



North Carolina Museum of Art

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## The North Carolina Museum of Art 2020–21 Exhibition Schedule

### Spring 2020 Exhibitions

#### ***Front Burner: Highlights in Contemporary North Carolina Painting***

**March 7–July 26, 2020**

**East Building, Level B, Joyce W. Pope Gallery**



Throughout modern art history, painting has been declared dead and later resuscitated so many times that the issue now tends to fall on deaf ears. Despite any debate over painting's viability, artists continue to persevere in keeping the medium fresh and new. Currently painting is enjoying a revival in the art world, and innovative North Carolina artists are helping to maintain its vibrant place on the front burner.

There has perhaps never been a time like the present for the tactile, human, and emotional nature of painting to shine. Amid the constant inundation of modern media, the act of painting itself can feel like an antidote to chaos, a way of slowing down and setting order to the precarious, disorienting environment around us. Similarly, audiences are asked to slow down and approach paintings with patience, critical thinking, and an open mind and heart.

*Front Burner: Highlights in Contemporary North Carolina Painting* features a sampling of some of the most relevant and engaging painting being made in the state. The exhibition presents 25 emerging, mid-career, and established artists working in a variety of mediums and ideas. In styles ranging from abstract to figurative, these artists explore the endless possibilities of paint in personal ways.

**Art in Translation: Araya Rasdjarmrearnsook**

March 7–July 26, 2020

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

Recognized as one of the preeminent video artists of Southeast Asia, Araya Rasdjarmrearnsook (b. 1957, Trad, Thailand) explores the connections and complexities between Western art history and the cultural traditions of various Asian nations.

In a series of photographs and videos, Rasdjarmrearnsook presents framed reproductions of famous works of art—those that would be familiar to many Eurocentric audiences, such as Edouard Manet’s *Luncheon on the Grass* and Pierre Auguste Renoir’s *Ball at the Moulin de la Galette*—to rural Thai villagers, recording their reactions to works unfamiliar to them.

The villagers share a variety of responses, subtitled in English, as they decode the scenes in front of them: excitement, humor, dislike, and confusion. What results is a fascinating study in how (and what) we communicate through art and body language, how worlds collide, how context and location of works of art matter (or not), and how disparate cultures have more commonalities than typically thought.



**Christopher Holt: Contemporary Frescoes/Faith and Community**

March 7–July 26, 2020

East Building, Level B, Galleries 3 and 4

This exhibition features monumental drawings, intimate portraits, and preparatory studies by North Carolina artist Christopher Holt made for the *Haywood Street Beatitudes* fresco, which he completed in September 2019 at the Haywood Street congregation in Asheville, N.C. The result of a two-year community project, the fresco is meant to honor everyday people and emphasize the church’s ministry, which focuses on helping members of the community who live in poverty and often on the



margins of society.



**Good as Gold: Fashioning Senegalese Women**

April 4–July 5, 2020

East Building, Level B, Meymandi Exhibition Gallery

*Good as Gold: Fashioning Senegalese Women* is the first major exhibition of Senegalese gold jewelry to focus on the history of Senegal’s gold, from past to present, and the beauty and complexity of the way Senegalese women use ornament and fashion to present themselves. A key theme is the Senegalese concept of *sañse* (a Wolof word for *dressing up* or *looking and feeling good*). *Good as Gold* explores how a woman in a city like Dakar might use a piece of gold jewelry to build a carefully tailored, elegant fashion ensemble.

The exhibition also looks at the interconnectedness of local and global expressions and understanding of fashion. In addition to presenting nearly 120 works, the exhibition unveils several haute couture ensembles inspired by the strength and savoir faire of Senegalese women. Several key contemporary fashion designers are highlighted, including Oumou Sy—Senegal’s “Queen of Couture” and its most celebrated fashion designer—as well as Rama Diaw, Khadidja Aisha Ba, and Selly Raby Kane.

**Leonardo Drew**

April 4–August 31, 2020

This two-part project by contemporary artist Leonardo Drew features a monumental outdoor sculpture, *City in the Grass*, along with a gallery exhibition that provides a more in-depth look at his diverse body of work. This exhibition inaugurates a series that will showcase works by featured artists in both the Ann and Jim Goodnight Museum Park and East Building.

**Leonardo Drew: Making Chaos Legible**

April 4–July 5, 2020

East Building, Level B, Meymandi Exhibition Gallery

**Leonardo Drew: City in the Grass**

March–August 2020

Museum Park, Ellipse

Using a variety of materials—wood, cotton, canvas, paper, steel, aluminum, sand—Drew makes dynamic sculptures that explode and expand into their spaces. These gravity-defying sculptures convey a feeling of barely contained or restrained energy and chaos. “I think of it as making chaos legible,” he says.



*City in the Grass*, Drew’s first major outdoor sculpture, is both an abstracted cityscape and a colorful flying carpet. Over 100 feet long and 30 feet wide, the work is composed of aluminum panels covered in a mosaic pattern of colored sand, mimicking a Persian carpet. Drew wants his visitors to feel like Gulliver discovering Lilliput as they wander through his bird’s-eye view of a city. “In the end,” he says, “it can be your flying carpet transporting you to wherever you need to be.” Drew sees public art as a

shared experience, and for him *City in the Grass* is not complete until the public appears and interacts with the work, making it whole.

The spring pricing structure is as follows. Tickets go on sale Tuesday, February 25.

3-for-1 Ticket: March 7–April 3 and July 6–26

Includes: *Front Burner*, *Christopher Holt*, and *Araya Rasdjarmrearnsook*  
\$12 Adults; \$9 Seniors, military, and college students with ID; \$6 Youth 7-18  
FREE for children 6 and under  
FREE for member's first visit; subsequent visits 50% off

5-for-1 Ticket: April 4–July 5, 2020

Includes: *Good as Gold*, *Leonardo Drew*, *Front Burner*, *Christopher Holt*, and *Araya Rasdjarmrearnsook*  
\$18 Adults; \$15 Seniors, military, and college students with ID; \$12 Youth 7-18  
FREE for children 6 and under  
FREE for member's first visit; subsequent visits 50% off

### **Fall 2020 Exhibition**

#### **Golden Mummies of Egypt**

September 19, 2020–January 10, 2021  
East Building, Level B, Meymandi Exhibition  
Gallery

*Golden Mummies of Egypt* examines hopes and fears about the afterlife during the era when Egypt was part of the Greek and Roman worlds (circa 300 B.C.E.–200 A.D.). Wealthy members of this multicultural society still hoped for their dead to be transformed by the expensive process of mummification. By being covered in gold, the deceased might imitate the eternal radiance of the gods. Blending Egyptian, Roman, and Greek imagery, the strikingly lifelike painted mummy portraits are among the most haunting images from the ancient world. Examining the meanings of these objects for their original viewers, the exhibition reflects on the diverse influences of identity formation.



Tickets for *Golden Mummies* go on sale Tuesday, August 4, 2020. An early presale for members will start at the beginning of summer.

#### **Exhibition Credit Information**

*Front Burner* is organized by guest curator Ashlynn Browning in collaboration with the North Carolina Museum of Art. This exhibition was 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.

*Art in Translation: Araya Rasdjarmrearnsook* 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.

*Christopher Holt: Contemporary Frescoes/Faith and Community* 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.

*Good as Gold: Fashioning Senegalese Women* is organized by Kevin D. Dumouchelle of the National Museum of African Art, Smithsonian Institution. It is curated by Amanda M. Maples of the North Carolina Museum of Art. 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.

*Leonardo Drew* at the NCMA is generously supported by the Hartfield Foundation and Libby and Lee Buck. *Leonardo Drew: City in the Grass* was commissioned by Madison Square Park Conservancy, New York, and was first exhibited in Madison Square Park. *Leonardo Drew: Making Chaos Legible* 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.

*Golden Mummies of Egypt* is developed and produced by Nomad Exhibitions. In Raleigh additional support for 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.

**Images (top to bottom):**

Lien Truong, *I, Buffalo*, 2017, acrylic, silk, fabric paint, antique gold-leaf obi thread, black salt, and smoke on linen, 96 x 72 in., North Carolina Museum of Art, Purchased with funds from the William R. Roberson Jr. and Frances M. Roberson Endowed Fund for North Carolina Art; © 2017 Lien Truong

Araya Rasdjarmrearnsook, *Village and Elsewhere: Artemisia Gentileschi's Judith Beheading Holofernes, Jeff Koons' Untitled, and Thai Villagers*, 2011, single-channel video, 19:40 min., Edition 1 of 7, Courtesy of Tyler Rollins Fine Art; © 2011 Araya Rasdjarmrearnsook

Christopher Holt, *Haywood Street Beatitudes*, 2019, fresco, Courtesy of the artist, © 2019 Christopher Holt; Photograph: John Warner

Fabrice Monteiro, *Signare #1*, 2011, inkjet print on baryta paper, 47 ¼ x 31 ½ in., Courtesy Magnin-A, © 2011 Fabrice Monteiro

Leonardo Drew, *City in the Grass*, 2019, aluminum, sand, wood, cotton, and mastic 102 x 32 ft., Collection of the artist, Courtesy Talley Dunn Gallery, Galerie Lelong, and Anthony Meier Fine Arts, © 2019 Leonardo Drew; Photograph: Leonardo Drew/Madison Square Park Conservancy

Egyptian, from Hawara, *Mummy of a woman called Isaious*, 1st century C.E., human remains, linen, plaster, and gold leaf, Manchester Museum, © 2019 Manchester Museum / Michael Pollard Photographer

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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.