



North Carolina Museum of Art

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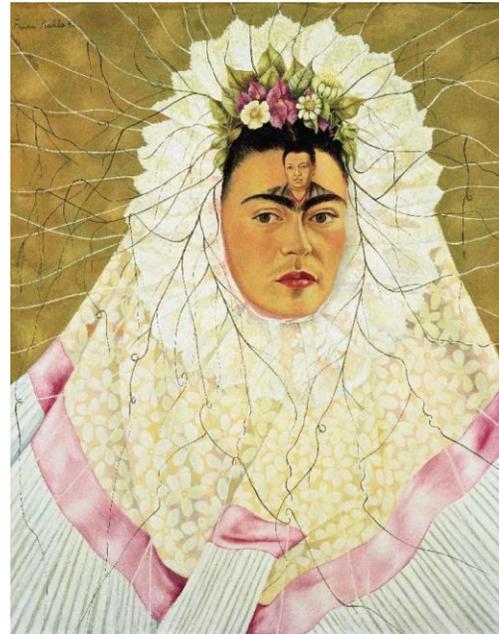
**North Carolina Museum of Art Announces Upcoming Exhibitions,
Including *Frida Kahlo, Diego Rivera, and Mexican Modernism***

Summer and fall exhibition lineup features an ancient Egyptian grain mummy, American daguerreotypes, paintings by Avett Brothers member Scott Avett, and more

Raleigh, N.C.—The North Carolina Museum of Art announces its upcoming exhibitions of painting, photography, an ancient Egyptian grain mummy, and more for summer through fall 2019.

In October the NCMA opens [*Frida Kahlo, Diego Rivera, and Mexican Modernism from the Jacques and Natasha Gelman Collection*](#), with presenting sponsor Bank of America. Few artists have captured the public's imagination with the force of Mexican painter Frida Kahlo (1907–54) and her husband, the Mexican painter and muralist Diego Rivera (1886–1957). The myths that surrounded these two icons of the 20th century in their lifetime arose not only from their significant bodies of work, but also from their friendships (and conflicts) with leading political figures and their passionate, tempestuous personal relationships.

"Frida Kahlo, Diego Rivera, and Mexican Modernism from the Jacques and Natasha Gelman Collection will emphasize a remarkable chapter in art history that is at once Mexican and global," says Museum Director Valerie Hillings. "Diego Rivera's personality, politics, and monumental, social realist murals made him a celebrity during his lifetime. While he once overshadowed his equally talented wife, Frida Kahlo's fame has far outstripped her husband's in the years since her death. The NCMA is honored to present this exhibition and *Luces y Sombras: Images of Mexico | Photographs from the Bank of America Collection*, which will celebrate these artists' culture of origin as well as the diverse sources of influence they drew upon in creating their distinctive oeuvres."



Kahlo and Rivera's works are varied in scope and inspiration. She is best known for her self-portraits, while he worked as a large-scale muralist in Mexico and the United States. Kahlo's work is deeply personal, often depicting her own dreams, painful personal experiences, and affinity with Mexican culture, while Rivera's pursues larger looks at history and cultural revolution. Both artists forged the way for Mexican art as a significant element of the 20th century and beyond.

Similarly important is the legacy of two of Kahlo and Rivera's patrons, Jacques and Natasha Gelman. The Gelmans became Mexican citizens in 1942 and began amassing Mexican art, sustaining a growing collection of Mexican modernists, like Kahlo and Rivera (with whom they became close friends), as well as their compatriots Rufino Tamayo, David Alfaro Siqueiros, and others. Their unparalleled collection shows the richness of Mexican art through painting, drawing, photography, and film.

(continued)



Yampolsky. Full details are below.

Additional Exhibitions

[*What in the World Is a Grain Mummy?*](#)

July 20, 2019–January 5, 2020

West Building

Free

While conducting research on the ancient Egyptian collection, NCMA Egyptologist Caroline Rocheleau discovered through analytical observation—and confirmed using medical technologies—that an object in the Museum’s collection once thought to be a falcon mummy is, in fact, a grain mummy. The mummy was at one time believed to be a fake because it did not contain bird bones.

Rocheleau curated *What in the World Is a Grain Mummy?* to present this humble bundle and its falcon-shaped coffin for the first time and to unravel the mysteries of the NCMA’s only Egyptian mummy. The exhibition focuses on how the scientific method was used to re-establish a questionable item as a genuine Egyptian object. It also delves into the concept of grain mummies; explains their role in ancient Egyptian funerary religion; and discusses the importance of emmer wheat and barley in ancient Egyptians’ diet, economy, and religion. The exhibition also explores why the grain mummy was once mistaken for a falcon mummy and compares it to an actual ancient Egyptian falcon mummy.

Scott Avett: INVISIBLE, the first solo museum exhibition by Avett Brothers founding member Scott Avett, opens October 12, featuring large-scale oil paintings depicting his family and himself. The portraits are psychologically charged and emotionally intense.

Frida Kahlo, Diego Rivera, and Mexican Modernism and *Scott Avett: INVISIBLE* are ticketed together. Tickets go on sale September 3 for members and September 17 for nonmembers. More information can be found at ncartmuseum.org.

Additional exhibitions include *What in the World Is a Grain Mummy?*, now open, exploring the concept of grain mummies, the discovery process of the NCMA’s own grain mummy, and the cultural significance behind this ancient Egyptian artifact. *The Collector’s Eye*, opened August 3, showcases the early American photography collections of Dennis O. Williams and Dr. Paul Lafavore—the first documenting societal roles of African Americans and the latter displaying the artistry of the daguerreotype. Also in October, *Luces y Sombras: Images of Mexico | Photographs from the Bank of America Collection* goes on view. This exhibition features 45 photographs, spanning the 20th century, by six internationally renowned photographers who focused their cameras on Mexico: Manuel Álvarez Bravo, Manuel Carrillo, Flor Garduño, Graciela Iturbide, Paul Strand, and Mariana



[The Collector's Eye](#)

East Building, Photography Gallery 1 (Julian T. Baker Jr. Gallery) and 2 (Allen G. Thomas Jr. Gallery)

August 3–October 6, 2019

Free

North Carolina abounds with passionate collectors of things: cars, furniture, glass, posters, historical documents, paintings, drawings, and photographs. Collectors of any type should be celebrated. They bring together the bits and pieces of our culture and give them coherence and meaning. These related exhibitions focus on two private North Carolina collections of American photography from its early decades, when image making seemed more magic than science, but never less than art.



The Collector's Eye: Early photographs of African Americans from the Dennis O. Williams Collection

The collection of Mr. Williams features compelling portraits of African Americans from the last half of the 19th century, a period of dramatic change in the roles of African Americans in society. As a collector, Williams focuses his attention on images of African Americans who were slaves or who might have been slaves.

The Collector's Eye: Early American photography from the Dr. Paul Lafavore Collection

Lafavore's collection focuses on beautifully crafted examples of the daguerreotype, the first commercially successful photographic process. Portraits predominate, many from New England. Unusual are groupings of portraits in period frames.

[Luces y Sombras: Images of Mexico | Photographs from the Bank of America Collection](#)

October 26, 2019–February 23, 2020

East Building, Level B

Free

This exhibition, loaned through the Bank of America Art in Our Communities program, features 45 photographs, spanning the 20th century, by six internationally renowned photographers who focused their cameras on Mexico: Manuel Álvarez Bravo, Manuel Carrillo, Flor Garduño, Graciela Iturbide, Paul Strand, and Mariana Yampolsky.

Mexico's landscapes, history, and culture have inspired photographers since the advent of the medium. Álvarez Bravo started his career in Mexico City in the 1920s and became one of the leading modernist photographers and teachers. He influenced several generations of Mexican photographers, including Carrillo, Iturbide, and Garduño, as well as American photographers who worked in Mexico, like Strand and Yampolsky.



Mexico has a complex cultural history and has undergone social, political, and ideological transformations during the modern era. The work of these diverse photographers deeply reflects this rich history.

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The exhibition is part of Bank of America's Art in Our Communities program, which offers museums and nonprofit galleries the opportunity to borrow complete exhibitions from the company's art collection at no cost.

"The arts play a critical role in creating a vibrant economy here in North Carolina. We believe in the power of the arts to educate and enrich our lives by creating greater cultural understanding," said Kari Stoltz, Triangle market president, Bank of America. "Bank of America's Art in Our Communities program is part of our broader commitment to responsible growth by bringing value to economies, society, and the communities we serve. Since 2009, more than 130 exhibitions have been loaned through this one-of-a-kind program."

About the Exhibitions

What in the World Is a Grain Mummy? is organized by the North Carolina Museum of Art. This exhibition is made possible, in part, by the North Carolina Department of Natural and Cultural Resources and the North Carolina Museum of Art Foundation, Inc. Additional support for Caroline Rocheleau's curatorial research on the Egyptian collection was made possible by GSK.

The Collector's Eye is organized by the North Carolina Museum of Art. This exhibition is made possible, in part, by the North Carolina Department of Natural and Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions. Research for this exhibition was made possible by Ann and Jim Goodnight/The Andrew W. Mellon Foundation Fund for Curatorial and Conservation Research and Travel.

Scott Avett: Invisible is organized by the North Carolina Museum of Art. This exhibition is made possible, in part, by the North Carolina Department of Natural and Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions. Research for this exhibition was made possible by Ann and Jim Goodnight/The Andrew W. Mellon Foundation Fund for Curatorial and Conservation Research and Travel.

Frida Kahlo, Diego Rivera, and Mexican Modernism from the Jacques and Natasha Gelman Collection is organized by the Vergel Foundation and MondoMostre in collaboration with the Instituto Nacional de Bellas Artes y Literatura (INBAL). The exhibition is made possible, in part, by the North Carolina Department of Natural and Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions. Research for this exhibition was made possible by Ann and Jim Goodnight/The Andrew W. Mellon Foundation Fund for Curatorial and Conservation Research and Travel.

Presenting Sponsor: Bank of America

Supporting Sponsor: CEI: The Digital Office

Luces y Sombras: Images of Mexico | Photographs from the Bank of America Collection is made possible through the Bank of America Art in Our Communities program. In Raleigh additional support is provided by the North Carolina Department of Natural and Cultural Resources; the North Carolina Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions.

Image captions (top to bottom):

Frida Kahlo, *Diego on My Mind*, 1943, oil on Masonite, 29 7/8 x 24 in., The Jacques and Natasha Gelman Collection of 20th-Century Mexican Art, The Vergel Foundation, Conaculta/INBA, © 2019 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./Artists Rights Society (ARS), New York

Scott Avett, *Black Mouse, White Mouse*, 2010, oil on canvas, 106 x 65 in., Courtesy of the artist, © 2019 Scott Avett; Photograph: Lydia Bittner-Baird

Egyptian, *Falcon Coffin and Grain Mummy*, 332 B.C.E.–330 C.E., wood, gesso, gilding, paint, linen, Nile mud, grains, and wax, Coffin case: H. 19 3/8 x W. 6 1/4 x D. 2 1/2 in., Gift of the James G. Hanes Memorial Fund

Thomas J. Curran (active in Herkimer, N.Y., 1863–1919), *Portrait of black fireman holding raccoon mascot*, circa late 1880s, albumen print, mounted on paper card, 6 1/2 x 4 1/2 in., Collection of Dennis O. Williams

Photographer unknown, *Portrait of a soldier*, circa 1850–1860, daguerreotype, 1/6 plate, Collection of Dr. Paul R. Lafavore

Flor Garduño, *Tree of Life*, Mexico, 1982, gelatin-silver print, 13 x 17 in., Bank of America Collection, ©

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2019 Flor Garduño

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About the North Carolina Museum of Art

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 South. The Museum's collection provides educational, aesthetic, intellectual, and cultural experiences for the citizens of North Carolina and beyond. The 164-acre Ann and Jim Goodnight 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 North Carolina Museum of Art is led by Director Valerie Hillings, PhD. Located at 2110 Blue Ridge Road in Raleigh, the NCMA is the art museum of the State of North Carolina and an agency of the Department of Natural and Cultural Resources, serving under the leadership of Governor Roy Cooper and the direction of Secretary Susi Hamilton, DNCR.