

# NC Museum of Art in Raleigh, NC, Offers Exhibit Focused on NC Contemporary Painters

The NC Museum of Art in Raleigh, NC, will present *Front Burner: Highlights in Contemporary North Carolina Painting*, curated by Ashlynn Browning, on view in the Museum's East Building, Level B, Joyce W. Pope Gallery, from Mar. 7 through July 26, 2020.

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 within a variety of mediums and ideas. In styles ranging from abstract to figurative and representational, these artists explore the endless possibilities of paint in unique, personal ways.

Participating artists include: Brett Baker, Raleigh, Cynthia Bickley-Green, Greenville. Maria Britton, Carrboro, Mark Brown, Chapel Hill, Ashlynn Browning, Raleigh, Luke Miller Buchanan, Raleigh, Martha Clippinger, Durham, Hannah Cole, Asheville, Celia Johnson, Chapel Hill, Benjamin Knight, Deep Run, Ashley Lathe, Charlotte, Georges Le Chevalier, Garner, Juan Logan, Belmont, Gerry Lynch, Apex, Donald Martiny, Chapel Hill, Mario Marzan, Chapel Hill, George McKim, Raleigh, Bonnie Melton, Durham, Katy Mixon, Chapel Hill, Carmen Neely, Charlotte, Shaun Richards, Raleigh, Barbara Campbell Thomas, Climax, William Paul Thomas, Durham, Lien Truong, Chapel Hill, and Antoine Williams, Greensboro.

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



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. Photo by Peter Paul Geoffrion.

Museum of Art Foundation, Inc.; and the William R. Kenan Jr. Endowment for Educational Exhibitions.

The NCMA would like to thank the following individuals for their support of the Museum's spring and summer 2020 exhibitions highlighting North Carolina artists: Carole & Cloyce Anders, Ruth & Bill Barnett, and Marion Johnson Church.

The North Carolina Museum of Art's 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 on 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.

For further information check our NC Institutional Gallery listings, call the Museum at 919/839-6262 or visit (<https://ncartmuseum.org/>).

# North Carolina Museum of Art in Raleigh, NC, Offers Exhibition Focused on Conservation Project

The Statue of Bacchus, which has undergone extensive research since the 1960s when the North Carolina Museum of Art realized it was a patchwork of marble fragments, returns on view in special exhibition *Bacchus Conservation Project: The Story of a Sculpture*. Opening on Mar. 7, and continuing through Sept. 27, 2020, the exhibition explores the history of the sculpture, the scientific investigation, the conservation process, and the making of its new arm. The exhibition also includes a series of related events, including a free Family Day, a scholarly panel, and a wine-tasting event.

The Bacchus Conservation Project, underway since 2013, is a multidisciplinary and multiphase endeavor, featuring scholars, scientists, engineers, artists, and even former North Carolina State University basketball player Wyatt Walker.

"The Bacchus Conservation Project is a perfect example of the ways in which history, science, technology, art, and even sports can connect," said Valerie Hillings, Museum director. "The Museum has been working on this collection project since the 1960s. Thanks to today's technology and the passionate commitment of our staff, we've been able to illuminate this art historical mystery. We're thrilled to complete the Bacchus Conservation Project and celebrate with an exhibition and related events."

Academic interest in the statue began in the 1960s when classical scholars realized the sculpture was a patchwork comprising a rare 2nd-century Roman torso, a head from a different ancient sculpture, and limbs, hair locks, berries, and leaves that were added later. The removal of the

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head 30 years ago initiated a derestoration process, but the treatment was not initially intended to extend to the rest of the sculpture.

Recent research, structural analysis, and materials analysis, however, led the Bacchus project team to reconsider the original plan. The team's scientific, conservation, and curatorial data showed that Bacchus contains more fragments from ancient quarries than previously thought and that displaying each fragment separately did not make curatorial sense. Together, though, these ancient fragments create a wonderful statue of the Roman god of wine.

"Reusing the fragments for a re-creation posed a serious structural integrity risk, but putting the statue together again was feasible," said Caroline Rocheleau, NCMA curator of ancient art. "So instead, we opted for a reresoration of Bacchus. The culmination of this decades-long endeavor is incredibly exciting, and we can't wait to share it with our visitors."

In addition to creating a new arm for the statue, the new conservation treatment has returned the statue to its 1960s appearance, reattaching the head to the body.

The exhibition also features a marble touch station where visitors can learn about the different types of marble in the statue; a "build your own god" interactive station to customize a new Roman god; and the Story of Bacchus digital interactive, where visitors can explore the statue's history and the far-flung origins of its marble pieces.

# NC State University in Raleigh, NC, Offers Works by Mary Ann Scherr

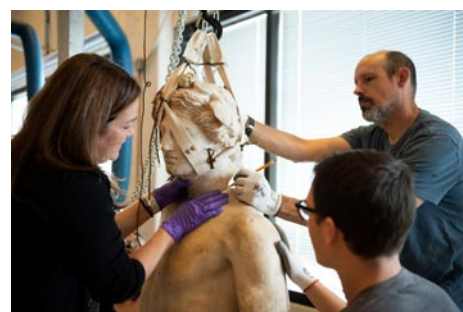
North Carolina State University in Raleigh, NC, is presenting *All is Possible: Mary Ann Scherr's Legacy in Metal*, on view in the Thomas E. Cabaniss Gallery in the Historic Residence of the Gregg Museum of Art & Design, through Sept. 6, 2020.

The exhibition is a tribute to a larger-than-life designer who influenced the metal and design communities for over 6 decades. The exhibition title communicates her zest for life, as well as the many creative possibilities she saw in metal design, leading to a decades-long career in the field. When Scherr (Akron, OH 1921-Raleigh, NC 2016) moved from New York City to Raleigh in 1989, she was already an internationally renowned designer who had chaired the first Crafts Department at Parsons School of Design in Manhattan, innovated metal-etching techniques, and pioneered jewelry and accessories that also functioned as body monitors. And yet, for the next 30 years, she strived to enrich the arts and life of her new community in North Carolina, where she taught at decades at Penland School of Crafts, Duke University, Meredith College and finally, NC State University Crafts Center.



Work by Mary Ann Scherr

Curated by jewelry historian and educator Ana Estrades, the exhibition aims to explore the full extent of Scherr's legacy, endless creativity, and innovations through new archival material, works from private collections, and recent oral



NCMA conservator Corey Riley works with art handlers Andy Gabrysiak and Ben Briders to reattach the head of Statue of Bacchus.

An additional way to explore the statue is through a 360-degree video. Created as a form of digital outreach for high school students, the immersive experience includes an exploration of the Bacchus research and the NCMA's conservation lab. Published on the Museum educational resource website, (NCMA Learn), the 360-degree video is available to the public and to schools without the need to schedule a program held at a specific time.

Two publications are planned as part of the project: a coloring book featuring Bacchus and other deities, available Mar. 15, and a scholarly publication available in August, presenting the research conducted over the last few years. Both publications will be for sale in the Museum Store.

A schedule of related programming will be offered by the Museum, check with them for complete details.

For further information check our NC Institutional Gallery listings or visit ([ncartmuseum.org](http://ncartmuseum.org)).



Work by Mary Ann Scherr

histories taken from relatives, friends, collectors, former students, and studio assistants. Estrades visited the Parsons School archives containing documentation during her time as Chair of the Crafts Department at Parsons (1979-1989). Estrades also met with Scherr's relatives, friends, collectors, former students, and studio assistants, with the ultimate goal of making a short documentary that includes details of her early life and career, and chronicling Scherr's legacy beyond her physical pieces, especially as a teacher of metals for several decades.

The exhibition will contextualize Scherr's early career in industrial design, illustration and fashion during the 1940s-1950s, and special highlights in the form of larger pieces in metal (eg. academic medallions for NC State and Meredith, four aluminum mythological figures and body monitors). Scherr's range of jewelry design will also be exhibited, including chokers/ necklaces and cuffs/ bracelets; titanium work; and smaller pieces/ personal commissions. Many pieces which are currently in private hands will be exhibited for the first time.

For further information check our NC Institutional Gallery listings, call the Museum at 919/513-7244 or visit (<https://gregg.arts.ncsu.edu/>).

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