

UNC @ Chapel Hill - Ackland

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in World War II, the American occupation, and political and social transformation that occurred after 1945, yet in the decentralized, Post-Modern art world of the late twentieth century, the conventions of the earlier Japanese print reemerged.

This exhibition was curated by Timothy Riggs, Curator of Collections, Ackland Art Museum.

The exhibition, *New Light on Japanese Painting: Recently Conserved Screens and Scrolls – Part 1*, presented in two consecutive installations, provides an up-close look at nine Japanese hanging scrolls and one folding screen, dating from the thirteenth to the nineteenth centuries, accompanied by revelatory and fascinating details about their conservation.



Mekata Morimichi, Japanese, 1815–1880: One Hundred Birds Admiring the Peacock, 1860; color on silk. Ackland Art Museum, Gift of Eric and Martha Murray, '87 and '88.

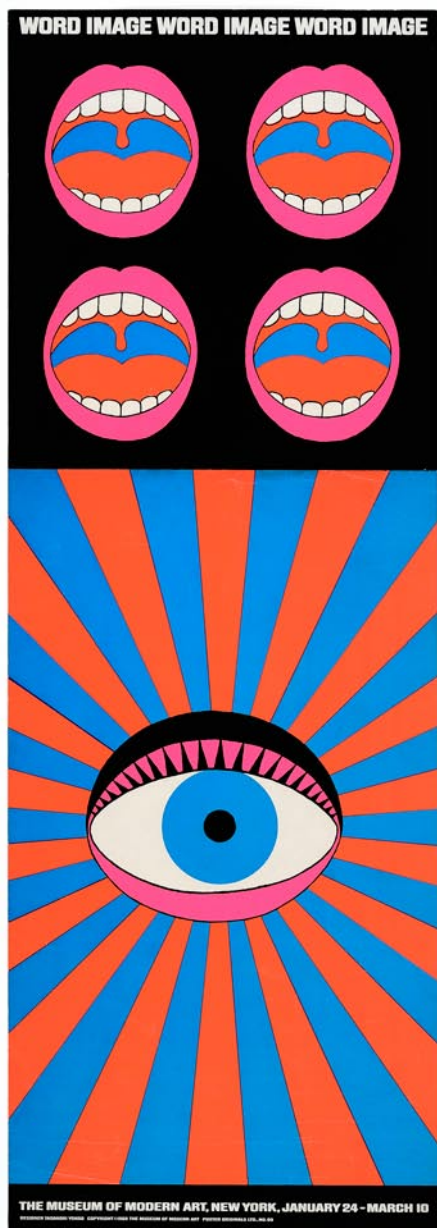
With the advice and support of world-renowned expert Sherman Lee, the Ackland assembled a remarkable collection of high quality Japanese paintings, often in spite of serious condition problems. The conservation of the Museum's best screen and scroll paintings has been a longtime goal. Many of the pieces were acquired in fragile condition, at risk of further damage each time a scroll was unrolled or a screen unfolded. During the past three years, nineteen of the Ackland's most significant and beautiful scroll and screen paintings have been conserved and remounted by the Nishio Conservation Studio in Washington, DC.

The conservators of Nishio Conservation Studio are masters of their craft who combine traditional Japanese materials and practices with a modern understanding of chemistry and professional commitment to documentation. Previously soiled, creased, and broken paintings have been removed from their multi-layered mounts to be cleaned, smoothed, and made secure. Losses in the original silk or paper have been filled with tiny inserts of silk or paper dyed to match and carefully cut to fill the holes without overlapping any of the original. New mounts have been created using traditional silk brocades in proportions appropriate to each painting. With proper care and handling the conserved and remounted paintings can be enjoyed for many generations to come.

We thank the Institute of Museum and Library Services, The Sumitomo Foundation, The E. Rhodes and Leona B. Carpenter Foundation, the Office of the Provost at The University of North Carolina at Chapel Hill, Shirley Drechsel and Wayne Vaughn, and the docents of the Ackland Art Museum for their generous support of this conservation project. We are currently seeking funding for an additional four paintings to be conserved and remounted by Nishio Conservation Studio.

The ambitious exhibition, *Elegance and Extravagance: Japanese Posters from the Merrill C. Berman Collection*, pres-

ents 86 important Japanese posters from the mid-1950s to the 1990s, borrowed from a distinguished private collection. Featuring rarely seen examples alongside acknowledged classics, it prompts a new look at the exuberance and inventiveness of highly influential poster designers of the postwar decades.



Tadanori Yokoo, Japanese, born 1936: Word and Image, 1968, color screen print; Merrill C. Berman Collection, © Tadanori Yokoo.

Although Japanese posters have been included as elements in larger design exhibitions in the United States, they have only occasionally been the focus of attention in their own right. Seen together, posters from these decades illustrate the substantial cultural and economic transformations that took place in Japan – from the country's ascension as an economic world power to the radical shifts occurring in performing arts, including the rise of Japanese avant-garde theatre.



Ikkō Tanaka, Japanese, 1930–2002: The 5th Sankei Kanze Noh, 1958, color screen print; Merrill C. Berman Collection, © Estate of Ikkō Tanaka.

From the psychedelic, Pop-influenced posters of Tadanori Yokoo, to the crisp, bold simplicity of works by Ikkō Tanaka, to the witty and compelling designs of Shigeo Fukuda, *Elegance and Extravagance* provides the rare opportunity to

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September 25 –
October 21

Opening Reception
Friday,
September 28, 6–9pm

experience first-hand the power, sophistication, and variety of Japanese posters from this era in their original form.

Other major names to be represented include Kiyoshi Awazu, Hiromu Hara, Takenobu Igrashi, Yūsaku Kamekura, Kazumasa Nagai, Koichi Sato, and Keiichi Tanaami. The selection will showcase several generations of creativity and achievement, enabling visitors to experience how increasing technical, material, and aesthetic sophistication led to Japan's position as one of the world's leading graphic design cultures.

An adjacent gallery will continuously screen pioneering animated short films from the 1960s and 1970s by designers Tadanori Yokoo and Keiichi Tanaami.

Elegance and Extravagance is accompanied by a fully illustrated catalogue with introduction, commentary, detailed checklist, and artists' biographies by Ackland Art Museum Chief Curator Peter Nisbet.

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

ENO Gallery in Hillsborough, NC, Features Works by Mike Hoyt

ENO Gallery in Hillsborough, NC, is presenting the exhibit, *Near and Far*, featuring new oil paintings by Raleigh, NC, artist, Mike Hoyt, on view through Oct. 21, 2012.

Hoyt studied design at the University of North Carolina at Chapel Hill and has studied with several notable impressionists including Lois Griffel of the Cape Cod School of Art and at the Scottsdale Artists School under award-winning plein-air figurative artists, Peggi Kroll-Roberts, Kevin MacPherson and Kenn Backhaus.

Hoyt refers to himself as a southern impressionist. Like the French Impressionists, Hoyt prefers to paint everyday subjects and capture their luminosity. Simple objects, warmth and color are the essence of Hoyt's work. He says: "Since almost all of my work is done in plein-air, light, shadow and mood are essential subjects in my paintings."

Hoyt's works range from still life and figurative paintings to luminous landscapes that as he explains, "portray the temporal effects of light and color, applied in an impressionistic style... in the end, though, I end up in an almost-constant chase for the bold, bright and exciting color. I strive for a certain luminosity in my paintings and so I like to work in the early morning and late in the day when the warmest and most vibrant



Work by Mike Hoyt

colors dance through a scene."

Hoyt finds beauty in the most mundane of subjects... a few pans on the stove or an old truck in an abandoned barn. Where conventional eyes see the ordinary, Hoyt's ability to portray what can only be described as joyous color shows us the beauty in the ordinary that we might otherwise take for granted.

"There's something magic about an old barn or a broken-down tractor," says Hoyt. "Not only do they have interesting forms, these subjects capture our warm, southern sunshine in interesting ways. A collector once told me she liked my work because it 'makes me happy'. I also had a French nun in Aix approach my easel and comment, 'you paint from your heart, don't you'. I

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