

NEWS RELEASE

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2012 Schedule of Special Exhibitions

2012 Highlights

El Anatsui: When I Last Wrote to You about Africa

March 18–July 29, 2012

\$10 adults; \$8 students, seniors, groups; \$5 children 7–12; free for children 6 and under
Meymandi Exhibition Gallery

El Anatsui: When I Last Wrote to You about Africa brings together the work of the internationally celebrated artist El Anatsui in a career retrospective, offering an unparalleled opportunity to view the depth and breadth of Anatsui's work and its development over time.



Featuring 61 individual works, *When I Last Wrote to You about Africa* is the most comprehensive exhibition of Anatsui's work to date, with many of the loans having never been seen outside of Africa before this retrospective.

This expansive exhibition traces Anatsui's five-decades-long career, including his early work making use of traditional symbols in Ghana; driftwood pieces created in Denmark; and chainsaw-carved wood work, metal assemblages, and draping bottle-top sculptures produced in Nigeria. Anatsui's metal sculptures—constructed from thousands of Nigerian liquor bottle tops pieced together—have the ability to transform a simple material into a

stunning monumental form. In 2008 the Museum commissioned Anatsui to create *Lines That Link Humanity*, a wall sculpture specially made for the opening of the Museum's West Building.

While many of his works make use of found objects, the artist says that his sculptures are less about recycling or salvaging than about seeking meaning in the ways materials can be transformed to make statements about history, culture, and memory.

El Anatsui: When I Last Wrote to You about Africa is organized by the Museum for African Art, New York. Supported, in part, by grants from the National Endowment for the Arts and the Andy Warhol Foundation for Visual Arts.

In Raleigh support is provided by Lord Corporation. This exhibition is also made possible, in part, by the North Carolina Department of Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions.

2012 Highlights (Continued)

Visual Feast: Masterpieces of Still Life from the Museum of Fine Arts, Boston

October 21, 2012–January 13, 2013

\$15 adults; \$12 students, seniors, military, groups; \$7.50 children 7–12; free for children 6 and under
Meymandi Exhibition Gallery



Visual Feast: Masterpieces of Still Life from the Museum of Fine Arts, Boston features more than 70 European and American paintings and decorative arts from the Renaissance to the present.

Accompanying painted masterpieces from artists such as Manet, Renoir, O’Keeffe, Matisse, and Cézanne are ornamental silver, fanciful jewelry, and whimsical ceramics whose forms imitate vegetables or fish—all superb examples of craftsmanship, design, and personal expression.

Representing a wide range of subjects, meanings, and mediums, the works in *Visual Feast* include tabletop arrays of luscious fruit and riotous flowers in myriad styles, so-called *vanitas* images that allude to the transience of life, and works intended to fool the eye with their illusionism. The North Carolina Museum of Art is the only United States venue on the exhibition tour.

Visual Feast: Masterpieces of Still Life from the Museum of Fine Arts, Boston is organized by the Museum of Fine Arts, Boston. In Raleigh this exhibition is made possible, in part, by the North Carolina Department of Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions.

The North Carolina Gallery

As part of the NCMA’s ongoing commitment to the citizens of our state, the North Carolina Gallery exhibits the work of emerging and established North Carolina artists. Solo and thematic exhibitions rotate twice a year and draw from loans and the Museum’s permanent collection.

Reflections: Portraits by Beverly McIver

Through June 24, 2012

Free

North Carolina Gallery



Reflections: Portraits by Beverly McIver celebrates the last decade of Beverly McIver’s work through 26 of the artist’s paintings. McIver, a native of North Carolina, is known for her expression-filled, emotive portraits that commemorate her life and the lives of those closest to her—in particular, her mother, Ethel, who died in 2004, and her sister Renee, who is mentally disabled.

“All of my portraits are self-portraits,” says the artist. “I use the faces of others who reflect my most inner being.” McIver is widely acknowledged as a significant presence in contemporary American art, examining racial, gender, and social identities through the lens of her own experiences as an African American female artist.

A 94-page catalogue accompanying the exhibition features essays from exhibition curator Jennifer Dasal, Kim Curry-Evans, and Beverly McIver as well as a biography of the artist.

Reflections: Portraits by Beverly McIver is organized by the North Carolina Museum of Art. This exhibition is made possible, in part, by the North Carolina Department of Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions.

The North Carolina Gallery (Continued)

Word Up: The Intersection of Text and Image

July 22, 2012–January 20, 2013

Free

North Carolina Gallery

In an era increasingly dominated by mass media and characterized by a constant barrage of information, text has taken on significance as both a conveyor and inhibitor of meaning, particularly when combined with visual resources. Featuring nearly 30 paintings and drawings, including some that have never been exhibited, *Word Up: The Intersection of Text and Image* highlights the work of six contemporary North Carolina artists whose oeuvres have a common denominator: the use of text in two-dimensional art. *Word Up* will feature work from Mathew Curran, Lincoln Penn Hancock, Nathaniel Lancaster, Shaun Richards, Gabriel Shaffer, and Derek Toomes.

Word Up: The Intersection of Text and Image is organized by the North Carolina Museum of Art. This exhibition is made possible, in part, by the North Carolina Department of Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions.

Other Exhibitions

Rhythms of the Heart: The Illustration of Ashley Bryan

April 15–August 19, 2012

Free

Gallery 2



Rhythms of the Heart: The Illustration of Ashley Bryan highlights the bright and colorful illustrations of the beloved children's book author. Visitors will be able to experience Bryan's unique illustration style, which combines references to music, dance, and storytelling traditions.

The exhibition includes Bryan's original preliminary pencil drawings, watercolor sketches, and completed woodblock prints, ultimately presented in award-winning books that retell original African folktales for young audiences. An ideal counterpart to *El Anatsui: When I Last Wrote to You about Africa*, *Rhythms of the Heart* will delight adults and children alike.

Rhythms of the Heart: The Illustration of Ashley Bryan is organized by the National Center for Children's Illustrated Literature. This exhibition is made possible, in part, by the North Carolina Department of Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions.

Project 35 video series

August 19–October 28, 2012

November 4, 2012–January 13, 2013

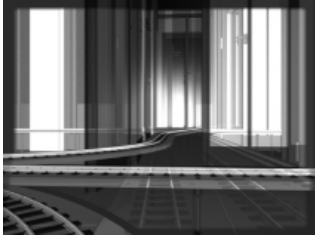
January 20, 2013–March 24, 2013

April 2, 2013–June 2, 2013

Free

Gallery 3

Project 35 is an eclectic compilation of works exploring video as a contemporary art medium. Selected by an international group of 35 curators, the videos in this ongoing series present the work of 35 contemporary video artists from around the world and demonstrate how important and far-reaching video is as a medium for contemporary artists. The series will be presented in four installments, changing every two months, with eight to nine video art projects shown at a time. Individual works range in length from 2 to 26 minutes.



The international perspective of this project is reflected in the wide-ranging topics addressed. Protests in South Africa, youth culture in Ho Chi Minh City, news broadcasts in China, and street crime in Bogotá are among the subjects explored. The series also reveals the diversity of approaches used by video artists, including documentary, YouTube, claymation, and digital animation. A recurring theme is the power of images and the role of the media in shaping collective experience.

Project 35 is produced and circulated by ICI (Independent Curators International), New York. The exhibition and tour are made possible, in part, by grants from the Cowles Charitable Trust, Foundation for Contemporary Art, Foundation To-Life, Inc., the Horace W. Goldsmith Foundation, and The Toby Fund; the ICI Board of Trustees; and ICI benefactors Barbara and John Robinson. Project 35 also benefited from donations made to ICI's Access Fund, created to widen the reach of ICI programs—Burt Aaron, Bobbie Brown and Steven Plofker, Jim Cohan, Phillip Drill, Leslie Fritz, Marilyn and Stephen Greene, Agnes Gund, Ken Kuchin, Gerrit and Sydnie Lansing, Jo Carole Lauder, Janelle Reiring; Patterson Sims, Bill and Ruth True, August Uribe, Frank and Margo Walter, Helene Winer, and Virginia and Bagley Wright. This exhibition is made possible, in part, by the North Carolina Department of Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions.

Edvard Munch: Symbolism in Print

September 23, 2012–February 10, 2013

Free

Gallery 2



The great Norwegian artist Edvard Munch (1863–1944) created some of the most visually arresting and psychologically powerful images in the history of art. Best known in popular culture for his painting *The Scream*, Munch explored through paintings and prints the turbulent emotional landscapes of modern life and the anguished silence of the individual. *Edvard Munch: Symbolism in Print* focuses on Munch's career as an experimental printmaker of astonishing daring and virtuosity. Far from being secondary to his paintings, Munch's graphic works are among his most forceful images.

Drawn from the encyclopedic collections of the Museum of Modern Art, this exhibition examines the major themes in Munch's art as expressed in graphic media, principally lithographs and woodcuts. After a century the prints have lost none of their raw power to move. They provoke questions—about life, death, love, sex, what it means to be human.

Edvard Munch: Symbolism in Print is organized by the Museum of Modern Art, New York. This exhibition is made possible, in part, by the North Carolina Department of Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions.

Current Exhibitions

Rembrandt in America

Through January 22, 2012

\$18 adults; \$15 youth 13+, seniors, groups; \$12 children 7–12; free for children 6 and under

Meymandi Exhibition Gallery

ncartmuseum.org/exhibitions/rembrandt

Presence/Absence

Through May 27, 2012

Free

Photography Gallery

ncartmuseum.org/exhibitions/presenceabsence

John James Audubon's The Birds of America

Ongoing

Free

East Building, Level B

ncartmuseum.org/exhibitions/audubon

For more information about the Museum and its exhibitions, visit www.ncartmuseum.org.

To request images contact the Communications Department at (919) 664-6795 or nbraswell@ncartmuseum.org.

Image Captions

El Anatsui, *Sacred Moon*, 2007, aluminum and copper wire, 103 x 141 in., Mott-Warsh Collection, Flint, Michigan, Photo courtesy Jack Shainman Gallery, © 2007 El Anatsui

Pierre-Auguste Renoir, *Mixed Flowers in an Earthenware Pot*, circa 1869, oil on paperboard mounted on canvas, 25 1/2 x 21 3/8 in., Museum of Fine Arts, Boston, Bequest of John T. Spaulding

Beverly McIver, *Introspective #1*, 2010, oil on canvas, 40 x 30 inches, Private collection, Raleigh, © 2010 Beverly McIver

Ashley Bryan, *Elephant and Frog Go Courting*, 1993, from *The Ox of the Wonderful Horns and Other African Tales* (Atheneum, 1993), tempera on paper, 7 x 10 1/2 in., Courtesy of the artist, © 1993 Ashley Bryan

Nestor Kruger, *Analog: Three cameras through a model of Haus Wittgenstein for single channel*, 2010, single-channel video with sound, 18 minutes, Courtesy of the artist, © 2010 Nestor Kruger

Edvard Munch, *Ashes II (After the Fall)*, 1899, lithograph with watercolor additions, composition: 13 15/16 x 18 in., sheet (irreg.): 16 1/4 x 19 1/2 in.; Publisher: Edvard Munch, Kristiania (present-day Oslo), Norway; Printer: Petersen and Waitz, Kristiania (present-day Oslo), Norway; Edition: approximately 50–100; The Museum of Modern Art, New York; The William B. Jaffe and Evelyn A. J. Hall Collection, 1191.1968, © 2011 The Munch Museum / The Munch-Ellingsen Group / Artists Rights Society (ARS), New York

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The North Carolina Museum of Art's permanent collection spans more than 5,000 years, from ancient Egypt to the present, making the institution one of the premier art museums in the Southeast. The Museum's collection provides educational, aesthetic, intellectual, and cultural experiences for the citizens of North Carolina and beyond. The 164-acre Museum Park showcases the connection between art and nature through site-specific works of environmental art. The Museum offers changing national touring exhibitions, classes, lectures, family activities, films, and concerts.

The Museum opened a new gallery building, home to the permanent collection, in April 2010. The North Carolina Museum of Art, Lawrence J. Wheeler, director, is located at 2110 Blue Ridge Road in Raleigh. It is the art museum of the State of North Carolina, Beverly Eaves Perdue, governor, and an agency of the Department of Cultural Resources, Linda A. Carlisle, secretary. Admission to the Museum's permanent collection and Museum Park is free. Museum hours are Tuesday–Thursday and Saturday–Sunday, 10 a.m.–5 p.m.; Friday, 10 a.m.–9 p.m.; Closed Monday. For more information about the Museum, visit www.ncartmuseum.org.