

Village Art Circle in Cary, NC

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abstract-expressionist style, interpreting the idea through color, gesture and form. For further information check our NC

Commercial Gallery listings, call the gallery at 919/210-0398 or visit (www.villageartcircle.com).

NC Museum of Art in Raleigh, NC, Offers Completed Ghissi Altarpiece

Beginning Sept. 10, 2016, the North Carolina Museum of Art (NCMA) in Raleigh, NC, presents *Reunited: Francescuccio Ghissi's St. John Altarpiece*, the first time in more than 100 years that the altarpiece's eight known panels - and one recreated missing panel - can be seen and appreciated as one magnificent work of art. The free exhibition will be on view in the Museum's East Building, Level B, through Mar. 5, 2017.

During the 19th or early 20th century, Ghissi's *St. John Altarpiece* was dismantled and sawed apart, and its nine panels were sold separately to art dealers and collectors. Three panels are today in the NCMA's collection; one panel is in the Portland Art Museum's collection; three are in the Metropolitan Museum of Art; and the central Crucifixion panel is at the Art Institute of Chicago. After more than a century of separation, the individual panels travel to the NCMA to be reunited in an exhibition that retells the story of this Renaissance masterwork.

Because the ninth panel has never been found, the NCMA collaborated with Dutch conservation specialist Charlotte Caspers in taking the extraordinary step to re-create the missing panel using 14th-century materials and techniques. Over the course of several months, Caspers worked with NCMA Curator of European Art David Steel and NCMA Chief Conservator William Brown to determine the probable subject, composition, coloring, and other details; then she created the panel with the same pigments and gilding used by Ghissi 650 years ago (shown below).

Once the panel was complete, Duke University mathematicians, led by Ingrid Daubechies, developed algorithms to digitally age Caspers's work by matching crack patterns found in the eight original panels; a digital print of this virtually aged ninth panel will be installed with the original panels to complete the *St. John Altarpiece*. Using Caspers's panel, the team at Duke calculated algorithms to guide them in digitally removing the crack patterns from the original altarpiece's panels and used a color-mapping technique to approximate the original pigments - thus creating a version of the completed altarpiece as it would have looked in the 14th century.

"It was a true collaboration between conservators, curators, and mathematicians," says Steel. "Everyone learned from each other's research, and it resulted in this fascinating exhibition that combines art history, mathematics, and technology."

In addition to the reunited altarpiece, the exhibition features several conservation, interactive, and educational elements, including:

*A virtual recreation of the altarpiece showing how it might have appeared when it left the artist's workshop circa 1370.

*A video documenting the creation of the



Attributed to Francescuccio Ghissi, *Acteus and Eugenius Implore St. John the Evangelist to Restore Their Wealth*, circa 1370-80, tempera and gold leaf on panel, 13 3/4 x 15 in., Gift of the Samuel H. Kress Foundation.

missing panel.

*A display of pigments similar to those used in the Renaissance with their mineral, insect, and plant sources, as well as brushes and gilding tools.

*A video exploring the mathematical algorithmic processes Duke University researchers used to virtually age and revitalize the panels.

Walking through the gallery, visitors will be able to travel from the 21st century - studying the technology and mathematics used to virtually re-create the panel - back to the 14th century to see the reunited *St. John Altarpiece* as it originally appeared together with the materials and techniques used by the artist to create it.

In Raleigh generous support is provided by the Ron and Jeanette Doggett Endowment, the Charles E. and Pauline Lewis Hayworth Endowment, the Samuel H. Kress Foundation, and the Joseph F. McCrindle Art Conservation Endowment. This exhibition is also 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 this exhibition 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, call the Museum at 919/839-6262 or visit (www.ncartmuseum.org).

NC Museum of History in Raleigh, NC, Offers Works by Hugh MacRae Morton

The NC Museum of History in Raleigh, NC, is presenting *Photographs by Hugh Morton: An Uncommon Retrospective*, on view through Sept. 4, 2017.

See North Carolina's history and beauty through the eyes of photographer Hugh MacRae Morton (1921-2006). The traveling exhibit is on loan from the UNC Library's North Carolina Collection Photographic Archives.

"Morton's images showcase his love for Tar Heel people, events, landmarks, nature, sports and tourism," said Museum

Director Ken Howard. "We are pleased to highlight the work of this prolific North Carolinian whose career spanned eight decades."

From breathtaking mountain views to scenes of coastal fishermen folding nets, the exhibit covers aspects of Morton's various experiences as a photojournalist; as a soldier in the Pacific Theater during World War II; and as owner and operator of Grandfather Mountain tourist attraction in Linville, NC. The exhibit's 87 images

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feature dozens of his lesser known or unpublished photographs, as well as some classics.

Morton's photographs reflect his passions as an avid conservationist, environmental activist, sports fan and tourism booster in the Tar Heel State. Visitors to *Photographs by Hugh Morton* also will discover that he was a prominent businessman and political figure in the state.

While many of the images capture aspects of daily life, others depict celebrities and events. A sampling of subjects in *Photographs by Hugh Morton* follows:

Farmer gazing at haystacks, McDowell County, 1949. Morton noted that he took the photograph before the farmer was aware of his presence.

Majestic scenes of Grandfather Mountain and the site's annual events: Singing on the Mountain gospel festival and Grandfather Mountain Highland Games.

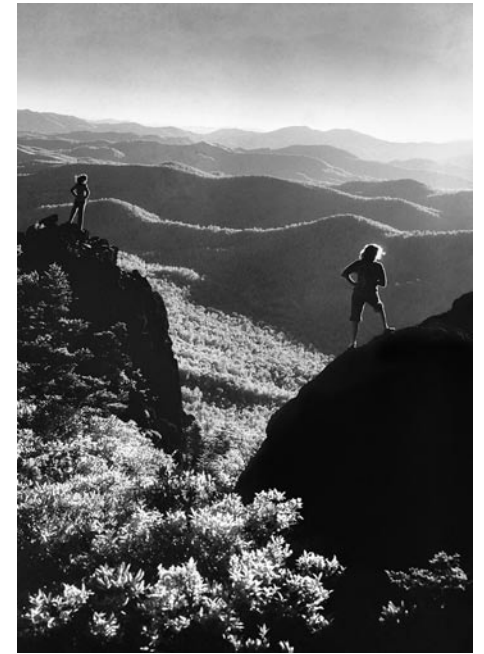
Arthur Smith and his band, the Carolina Crackerjacks, ca. 1952, who gained national success in the early days of television. Other celebrity images include singer Johnny Cash and journalists Dan Rather and David Brinkley.



"Haystacks by Hugh MacRae Morton

Women reaching toward the sky as they feed gulls while crossing Oregon Inlet on a state ferry, ca. 1962.

University of North Carolina-Chapel Hill basketball player Vince Carter dunking during the Nov. 22, 1997, game against the University of California at Berkeley. Morton became well known for sports-related events, especially those of men's basketball and football at UNC-



"Grandfather Mountain by Hugh MacRae Morton

Chapel Hill.

To create *Photographs by Hugh Morton*, Stephen Fletcher, photographic archivist at UNC Library's North Carolina Collection Photographic Archives, selected images from the library's collection of Morton's estimated quarter-million negatives and transparencies. Fletcher and his co-workers made high-resolution digital scans from Morton's original negatives and transparencies, which were made into prints for the exhibit.

Come to the NC Museum of History for a glimpse of North Carolina during the 20th century. Learn more about the accomplished Wilmington, NC, native who contributed so much to his beloved state.

The NC Museum of History is located on E. Edenton Street in downtown Raleigh. The museum 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 300,000 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 919/807-7900 or visit (www.ncmuseumofhistory.org).

The Mahler in Raleigh, NC, Offers Works by Daniel Johnston

The Mahler in Raleigh, NC, will present potter, Daniel Johnston's Site-Specific Installation of Large Pots at The Mahler, on view from Sept. 15 through Oct. 20, 2016. Receptions will take place on Sept. 15, from 5:30-8:30 (during the kick-off to SPARKcon) and on Oct. 7, from 5:30-8:30pm with a gallery talk offered at 7pm.

Johnston's site-specific conceptual installation houses over 30 large pots in a structure evoking a rural shrine, teahouse or the shell of a massive kiln. The plank and board structure allows light to softly illuminate the glaze of the pots while creating shadow and line across the surround-

ings. The experience is one of beauty, peace and reverence.

Johnston will be constructing the plank and board shelter in The Mahler Fine Art the week of Sept. 12. Upon completion, visitors will be able to enter the shelter and view his large pots measuring between 3ft - 4ft. The experience is as if one has walked into the kiln and is surrounded by the beauty and peacefulness of Johnston's craft.

Johnston's installation at The Mahler will also be a SPARKcon event in conjunction with artSPARK, further opening

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