

North Carolina Museum of Art

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history.”

In a career that spanned five decades, Ansel Adams (1902–84) became one of America’s most renowned photographers. This exhibition focuses on his “Museum Set,” a collection of 48 photographs carefully selected and printed by Adams. Adams designated these works late in his life as a succinct representation of the best work of his career.

Included are many of his iconic images of majestic American landscapes, such as El Capitan and Half Dome in Yosemite National Park; the Golden Gate in San Francisco; Monument Valley in Arizona; and the Snake River in Grand Teton National Park, Wyoming. The set shows Adams’s broad range of interests and features not only his popular photographs, but also lesser-known portraits of people and close-ups of nature.

“We feel extremely fortunate to be able to present this set of photographs, hand-selected and personally printed by the artist himself, to our visitors,” says Linda Dougherty, NCMA curator of contemporary art. “The featured photographs - breathtaking views and impressive depictions of America’s landscapes - reveal the importance Adams placed on the overwhelming power and beauty of the natural world.”

Ansel Adams: Masterworks is organized by the Turtle Bay Exploration Park, Redding, CA. Exhibition tour management by Landau Traveling Exhibitions, Los Angeles, CA.

Glory of Venice: Renaissance Paintings 1470–1520, on view from Mar. 4 through June 18, 2017, features 50 paintings and a significant group of printed books and individual pages that illustrate a crucial period in the history of Venetian art and culture, widely regarded as one of the most exciting chapters in the history of Western art. It features masterworks from the world-renowned collection of the Gallerie dell’Accademia in Venice: major altarpieces, private devotional paintings, secular works, and portraits by Giovanni Bellini, Vittore Carpaccio, Cima da Conegliano, Giorgione, and Titian. This rare selection includes works that have never before traveled across the Atlantic; it is supplemented with significant Venetian paintings from U.S. collections, including six from the NCMA.

David Steel, the NCMA’s curator of European art and co-curator of the exhibition, says: “This is the first exhibition solely devoted to Italian art ever presented at the Museum, and it’s a stunner. For the first time in its history, the Accademia museum in Venice, which owns the foremost collection of Venetian art in the world, has agreed to lend a substantial group of its treasures to America, and we are delighted to be one of two venues for this important exhibition.”

In addition to the vibrant and richly colored paintings, the NCMA will display a selection of early Venetian printed books lent from the outstanding rare book collections at the University of North Carolina and Duke University, as well as one of the most spectacular woodcuts ever made, Jacopo de’ Barbari’s bird’s-eye *View of Ven-*



Giovanni Bellini, *The Annunciation*, early 1500s, oil on canvas, 88 x 42 in. each, Gallerie dell’Accademia, Venice, Italy

ice. Exhibition co-curator Lyle Humphrey explains: “While the Bellini workshop was spawning Venice’s artistic revolution, introducing new techniques, materials, and formats for painting, other craftsmen and entrepreneurs in the city were adopting and perfecting the technology of printing with movable type and printed images. Around 1500 Venice became a center of innovation in Europe - the Silicon Valley of its time - and a conduit for the circulation of the ideas, scholarship, and imagery from classical antiquity that helped foster the Renaissance.”

This multimedia ensemble, the first Italian-focused major exhibition at the NCMA, is the first US exhibition to examine one of the most remarkable chapters in the history of art, Venice at the dawn of modernity. The paintings and other works in the exhibition document an exciting and dynamic moment in the art and culture of Venice, a magical city that has fascinated visitors and artists for centuries.

Glory of Venice: Renaissance Paintings 1470–1520 is organized by the Denver Art Museum in collaboration with 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 these exhibitions was made possible by Ann and Jim Goodnight/The Andrew W. Mellon Foundation Fund for Curatorial and Conservation Research and Travel.

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 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 national touring exhibitions, classes, lectures, family activities, films, and concerts.

For further information check our NC Institutional Gallery listings or visit (www.ncartmuseum.org).

of Art and Craft in Clay, on view through May 29, 2017.

Michael A. Ausbon, Associate Curator of Decorative Arts, was assisted by Jugtown and Stephen C. Compton in developing this case exhibit. Compton is the author of an upcoming book, *Jugtown Pottery 1917–2017: A Century of Art and Craft in Clay*. The selected pieces have been chosen to celebrate the evolution from utilitarian pottery to art pottery, recognized and purchased both nationally and internationally today.

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Jugtown Pottery is known for its distinctive clay found within the Seagrove community. This clay has been the catalyst for many wares created by potters over the four eras that comprise the history of Jugtown that includes:

BUSBEE ERA, 1917–1958. The Busbees realized that in order to expand Jugtown’s reach, they needed to adapt traditional potting techniques while blending and developing new innovations to their glazes and forms.

JOHN MARÉ ERA, 1959–1968. John Maré, concerned for Juliana Busbee’s declining health, began the process of acquiring Jugtown from her in 1959. Both Juliana and Maré died in 1962. Vernon Owens rented Jugtown Pottery in Seagrove from the Maré estate until 1968.

COUNTRY ROADS ERA, 1968–1983. Country Roads Inc., a nonprofit, purchased Jugtown Pottery from the Maré estate. The nonprofit revitalized, updated and improved the declining Jugtown Pottery while maintaining the “Jugtown aesthetic.”



Display room at Jugtown pottery; Credit: N.C. Museum of History

OWENS FAMILY ERA, 1983–present. Vernon Owens purchased Jugtown in 1983. He and his family - wife Pam, son Travis, daughter Bayle and brother Bobby - reinterpret Jugtown wares with a



Interior of Mrs. Jacques Busbee home, Jugtown; Credit: N.C. Museum of History

renewed freshness that continues to attract collectors around the world.

Jugtown potters today continue to honor tradition and “the Busbee vision.” As exhibit curator Michael A. Ausbon has said, “Pottery speaks to each of us as a physical manifestation of the potter’s mind.” The Museum of History welcomes you to experience the handicraft of Jugtown’s potters as seen through the four distinctive eras side-by-side, each reflecting the evolution and artistic pottery that have made Jugtown a national success that has endured for 100 years!

The NC Museum of History collects and preserves artifacts of North Carolina history and educates the public on the history of the state and the nation through exhibits and educational programs. Each year more than 400,000 people visit the museum to see some of the 150,000 artifacts in the museum collection. The Museum of History, within the Division of State History Museums, is part of the NC Department of Natural and Cultural Resources.

For further information check our NC Institutional Gallery listings, call the Museum at 919/807-7300 or visit (www.ncdcr.gov).

Gallery C in Raleigh, NC, Features Works by Bert Beirne

Gallery C in Raleigh, NC, will present *New Oils by Bert Beirne*, on view from Feb. 3 through Mar. 22, 2017.

Bert Beirne has been painting the still life for nearly three decades and is considered one of the important painters of the genre living today. Since receiving her BFA from the University of Cincinnati, Beirne’s work is most often compared to the Dutch and Flemish masters of the early Seventeenth Century; painters such as Kalf & Heda.

Working with only natural light from a northern exposure and using multiple layers of translucent oil glazes, Beirne is able to create works of great depth and astonishing realism. The process is a slow and patient one, resulting in pictures of remarkable clarity and arresting beauty.



Work by Bert Beirne

For further information check our NC Commercial Gallery listings or e-mail to (art@galleryc.net).

Some Exhibits That Are Still On View

Our policy at *Carolina Arts* is to present a press release about an exhibit only once and then go on, but many major exhibits are on view for months. This is our effort to remind you of some of them.



Work by Janice Mueller

The Arts Council of York County in Rock Hill, SC, is presenting *Forms of Abstraction*, featuring works by Foo-

zhan Kashkooli, Matt Horick, and Janice Mueller, on view in the Dalton Gallery, through Feb. 12, 2017. Foozhan Kashkooli’s inspiration for this series came from music, landscape, and the evocation of old memories. All of Matt Horick’s forms in his *Tectonic Series* begin as circles or ellipses cut from sheet steel using a jigsaw. The shapes are then bent and molded to become warped cylinders. Janice Mueller tells us, “symbols have been with us since before the advent of organized civilization: spirals, grids, triangles, captivate me. There is no way to know what these symbols meant thousands of years ago; the passage of time has left eons covering meaning.” For further information check our SC Institutional Gallery listings, call the Council at 803/328-2787, or visit (www.yorkcountyarts.org).

The Folk Art Center in Asheville, NC, in conjunction with the Southern Highland Craft Guild, is presenting *A Legacy of Makers and Mentors*, featuring works by students to alumni of University of North Georgia, on view in the Center’s Main Gallery, through Feb. 12, 2017. Showcasing over 40 pieces of work from its Education Center member University of North

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North Carolina Museum of History in Raleigh, NC, Features Exhibit Focused on Jugtown Pottery

Would you believe the concept for Jugtown Pottery in Seagrove, NC, came after seeing a farmer’s entry of apples displayed in a “dirt dish” at the Davidson County fair in 1915? Jacques and Juliana Busbee, both from Raleigh, NC, had a vision inspired by that “dirt dish” that initiated an industry devoted to preserving North Carolina’s pottery traditions from 1917 until today.

The North Carolina Museum of History is celebrating the Busbees’ achievements with a new lobby case exhibit, *Jugtown Pottery 1917–2017: A Century* Page 32 - Carolina Arts, February 2017