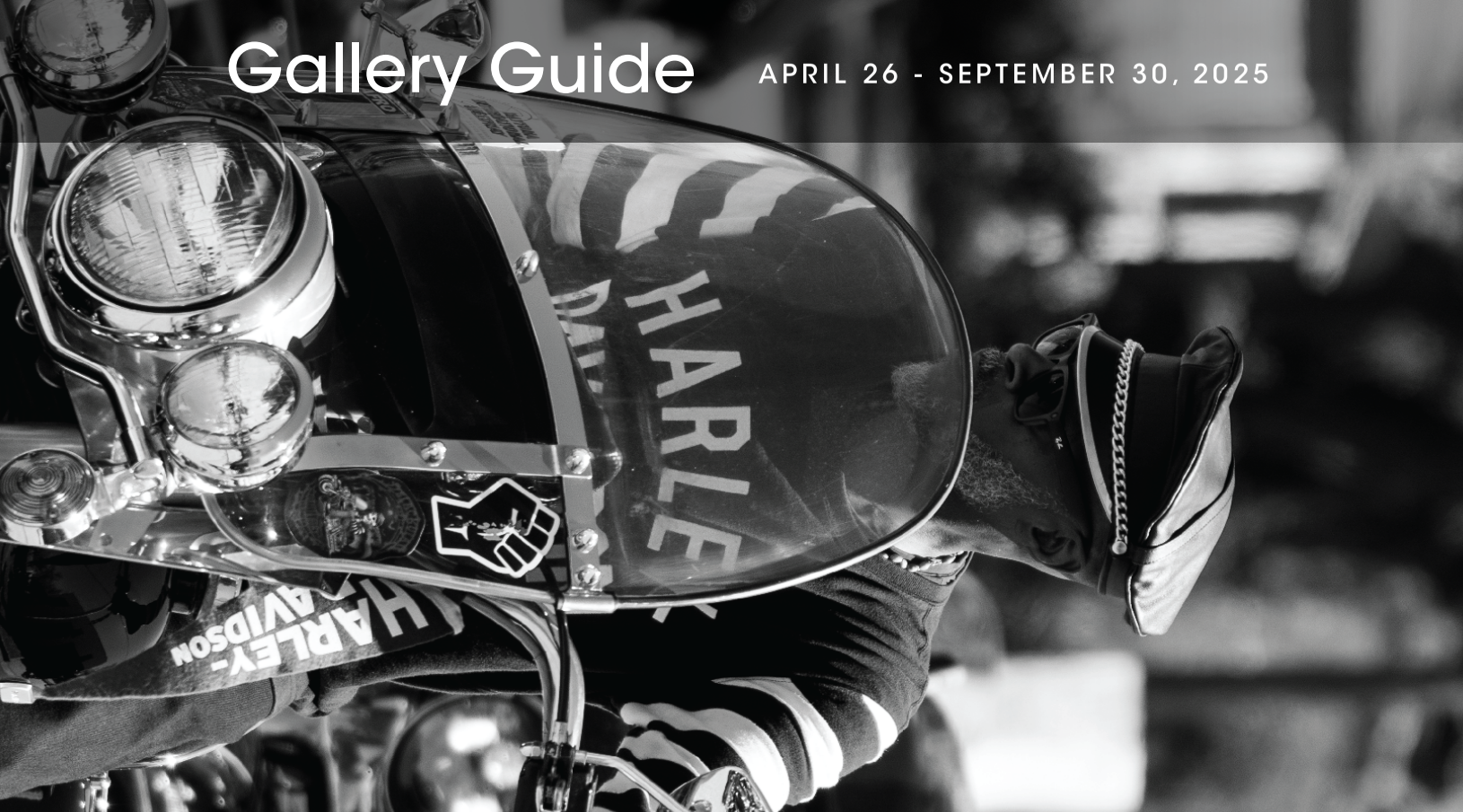
Gallery Guide

APRIL 26 - SEPTEMBER 30, 2025



Cherry

KHALIF TAHIR THOMPSON

**JANUARY 31 –
AUGUST 17, 2025**

ORGANIZED BY THE HARVEY B. GANTT CENTER

Cherry, Khalif Tahir Thompson's first institutional solo exhibition in the United States, features eight large-scale paintings that explore themes related to identity, memory, and emotion. Fusing nostalgia with contemporary energy, Thompson creates layered works that draw from personal experiences, family archives, and cultural narratives, inviting viewers into intimate and reflective spaces.

Thompson redefines portraiture as an evolving story, blending figuration and abstraction in imaginative environments. Many figures are inspired by photographs from his grandmother's albums, with handwritten annotations revealing names, places, and moments that shaped the past. These notes, woven into the background of his paintings, connect past and present while influencing Thompson's subconscious approach to text as a visual element.

Influenced by 20th century modernists like Romare Bearden and Jacob Lawrence, Thompson uses collage to combine organic shapes and vivid palettes, dynamically depicting Black American life. *Cherry* celebrates the complexity of the human experience, weaving personal and historical stories into a rich tapestry of meaning.

Khalif Tahir Thompson, *Playing Ball*, 2024, Oil, acrylic, fabric, pleather, papyrus, handmade paper (abaca, cotton), plastic, collage on canvas, 63 x 90 inches, Courtesy of Zidoun-Bossuyt Gallery.





Alvin C. Jacobs, Jr., *Road Glide*, 2024, Archival pigment print on brushed aluminum, 16 x 20 inches, Courtesy of the artist.

Black Behind Bars

The Untold Story of Black Biker Culture

APRIL 25 – SEPTEMBER 21, 2025

CURATED BY DR. KEITH CRADLE AND RICKY SINGH

From the lens of acclaimed photographer Alvin C. Jacobs, Jr., this exhibition offers a powerful visual exploration of Black biker culture and its deep connections to identity, mental well-being, and community. *Black Behind Bars* presents the open road as a sanctuary – a space of freedom, healing, and resilience. It challenges stereotypes and highlights the therapeutic power of riding, where the hum of an engine becomes a form of meditation.

Black bikers have long contributed to American motorcycle culture, yet their history remains largely untold. This exhibition urges viewers to rethink assumptions about both bike culture and its riders. It is an invitation to see beyond stereotypes – to recognize the strength of community, the necessity of mental health support, and the value of second chances. Through striking documentary imagery, *Black Behind Bars* immerses viewers in the lived experiences of Black riders, underscoring the historical significance of the open road as a path to liberation.

MAY 23 –
OCTOBER 26, 2025

CURATED BY ROYMIECO CARTER AND STEVEN COZART

ARTISTS FEATURED

Berrisford Boothe
Roymieco Carter
Chris Clark
Kevin Cole
Steven M. Cozart
Tyrone Geter
Stephen Hayes
Clarence Heyward
Dr. Imo Nse Imeh
Jalen T. Jackson
Percy C. King
ransome
JaJa Swinton
Miguel Torres
Bryan Wilson

Chop Shop: We Are Here presents a collective exploration of racial consciousness and identity through drawing, painting, and sculpture. The Chop Shop Artists Collective – a group of Black and Brown male artists – formed in 2020 during the global pandemic, seeking fellowship through virtual conversations in the wake of George Floyd's murder.

The phrase "*We are here*" challenges the systemic exclusion of Black and Brown people in education, employment, and fine art spaces, asserting their presence and resilience. Although artwork by artists of color is often misunderstood and undervalued today, it is the hope of the Collective that it may gain deeper recognition in a future free from institutional constraints.

The artists in this exhibition push boundaries, challenge conventions, and share their unique perspectives through various mediums. By supporting Black and Brown artists, redefining artistic value, and advocating for greater diversity and inclusion, they boldly affirm the necessity of claiming space.



Chris Clark, *They Used to Call Me*, 2024, Mixed media, 24 x 36 inches, Courtesy of the artist.

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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KNIGHT FOUNDATION
North Carolina Arts Council
CITY OF CHARLOTTE

COVER ARTWORK CREDIT Alvin C. Jacobs, Jr., *Black*, 2025,
Archival pigment print on brushed aluminum, 36 x 24 inches, Courtesy of the artist.