

# Cameron Art Museum

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creators by the quality of their work. However, their gender and societal mores within the time they lived shaped their identity as artists, their work and the interpretation of it. By acknowledging and questioning these effects, this exhibition hopes to highlight the many contributions, past and present, of women in the visual and literary arts.

“Focusing on women artists for the exhibition *She tells a story*, presents an opportunity to reflect their stories, to share their message. And by engaging local writers we are able to extend the narrative into the present through the lens of interpretation. In this way each artist’s work is seen within a broader context and helps to personalize the experience of both the visual and literary art,” says Holly Tripman-Fitzgerald, chief curator Cameron Art Museum.

Writers participating in this exhibition include: Anna Lena Phillips Bell; Karen

E. Bender; Wendy Brenner; May-lee Chai; Cara Cilano; Amrita Das; Nina de Gramont; Dina Greenberg; Celia Rivenbark; Gwennyfar Rohler; Emily Louise Smith; Bertha Boynkin Todd; Kelly Rae Williams; and Margo Williams.

Recently added participating writers include: Christine Hennessey; Kathleen Jones; Katie O’Reilly; Hannah dela cruz Abrams and Isabelle Shepherd.

The Cameron Art Museum presents six to eight changing exhibitions annually; ongoing family and children’s programs; a unique program of tours for Alzheimer’s patients, and their caregivers; The Museum School classes for adult and youth education; interdisciplinary programs (lectures, music, films, literature, dance); and Healthy Living Classes. The Cameron Art Museum also features the CAM Café.

For further information check our NC Institutional Gallery listings or visit ([www.cameronartmuseum.org](http://www.cameronartmuseum.org)).

## NC Museum of Art in Raleigh, NC, Offers Works by Old British Masters

The North Carolina Museum of Art in Raleigh, NC, will present *History and Mystery: Discoveries in the NCMA British Collection*, on view in the Museum’s West Building, from Aug. 6, 2016 through Mar. 19, 2017.

The exhibition showcases the best of the NCMA’s permanent collection of Old Master British paintings and sculpture from 1580 to 1850. It marks the first time in 40 years that the NCMA has organized an exhibition focused on British art from its collection.

Anchoring the exhibition is an extraordinary group of nine Elizabethan and Jacobean aristocratic portraits from about 1580 to 1620. These works have been the focus of an ongoing research project involving the NCMA Conservation and Curatorial departments and students and faculty from University of North Carolina–Chapel Hill and Duke University. The portraits were given to the Museum in 1967 by North Carolinian Col. James MacLamroc, and, because of their condition, have rarely been exhibited since. Now, after six years of research on all of the paintings and conservation treatment to four of the nine, they go on view to the public.

Several teams are conducting the collaborative research: from the NCMA, the project is led by associate conservator Perry Hurt and curator of European art Dr. David Steel; from UNC–Chapel Hill, art history research is pursued by associate professor Dr. Tatiana String and her graduate students; from Duke University, analytic research is directed by adjunct associate professor Dr. Adele de Cruz and others. More than 30 scientists, art historians, and conservators from the US and UK have contributed to the research project.

“We see these portraits as glimpses

into a particular moment in time—cultural time capsules, in other words,” says Perry Hurt. “We’ve made exciting discoveries by changing how we look at the paintings and by asking new questions.” In the six years since the project began, researchers have expanded their study, looking for clues to answer questions including:

Questions being asked are:

Who are the people, or “sitters,” portrayed in these works? While many of the paintings bear inscriptions identifying the sitters, research has indicated that many of the sitters cannot be those previously identified.

Who were the artists who painted them? Research has shown that, although most portraits from this period have been attributed to only a few known British artists, there were actually hundreds more portrait painters active in Britain at the time than previously thought.

Who were the original and subsequent owners? Researchers looked at a variety of clues to reconstruct the provenance, or ownership history, of the portrait group—such as typewritten letters, 19th-century references to the portrait group, and more.

What may be hidden underneath the layers of paint? Conservators used X-ray technology and reflectography to study the paintings, as well as laser technology to clean them. These tools helped them to gain insight into the original appearance of each painting, which had changed over the centuries with the fading of colors, abrasion, and overpainting by later restorers. Discoveries included finding out that an article of clothing originally featured a bright red pattern, since faded, and realizing that an entire figure was not part of the original portrait and was painted at a later date.

What materials were used to make

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“Aqua Baby” Colored Pencil by Donna Slade

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