October 9, 2015

FOR IMMEDIATE RELEASE – WAM STAFF

For more information or press images, contact:
Loring Mortensen, 336-256-1451, lamorten@uncg.edu

WEATHERSPOON ART MUSEUM WELCOMES EMILY STAMEY AS CURATOR OF EXHIBITIONS

October 9, 2015 — The Weatherspoon Art Museum at the University of North Carolina at Greensboro is very pleased to announce the appointment of Emily Stamey as its new Curator of Exhibitions, following a national search that reaped a number of highly qualified and talented candidates.

On behalf of the search committee and Weatherspoon staff, director Nancy Doll says, “Emily is just the person we were looking for, with her combination of skills and experience in organizing exhibitions and working with artists, commissioning new work, writing, lecturing, and great interest in collaborating across campus and the community. She comes with glowing references, and she is eager to step right in when she begins on October 19.”

Stamey comes to the Weatherspoon from the Scottsdale (AZ) Museum of Contemporary Art where she has been Curator of Contemporary Art. In that capacity, she organized a number of thoughtful and engaging exhibitions such as Kelly Richardson: Tales on the Horizon, an exhibition featuring video installations that blend scientific research and the traditions of romantic landscape painting to offer imaginative glimpses of the future; and Leslie Shows: Surfacing, which premiered new, multimedia paintings that explore the histories of how humans have transformed matter. Her current research examines the ways in which artists have used canonical fairy tales to explore current events and contemporary cultural debates.
Prior to her work in Scottsdale, Ms. Stamey was Curator of Modern and Contemporary Art at the Ulrich Museum of Art at Wichita (KS) State University. Among well received exhibitions there, she organized *Stocked: Contemporary Art from the Grocery Aisles; Tony Feher: Extraordinary Ordinary; Alfred Jaar: We Wish to Inform You That We Didn’t Know*; and *Odili Donald Odita: Television*, to name a few.

Emily Stamey received her Ph.D. from The University of Kansas, Lawrence. Her dissertation was entitled *Pop, Place, and Personal Identity in the Art of Roger Shimomura*, and she published the catalogue raisonné on the artist’s prints from 1968-2005. While working on both her master’s and doctoral degrees at KU, Lawrence, she held progressively responsible positions at the Spencer Museum of Art there.

Stamey has written a number of catalogues and exhibition essays, has taught university level classes and lectured at various conferences, and has served on a number of selection panels. She is a member of the College Art Association, Association of Art Museum Curators, and Art Table.

Photo credit: Sean Deckert-Calnicean Projects

**About the Weatherspoon Art Museum**

**Mission**
The Weatherspoon Art Museum at the University of North Carolina at Greensboro acquires, preserves, exhibits, and interprets modern and contemporary art for the benefit of its multiple audiences, including university, community, regional, and beyond. Through these activities, the museum recognizes its paramount role of public service, and enriches the lives of diverse individuals by fostering an informed appreciation and understanding of the visual arts and their relationship to the world in which we live.

**History**
The **Weatherspoon Art Museum** at The University of North Carolina at Greensboro was founded by Gregory Ivy in 1941 and is the earliest of any art facilities within the UNC system. The museum was founded as a resource for the campus, community, and region and its early leadership developed an emphasis—maintained to this day—on presenting and acquiring modern and contemporary works of art. A 1950 bequest from the renowned collection of Claribel and Etta Cone, which included prints and bronzes by Henri Matisse and other works on paper by American and European modernists, helped to establish the Weatherspoon’s permanent collection. Other prescient acquisitions during Ivy’s tenure included a 1951 suspended mobile by Alexander Calder, *Woman* by Willem de Kooning, a pivotal work in the artist’s career that was purchased in 1954, and the first drawings by Eva Hesse and Robert Smithson to enter a museum collection.

In 1989, the museum moved into its present location in The Anne and Benjamin Cone Building designed by the architectural firm Mitchell Giurgula. The museum has six galleries and a sculpture courtyard with over 17,000 square feet of exhibition space. The American Association of Museums accredited the Weatherspoon in 1995 and renewed its accreditation in 2005.

**Collections + Exhibitions**
The permanent collection of the Weatherspoon Art Museum is considered to be one of the foremost of its kind in the Southeast. It represents all major art movements from the beginning of the 20th century to the present. Of the nearly 6,000 works in the collection are pieces by such prominent figures as Sol LeWitt, Robert Mangold, Cindy Sherman, Al Held, Alex Katz, Henry Tanner, Louise Nevelson, Mark di Suvero, Deborah Butterfield, and Robert Rauschenberg. The museum regularly lends to major exhibitions nationally and internationally.
The Weatherspoon also is known for its adventurous and innovative exhibition program. Through a dynamic annual calendar of fifteen to eighteen exhibitions and a multi-disciplinary educational program for audiences of all ages, the museum provides an opportunity for audiences to consider artistic, cultural, and social issues of our time and enriches the life of our university, community, and region.

**Weatherspoon Art Museum**
The University of North Carolina at Greensboro
Spring Garden and Tate Streets, PO Box 26170
Greensboro, NC 27402-6170, 336.334.5770, weatherspoon@uncg.edu

For more information or press images, contact:
Loring Mortensen, 336-256-1451, lamorten@uncg.edu