

# Ackland Art Museum

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referential drawing, introduce an anarchic expressivity into the mix.



Emil Nolde, German, 1867–1956. *Head of a Woman III*, 1912, woodcut. Ackland Fund. © Nolde Stiftung Seebüll, Germany.

Organized by Peter Nisbet, Chief Curator, Ackland Art Museum. *De-Natured* was made possible by James Keith Brown and Eric Diefenbach, and by the William Hayes Ackland Trust.



Adolf Menzel, German, 1815–1905. *A Cellist at Hofgastein*, 1874, graphite. Ackland Fund.

Artists living in Germany and its neighboring countries during the century 1840–1940 experienced massive social upheaval and political unrest, an environment that dramatically informed their art. Throughout this extended period of tumult, German artists consistently produced alternating and opposing images of idealized fantasy worlds and intense, often bitter observations of reality. The continuity that exists between strains of nineteenth and early twentieth-century art is evident in *Romantic Dreams/Rude Awakenings: Northern European Prints*

and *Drawings, 1840–1940*.

The exhibition begins with late Romanticism and Symbolism, both movements expressive of human consciousness and the inner state of the mind. Sketches of life by various Realists are followed by Expressionist works with alternating visions of dreamlike worlds and intensely emotional observations of reality. The show ends chronologically with the penetrating social and visual acuity of the New Objectivity movement in the 1920s, and the utopian artists of the Bauhaus school of art and design.

Drawn largely from the Ackland Art Museum's own collection, *Romantic Dreams/Rude Awakenings* presents more than 75 impressive prints and drawings by such masters as Adolf Menzel, Max Liebermann, Max Klinger, Käthe Kollwitz, Lovis Corinth, Ernst Ludwig Kirchner, Emil Nolde, Otto Dix, George Grosz, Wassily Kandinsky, Paul Klee, Max Beckmann, and others, revealing the surprising depth of the Ackland's holdings in this area. The show is rounded out by a number of works by Northern European artists closely associated with the traditions of German-speaking Europe, such as Edvard Munch, Jan Toorop, and others, as well as by small selection of loans from the North Carolina Museum of Art.

Organized by Timothy Riggs, Curator of Collections, Ackland Art Museum. This exhibition was made possible by the BIN Charitable Foundation and the William Hayes Ackland Trust. It focuses on the Museum's permanent collection, supplemented by generous loans from the North Carolina Museum of Art; the Rare Book Collection, Wilson Special Collections Library at The University of North Carolina at Chapel Hill; and several private collections.

Cutting-edge art by seven graduating MFA students at The University of North Carolina at Chapel Hill are featured in the Ackland Art Museum's exhibition *New Currents in Contemporary Art: MFA 2011*.



Work by Carolyn Janssen

On view are innovative works of photography, video, sculpture, and mixed media on view represent the culmination of two years of graduate study by featured artists Travis Donovan, Carolyn Janssen, Lydia Anne McCarthy, Jessye McDowell, John Hollin Kelse Norwood, Raymond Padrón, and Tracy Spencer-Stonestreet.

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)).

## Old Salem Museums & Gardens in Winston-Salem, NC, Offers Historical Look at Decorative Pottery in NC

Old Salem Museums & Gardens in Winston-Salem, NC, is presenting the exhibit, *Art in Clay: Masterworks of North Carolina Earthenware*, on view in the Frank L. Horton Museum Center at the Museum of Early Southern Decorative Arts in Old Salem through Aug. 14, 2011.

The exhibit showcases about 120 items of decorated pottery - including slipware, faience, creamware and sculptural bottles - created by the state's first ceramists of European descent.

The show is the culmination of a collaborative project that was initiated by Old Salem, along with The Chipstone Foundation and the Caxambas Foundation, both of Milwaukee, WI. Scholars from disciplines including art, archaeology,

history and religion worked on the project, creating what is described as "the first major survey of this work and the context in which it was created."

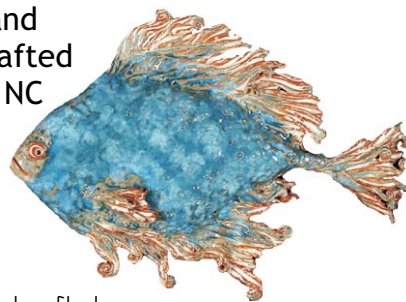


Fish Bottle, Salem, NC, 1801-1829, earthenware. Collection of Old Salem Museums & Gardens. Photography by Gavin Ashworth.

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### Ceramic sea life

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Masterfully decorated slipware, sculptural bottles, refined creamware, and faience are but part of the rich artistic legacy of North Carolina's first earthenware potters. During the last half of the eighteenth century, artisans of European descent introduced a variety of old world ceramic traditions to the Carolina backcountry. From both an artistic and technical standpoint, the work of these craftsmen often surpassed that of their Middle Atlantic and New England contemporaries. North Carolina potters transformed the simplest of materials into vessels of practical utility, astonishing beauty, and deep cultural significance. This exhibit is the first major survey of this work and the context in which it was created.



Squirrel Bottles, Salem, NC, 1804-1829, earthenware. (left) Collection of the Wachovia Historical Society, courtesy of Old Salem Museums & Gardens. (right) Collection of Old Salem Museums & Gardens. Photography by Gavin Ashworth.

*Art in Clay: Masterworks of North Carolina Earthenware*, will travel next to Colonial Williamsburg Foundation (Sept. 26, 2011-June 24, 2012); and Huntsville Museum of Art, Huntsville, AL (Oct. 7, 2012-Jan. 6, 2013).



Shop Sign by Gottfried Aust, Salem, NC, 1773. Slip decorated earthenware. Collection of the Wachovia Historical Society, courtesy of Old Salem Museums & Gardens. Photography by Gavin Ashworth.

The 2009 and 2010 volumes of the award-winning journal *Ceramics in America* serve as catalogs of the show. In addition to illustrating hundreds of examples of North Carolina earthenware using the latest advances in digital photography, these journals present new research and insights by leading scholars from multiple disciplines.

Old Salem Museums & Gardens is one

The deadline each month to submit articles, photos and ads is the 24th of the month prior to the next issue. This would be May 24th for the June 2011 issue and June 24 for the July 2011 issue. After that, it's too late unless your exhibit runs into the next month.



We want to thank the following potters for their support of the Carolina Clay Resource Directory



Bulldog Pottery



Whynot Pottery



J.L.K. Jewelry at Jugtown

of America's most comprehensive history attractions. Its museums - the Historic Town of Salem and the Museum of Early Southern Decorative Arts (MESDA), along with award-winning heirloom gardens - engage visitors in an educational and memorable historical experience about those who lived and worked in the early South. For more information about the museums' collections and educational programs, please visit ([www.oldsalem.org](http://www.oldsalem.org)).

The Chipstone Foundation is dedicated to promoting American decorative arts scholarship. Originating in the private collection of Stanley and Polly Stone of Milwaukee, WI, Chipstone uses its objects and resources to support progressive scholarship, think tanks, museum projects and digital initiatives, much of which can be accessed at ([www.chipstone.org](http://www.chipstone.org)) and at ([www.artbabble.org](http://www.artbabble.org)). Since 2001, many of the foundation's significant holdings have been on view in innovative displays at the Milwaukee Art Museum. Each year, the foundation also publishes two scholarly journals: *American Furniture* and *Ceramics in America*. Through a partnership with the Department of Art History at the University of Wisconsin- Madison, Chipstone additionally supports an academic program that explores material culture topics by bringing together scholars from diverse departments throughout the university.

Established by the late George S. Parker, II, former President, CEO and Chairman of the Board of the Parker Pen Company, the Caxambas Foundation is a Milwaukee-based organization dedicated to promoting scholarship in the fields of American history, decorative arts and fine art.

For further information check our NC Institutional Gallery listings, call the Museum at 336/721-7360 or visit ([www.mesda.org](http://www.mesda.org)).