

Durham Arts Council

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the process of art making as a paradigm for the living world. Shelly Hehenberger meditates on the continuous cycling of energy - how destructive chaos gives way to creative life. She conveys these contemplations by taking surfaces apart and reassembling them in other forms. Hehenberger, based in Carrboro, NC, teaches and exhibits throughout North Carolina.

The exhibit, *A Cultural Landscape - NC Mountain Counties*, featuring works by Artie Dixon also is on view in the Ella Fountain Pratt Legacy Gallery through Oct. 27, 2011.

The Durham Arts Council is a private nonprofit dedicated to supporting the arts in Durham and the entire Triangle Region

in North Carolina and has served the community since 1954. Each year DAC serves over 300,000 visitors and program participants, over 600 artists, and more than 60 arts organizations through classes, artist residencies, exhibits, festivals, grants programs, technical support, arts advocacy and information services. By supporting the Durham Arts Council, you help DAC fulfill its mission of promoting excellence in and access to the creation, experience and active support of the arts for all the people of our community.

For further information check our NC Institutional Gallery listings, call the Council at 919/560-2719 or visit (www.durhamarts.org).

Gallery C in Raleigh, NC, Offers Works by Willie Marlowe

Gallery C in Raleigh, NC, is presenting the exhibit, *Willie Marlowe: Paintings from Venice: 2006 - 2011*, on view through Oct. 26, 2011.



Work by Willie Marlowe

Marlowe is an international artist and teacher of North Carolinian origin. She is primarily known for her small, intimate acrylic and mixed media work on paper. Marlowe often uses geometric and organic shapes and symbols, all of which reflect her interest in botany, marine life, Celtic culture and the archaeology of Europe, the Yucatan and Russia. She has been invited to show in Ireland, Canada, England,

Croatia, and Germany, to name but a few.

Marlowe was born in 1943 in Whiteville, NC. She received her BS from East Carolina University in Greenville, NC, followed by an MFA from the University of Idaho in Moscow, ID. During the summer of 1964, while still an undergraduate, she continued her art studies at the Pennsylvania Academy of Fine Arts in Philadelphia under the tutelage of renowned artists Francis Speight and Roswell Weidner. For over twenty years, Marlowe has taught painting and drawing classes at the Sage Colleges of Albany in Albany, NY. She also taught watercolor classes in two of the Sage Colleges' international studies programs, as well as in Scotland and Ireland.

This exhibition represents a variety of works by this international artist. This retrospective was launched at the Opalka Gallery, The Sage Colleges in Albany, New York. Selections from the show have toured in three locations in New York, including the Arkell Museum. A beautiful 32 page full color catalog accompanies the show and will be given with each purchase.

For further information check our NC Commercial Gallery listings, call the gallery at 919/828-3165 or visit (www.galleryc.net).

NC Museum of Art in Raleigh, NC, Presents Largest Collection of Authentic Rembrandts for US Audience

The NC Museum of Art in Raleigh, NC, will present the exhibit, *Rembrandt in America*, featuring more than 30 paintings by Rembrandt and explores the intriguing and often controversial history of collecting Rembrandt paintings in America. The exhibit begins on Oct. 30, 2011 and continues through Jan. 22, 2012.

This groundbreaking new exhibition brings together the largest number of authentic Rembrandt paintings from American collections ever before assembled. Organized and presented by the North Carolina Museum of Art, the Cleveland Museum of Art, and the Minneapolis Institute of Arts, *Rembrandt in America* is the first major exhibition to explore how the desire for Rembrandt paintings by American collectors in turn fueled critical connoisseurship and research about the artist's work.

The exhibition will present more than 30 autograph paintings by the Dutch master on loan from private collections and more than two dozen American art museums. It includes some of his finest masterpieces from the National Gallery of Art in Washington, DC, the Metropolitan Museum of Art in New York, the Fine Arts Museums of San Francisco and the Museum of Fine Arts, Boston.

"This exhibition is a visual treat of some of Rembrandt's finest paintings now residing in American collections. The show also offers a rare opportunity for visitors to follow the evolving opinions

of scholars regarding what makes for an authentic painting by Rembrandt," said Dennis P. Weller, curator of Northern European Art at the North Carolina Museum of Art.

The history of Rembrandt collecting in the United States began in the late 19th century, when wealthy American industrialists cultivated a passion for collecting European Old Masters, especially Dutch. America's greatest industrialists, such as J. Paul Getty, Andrew Mellon and George Eastman, desired these works of art as trophies for their collections, and so a collecting frenzy erupted and paintings by Rembrandt left Europe in substantial numbers for America.

In this highly competitive and lucrative market many of the pictures that came to America were misattributed to Rembrandt by scholars and art dealers. In many respects, America became the proving ground for new Rembrandt discoveries and reattributions.

Rembrandt in America includes works such as the recently-cleaned, matching portraits of the Rev. Johannes Elison and his wife, *Maria Bockenolle*, from the Museum of Fine Arts, Boston. Painted in 1634 during Rembrandt's early years as a successful portrait painter in Amsterdam, they are the only full-length portraits by Rembrandt residing in the United States.

Other highlights of the exhibition include Rembrandt's moving depiction of

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the Roman heroine, *Lucretia* (1666), from the collection of the Minneapolis Institute of Arts; *Joris de Cauerii* (1632), a portrait of a gentleman, which displays Rembrandt's masterful handling of light and texture from the Fine Arts Museums of San Francisco; and *Young Man in a Black Beret* (1666), from the Nelson-Atkins Museum of Art in Kansas City, a superb example of the artist's expressive style.

By highlighting a number of works misattributed to Rembrandt, as well as a handful of paintings for which scholarly opinion has wavered over the years, this exhibition empowers viewers to develop their own skills in connoisseurship. Furthermore, *Rembrandt in America* occurs at a time when a heightened scrutiny of Rembrandt authenticity continues to impact the discipline and significantly affect the art market.

"Rembrandt collecting has always been a challenging field and questions of authenticity have plagued Rembrandts for centuries, even during the artist's own lifetime," said Jon L. Seydl, the Paul J. and Edith Ingalls Vignos, Jr. Curator of European Paintings and Sculpture (1500-1800) at the Cleveland Museum of Art. "American audiences will now enjoy not only the opportunity to surround themselves with so many of Rembrandt's works but also the chance to explore why some works attributed to him have been reconsidered."

Each venue will display 15 to 20 other Dutch paintings that were previously attributed to Rembrandt at some point during their history in American collections, but have since been ascribed to his pupils and contemporaries. These include paintings by Jan Lievens and Govaert Flinck, among others.

In the exhibition, *The Feast of Esther* (circa 1625) and *Young Man with a Sword* (c. 1633-1645) from the North Carolina Museum of Art are two such paintings formerly attributed to Rembrandt that are now assigned to other artists. In the 1950s the North Carolina Museum of Art's first director and Rembrandt expert William Valentiner recommended the acquisition of both paintings as Rembrandts. Valentiner was responsible for greatly expanding the Rembrandt oeuvre. For much of the last fifty years, many of his attributions have been questioned by other scholars, notably the Rembrandt Research Project.

The Feast of Esther is now assigned to the hand of Jan Lievens, Rembrandt's younger colleague. The painting shares many similarities with other examples from Lievens' oeuvre and has a grandeur of invention and boldness that Rembrandt did not achieve. *Young Man with a Sword* has since been identified as a product of the Rembrandt School. The imagery and stylistic elements, such as the weakness in the structure of the shoulders and face, indicate that the work is not by Rembrandt himself, while the dramatic chiaroscuro and romantic costume point to a competent painter well versed in Rembrandt's artistic interests.

One of the most important painters in the history of European art, Rembrandt

van Rijn (1606-1669) is renowned for his uncanny ability to depict light and shadow, to capture the emotions of his sitters and to intimately share historical and religious stories. He was born in 1606 in Leiden, in the Dutch Republic, now The Netherlands, and spent most of his career in Amsterdam.

While the primary focus of the exhibition is on the history of Rembrandt collecting and connoisseurship as it relates to his works residing in America, the show also explores his work across various genres, his artistic evolution, and his influence on other artists of the day. Included in this exhibition are a number of important portraits from Rembrandt's prosperous early career in Amsterdam as the city's most sought-after portrait painter, as well as character studies, historical and biblical scenes, and three of his celebrated self-portraits.

"Rembrandt's development as a painter, from brash young artist to confident master to resolute observer of timeless humanity, is well documented in this exhibition with works spanning nearly the full extent of his remarkable career," said Thomas E. Rassieur, curator of prints and drawings at the Minneapolis Institute of Arts.

Rembrandt in America is accompanied by a 240-page catalog authored by Dennis P. Weller, Thomas E. Rassieur and George Keyes, former chief curator at the Detroit Institute of Arts. An introduction focusing on Rembrandt as a cultural phenomenon is followed by essays devoted to his life, the controversies associated with his workshop, and the pursuit of Rembrandt in America. Published by Skira Rizzoli, the catalog contains 150 color illustrations and is available in hardback and paperback.

After its run in Raleigh, the exhibit will travel to the Cleveland Museum of Art where it will be on view from Feb. 19 through May 28, 2012, and then the Minneapolis Institute of Arts from June 24 through Sept. 16, 2012.

Tickets for this special exhibition are: \$18 Adults, \$15 Seniors, Students 13+, groups of 10 or more, \$12 Children 7-12, and free for children 6 and under. Purchase timed tickets online at (www.ncartmuseum.org), by phone at 919/715-5923, or in person at the Museum Box Office.

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.

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

North Carolina Museum of Natural Sciences in Raleigh, NC, Offers Works by Bruce Gholson & Samantha Henneke

The North Carolina Museum of Natural Sciences in Raleigh, NC, features an exhibit of ceramic works by Bulldog Pottery, Bruce Gholson and Samantha Henneke, on view in the Nature Art Gallery, from Oct. 7 - 30, 2011. A reception will be held on Oct. 7, from 6:30-8:30pm.

Bulldog Pottery makes their fourth appearance at the North Carolina Museum of Natural Sciences' with their newest show, *New Works in Clay*. Bulldog Pottery is a contemporary gallery located in Seagrove, NC, and owned by Bruce Gholson and Samantha Henneke. Each have developed their own unique style but they also collaborate on pieces as they share a love of nature, pottery, good design and a special interest in glazes and glazing techniques.

Since moving to Seagrove in 1997, Gholson and Henneke have developed



Work by Samantha Henneke

an extensive following. They have been featured in *Our State* magazine, Charlotte Brown's book, *The Remarkable Potters of Seagrove* and numerous craft and pottery publications. In 2009, they were named

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