



North Carolina Museum of Art

**North Carolina Museum of Art Collection Galleries to Reopen
October 8 After Reinstallation**

*Twenty-five percent of the collection will now be on display, along with
one hundred never-before-exhibited objects*

Raleigh, NC (September 13, 2022)—The North Carolina Museum of Art collection galleries will reopen on October 8 after an ambitious transformation of its displays. Closed to the public since June, the Museum has undergone a total reinstallation, adding new thematic galleries; refreshed interpretation of the entire collection including a community voices project spotlighting visitor viewpoints on select artwork labels; new interactive learning experiences, including digital games and labels; and expanded introductory wall text in English and Spanish. The Museum will now have a significant portion of the total collection on view—approximately 1,000 works out of its more than 4,000 object collection—along with 100 works the Museum has not previously presented to the public.

New acquisitions from William Kentridge, Lucie Attinger, Marie Watt, and Edmonia Lewis, and five site-specific commissions, including a new permanent installation by Argentinian artist Tomás Saraceno and year-long displays by Moroccan artist Hassan Hajjaj and North Carolina-based artists Elizabeth Alexander and JP Jermaine Powell, will go on view for the first time. Seventy-seven loans from international and national museums will temporarily join the collection to strengthen the diverse viewpoints being presented.

“As thrilling as it is to look at the reinstallation by the numbers, we are most excited about welcoming everyone back to the galleries. It has been a labor of love from every department at the Museum to get ready for the opening weekend celebrations on October 8 and 9,” said Museum Director Valerie Hillings. “We hope visitors will connect more deeply with their favorite works of art in the People’s Collection, some displayed in never-before-seen thematic contexts, and discover unfamiliar paintings, sculptures, photographs, and video installations. The new experiences to explore are countless.”

The opening weekend will include artist-led gallery tours, family activities, musical concerts, dance performances, and poetry in the galleries. A free keynote lecture by collection artists Leonardo Drew and Ursula von Rydingsvard will take place virtually and in-person October 9.

New Themed Galleries for the Collection

The reimagined presentation broadens the representation, narratives, and media in the galleries. Visitors will be able to learn about national and global histories through works of art and better understand cultures that were and are diverse and interconnected. All themed galleries will have introduction panels in English and Spanish.

- **Made in the Americas:** This gallery bridges the collections of ancient America and American art and showcases the interconnectedness of the Americas, both hemispherically and with other parts of the world. The narratives emerging from artworks in this gallery emphasize how cross-cultural contact, global influences, and international encounters and exchange have defined American artistic production.
- **Portraits and Power:** This section displays both historic and contemporary portraits side by side to demonstrate their powerful role in how people are presented through images. It invites visitors to contemplate what has changed in these dynamics of power over the years, or perhaps what has not, through surprising comparisons like the Museum's Hyacinthe Rigaud's portrait *Louis XV (circa 1715–17)* alongside Kehinde Wiley's *Mrs. Hale as "Euphrosyne"* (2005), and Beverly McIver's *Truly Grateful* (2011) contrasted with Anthony Van Dyck's *Lady Mary Villiers (circa 1637)*.
- **The Africa We Ought to Know:** Previously on view as two separate collections, this gallery reconnects Egypt to Africa, celebrating that Africa is a continent where empires have flourished over millennia, each contributing to a fascinating antiquity and a vigorous history that extends to a dynamic and creative present. Visitors will be able to explore the continent and learn more about its people through interactive maps of trade routes and various African kingdoms.
- **Art Conservation:** This space will showcase the study of art, science, history, and technology as conservators share their deep understanding of the materials and techniques used in the reconstruction and restoration of different types of objects. Rotating conservation projects will be featured, highlighting how artworks are researched, analyzed, and preserved. The first object featured will be visitor favorite *Cloud Chamber for the Trees and Sky* by Chris Drury (2003), which reopened in the Ann and Jim Goodnight Museum Park in 2022 after extensive conservation.
- **The Arts:** "Art"—meaning the visual arts—is often separated from "the arts," a shorthand that actively segments creative expression into disparate parts: music, dance, painting, literature, and more. In this gallery the broad spectrum of the arts will be presented through a variety of media including moving images to foster understanding of creativity in new, vital ways. As museums continue to rethink what can be shown or expressed inside galleries, the integration of various art forms, including dance, music, theater, and poetry, plays a key role in reimagining the museum experience.

Acquisitions, Commissions, and Loans

As part of this reimagined installation of the People's Collection, the Museum will also be highlighting major gifts and acquisitions, both permanent and short-term new commissions, and 77 exciting loans. New works of art in the Museum's collection to be revealed during the reopening include a mixed-media sculpture by contemporary American Indian sculptor Marie

Watt; photography by North Carolinian Endia Beal; internationally renowned South African multimedia artist William Kentridge's video installation *KABOOM!* (2018); silver Torah finials by 18th-century female silversmith Hester Bateman; a marble sculpture by African American and American Indian artist Edmonia Lewis titled *The Old Indian Arrow Maker and His Daughter* (modeled 1866, carved 1867); and an oil painting by Swiss artist Lucie Attinger, *Mon Atelier (My Studio)* (1889).

In the Museum's West Building—the Thomas Phifer-designed, natural, light-filled galleries that opened in 2010—visitors will be greeted by a series of new areas for art, including new site-specific installation *Zonal Harmonic 4N 200/15*, a series of suspended sculptures that will hang from the entrance ceiling by Berlin-based, Argentinian artist Tomás Saraceno. Nearby space will be dedicated to year-long temporary installations by North Carolina-based artists Elizabeth Alexander and JP Jermaine Powell. In East Building a large wall in the new Global Contemporary Art Gallery will feature a year-long, site-specific installation by Moroccan artist Hassan Hajjaj. Temporary installations by global contemporary artists will be featured in this gallery on an annually rotating basis.

Community Voices

To further broaden the narratives presented in the reinstallation, 20 community members from North Carolina and beyond have been invited to respond to objects in the collection in conversation with labels written by NCMA curators. Representing multiple perspectives, these contributors include artists, students, civic leaders, journalists, and food activists. Their unique experiences and insights offer alternative narratives and broaden our understanding of art, history, and culture through a contemporary lens. The selected works span time, geography, and culture, and many address complex issues throughout our global history. Among the participants, along with the artwork they are interpreting, are:

- Carl Borriello, Advocate for the Blind: *The Cathedral*, Auguste Rodin, modeled 1908, Musée Rodin cast 1955
- Catherine Crosby, Town Manager, Town of Apex: *Three Graces: Les Trois Femmes Noires*, Mickalene Thomas, 2011
- Liz Kanof Levine, Proud Daughter and Co-Chair, Friends of the Judaic Art Gallery: *Cover for a High Holy Days Prayer Book*, Ilya Schor, 1956
- Ashley Minner, PhD, (Lumbree), Community-Based Visual Artist: *Indian Fantasy*, Marsden Hartley, 1914
- Nzinga Muhammad, Interdisciplinary Studies Major, Bennett College: *Tar Baby vs. St. Sebastian*, Michael Richards, 1999
- Egyptian-born Samia Serageldin, Author of *The Cairo House* and Editor at South Writ Large: *Amulet of Isis and Horus*, Ptolemaic Period, 305–30 bce
- Jimmie Sutton, North Carolina Artist and Arts Educator: *The Cliff, Étretat, Sunset*, Claude Monet, 1882–83

New Technology

The reinstallation offers visitors numerous ways to interact with and connect to the People's Collection through technology. Digital labels will be in five galleries, including the Judaic, African, and American galleries; select European galleries; and the new Portraits and Power Gallery, allowing visitors to explore additional information and high-resolution images. These labels will be available in English and Spanish.

A partnership with the conservation staff, the interactive station *Beyond White: Marble Sculpture and Color* will focus on the Roman *Fragment of a Sarcophagus with Ram* from the third century. Through research and conservation, Museum staff learned this object had color when created thousands of years ago. Visitors will be able to explore these pigments and see a digital version of what the object would have looked like when new and colorful.

There will be a map projection in *The Africa We Ought to Know* gallery to encourage learning about the empires in Africa, paired with voice narration, to give a deeper understanding of the trade routes on the continent. A map in the Dutch collection will highlight the history of the 80 Years War. Travel and trade in the 17th century will be explored in a family-friendly game, with a focus on artists in the People's Collection and the objects found in the paintings. Other installations include an ancient-animals video, created in partnership with the North Carolina Zoo and geared toward youth and family; an installation to explore the making of silver, mahogany, and chocolate; an exploration of other *Cloud Chamber* installations around the world; and eight performing arts experiences at the NCMA.

Opening Partner

The new People's Collection presentation is made possible in part by corporate partner Bank of America.

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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 including North Carolina artist Thomas Sayre's *Gyre* (1999), the inspiration behind the NCMA logo mark. The Museum offers changing special exhibitions, classes, lectures, family activities, films, and concerts.

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

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