



North Carolina Museum of Art

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MEDIA CONTACT

Kat Harding | (919) 664-6795

kat.harding@ncdcr.gov

**North Carolina Museum of Art Announces Spring 2022
Exhibition on Art and the Environment**

Contemporary artists respond to environmental concerns; related exhibitions explore environmental impacts of the NCMA and society

Raleigh, NC—The North Carolina Museum of Art (NCMA) announces its slate of spring exhibitions, leading with blockbuster exhibition [Fault Lines: Art and the Environment](#), on view April 2 to July 17, 2022, in the Museum’s Meymandi Exhibition Gallery and in the Ann and Jim Goodnight Museum Park, which highlights contemporary artists’ responses to current environmental concerns through an immersive multimedia exhibition and outdoor sculpture installations. Curated by the NCMA, *Fault Lines* includes works by 13 artists, including John Akomfrah, Olafur Eliasson, LaToya Ruby Frazier, Allison Janae Hamilton, Richard Mosse, Jennifer Steinkamp, and Christine and Margaret Wertheim.

“We’re excited to present these artists’ perspectives on such critical topics as climate change, environmentalism, and what it means to interact with the natural world,” said Museum director Valerie Hillings. “The experiential nature of the exhibition invites visitor to reflect on the future of the environment.”



Focusing on humanity’s relationship to nature, the featured artists address urgent environmental issues and the consequences of inaction as well as possibilities for environmental stewardship and restoration, presenting alternative ways to move forward that are sustainable and renewable. Exploring the transience and fragility of the natural world, the project features video, photography, sculpture, and mixed-media installations both indoors and outdoors.

(continued)

"The North Carolina Museum of Art has a long history of exploring environmental topics and projects on its campus, which inspired the genesis for this exhibition," said Linda Dougherty, chief curator and curator of contemporary art. "*Fault Lines: Art and the Environment* is a timely response to the imminent threat of climate change, showcasing these leading contemporary artists' responses to present environmental concerns alongside the Museum's own work toward this cause."

Situated on 164 acres, the NCMA blurs the line between museum and park. The site, once a Civil War training camp and later the location of a youth prison, has been transformed from a degraded landscape into a welcoming and accessible public space that connects art, nature, and people. Among the largest of its kind in the world, the Museum Park expands the traditional museum experience by positioning site-specific, temporary, and permanent works of art throughout so visitors can explore sculpture informally on trails and paths.



As part of *Fault Lines*, the NCMA hosts a [Satellite Reef](#), part of the *Crochet Coral Reef* project by Christine and Margaret Wertheim and the Institute For Figuring, a Los Angeles-based organization dedicated to the poetic and aesthetic dimensions of science and mathematics. North Carolina fiber artists, crochet enthusiasts, craftivists, and crochet beginners have been invited to create individual parts of the Satellite Reef included in the exhibition.

Fault Lines also provides opportunities for robust public programming centered around the themes of the exhibition, with the intent of inviting multiple viewpoints and encouraging community dialogue. Programs include outdoor slow-art appreciation, workshops to process "eco-grief," and a day of teen activities focused on environmental art and youth activism. A two-day observance planned for Earth Day, April 22–23, includes an outdoor film screening, a volunteer service project in the Park, and a Family Day with hands-on activities and environmental organizations distributing information about how people can take action.

Fault Lines reflects the Museum's ongoing efforts to present art that invites visitors to engage in new ways of connecting to the world around them, and its commitment to building climate resiliency, raising environmental awareness, and creating opportunities for future artist projects in all corners of its campus. *Fault Lines* includes a pendant exhibition, *TO BE RATHER THAN TO SEEM*, that explores the history of the Museum Park and its original master plan, *Imperfect Utopia*, as well as the new *Museum Park Preserve Vision Plan*, focused on an expansive area featuring the visitor-favorite sunflower field and beyond, connecting to the Greenway bridge through a wooded zone. The area is a popular place to spot songbirds, falcons, deer, and more.

Ticket Information

Member tickets go on sale Wednesday, January 19; nonmember tickets, Wednesday, February 2. Ticket prices with taxes and fees are \$23.60 adults; \$20.38 seniors, military, and college students with ID; \$17.16 youth ages 7–18; FREE for member's first visit, subsequent visits 50% off; free entry with college ID Wednesdays, Thursdays, and Fridays, 3–5 pm. (Please note: capacity is very limited, and college tickets must be reserved in advance by contacting help@ncartmuseum.org.) Children ages 2 and under do not require tickets.

A donation link on the ticket-purchasing page allows visitors to contribute toward the planting of more trees in the Museum Park.

Related Free Exhibitions

[The Altered Environment](#)

March 12–August 28, 2022

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

Featuring landscape photography from the NCMA collection, *The Altered Environment* explores art and human geography to consider how we shape the natural world.

By building physical structures such as skyscrapers and suburban houses and using transit systems such as subways and airplanes, our collective actions often result in long-term physical changes to the planet. This exhibition evaluates how our social and economic activities regularly overlook environmental costs.



[TO BE RATHER THAN TO SEEM](#)

April 2–July 17, 2022

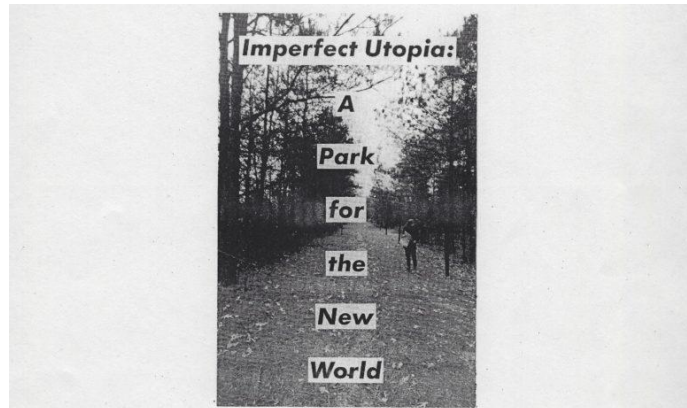
East Building, Level B, Gallery 3

In a pendant exhibition adjacent to *Fault Lines*, the Museum explores its own environmental master plans.

The NCMA's environmental program originated in the experimental 1989 site plan *Imperfect Utopia: A Park for the New World*. Among its groundbreaking concepts was "throw[ing] the Museum outdoors" to create an open landscape within which sculpture and recreation complemented the Museum, expanding access to a more diverse public.

The Museum's 2021 *Museum Park Preserve Vision Plan* defines a new environmental plan for the Park Preserve, an expansive area featuring woods, a stream, the sunflower field, and more, designed by Andropogon, Biohabitats, and WK Dickson. It responds to historic impacts on the site, the climate emergency, and the NCMA's ongoing obligations as stewards of this land.

Imperfect Utopia and the *Museum Park Preserve Vision Plan* bookend development of the Museum Park—each responding to specific ongoing concerns. Viewed with [Fault Lines: Art and the Environment](#), *TO BE RATHER THAN TO SEEM* clearly states the NCMA's position as an active participant in the global conversation.



About the Exhibitions

Fault Lines: Art and the Environment is made possible, in part, by the generous support of the Hartfield Foundation and Libby and Lee Buck, and 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.



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FOUNDATION

The Altered Environment and *TO BE RATHER THAN TO SEEM* are organized by the North Carolina Museum of Art. These exhibitions are 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 the exhibitions was made possible by Ann and Jim Goodnight/The Andrew W. Mellon Foundation Fund for Curatorial and Conservation Research and Travel.

Image Captions (top to bottom):

Jennifer Steinkamp, *Blind Eye*, 2018, still-frame, Courtesy of the artist, Lehmann Maupin, New York, Hong Kong, Seoul, London, and Greengrassi, London

Margaret and Christine Wertheim and the Institute For Figuring. *Coral Forest* at Lehigh University Arts Galleries (PA). Photo courtesy LUAG by Stephanie Veto.

Burk Uzzle, *Desert Prada*, 2006, archival pigment print, 20 × 24 in., Gift of the artist in honor of Lawrence J. Wheeler

Cover of the NCMA site plan *Imperfect Utopia: A Park for the New World*, 1989, Barbara Kruger, Henry Smith-Miller, Laurie Hawkinson, Nicholas Quennell; Commissioned by the North Carolina Museum of Art with funding by the National Endowment for the Arts

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About the North Carolina Museum of Art

The North Carolina Museum of Art's collection spans more than 5,000 years, from antiquity 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 Museum Park showcases the connection between art and nature through site-specific works of environmental art. The Museum offers changing special exhibitions, classes, lectures, family activities, films, and concerts.

The Museum, located at 2110 Blue Ridge Road in Raleigh, opened West Building, home to the People's Collection, in 2010. It is the art museum of the State of North Carolina, Roy Cooper, governor; an agency of the Department of Natural and Cultural Resources under the direction of Secretary D. Reid Wilson; and led by Director Valerie Hillings.