

**North Carolina Museum of Art  
Fall 2016–Spring 2017 Exhibition Schedule**

**FALL 2016 HIGHLIGHTS**

***Rolling Sculpture: Art Deco Cars from the 1930s and '40s***  
**October 1, 2016–January 15, 2017**  
**East Building, Meymandi Exhibition Gallery**  
**Ticketed**



The art deco period—from the 1920s to 1940s—is known for blending modern decorative arts and industrial design and is today synonymous with luxury and glamour. The cars from this era are no exception. While today manufacturers strive for economy and efficiency, during the art deco period elegance reigned supreme. With bold, sensuous shapes, hand-crafted details, and luxurious finishes, the 14 cars and three motorcycles in *Rolling Sculpture: Art Deco Cars from the 1930s and '40s* provide stunning examples of car design at its peak.

The exhibition is guest curated by Ken Gross, renowned automotive journalist and former director of the Petersen Automotive Museum in Los Angeles.

“These exquisite cars—several of which are truly one-of-a-kind—show what can happen when an automaker’s imagination takes the wheel,” says Gross. “There were absolutely no limitations or constraints placed on design, and it shows beautifully. This exhibition is a perfect demonstration of the intersection of art and cars, and the title *Rolling Sculpture* could not be more accurate.”

***Amanda Parer: Intrude***  
**October 28–November 6, 2016**  
**NCMA Park**  
**Free**



In artist Amanda Parer’s native Australia, rabbits are an out-of-control pest and have caused a great imbalance to the country’s endemic species. On the other hand, the rabbit also represents the

fairytale animals from our childhood—a furry innocence, frolicking through idyllic fields. *Intrude* deliberately evokes this cutesy image with visual humor to lure visitors into the art, only to reveal the more serious environmental messages in the work.

The free 10-day exhibition features five enormous (23 feet high), illuminated, inflated rabbits. It takes place in the Museum's 164-acre Park. A global phenomenon, *Intrude* has traveled to over 30 cities in countries around the world, including Australia, Portugal, England, and Canada.

### **OTHER FALL 2016 EXHIBITIONS**

#### ***History and Mystery: Discoveries in the NCMA British Collection***

**August 6, 2016–March 19, 2017**

**West Building**

**Free**

*History and Mystery* showcases the very best of the NCMA's permanent collection of Old Master British paintings and sculpture from 1580 to 1850. This exhibition is anchored by an extraordinary group of nine Elizabethan and Jacobean aristocratic portraits from about 1580 to 1620 that has been the focus of an ongoing research project involving the NCMA Conservation and Curatorial departments and students and faculty from UNC–Chapel Hill and Duke. The exhibition also provides the opportunity to reexamine familiar favorites in the collection from new perspectives and to display a few "hidden treasures" that have rarely—or never before—been on public view.

#### ***William Noland: Dream Rooms***

**September 3, 2016–February 5, 2017**

**East Building, Video Gallery**

**Free**

*Dream Rooms* examines our wired world of the 21st century. Individuals are seen in coffee shops, wholly absorbed, their trancelike states brought on primarily through an intense engagement with the alternate reality presented by laptops and smart phones. They are immersed in an interior world of concentration and at times of pleasure, seemingly oblivious to the often busy and noisy surroundings.

The long takes of *Dream Rooms* seek to lay bare the effects of technologically mediated intimacy and chronic multitasking. Questions arise: Are we being rewired by our relationship to interactive media? And how does the idea of surveillance alter our experience of these individuals? Each character is intimately examined in public space, comfortably anonymous and secure in the privacy of his or her thoughts and behavior, while the gaze of the camera records impulses and reactions.

#### ***Reunited: Francescuccio Ghissi's St. John Altarpiece***

**September 10, 2016–March 5, 2017**

**East Building, Level B**

**Free**

For the first time in more than 100 years, the eight known panels—and one re-created missing panel—of a 14th-century Italian altarpiece depicting Jesus's crucifixion and scenes in the life of St. John the Evangelist can be seen and appreciated as one magnificent work of art. After years of separation, the individual panels of Francescuccio Ghissi's *St. John Altarpiece* travel to the NCMA from different museums across the U.S. to be reunited in an exhibition that retells the story of this Renaissance masterpiece.

Because the ninth and final flanking panel has never been found, the NCMA collaborated with a conservation specialist in taking the extraordinary step to re-create the missing panel using 14th-century materials and techniques.

In addition to the reunited altarpiece, the exhibition features a video of a virtual re-creation of the altarpiece showing how it might have appeared when it left the artist's workshop circa 1370; a video exploring the mathematical algorithmic processes Duke University researchers used to virtually age and revitalize the panels; another video documenting the collaborative process of creating the missing

panel; and a display of pigments similar to those used in the Renaissance with their mineral, insect, and plant sources, as well as brushes and gilding tools.

***Zanele Muholi: Faces and Phases***  
**October 1, 2016–January 8, 2017**  
**East Building, Level A**  
**Free**

*Faces and Phases* features 10 photographs by internationally acclaimed South African photographer and self-described “visual activist” Zanele Muholi, from her ongoing series of the same title. Muholi’s work is rooted in social justice and advocacy, and she sees herself equally as an activist and photographer. Through her deeply personal portraits, she strives to present positive images of individuals often confronted by others’ assumptions, stereotypes, and prejudices regarding race, sexuality, and identity. Her subjects look straight at the camera (and the viewer): openly, defiantly, shyly, proudly. “This is not art, this is life,” says Muholi. “Each and every photograph is someone’s biography.”

***Panorama: North Carolina***  
**October 8, 2016–February 12, 2017**  
**East Building, Level A, North Carolina Gallery**  
**Free**

In *Panorama: North Carolina*, the Old North State is the subject of over thirty photographs, lovingly created by North Carolina–based artists. These works from the North Carolina Museum of Art’s permanent collection interpret the subject matter in varied ways. Some images, like Elizabeth Matheson’s *Edenton* and Luis Rey Velasco’s *Stovall*, present specific towns or landmarks. Other photographs represent the soul of the state via portraits of its inhabitants, as in Rob Amberg’s *Carter Crosby, Highway 24 South, Clinton, NC*, and Jeff Whetstone’s *Mingo Boys with Water Snake on the Eno River*. A third grouping—a barren tree in winter, some lovingly tended gravestones—provides quiet reflection through still-life scenes. Combined, these images tell a story of the state as captured in black and white.

A segment of *Panorama: North Carolina* features works from David Simonton’s *Polk Prison Project*. The former Polk Youth Center, which occupied land adjacent to the Museum, was closed in 1997. Before the building was demolished in 2003, Simonton received access to the prison and captured interesting details of that space. Five images from this series, which was partially commissioned by the North Carolina Museum of Art, are included in the exhibition.

***Human/Nature***  
**October 15, 2016–February 26, 2017**  
**East Building, Level A, Photography Gallery**  
**Free**

*Human/Nature* features photographs from the NCMA’s permanent collection that relate individuals to both natural and man-made environments. Our primary human instincts drive us to control, dominate, nurture, and find a connection to our surroundings. Each photograph in *Human/Nature* presents the relationship between man and the environment—comparing, for example, a desolate landscape with a similar close-up of the human body. In simple yet profound ways, these images manifest the many ways bodily forms echo forms in nature and drive home the importance of connecting to our habitat in a physical, tangible way.

### **SPRING 2017 HIGHLIGHTS**

***Ansel Adams: Masterworks***  
**February 4–May 7, 2017**  
**East Building, Pope Gallery**  
**Ticketed**

In a career that spanned more than five decades, Ansel Adams (1902–84) became one of America's most renowned photographers. This exhibition focuses on a collection of 48 photographs by Adams, a selection he made late in his life to serve as a succinct representation of what he deemed the best work of his career. Included are many of his most iconic images of majestic American landscapes, such as El Capitan and Half Dome in Yosemite National Park; the Golden Gate Bridge in San Francisco; Monument Valley in Arizona; and the Snake River in Grand Teton National Park, Wyoming.

***Glory of Venice: Masterworks of the Renaissance***

**March 4–June 18, 2017**

**East Building, Meymandi Exhibition Gallery**

**Ticketed**

*Glory of Venice: Masterworks of the Renaissance* focuses on the period 1475 to 1515 and highlights the development of Renaissance painting in Venice. The exhibition features approximately 50 works, including major altarpieces, private secular and devotional paintings, and portraits, many which have never been on view to the public outside of Venice. Twenty paintings from Venice's Gallerie dell'Accademia, which houses the finest collection of Venetian Renaissance art in the world, form the core of the exhibition. They will be joined by masterpieces from other institutions in Italy and the United States, including the NCMA. *Glory of Venice* includes works by Giovanni Bellini, Carpaccio, Giorgione, Titian, and Jacopo de' Barbari.

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All upcoming exhibitions are also on the NCMA's website [here](#).