



FOR IMMEDIATE RELEASE
August 24, 2017

MEDIA CONTACT
Kat Harding | (919) 664-6795 | kharding@ncartmuseum.org

North Carolina Museum of Art Presents Five Free Exhibitions This Fall

Raleigh, N.C. – The North Carolina Museum of Art (NCMA) announces five free exhibitions of weaving, photography, video, and painting opening in fall 2017. Opening first on August 26 is Andrea Donnelly's *We've Met Before*, highlighting the North Carolina-raised artist's use of ink and handwoven cloth, and Sabine Gruffat's *A Kiss of the Earth*, a three-channel interactive animation projection. *The Disaster Paintings* by Donald Sultan opens September 23, featuring a series of large-scale works that "eternalize" or force viewers to confront natural and manmade disasters, which are all too often quickly forgotten. Opening September 30 is a photography collection titled *Night(Light)*, exploring the interaction of lightness and darkness, alongside a selection of Barbara Morgan's photographic studies of human energy titled *Rhythmic Vitality*.

[Andrea Donnelly: We've Met Before](#)
August 26, 2017–January 28, 2018
East Building, Level B

North Carolina-raised artist Andrea Donnelly explores the dynamic between the formulaic methods of handwoven cloth and the impulsiveness of ink in the creation of her larger-than-life textiles, featuring images of the human body, blots, and delicate floral abstractions. Her art furnishes both mental and physical spaces by creating an intimate, tactile relationship between the viewer and cloth. She employs photography to create the silhouettes within her work, giving her art a precision that reiterates the meticulous process of hand weaving fiber.

Calling her work "a literal record of its making," Donnelly uses textiles to replicate the process of creating a mirror image on paper with ink through dyeing, weaving, unweaving, and weaving again. "Through passage of time and rhythm of repetition," she notes, "the actions of weaving are captured and layered like memory in the buildup of thread upon thread. As I weave, I submerge image within its structure. The density and transparency of that structure give form to both image and atmosphere. The cloth I create is a mental landscape, quietly inhabited."



(continued)

Sabine Gruffat: *A Kiss of the Earth*
August 26–January 28, 2017
East Building, Level B, Video Gallery

A Kiss of the Earth is an interactive computer-animated video and sound installation inspired by Sergei Diaghilev's revolutionary 1913 Ballets Russes production of *The Rite of Spring*, scored by Igor Stravinsky. It is the story of a pagan tribe calling on its deities to restore the earth, a drama that ends with a sacrificial maiden's dancing herself to death. This installation refers to a contemporary reconstruction of *The Rite of Spring*, with decor and costumes by Kenneth Archer (after Nicholas Roerich) and choreography by Millicent Hodson (after Vaslav Nijinsky).



Act One of Gruffat's animation utilizes real-time weather data from Paris, France (site of the scandalous original production of *The Rite of Spring*), to manipulate the animation. For example when it rains in Paris, it rains in the animation. In addition viewers may send a text message to initiate the playback of Act Two, texting the word *sacrifice*, for example, to the phone number posted on the gallery wall. In Gruffat's take the maiden's ritualistic dance has been reconceived as a commentary on a real contemporary sacrifice: the increased exploitation of our planet's natural resources in the face of economic and political pressure.

This project attempts to use digital technologies with the same spirit of innovation that marked the first performance of *The Rite of Spring*. In this way the Internet and wireless network re- envision how the work may be staged, exhibited, and received, while drawing from the same iconoclastic and riotous energy of the original performance. We live in a world where most violence and oppression occur anonymously, with high-tech vision machines that can kill across great distances, but we are disembodied from our experience of death. In this way *A Kiss of the Earth* reflects a contemporary tragedy.

Donald Sultan: *The Disaster Paintings*
September 23–December 31, 2017
Joyce W. Pope Gallery

Each of these 11 paintings, created between 1984 and 1990, is an imposing, industrial-like structure, reinforced by Sultan's preferred media of Masonite tiles and tar. The resilience of his materials contrasts with his subject matter: fires, floods, and industrial catastrophes, which provoke feelings of fear, instability, and frailty. These large-scale paintings, most of which measure eight feet square, are heavy and dense, bringing a serious permanence to calamities that are often over in a flash. Sultan's images force us to confront the realities of contemporary life and dare us to remember the long-term effects of each accident or reaction.



Night(Light)

September 30, 2017–January 28, 2018

East Building, Level B, Allen G. Thomas Jr. Photography Gallery

Night(Light) explores light as it interacts with darkness in photography. In its purest form, photography harnesses light. The images give shape to light, immortalizing and suspending it.

The eerie feeling of night is not lost in these photographs from the Museum's permanent collection. Under the cover of darkness, some photographs reveal nighttime mischief and behavior. Others convey the loneliness of night and the lurking desolation in each empty street and unlit hallway. Together, these images of night and light delve into photography's formal properties and capture the darkest, most enigmatic time of day.



Rhythmic Vitality: Photographs by Barbara Morgan

September 30, 2017 – January 28, 2018

**East Building, Level B, Julian T. Baker Jr
Photography Gallery**

This exhibition features photographs by Barbara Morgan from the NCMA's permanent collection. Although Morgan, one of the founders of the photography magazine *Aperture*, is best known for her studies of modern dance, she also created photomontages and light drawings.

Morgan said: "Whether my work is large or small, abstract or realistic, the one thing that must be present is rhythmic vitality...it doesn't matter if it is dance or montage or people or nature. There always has to be the presence of energy."

Exhibition Credit Information

Andrea Donnelly: We've Met Before is organized by the North Carolina Museum of Art. Generous support is provided by the Calvin and Marisa Allen Foundation, Anne Allen Cheatham, and Lizzie Cheatham McNairy and Charlie McNairy on behalf of the Matrons of the Arts Initiative.

A Kiss of the Earth is organized by the North Carolina Museum of Art.

Donald Sultan: The Disaster Paintings is organized by the Modern Art Museum of Fort Worth, Texas.

Night(Light) is organized by the North Carolina Museum of Art.

Rhythmic Vitality: Photographs by Barbara Morgan is organized by the North Carolina Museum of Art.

These exhibitions are made possible, in part, by 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.

Image Captions (top to bottom)

Andrea Donnelly, *Body Blot #1*, 2011, handwoven and dyed cotton, painted, 77 x 108 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, © 2011 Andrea Donnelly

Sabine Gruffat, *A Kiss of the Earth* (still frame), 2014, three-channel interactive animation projection, dimensions variable, run time variable, Courtesy of the artist, © 2014 Sabine Gruffat

Donald Sultan, *Venice without Water June 12 1990*, 1990, latex and tar on tile over Masonite, 96 x 96 in., North Carolina Museum of Art, Purchased with funds from the North Carolina Museum of Art Foundation, Art Trust Fund, © 2017 Donald Sultan

Lynn Saville, *Pepsi-Cola, New York*, 2008, printed 2015, Archival pigment print, 20 x 24 in., Purchased with funds from the William R. Roberson Jr. and Frances M. Roberson Endowed Fund for North Carolina Art, © 2016 Lynn Saville

Barbara Morgan, *Martha Graham, "Celebration" (Trio)*, 1937, printed later, gelatin-silver print, 17 7/16 x 13 13/16 in., Gift of Richard and Lois Zakia, © 2017 Barbara and Willard Morgan photographs and papers, Library Special Collections, Charles E. Young Research Library, UCLA

#

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 monumental works of environmental art. The Museum offers changing national touring exhibitions, classes, lectures, family activities, films, and concerts. The Museum recently opened its new gallery building, home to the permanent collection. The North Carolina Museum of Art, Lawrence J. Wheeler, director, is located at 2110 Blue Ridge Road in Raleigh. It is the art museum of the State of North Carolina, Beverly Eaves Perdue, governor, and an agency of the Department of Cultural Resources, Linda A. Carlisle, secretary. Admission to the Museum's permanent collection and Museum Park is free. Museum hours are Tuesday–Thursday and Saturday–Sunday, 10 a.m.–5 p.m.; Friday, 10 a.m.–9 p.m.; Closed Monday. For information call (919) 839-NCMA, or visit www.ncartmuseum.org.