the guaranteed servitude of another. In piecing together different narratives for their lives, perhaps my existence is the poetic device here."

Unidentified Photographer, *Portrait of Richard and Mary Wilson*, c. 1905, Photograph, Courtesy of The Photographs of William Bullard.

About the Gantt

Harvey B. Gantt Center for African-American Arts + Culture is a multidisciplinary arts institution located in the heart of Charlotte, North Carolina. Founded in 1974, the Gantt's mission is to present, preserve, and celebrate excellence in the art, history, and culture of African-Americans and those of African descent through visual and literary arts, dance, music, film, educational programs, theatre productions, and community outreach. The Gantt features fine art exhibitions from around the world and is home to the nationally celebrated John and Vivian Hewitt Collection of African-American Art, which was generously donated by Bank of America, and is accessible online.

Named for Charlotte civic leader and former mayor Harvey Bernard Gantt, the Gantt is housed in an iconic, award-winning structure designed by architect Philip Freelon, co-designer of the Smithsonian National Museum of African American History and Culture (NMAAHC).

Harvey B. Gantt Center
for African-American Arts+Culture

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COVER ARTWORK CREDIT **a'driane nieves**, *learning how to hold onto more than crisis: a symphony with four movements on the attempt to survive with as much of ourselves intact as possible* (detail), 2024, Acrylic and house paint on Belgian linen, Courtesy of the artist.