

NEWS RELEASE

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2011-12 Schedule of Special Exhibitions

Special Exhibitions

Rembrandt in America

October 30, 2011–January 22, 2012

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



Rembrandt in America is the first major exhibition to explore in depth the collecting history of Rembrandt paintings in America. This groundbreaking exhibition organized by the North Carolina Museum of Art, the Cleveland Museum of Art, and the Minneapolis Institute of Arts brings together the largest number of autograph Rembrandt paintings ever shown in the United States.

Consisting of nearly 50 paintings, the exhibition will feature 30 paintings by Rembrandt as well as other works thought to be by the master when they entered American collections but whose attributions can no longer be maintained. The exhibition offers the public a rare opportunity to follow the evolving opinions of scholars and collectors regarding what constituted an autograph Rembrandt painting over a period of more than a century.

Rembrandt in America not only investigates the overall issue of collecting Rembrandts in America, but also the collecting history of works in the NCMA's collection. In the 1950s Museum Director and Rembrandt expert William Valentiner recommended the acquisition of two paintings then thought to be by Rembrandt. Since their acquisition the paintings have been reattributed to other artists. This exhibition will be the first to examine these paintings within the larger context of connoisseurship and collecting Rembrandts during the 20th century.

Tour Schedule:

Cleveland Museum of Art: February 19–May 28, 2012

Minneapolis Institute of Arts: June 24–September 16, 2012

Rembrandt in America is organized by the North Carolina Museum of Art, the Cleveland Museum of Art, and the Minneapolis Institute of Arts. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Additional support is provided by the Samuel H. Kress Foundation and the Andrew W. Mellon Foundation. 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.

Mirror Image: Women Portraying Women

Through November 27, 2011

Free



Mirror Image: Women Portraying Women is an exhibition in the new North Carolina Gallery of the NCMA's East Building. Featuring works from the Museum's collection as well as loans, *Mirror Image* examines what it means to be a woman in today's culture, as seen through the eyes of North Carolina artists.

Mirror Image presents women, from youth to old age, in painting, video, photography, and sculpture from the 1970s through the present. Artists from the NCMA's collection include Margaret Sartor, Maud Gatewood, elin o'Hara slavick, and Caroline Vaughan. Local artists include Stacy Lynn Waddell, Rebecca Fagg, Katie Claiborne, Emily Scott Beck, Linda Foard Roberts, Mary Shannon Johnstone,

Roxana Perez-Mendez, Cristina Córdova, and Susan Harbage Page.

Mirror 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.

Reflections: Portraits by Beverly McIver

December 11, 2011–June 24, 2012

Free



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 renowned for her expression-filled, emotive portraits that commemorate her life and the lives of those closest to her—in particular, her mother, Ethel, who passed away 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.

Reflections will be on view in the Museum's North Carolina Gallery and is the next in a series of exhibitions dedicated to the art and artists of North Carolina.

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.

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



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. This exhibition represents an unparalleled opportunity for Museum audiences to view the depth and breadth of Anatsui's work and its development over time, as well as explore essential aspects of contemporary African art.

This expansive exhibition traces Anatsui's three-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. While many of his works make use of found objects—including bottle caps, milk tins, and cassava graters—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.

Featuring approximately 65 individual works, *When I Last Wrote to You about Africa* is the most comprehensive retrospective of Anatsui's work to date. The exhibition includes ceramic pots and wall sculptures, monumental floor installations, paintings and drawings, wooden wall and floor works, and metal wall and floor sculptures. Many of the loans have never been seen outside of Africa.

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.

Project 35

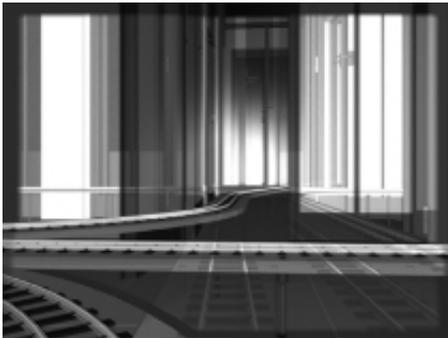
March 4–June 17, 2012

June 24–September 30, 2012

October 7, 2012–February 3, 2013

February 10–June 2, 2013

Free



Project 35 is an eclectic compilation of works exploring video as a contemporary art medium. Selected by an international group of 35 curators, this yearlong video series presents the work of 35 contemporary video artists from around the world and demonstrates how important and far-reaching video is as a medium for contemporary artists.

The series will be presented in four installments, changing every three months over the course of a year, with eight to nine video art projects shown at a time. Among the artists included are Dan Halter (South Africa), Wanda Raimundi-Ortiz (U.S.), Zhou Xiachu (China), Kota

Ezawa (Germany/U.S.), Ranbir Kaleka (India), Tracey Moffatt (Australia), Angela Detanico and Rafael Lain (Brazil), and Vartan Avakian (Lebanon). Individual works range in length from two to 26 minutes.

The international perspective of this project is reflected in the wide-ranging topics addressed by the videos. 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; the Toby Fund; the ICI Board of Trustees; and ICI benefactors Barbara and John Robinson. *Project 35* also benefitted 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 Sydie Lansing; Jo Carole Lauderl; Janelle Reiring; Patterson Sims; Bill and Ruth True; August Uribe; Frank and Margo Walter; Helene Winer; and Virginia and Bagley Wright. 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.

Rhythms of the Heart: The Illustration of Ashley Bryan

April 15–August 19, 2012

Free



Rhythms of the Heart: The Illustration of Ashley Bryan highlights the bright and colorful illustrations of the beloved children's book author. In this new exhibition, viewers 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.

Long-Term Exhibition

John James Audubon's The Birds of America

Ongoing
Free

For the first time, a treasure of art publishing that has belonged to the State of North Carolina since 1848 is on display in its entirety. In recent decades, except for a small number of prints separated from the volumes, the Museum's copy of *The Birds of America* has been too fragile for viewing. The recently restored four-volume set is on view in a gallery devoted to the 19th-century artist and naturalist.



The Birds of America comprises 435 life-size, hand-colored prints produced by engraving and aquatint. The ensemble represents a life's work that required Audubon to search for perfect specimens and undocumented species of birds in the rough backwoods of a young nation. Audubon was the first artist to vividly portray birds in their natural habitats, creating illustrations that were in a different league from those produced by earlier bird artists.

Only about 200 complete sets of *The Birds of America* exist today. The spectacular 40-inch-tall volumes are on display in new cases fitted with hydraulic lifts that allow the pages to be turned regularly. A majority of the prints will thus be on view during this long-term exhibition.

Support is provided by the Henry Luce Foundation. This exhibition is also made possible, in part, by the North Carolina Department of Cultural Resources and the North Carolina Museum of Art Foundation, Inc.

For more information about Museum and its exhibitions visit www.ncartmuseum.org. To request images, contact the Communications Department at (919) 664-6772 or jwarner@ncartmuseum.org.

Image Captions

Rembrandt van Rijn, *Lucretia*, 1666, oil on canvas, 43 3/8 x 36 3/8 in., Minneapolis Institute of Arts, The William Hood Dunwoody Fund, 34.19

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

El Anatsui, *Plot A Plan III*, 2007, aluminum and copper wire, 73 x 97 in., Photo courtesy Jack Shainman Gallery, © 2007 El Anatsui

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

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 ½ in., Courtesy of the artist © 1993 Ashley Bryan

Kehinde Wiley, *Equestrian Portrait of the Count Duke Olivares*, 2005, oil on canvas, 108 x 108 in., Rubell Family Collection, Miami, © 2010 Kehinde Wiley

Margaret Sartor, *Morgan in the Driveway, Monroe, Louisiana*, 1993, printed 2005, pigmented inkjet print, 22 x 21 5/8 in., Purchased with funds from the William R. Roberson Jr. and Frances M. Roberson Endowed Fund for North Carolina Art, North Carolina Museum of Art, Raleigh, © 2005 Margaret Sartor

John James Audubon, *Carolina Parrot*, from *The Birds of America*, 1827–1838, Havell XXVI, hand-colored aquatint/engraving on Whatman paper, image 33 x 23 1/2 in., North Carolina Museum of Art, Transfer from the North Carolina State Library

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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