

# Hillsborough Gallery of Art

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is an art gallery owned and operated by 22 local artists that has been in operation since 2006. HGA represents established artists accomplished in their fields exhibiting modern and contemporary fine art and fine craft. Represented media include painting, sculp-

ture, ceramics, photography, fiber, jewelry, glass, metal, enamel, watercolor, and wood.

For further information check our NC Commercial Gallery listings, call the gallery at 919/732-5001 or visit ([www.HillsboroughGallery.com](http://www.HillsboroughGallery.com)).

## UNC-Chapel Hill, NC, Offers Several New Exhibitions

UNC-Chapel Hill, NC, is presenting several new exhibitions on view at the Ackland Art Museum including: *Guest of Honor: Francis Bacon's "Study for Portrait VI"*, on view through Apr. 10, 2016; *Beyond Walls: Designs for Twentieth-Century American Murals*, on view through Apr. 10, 2015; and *Time Travels in Nineteenth-Century Landscapes*, on view from Feb. 24 through Apr. 3, 2016.

The Ackland Art Museum is pleased to present *Study for Portrait VI* (1953) by Francis Bacon, one of the most important British artists of the twentieth century. This painting and later works comprise what is known as Bacon's "Screaming Popes" series, a group which solidified his reputation as a major international artist in the 1950s.

The Ackland is especially fortunate to present this significant painting from the collection of the Minneapolis Institute of Art. Despite his international stature, works by Francis Bacon have rarely if ever been exhibited in North Carolina and no publicly-accessible collections in the state currently hold any of his major paintings.

This exhibition has been made possible by the Ackland National Advisory Board.

In conjunction with the exhibition *Walls of Color: The Murals of Hans Hofmann*, the Ackland extends its exploration of murals with *Beyond Walls: Designs for Twentieth-Century American Murals*.

*Beyond Walls* presents seven designs for murals. The mural studies offer a glimpse into the logic and concerns of artists such as Charles Alston, James Henry Daugherty, Robert Motherwell, and Ben Shahn. Comprised of works from the Ackland's permanent collection, as well as loans from The McConnell Trust and the private collection of Cathy and Hunter Allen, *Beyond Walls* looks behind the final product to explore approaches to the mural making process.

This exhibit was curated by Elijah Heyward III, intern in American Art and PhD candidate in American Studies, UNC-Chapel Hill.

Featuring works from the collection of the Ackland Art Museum, the North Carolina Museum of Art, and the Louis Round Wilson Library Special Collections, *Time*



James Tibbitts Willmore, British, 1800-1863, after Joseph Mallord William Turner, British, 1775-1851, Ancient Italy, engraving, Provenance Unknown, L87.55.442

*Travels* considers how artists visualized time and its passage—such as the idealized "long ago"—in nineteenth-century drawings, paintings, and photographs of landscapes.

While landscapes are most commonly considered in terms of place and space or geography and topography, artists of the nineteenth century often imbued landscapes not only with a sense of the familiar or foreign, but also with a feeling of the past, present, or future. The association of certain places with the distant past became especially common during this period with the rise of the academic fields of archaeology, geology, and ethnography. *Time Travels* examines how growing interests in the history of civilizations, the formation of the earth, and the mythology of various cultures manifested in nineteenth-century landscapes through references to the antique, the prehistoric, the primordial, or a combination of these.

*Time Travels* is on view in the Ackland Study Gallery, on the Museum's second floor.

This exhibition was organized by Ashley Bruckbauer, the 2015 Joan and Robert Huntley Art History Scholar. This scholarship for graduate students in art history at the University supports collaboration between the Ackland Art Museum and the North Carolina Museum of Art, bringing together works of art from both collections to demonstrate unexpected connections.

For further information check our NC Institutional Gallery listings, call the Museum at 919/966-5736 or visit ([www.ackland.org](http://www.ackland.org)).

## FRANK in Chapel Hill, NC, Offers Several New Exhibits

FRANK in Chapel Hill, NC, will offer several new exhibitions, on view from Feb. 9 through Mar. 6, 2016. A reception will be held on Feb. 12, from 6-9pm.

In the exhibit, *Morphology and the Biomorphic Impulse*, "Biomorphism" or "biomorph" abstraction is a term that describes a form of abstraction which employs rounded forms such as those found in nature. Well-known artists whose work employed this type of abstraction include, Wassily Kandinsky, Constantin Brancusi, Jean Arp, and Henry Moore to name a few.

Mark Elliott, a sculptor and a featured artist in *Morphology and the Biomorphic Impulse*, delights in this form of expression because of its strong connection to the unconscious, not only in the creative process but in the viewing as well. He has teamed up with abstract painter, Harriet Bellows, and photographer, Bill McAllister, all three sharing aesthetic qualities and working with form, color, and line in various ways.

In the exhibit, *Texture Transformed*, metalsmith Mirinda Kossoff and painter



Work by Mirinda Kossoff

Mary Stone Lamb partner for a delightful exhibition featuring highly textured works – Lamb working in oil and encaustic and Kossoff in one-of-a-kind fine and sterling silver jewelry. Both artists focusing on detail and texture as they create beautiful pieces.

*A Thousand Mornings, Drawings and Paintings by Norma Hendrix* will be presented in the Michael and Laura Brader-Araje Community Outreach Gallery.

Hendrix, founder and Executive Director

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## it's all about the story

A group show inspired by Allan Gurganus's *Local Souls*

February 22- March 20

Opening Reception  
Friday, February 26, 6-9 pm

Reading by Allan Gurganus  
Sunday, February 28, 4 pm



Marcy Lansman



Linda Carmel



121 N. Churton St.,  
Hillsborough, NC  
919-732-5001

[HillsboroughGallery.com](http://HillsboroughGallery.com)

of Cullowhee Mountain ARTS, began a practice several years back of doing a daily drawing as part of her journal practice. Before getting out of bed each morning, she would draw what she saw out one of the two long windows of her bedroom, in the circa 1890 farmhouse she dwells in.

The pieces in this exhibit are selections from four years of morning drawings.

For further information check our NC Institutional Gallery listings, call the gallery at 919/636-4135 or visit ([www.frankisart.com](http://www.frankisart.com)).

## UNC-Chapel Hill, NC, Offers Work by Hans Hofmann

UNC-Chapel Hill, NC, is presenting *Walls of Color: The Murals of Hans Hofmann*, on view at the Ackland Art Museum, through Apr. 10, 2016.

The art *Mural Fragment (Chimbote)* by Hans Hofmann, a towering figure among postwar New York School painters, is the subject of the exhibition *Walls of Color: The Murals of Hans Hofmann*.

Famous for his push/pull spatial theories and dynamic approach to color, Hofmann was not only a revered painter, but also the most important teacher and theoretician of the Abstract Expressionist movement. The complex structures of Hofmann's abstract canvases explode with vivid hues, each work a distinct expression of his highly evolved "Search for the Real," the title of his influential books of essays of 1948.

*Walls of Color* is the first exhibition to focus on Hans Hofmann's vibrant and varied, yet underappreciated, public mosaic projects through his paintings, mosaic studies, and drawings. Incorporating a number of the finest examples of the artist's contemporaneous easel paintings, in addition to key paintings leading up to and following his mural work, the exhibition demonstrates the continuity and evolution of Hofmann's oeuvre.

The centerpiece of *Walls of Color* is nine oil studies by Hofmann, each seven feet tall, made for the proposed redesign of the Peruvian city of Chimbote. This was Hofmann's extraordinary collaboration, in 1950, with Catalan architect José Luis Sert – the man who designed the Spanish Pavilion at the Paris World's

Fair in 1937, for which Picasso's great mural *Guernica* was painted. Visionary and never realized, the town center of Chimbote was to include a huge mosaic wall designed by Hofmann, which would incorporate not only his own highly evolved notions of Abstract Expressionist visual dynamics, but also forms symbolic of traditional Peruvian culture, religion and history.

Hofmann also created two huge public murals in Manhattan, now nearly forgotten. In 1956, in collaboration with the noted pioneer modernist architect William Lescaze, he created an astonishing, brilliantly colored mosaic mural, wrapped around the elevator bank in the lobby of 711 Third Avenue. Two years later, Hofmann was commissioned by the New York City Board of Education to create a 64-foot long, 11-foot tall mosaic-tile mural for the High School of Printing (now the High School of Graphic Arts Communication) on West 49th Street.

The Ackland is the third and final venue for the national tour of *Walls of Color*. The exhibition was organized by the Bruce Museum, Greenwich, CT, with the support of the Renate, Hans and Maria Hofmann Trust, and was most recently on view at the Frost Art Museum at Florida International University, Miami.

To the travelling exhibition, the Ackland is adding four works of art, including the Museum's own Hans Hofmann, *Undulating Expanse* from 1955, as well as three 1942 works by Hofmann: one from the North Carolina Museum of Art and

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