



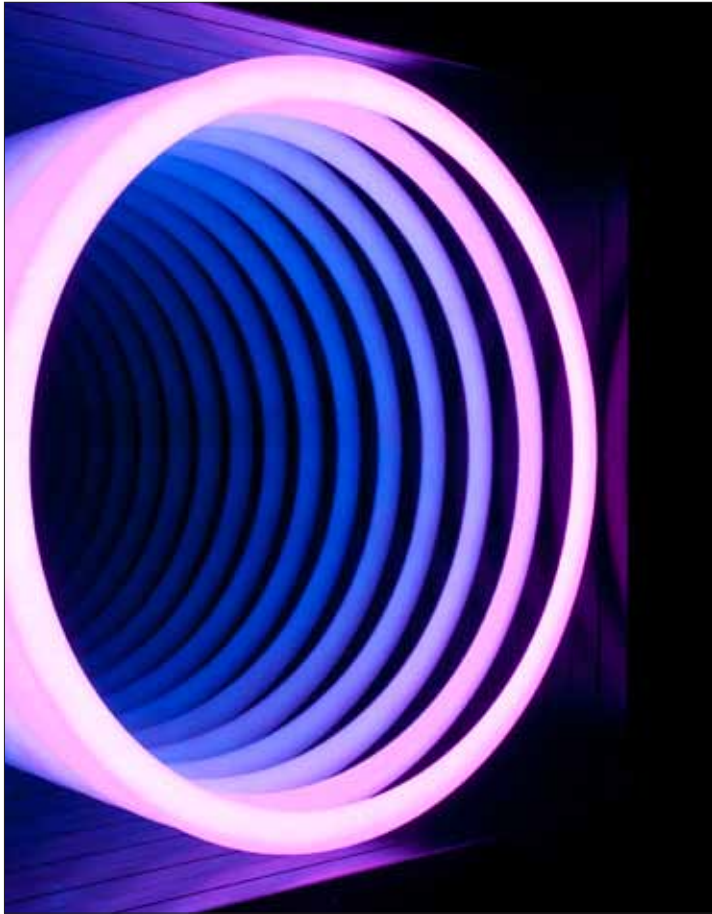
*museum*  
**VIEWS**

*A quarterly newsletter  
for small and mid-sized  
art museums*

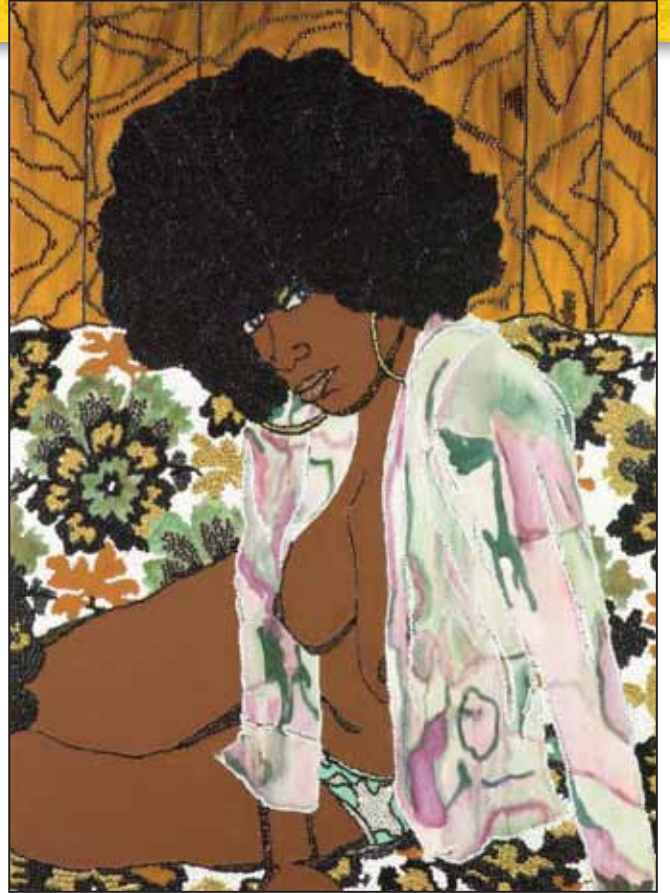
*July 2016*

Herb Ritts, *David Bowie III*, Los Angeles, 1987. Photographed for *Rolling Stone Magazine*. In "Herb Ritts," Chrysler Museum of Art, VA





Mickalene Thomas, *Whatever You Want*, 2004. Acrylic, rhinestone, and enamel on panel. In "No Man's Land," National Museum of Women in the Arts, DC



Chul Hyun Ahn, *Portal*, 2013. Plywood, LED lights, mirrors. In "Reaching Into Infinity," Kalamazoo Institute of Arts, MI



*Chairs.*  
In "The Art of Seating,"  
Woodson Art Museum, WI



Louis (or Antoine?) Le Nain, *Peasant Interior with an Old Flute Player*, c. 1642. Oil on canvas. In "The Brothers Le Nain," Kimbell Art Museum, TX

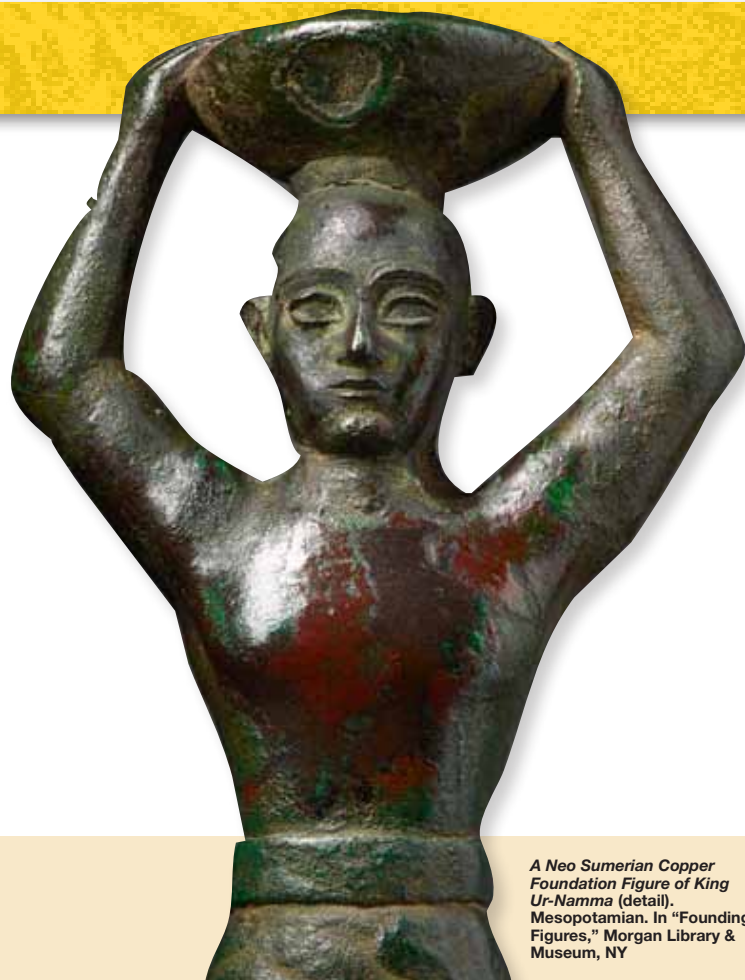


## Hidden Treasures

[From the Morgan Library & Museum]

How, why, and precisely when the process of casting molten metal to form representative images began is lost in the remotest past. However it is clear that by 3300 B.C. in Ancient Mesopotamia, the cradle of Western civilization, the craft of casting metal had been perfected. By this time, the metal sculptor, through building a work from soft malleable wax, mastered the delicate fluidity of forms and their inherent naturalism, creating figures of striking originality.

During excavations carried out from 1955 to 1958, two foundation deposits, each containing a figure of King Ur-Namma, were found. The figures had been placed deep in the earth under the lowest course of the structure in deposits made of baked brick and sealed with bitumen to make them air and water tight. The deposits were placed at the corner of a wall or under gate towers, probably marking the principal points of the temple's plan, and were intended to record forever the pious works of royal builders. On rediscovery, they serve as a record of a period millennia removed from modern times. □



A Neo Sumerian Copper Foundation Figure of King Ur-Namma (detail), Mesopotamian. In "Founding Figures," Morgan Library & Museum, NY

## Billions Spent on Museum Expansions

The *Art Newspaper* reported that U.S. museums spent nearly \$5 billion on expansions between 2007 and 2014. "During the worst U.S. recession since the Great Depression, \$4.95 billion was spent or pledged by 26 museums on [expansion] projects..., more than all of the other 37 countries examined" by the paper.

Museum leaders said that they must expand to enable them to show more space-consuming art forms such as performances of dance and theater that are inimical to the traditional white-cube galleries.

In addition, having become community hubs, they need more space, not only for functions, but also for growing collections that should be shown in order to attract more donations and gifts. Says Director of the San Francisco Museum of Modern Art Neal Benezra, "If there isn't room to show these [donated] works, you are hamstrung when you want to make the case to a private collector that a particular object would have a suitable home in the museum."

Renzo Piano has helped to design 25 major museum projects. "Some people want to make museums because they feel they are

proof of status. You realize this in the first five minutes of a conversation." In other words, extensions are highly visible, quantifiable achievements for directors and board members. Said Thomas Campbell, director of the Metropolitan Museum of Art, "I can't raise \$100 million for a single work of art, but what I can do is raise \$600 million to rebuild the Modern wing. That's easier to do." That is, the glitter and glamor that surrounds an expansion is easier to sell than a lower-profile, lower-priced renovation.

### It's different elsewhere

In other countries, where museums rely more heavily on government support, expansions are not so quickly attempted. Some 75 museums worldwide spent only \$8.9 billion on expansions by 75 museums between 2007 and 2014. A fraction of U.S. expenditures. In the U.K. \$1 billion was spent on or



Massimo Pacifico, *Viewers in a Museum*. Photograph. In "Museumsopes," Muscarelle Museum of Art, VA

Continued next page

committed to expansions by 15 institutions at an average cost of \$69 million, compared with \$190 million in the U.S.

### *Are expansions wise?*

What about the tangential expenses. Do some institutions build without thought to the expenses that follow expansion? What will go into the new facility? How will we finance the insurance? What about operating costs? New York's Whitney Museum of American Art predicted a rise in its operating budget from \$33 million to \$49 million after its move from midtown to the meat-packing district downtown. The San Francisco Museum of Modern art's operating budget will go from \$35 million to \$65 million after the new building opens. The museum has had to triple its endowment—part of a \$610 million fundraising campaign—to cover the increase.

Another major expense is the architect. *The Art Newspaper* poses the question: "Want a famous architect for your museum's new wing?" And the answer: "It will cost you." No surprise: "Projects designed by 'starchitects' cost 52% more per square foot than those built by less famous names," according to the newspaper's findings. But the other side of the coin shows that attendance rose an average of 97% after the opening of "starchitect"-designed buildings, while the attendance at other extensions rose 46%.

Who are the star-architects? Zaha Hadid (deceased), Frank Gehry, Foster & Partners, Renzo Piano, Herzog & de Meuron, Rem Koolhaas, Tod Williams and Billie Tsien, David Chipperfield, Steven Holl, and Rafael

Viñoly. □



Georgia O'Keeffe,  
*Horse's Skull with  
Pink Rose*, 1931.  
Oil on canvas.  
In "O'Keeffe,  
Stettheimer,  
Torr, Zorach,"  
Portland Museum  
of Art, ME

## *Museum Directors Measure Success*

Directors measure success in different ways. But many agree that programming is an unpredictable business; that taking risks is part of the game; that recognizable names—Monet, Matisse, Picasso, Warhol—guarantee a good box office showing; that lesser known artists attract the few, not the many, and ditto regarding subjects with specialized appeal.

### *Ralph Rugoff, Hayward Gallery, London*

"The total number of people who went [to see the 'Light Show,' illuminated works by 22 artists] is just one metric." The quality of visitors' encounters is just as important. "If 20,000 people each spent two hours in a show, that's [worth] more than if 100,000 each spent only 20 minutes." In addition, success hinges on whether the show "makes you think about a question differently" than before seeing the show.

### *Max Hollein, Städel and Schirn Kunsthalle, Frankfurt*

"We have all developed an obsession with attendance as a way to justify what we do, but it's only half or a quarter of the truth." Most important is that shows "have a long intellectual afterlife." Yet, the most successful exhibitions seem to be those with an "art-historical heft and name recognition."

### *Iwona Blazwick, Whitechapel Gallery, London*

"Our program is driven by a feeling that it's necessary to show a particular artist or explore a theme, and then we decide if we can excite an audience. It's difficult to predict if we will generate a public response. We are taking risks every single time," especially if the artist is lesser known or the subject "very niche." Following an expansion about 7 years ago the gallery has been remaining open during the turnaround between major exhibitions, thereby presenting a "mixed portfolio" of shows. Since then, visitor figures have tripled.

### *Philippe Vergnem, Museum of Contemporary Art, Los Angeles*

"Attendance is just one measure of success. The ability to take a risk is also a measure of success." A video of an installation by William Pope.L (his first ever solo exhibition) formed the backdrop to the rapper Kendrick Lamar's performance at a Black Entertainment Television awards ceremony. It created "a kind of perfect storm. Pope.L got exposure to millions of people."

### *Timothy Rub, Philadelphia Museum of Art*

"Attendance numbers are useful; they provide historical data, so when you plan for the next year, you can make reasonable assumptions." Visitor figures also "keep me up at night. They translate to new and renewed members, which helps to keep the boat afloat." But the museum's location at the center of the city on the main thoroughfare, a wide boulevard through the city, makes attendance unpredictable: periodically big parades or events take place virtually on the museum's doorstep. Visitor numbers dip, or in very large events, the museum has to shut down. "We just have to roll with the punches." □



## Gauguin the Gardener

[The Art Newspaper discovered a receipt from Vilmorin-Andrieux for seeds ordered by Paul Gauguin to be posted from Paris to Polynesia.]

Gauguin was an avid gardener. In 1898, while living in Tahiti, he had written to his Parisian artist friend Georges Daniel de Monfreid requesting him to send bulbs and seeds: "Ordinary dahlias, nasturtiums, various sunflowers....I would like to decorate my gardens and, as you know, I love flowers." A year later, Vollard promised Gauguin that "if you care to do some flower paintings...I am willing to buy everything you do." Soon after that, Gauguin moved from Tahiti to the Marquesas Islands.

Then, in March 1902, Gauguin wrote to his Parisian dealer Ambroise Vollard requesting him to purchase seeds from Vilmorin-Andrieux: "Please be good enough to send me by post the flower seeds mentioned on the enclosed list. Get them from the firm of Vilmorin, that is the place where one can be sure of getting fresh seeds." (The company is still in business.)

Months passed, and in April 1903 Gauguin finally lost patience. He wrote to Vollard again: "It is now more than eight months since you advised me of the shipment of canvases, paper, glue, etc. and flower seeds. At the present moment my health would permit me to work hard, and I have nothing to work with."

His health deteriorated rapidly, probably from syphilis. A month later, on May 8, 1903, Gauguin was found dead in his hut on the island of Hiva Oa (Dominique).

### The post mortem

The order reached Vilmorin, but was not paid. On July 1, 1903, Vilmorin wrote to Vollard, asking him "to pay for the articles ordered by Mr. Paul Gauguin, so that, if you reply in the affirmative, we may ship them without further delay." Vollard finally paid 46.65 francs on July 13. The receipt from Vilmorin records the payment: "Monsieur P. Gauguin à Dominique (Océanie)"

News of Gauguin's death reached Paris in August 1903. □



Paul Gauguin, *Still Life with Sunflowers on an Armchair*, 1901. Hermitage, St. Petersburg, Russia

# NEH Announces Public Humanities Projects Grant Program

WASHINGTON (June 14, 2016) — The National Endowment for the Humanities (NEH) has announced an expansion of its grant offerings for museums, libraries, and other cultural organizations to bolster these institutions' ability to facilitate public conversations about issues vital to communities, culture, and society.

NEH's new Public Humanities Projects grants support a wide range of projects that bring the ideas and insights of the humanities to life for general audiences. The grant program goes beyond the traditional large-scale museum exhibition to also include grant support for smaller public programs, projects that engage citizens with historic U.S. sites, and work in communities to spur important public dialogue about the humanities.

"Over the 50 years that NEH has been in existence, we've given 6,200 grants to museums all over the country, totaling \$750 million for about 2,600 museum exhibitions," NEH Chairman William D. Adams said, in a September 2015 interview with *Museum* magazine. "The museum as a cloistered place is breaking down into the museum as a community-embedded institution. I think museums are much more public-facing entities."

The new grant program responds to shifts in the field where—thanks to the evolution of digital technologies and changing relationships between institutions and their audiences—cultural spaces are increasingly interactive and integrated into the public life of their communities.

"The role of the museum is being reimagined from within and without, amounting to an epic shift in expectations," said Karen Mittelman, director of NEH's Division of Public Programs, on the changes to

NEH's grant guidelines. "The cultural institutions that NEH supports are increasingly called upon to serve as 'town halls,' spaces where citizens can come together to talk and debate issues of significance to their communities."

This new Public Humanities Projects grant opportunity is part of the National Endowment for the Humanities' agency-wide initiative "The Common Good: The Humanities in the Public Square," which seeks to demonstrate and enhance the role and significance of the humanities and humanities scholarship in civic life.

The grant program supports the planning and implementation of public humanities projects in three areas:

- Community Conversations Grants support one- to three-year-long series of community-wide discussion projects that engage diverse residents in creatively addressing contemporary challenges, guided by the perspectives of the humanities.
- Exhibitions Grants support permanent exhibitions that will be on view for at least three years, or traveling exhibitions that will be available to public audiences in at least two venues in the United States.
- Historic Places Grants support the interpretation of historic sites, houses, neighborhoods, and regions. Projects might involve living history presentations, guided tours, exhibitions, and public programs.

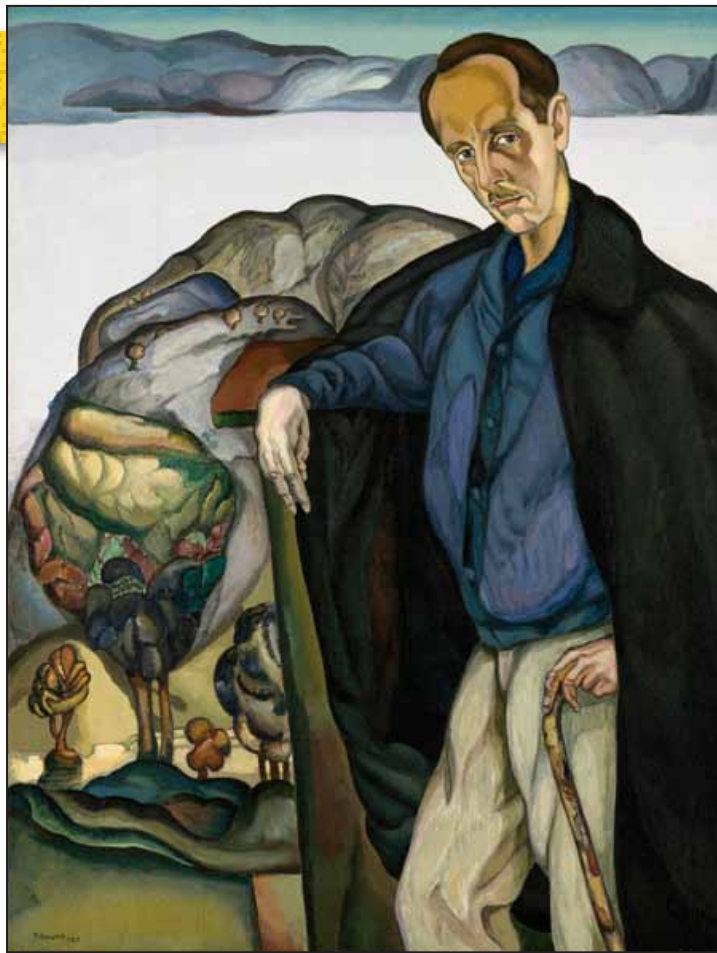
NEH is also supporting the training of the next generation of museum professionals through an initiative, "Positions in Public Humanities." The program offers an extra \$60,000 over two years to museum grantees to allow a recent Masters or Ph.D. graduate to work on their NEH-funded project. All three grant categories also offer funding support for the two-year Public Humanities Fellow position.

*[Application guidelines for Public Humanities Projects are available at [www.neh.gov](http://www.neh.gov). The application deadline for the initial cycle of Public Humanities Projects grants is August 10, 2016.]* □



Alison Saar, *Snake Man*, 1994. Woodcut and lithograph on paper. In "Alison Saar in Print," National Museum of Women in the Arts, DC





Peter Krasnow, *Edward Henry Weston*, 1925. Oil on canvas. In "Peter Krasnow," Laguna Art Museum, CA

## Senate Examines Private Museums

Do private museums benefit their wealthy founders more than the general public? This was a question recently asked of 11 collectors' museums by the U.S. Senate Finance Committee. What are their opening hours, their attendance figures, and what is the role of their founders in the day-to-day operations? The resulting answers, some six months later, were mixed. Said Orin Hatch, chairman of the committee, "Despite the good work that is being done by many private museums, I remain concerned that this area of our tax code is ripe for exploitation."

Private museums operate across a wide spectrum: some, like the Broad in Los Angeles, are free to visitors and welcome masses of people; others with only light advertising require reservations, thus limiting the visitor pool. Some are open as little as 20 hours per week, and have even smaller attendance figures. Some founders play an active role in managing their museums, and some have extra access to the facility outside normal operating hours, "raising questions about the nature of the relationship between the donor and museum that perhaps merit further scrutiny."

According to a recent survey by Larry's List, the U.S. has 43 private art museums, the second largest number of any other country. And according to the same source, the 11 museums examined by the Senate Committee alone held assets totaling \$1.6 billion as reported in their 2013 tax returns.

The benefits of organizing and running a private museum have become evident: founders can deduct the fair-market value of art donations from their taxes, thereby reducing their taxable income. They can also deduct the cost of insurance, conservations, and storage. They can maintain control of their art easily, not having to wait in line at the larger institutions for their works to be shown.

It becomes highly likely that the IRS will review the tax returns of

private museums more carefully in the future. The test will be proof that the museum's benefit to the public outweighs any private benefits to the founder.

□

## Censorship

Artistic censorship—attacks on artistic freedom—has risen across the globe, according to a report by Copenhagen-based Freemuse, an independent organization that advocates freedom of expression. There were, says the report, 469 cases of attacks on artistic expression last year as compared to one-half that number in 2014: in 2015, there were 292 issues of censorship including 23 instances of artists being detained, 42 of artists being prosecuted, 24 of physical attacks, and 3 of killings. The worst offenders were China (20 "serious violations"), Iran (16), and Russia (15).

Data for the study was gleaned from news media, partner organizations, and independent reporting. The dramatic increases in reports of censorship can be attributed to improvements in technological documentation and awareness. We simply know more than before. Except in the case of North Korea, where strict government control over the media eliminates that country from the study. "The fact that North Korea is among the most censored and controlled countries in the world is not reflected in our statistics," said Freemuse's senior program officer. "It is extremely difficult for any human rights organization to document and verify information about violations within this repressive regime."

The terrorist attack in Paris on the Bataclan, a music venue, was regarded as an attack on artistic freedom, on a place where people gathered to enjoy a cultural experience. An after effect of that attack was that in the following months, attendance at museums, concerts, and theaters went down.

"Artistic creativity demands an environment free from fear and insecurity. I think we should Learn from journalists and make sure any artist facing hardship around the world knows that, if she/he is being silenced by censorship, threats, or imprisonments, the international arts community will stand behind him/her and fight those who [undermine] the power of creative expression." □



Emil Bistram, *Taos Indian Woman Plasterer*, n.d. Oil on canvas. In "Mabel Dodge Luhan & Company," Harwood Museum of Art, NM

# Notes about an Artist: László Moholy-Nagy

László Moholy-Nagy, *Construction AL6 (Konstruktion AL6)*, c. 1933–34. Oil and incised lines on aluminum. In "Moholy-Nagy: Future Present," Guggenheim Museum, NY

Born in 1895 in Austria-Hungary (now southern Hungary), Moholy-Nagy moved to Vienna briefly and then to Berlin in 1920, where he encountered Dada artists whose distinctive visual reading of the urban industrial landscape had already entered his work. He was also influenced by the Constructivists, and exhibited work on several occasions at Berlin's Der Sturm gallery. During this time, Moholy-Nagy experimented with metal constructions, photograms, and enamel paintings. At the same moment, in his ongoing quest to depict light and transparency, he painted abstract canvases composed of floating geometric shapes.

While teaching at the Bauhaus in Weimar and then Dessau, he and Walter Gropius pioneered the Bauhaus Books series, which advanced Moholy-Nagy's belief that arts education and administration went hand in hand with the practice of art making. Around this period, the artist became temporarily disenchanted with the limitations of traditional painting. Photography took on greater importance for him, and he described the photogram as "a bridge leading to new visual creation for which canvas, paint-brush, and pigment cannot serve." He fashioned photomontages by combining photographs (usually found) and newspaper images into absurd, satirical, or fantastical narratives.

When he moved back to Berlin in 1928, he enjoyed success as a commercial artist, exhibition and stage designer, and typographer. Adolf Hitler's rise to power made life increasingly difficult for the avant-garde in Germany; thus, in 1934 Moholy-Nagy moved with his family to the Netherlands and then to London. After he



moved to Chicago in 1937, he never returned to Europe.

In Chicago, he became founding director of the New Bauhaus, known today as the Institute of Design at the Illinois Institute of Technology. He also made some of his most original and experimental work, pursuing his longtime fascination with light, shadow, transparency, and motion. He continued to make photograms, created his Space Modulators (hybrids of painting and sculpture made from Plexiglas), and pioneered 35mm color-slide photography. He gave his full attention to American exhibition venues before his untimely death of leukemia in 1946, his work appearing nearly three dozen times across the U.S.—including in four solo shows. □





Bill Traylor, *Untitled (Yellow and Blue House with Figures and Dog)* (1939–42), colored pencil on cardboard. In "Between Worlds: The Art of Bill Traylor," Smithsonian American Art Museum, DC

## Self-Taught Artist's Works Acquired by Smithsonian

The Smithsonian American Art Museum (DC) has championed self-taught art as an embodiment of the democratic spirit since 1970. It is one of the only major American museums to advocate for a diverse populist voice within the context of what is traditionally considered great art. The museum has had dedicated gallery spaces for folk and self-taught art for more than 45 years. A new installation of these galleries will open to the public Oct. 21.

The museum announced the acquisition of six masterpieces by the self-taught American artist Bill Traylor. Each represents key themes and characters that recur in Traylor's brief but prolific artistic career. The group, from the collection of Judy Saslow in Chicago, includes the early *Untitled (Yellow and Blue House with Figures and Dog)* and *Untitled (Dog Fight with Writing)* from about 1939-40 and Traylor's largest extant painting, *Untitled (Radio)* from about 1942. These works will be featured in a major Traylor exhibition opening in Washington, D.C., March 16, 2018, "Between Worlds: The Art of Bill Traylor."

"Traylor's works balance narration and abstraction and reflect both personal vision and black culture of his time. They offer a rare perspective to the larger story of America," said curator Leslie Umberger.

Traylor was born in 1853 on a cotton plantation in Benton, Alabama, where he

worked as a sharecropper after Emancipation. Around 1930, Traylor moved to segregated Montgomery, Alabama, where he lived the rest of his life, homeless and increasingly disabled. In his last decade, he began to draw. He left behind more than 1,000 drawings and paintings on discarded cardboard boxes and advertising cards, imagery that embodies the crossroads of multiple worlds: black and white, rural and urban, old and new. He died in Montgomery in 1949.

## Ranch Turned Art Center Opens

The Tippet Rise Art Center, a new sculpture park on an 11,000-acre ranch in the Beartooth Mountains outside Fishtail, Montana, opened in June. Works by Mark di Suvero, Patrick Dougherty, Stephen Talasnik, and Ensemble Studio have been installed in the canyons and mountain landscape of the ranch with more to follow.

Each sculpture is situated a mile or two away from its neighbor, allowing "the mountain ranges to frame the art so that, all of a sudden, everything becomes art," says center Director Alban Bassuet. Hiking to the artworks is supplemented by electric shuttles. Music performances take place in two performance spaces, one indoors, the other outside. Educational programs and artist, musician, and writer residencies are all in the planning stages.

Since the park is open to only 100 to 150 visitors per day, booking in advance is strongly suggested. The reason for restricting the number of visitors is made clear by Bassuet: to "emphasize the experience of being in nature as much as possible." Admission is free; the park will close during winter months.

## Photography Collection Acquired by MoMA

A promised gift of 162 images by 69 different photographers came to the Museum of Modern Art (NY) from the collection of longtime trustee Robert B. Menschel. Ranging from early to contemporary, the works cover more than 150 years, from an 1843 view of Paris by William Henry Fox Talbot, the English father of photography, to a 2002 Carrie Mae Weems staged portrait. Together they complement nearly 350 photographs that have entered MoMA's collection through Menschel's support over the last 40 years.

In celebration, and to honor his contributions, the museum will present an exhibition, "The Shape of Things," drawing entirely from the more than 500 photographic works acquired through Menschel's support.

## Museums for All

Organized by the Association of Children's Museums and the Institute of Museum and Library Services, "Museums for All" encourages families of all backgrounds to visit museums regularly and build life-long museum habits. Through the program, museums with an admission charge offer reduced or free admission to visitors who present an Electronic Benefits Transfer card. To participate museums must:

- Register to join the program.
- Offer individual admission fees ranging from free to \$3.00 to individuals and families presenting an EBT card and a valid form of photo ID. This admission rate must be available during all normal operating hours.

Ensamble Studio (Antón García-Abril and Débora Mesa), *Inverted Portal*, 2015. Tippet Art Center, MT



- Clearly publicize participation in Museums for All by posting information about access on other websites and other collateral mediums.
- Use the approved Museums for All PR toolkit resources for branding of the program in all communications.
- Train sales and front-line staff appropriately to ensure good customer service to individuals and families seeking to take advantage of the program.
- Regularly report the number of visitors who utilize Museums for All admission.

Museums for All is a way to broaden a museum's visitor base and reach out to underserved communities. By removing the financial barrier, Museums for All also removes the social and academic barrier children face when they are not exposed to high quality museum experiences.

## Two Years and \$13.5 million Later...

...the **Gibbes Museum of Art** (SC) reopened with its more than 10,000 works telling the story of American art. The activity-filled first floor is free and open to the public and features artist studios, classrooms for all ages, a museum store, event space and a café set to open midsummer. Along the Angela D. Mack Promenade, visitors will see artists at work in the resident studio spaces and classes taking place in the hands-on education centers. At the end of the hallway, guests are invited to reflect upon the art and relax in the classically landscaped Lenhardt Garden, part of The Gateway Walk. The newly expanded gallery space on the second and third floors of the museum showcases more than 600 works from the permanent collection, including paintings, sculptures, works on paper, decorative art objects, and installations.

## Guggenheim News

### Art from China

The **Solomon R. Guggenheim Museum** (NY) announced the artists who have been commissioned to create works that will enter its collection as part of The Robert H.N Ho Family Foundation Chinese Art Initiative. All from mainland China, Hong Kong, and Taiwan, the new works will be shown in a group exhibition opening on November 4, 2016 at the Guggenheim. The wide range of mediums will include video, sculpture, installation, mixed media on paper, and participatory intervention.

A balance of politics and aesthetics distinguish the collection, which offers a heterogeneous view of contemporary art from China

and explores the tensions between individual narratives and the constructions of mainstream history.

### Google Drops in

Online enthusiasts around the world can now explore the interior of the Frank Lloyd Wright-designed **Solomon R. Guggenheim Museum** (NY) through Google Street View technology. In addition, the Solomon R. Guggenheim Foundation, in collaboration with the Google Cultural Institute, has made available over 120 artworks from its collection for online viewing.

Contemporary artworks collected through the Guggenheim UBS MAP Global Art Initiative from previously run exhibitions are available on the Google Cultural Institute's Art Project platform. They include high-resolution photographs of large-scale works. Later this year contemporary art from Latin America and the Middle East and North Africa will be available.



Nic. Aluf (studio photographer), *Portrait of Sophie Taeuber with her Dada Head*, 1920. Gelatin silver print. In "Dadaglobe Reconstructed," Museum of Modern Art, NY

With this technology, it is now possible to tour the museum's spiral ramps from anywhere online. Drone, tripod, and Street View "trolley" images were stitched together to provide a 360 degree viewing of the rotunda galleries.

### Opening in Utah

The **Beverly Taylor Sorenson Center for the Arts** (The Beverley), at Southern Utah University in Cedar City, celebrated its opening early in July with music, artist demonstrations, dancing, family activities, and

theater productions for the Utah Shakespeare Festival, all of which together signal the many functions The Beverley will serve. Included are:

### The Utah Shakespeare Festival's new outdoor Engelstad Shakespeare Theatre

The theatre will still have the same intimate actor/audience relationship similar to the now retired Adams Theatre. The space has updated amenities and modern accessibilities;

### The Festival's Artistic and Production Facility

A rehearsal space, costume shop, and administration offices.

### The Festival's Eileen and Allen Anes Studio Theatre

A flexible, black box space that can seat roughly 200 people.

### The Festival's Randall L. Jones Theatre Southern Utah Museum of Art

A state-of-the-art museum, with some 5,300 square feet of exhibition space composed of four galleries

### "Manufacturing Victory"

The **National WWII Museum** (LA) has created "Manufacturing Victory: The Arsenal of Democracy," an exhibition that demonstrates how America's industrial suppliers transformed virtually overnight to support the country's war effort, thus altering American business and the world economy. Artifacts, photographs, oral histories, and interactive audio-visual components tell the story of American unity on the Home Front, and how it culminated in the creation of America's war engine, known as the Arsenal of Democracy.

The exhibition is 1,500 square feet, the rental fee is \$7,500 plus shipping for ten weeks.

For more information go to <http://manufacturing-victory.org/home>.

### Artworks to Arrive in Antarctica

The first Antarctic Biennale, an exhibition of contemporary art, is expected to open next spring. Some 100 artists and scientists will travel for 12 days aboard the Akademik Ioffe from the port of Ushuaia in Argentina to the Falkland Islands and then pass through the Drake Passage. Their artworks will be "temporarily installed and exhibited in different locations on the Antarctic continent," according to a press release. Participating artists will be announced two months before the start of the expedition.

Commissioner of the biennial, Russian artist Alexander Ponomarev writes, "During the landings, the artists participating in the project will make objects, installations, performances,





Ugo Rondinone, *Seven Magic Mountains*. Nevada Museum of Art, NV

and stage actions. Their constructs are to be portable, designed to withstand relevant weather conditions, and cause no hazard to the environment.” Each landing will be filmed, and the works created and shown during the expedition will travel to museums around the world. In another statement, he writes, “Antarctica is pure, remote and mysterious—like art itself! This sublime continent is like a white sheet of paper on which artists from different countries and nationalities will try to write the new rules of cooperation.”

The exhibition “Antarctopia,” giving the first hints of what is to come, was mounted in the Antarctic Pavilion at the Venice Architecture Biennale in 2014.

## *Mountains in Las Vegas?*

In the desert, about a half hour from downtown Las Vegas, Nevada, at the southern end of Las Vegas Boulevard along Interstate 15, seven colossal stone forms have risen, each between 30 and 35 feet high. *Seven Magic Mountains* is the work of Swiss artist



Lotte Jacobi, *Lil Dagover with her dog, Berlin, 1928*. Silver gelatin print.  
In “Lotte Jacobi, Lisette Model,” de Cordova Sculpture Park and Museum, MA

Ugo Rondinone, presented by the **Nevada Museum of Art** and Art Production Fund. Nearly five years in the making, the installation—seven individual towering sculptures of varied fluorescent colors—has earned the artist a place in the history of Land Art. And, as public art can define a place, the piece will enhance Las Vegas’ identity as a city known for the arts, and one that supports artists whose work is “outside the box.”

“*Seven Magic Mountains* elicits continuities and solidarities between human and nature, artificial and natural, then and now,” says Rondinone. It will be on view for two years.

## *Geckos’ Feet Inspire Conservationists*

What’s the best way to safely remove dust from works of art? Scientists at **Yale University** (CT), noting the electronic charges on geckos’ feet that enable them to cling to walls, have developed a technique, related to the gecko’s remarkable ability, that can remove microscopic dust particles from artworks. The technique involves tapping the work with a sheet made from a non-sticky polymer that produces enough electrostatic charge to remove the debris.

## *Goya Gossip*

Goya could not find a regular bookshop to handle the sale of *Los Caprichos*, so the prints were sold at a perfume and liquor store near the artist’s apartment. Only 27 sets of the edition of 300 sold before Goya withdrew it, afraid of falling foul of the Inquisition. The print series resulted in a big loss for the artist, but it would eventually become a milestone in the history of art, influencing everyone from Delacroix to filmmaker Danny Boyle. □

# Traveling in...

## Düsseldorf

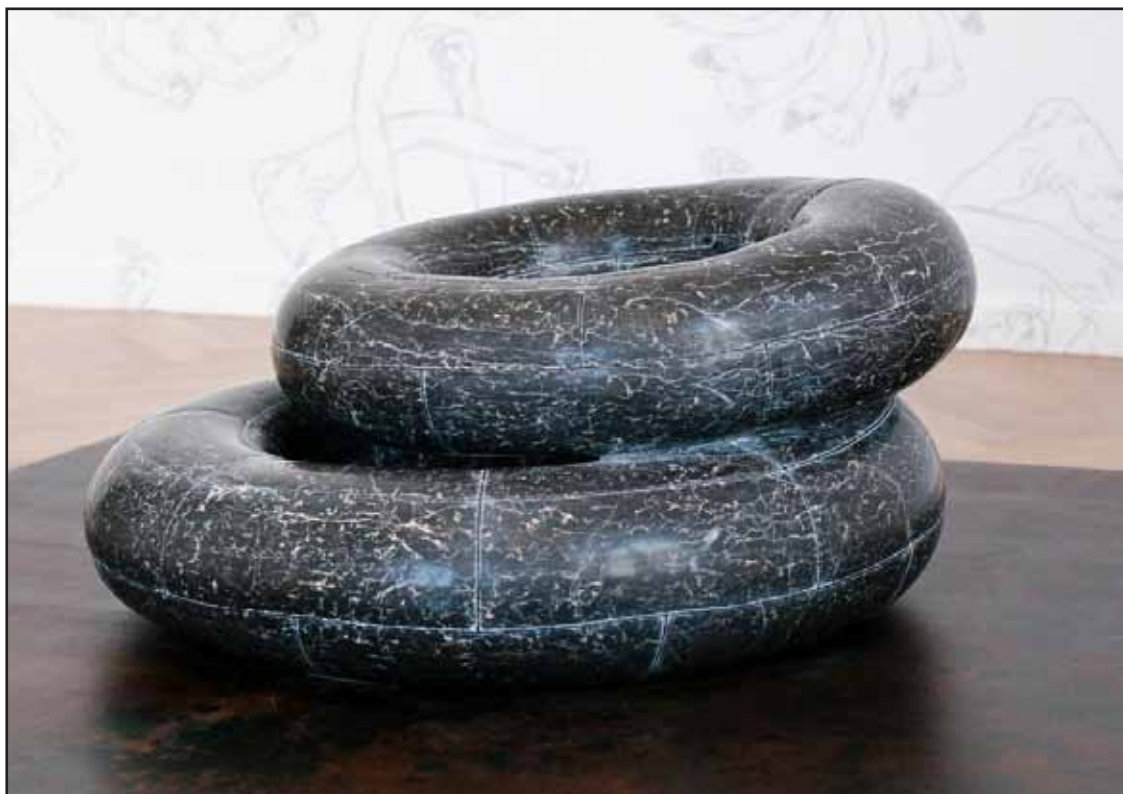
**K20 Grabbeplatz**, “Henkel – The Art Collection” (Aug. 14) Düsseldorf is home to Henkel Corporation’s head office and its art collection, built over many years by Gabriele Henkel. The collection contains works from various cultural circles and genres and ranges from Classical Modern, 20th-century abstract art, to the art of foreign continents. The show contains a representative selection of the collection and is shown to the public for the first time. □ “Andreas Gursky – Not Abstract” (Nov. 6) Since his early years, Gursky has described some of his works as “abstract pictures,” which he embellished with special numbering in Roman numerals.

**Museum Kunstpalast**, “Jean Tinguely. Super Meta Maxi” (Aug. 14) An oeuvre of the Swiss artist Jean Tinguely (1925–1991) in an extensive retrospective presented in collaboration with the Stedelijk Museum, Amsterdam. Tinguely transcends museum boundaries with his kinetic objects, playful-absurd machines, as well as his theatrical large-scale projects.

**NRW-Forum Düsseldorf**, “Horst Wackerbarth – Heimat” (Sept. 23) Since August 2014, the photo artist Horst Wackerbarth has been traveling with his red sofa all over North Rhine-Westphalia, producing portraits of themes, people, and places that are typical of the German federal state. Alongside these new works are older ones, previously unseen.

**Julia Soschek**, “Number 11: Cyprien Gaillard and Number 12: Hello Boys” (July 31) Julia Soschek’s private collection focuses on the moving image.

[For more information on Düsseldorf’s art and cultural highlights, visit: <http://www.duesseldorf-tourismus.de/en/art-culture/>]



Ai Weiwei, *Tyre*, 2016. Marble. In “Ai at the Cycladic,” Cycladic Museum, Athens

bunker-like space specifically designed to protect the telecommunication system during the war; the high-quality concrete walls and ceiling were built thick enough to prevent capture by the Allies. This extraordinary building was host to a preview showing of the Feuerle collection, and it now houses the Berlin Biennale until September. The Feuerle museum will open officially in October.

## Moscow

**The Lumiere Brothers Center for Photography**, “Malkovich, Malkovich, Malkovich: Homage to Photographic Masters” (Aug. 28) A collaboration between Chicago photographer Sandro Miller and actor John Malkovich in re-shooting the famous images of Penn (Truman Capote), Stern (Marilyn Monroe), Lange (Depression-era migrant mother), Mapplethorpe (self-portrait), Leibovitz (John Lennon and Yoko Ono), Arbus (boy with toy hand grenade), and Avedon (beekeeper).

## Athens

**Cycladic Museum of Art**, “Ai at the Cycladic” (Oct. 30) Three flags flying high above the museum—the flag of Greece, the European Union, and one showing the outline of the body of the three-year-old Syrian boy who drowned in the Aegean Sea—introduce visitors to other works that respond to the refugee crisis. Marble works and photographs by Ai and others “give a human face to the crisis.”

## Amsterdam

**Outsider Art Museum at the Hermitage Amsterdam**, For the first time, the Netherlands has its own Outsider Art Museum (opened in March), with world-class works of art by national and international outsider artists. This museum will make its home in a new space in the Hermitage Amsterdam. The Dolhuys in Haarlem, health care organization Cordaan, and the Hermitage Amsterdam have joined in a partnership to put a substantial collection of outsider art on display.

## Paris

**Musée du quai Branly**, “Jacques Chirac ou le dialogue des cultures” (Oct. 9) About the museum’s founder, Chirac, who was passionate about non-European arts and committed to a humanist approach to

## Berlin

**Moderna Museet**, “The New Human: Knock, Knock, Is Anyone Home?” (Sept. 18)

**Das Verborgene Museum**, “Alice Lex-Nerlinger (1893–1975)” (Aug. 7) Retrospective.

**The Feuerle Collection** “The Berlin Biennale” (through August) A museum for the Feuerle (collector and museum founder Désiré Feuerle) was created by British architect John Pawson in a World War II telecommunications base in Kreuzberg, Berlin, a two-story, huge enclosed

Sandro Miller, Annie Leibovitz, John Lennon and Yoko Ono 1980, 2014. In “Malkovich, Malkovich, Malkovich: Homage to Photographic Masters,” The Lumiere Brothers Center for Photography, Moscow.



# Traveling in...



Sharon Harper, *Moon Studies and Star Scratches, No. 11, Clearmont, Wyoming, 2005*. Luminage print on Fuji Crystal Archive paper, mounted. In "Touch the Sky," Frances Lehman Loeb Art Center, NY

## Chongqing, Sichuan Province

**Long Museum Chongqing**, "100 Years of Art History: 1911-2011" Chinese oil painting after the 1911 revolution. The Long Museum opened in May in one of the world's largest cities, known for its dense hills, spicy food, and proximity to the Three Gorges Dam. It is an inland trade hub with a rich ancient culture and a renowned art academy, the Sichuan Fine Arts Institute. Galleries are dedicated to traditional Chinese art, revolutionary painting, contemporary art, and art of the Sichuan region.

## Riehen, near Basel

**Fondation Beyeler**, "Alexander Calder & Fischli/Weiss" (Sept. 11) Private museum founded by husband-and-wife art dealers to show their collection, begun in the 1960s: Picasso, Giacometti, and Tobey, among others.

## Basel

**Schaulager** "Zita-Schapa: A Chamber Piece by Katharina Fritsch and Alexej Koschkarow" (Oct. 19) A museum created as a beautiful storage facility for the Emanuel Hoffmann Foundation of avant-garde works by Beuys, Fritsch, Viola, and others.

## Turin

**Fondazione Sandretto Re Rebaudengo**, "Passo dopo Passo" (Oct. 16) Works by young Italian artists.

## London

**Draf (David Roberts Art Foundation)**, "Curators' Series #9, Ways of Living" (July 23) Contemporary works in a space created by a collector searching for a place to display his collection.

**Serpentine Sackler Gallery**, "Etel Adnan: The Weight of the World" (Sept. 11) Abstract California landscapes.

**Royal Academy of Arts**, "Etel Adnan: The Weight of the World" (Sept. 11) Abstract California landscapes.

**Somerset House**, "Daydreaming with Stanley Kubrick" (Aug. 29)

## Oxford

**Ashmolean Museum**, "Storms, War, and Shipwrecks: Treasures from the Sicilian Seas" (Sept. 25) □

culture; how the paths of one man's life and those of the history of non-European civilizations are interwoven. □ "MAHOTA: Arts and Society in the Marquesas Islands" (July 24) Late 18th century to today, from Gauguin to Jacques Brel, from Stevenson to Melville, the Polynesian archipelago has attracted writers, painters, musicians, and others to its complex aesthetic.

**Palais de Tokyo**, "Rester Vivant" (Sept. 11) Display of photographs by Michel Houellebecq showing various aspects of French culture and architecture; the exhibition includes a room for nicotine lovers.

**Centre Pompidou**, "Beat Generation" (Oct. 3)



Left to right: Martin Puryear, *Bower*, 1980. Sitka spruce and pine; *Untitled*, 2001. Color hard and softground etching with drypoint on cream Japanese paper, laid down on white wove paper (chine collé); *MLK Elegy*, 1968. Softground etching and aquatint on shaped plate, with burnishing, printed in brown on ivory wove paper. In "Martin Puryear," Smithsonian American Art Museum, DC

## Arkansas

**Arkansas Art Center**, Little Rock □ “58th Annual Delta Exhibition of Painting and Sculpture” (Aug. 28) Works in all media by artists of the Mississippi Delta Region; juried. □ “A Special Loan: Renoir’s *Madame Henriot*” (Sept. 11) Full-length portrait of the actress in costume; the painting comes to Arkansas from the Columbus Museum of Art (OH) in exchange for the *Dos Mujeres*, a 1914 Cubist work by Diego Rivera. □ “Jon Schueler: Weathering Skies” (Oct. 3) Abstract Expressionist watercolors that evoke the power of the sky.

## California

**Berkeley Art Museum and Pacific Film Archive** □ “Cecilia Edefalk / MATRIX 261” (Oct. 16) Paintings, photographs, watercolors, and cast bronze sculptures probe the uncertainty of memory and time and the visionary role of light. □ “Summer Trees Casting Shade: Chinese Painting at Berkeley, the First Fifty Years” (Sept 25) A celebration of the breadth of the museum’s Chinese painting collection dating from the 12th to the 19th centuries. □ “Sojourner Truth, Photography, and the Fight Against Slavery” (Oct. 23) Truth’s photographs, which she used as *cartes de visite*, similar to calling cards, that became a form of mass communication.

**Irvine Museum** □ “A Summer Idyll: Picturesque Views of California” (Oct. 6) Works painted over the past century: historic impressionist and contemporary paintings celebrate summertime in the Golden State.

**Laguna Art Museum**, Laguna Beach □ Through Sept 25: “Peter Krasnow: Maverick Modernist” First survey in some 40 years: early realist portraits and symbolic carved sculptures, 1930s and 40s abstract sculptures formed from interlocked parts, and 1940s abstract paintings, many referencing folk and tribal art; “The Wave Portfolio: Photographs by Anthony Friedkin” Images made by a lifelong surfer from the beaches of California: “Waves are like liquid sculpture....”



Kia Chenelle, *The Waiting Man, London*, 2014. Archival inkjet print. In “Dandy Lion,” Museum of the African Diaspora, CA

**Broad Art Museum**, Los Angeles □ “Cindy Sherman: Imitation of Life” (Oct. 2) Survey of the artist’s photographs that feature her as her own model playing out media-influenced female stereotypes in a range of personas, environments, and guises; the Broad’s collection of Sherman works is the largest in the world.

**Palm Springs Art Museum** □ “First Hand: Architects, Artists, and Designers from the L.J. Cella Collection” (Sept. 4) At **Architecture and Design Center**: The diverse ways in which architects convey spatial ideas in two dimensions and how artists use fiber, wood, and clay to create three-dimensional objects.

**Crocker Art Museum**, Sacramento □ Dale Chihuly’s *Golden Teal Chandelier*, installed in the entryway of the museum’s Teel Family Pavilion sets the tone for the “Summer of Glass,” featuring three exhibitions: “Little Dreams in Glass and Metal: Enameling in America, 1920 to the Present” (Sept. 11) Survey of enameling, from jewelry and vessels to large enamel-on-steel wall panels. □ “Glass for the New Millennium: Masterworks from the Kaplan-Ostergad Collection” (Oct. 2) A 20th-century studio movement that made glass a vehicle for ideas, transforming craft to art. □ “The Luster of Ages: Ancient Glass from the Marcy Friedman Collection” (Oct. 16) Ageless glass from the 6th century B.C. to the period of Roman rule in the east-

ern Mediterranean: brightly colored miniature amphorae and lustrous perfume bottles reflect the forms and influences of Greek, Roman, and Phoenician cultures in the Holy Land. □ “Ourselves Through the Lens: Photography from the Ramer Collection” (Oct. 23) Images that seek to capture emotional lives, unmask appearances, decipher the mystery of other people’s lives.

**Museum of the African Diaspora**, San Francisco □ Through Sept. 18: “The Grace Jones Project” Photographs, video, and performances that explore the influence of model, actress, and singer Jones: vintage album covers and performance videos; “Dandy Lion: (Re)Articulating Black Masculine Identity” Images of photographers and filmmakers from the African Diaspora reflect the diverse understanding of masculinity within the Black community across the globe—Britain, Jamaica, Africa, America, Congo, and Europe.

**Haggin Museum**, Stockton □ “59th Stockton Art League Juried Exhibition” (Sept. 11) Many new works by long-standing local artists and newcomers from around the country.

## Connecticut

**Fairfield University Art Museum**, Fairfield □ “Rick Shaefer: Ther Refugee Trilogy” (Oct. 22) Monumental triptych created in response to the ongoing refugee crisis: three images, including *Land Crossing*, *Water Crossing*, and *Border Crossing*, reference the Baroque style of Rubens to explore contemporary crises.

**Bruce Museum**, Greenwich □ “Electric Paris” (Sept. 4) The ways in which artists responded to older oil and gas lamps and the newer electric lighting: works by Degas, Cassatt, Bonnard, Vuillard, Toulouse-Lautrec, and many others are on view in four sections: Nocturnes, Lamp lit Interiors, Street Light, In and Out of the Spotlight.



Charles Courtney Curran, *Paris at Night*, 1889. Oil on panel. In “Electric Paris,” Bruce Museum, CT



**Florence Griswold Museum, Old Lyme** □ “The Artist’s Garden: American Impressionism and the Garden Movement, 1887-1920” (Sept. 18) Paintings, sculpture, prints, books, and photographs tell the story of the movement in America and the popularity of gardening as a leisure pursuit at the turn of the 20th century.

## District of Columbia

**National Museum of Women in the Arts** □ “Alison Saar in Print” (Oct. 2) Hand-wrought woodcuts that explore feminine, racial, and cultural themes.

**Smithsonian American Art Museum** □ “Martin Puryear: Multiple Dimensions” (Sept. 5) Works on paper in context with the artist’s sculptures: a look into his inspirations, methods, process, and his experiments in switching between two and three dimensions. □ “The Art of Romaine Brooks” (Oct. 2) The androgenous Brooks, a leading figure in the artistic counter-culture of upper-class European and American expatriates; her 1920s portraits often explored gender and sexuality.

## Florida

**Cornell Fine Arts Museum, Rollins College, Winter Park** □ “Displacement: Symbols and Journeys” (Sept. 4) Some works that directly address the complex border region between Mexico and the U.S., and others that deal more broadly with issues of displacement, cultural colonialism and appropriation, immigration, alienation, isolation, and hybridity.

**Vero Beach Museum of Art** □ “Out of This World: The Art and Artists of NASA” (Sept. 25) The NASA Art Program was established early on to communicate the excitement and importance of space exploration; more than 200 commissioned artists—among them Leibovitz, Nam June Paik, Rauschenberg, Warhol, Wegman, and Jamie Wyeth—have worked behind the scenes at various locations and produced works of art ranging from abstraction to illustration. □ “Master of Studio Glass: Selections from the Permanent Collection” (Sept. 11) A cross section of American glass artists—a study in contrast between the starters of the movement and newer glass-forming technologies. □ “From Exhibition to Collection” (Sept. 4) Works that have entered the collection after being exhibited in one-person or group shows.

## Georgia

**Georgia Museum of Art, University of Georgia, Athens** □ “Paper in Profile: Mixografía and Taller de Gráfica Mexicana” (Aug. 21) Works on paper, copper casts, and sculpture from the Mixografía Workshop, each print a fine-art paper relief: works by

Baldessari, Bourgeois, Burri, Frankenthaler, Ruscha, Tamayo, and others. □ “Turned and Sculpted: Wood Art from the Collection of Arthur and Jane Mason” (Aug. 7) The beauty of modern design expressed in work by studio artists working on lathes. □ “George Segal: Everyday Apparitions” (July 31) Recent gifts to the collection including *Young Woman in Doorway*.

**Morris Museum of Art, Augusta** □ “Paintings by Victoria Lowe” (July 24) Canvases that focus on atmospheric surfaces and gradations of color.

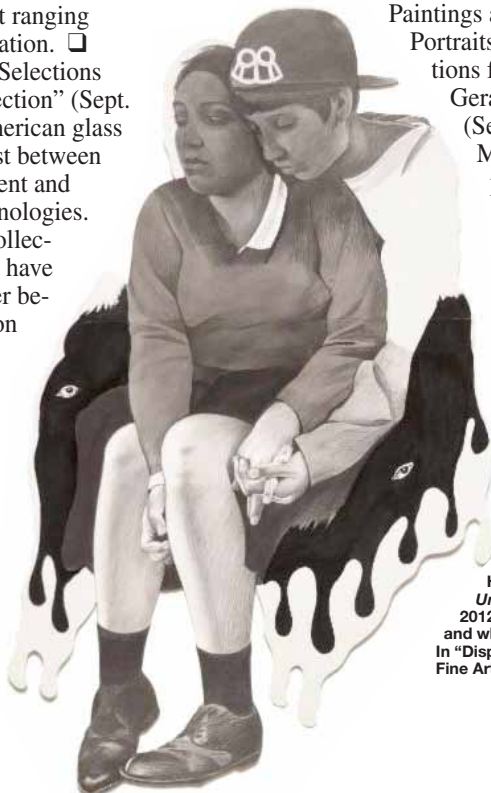
## Illinois

**DuSable Museum of African American History, Chicago** □ “Drapetomania: Grupo Antillano and the Art of Afro-Cuba” (Oct. 16) A tribute to Grupo Antillano, a suppressed visual arts and cultural movement in Cuba that proclaimed the centrality of African practices in the national culture; the exhibition sets out to recover the history of the group and its contributions to the art of Cuba, the Caribbean, and the African Diaspora. (“Drapetomania” refers to the Greek *drapetes* (escape, run away) and *mania* (disorder, mental illness).

**Freeport Art Museum** □ “The Nature of Masculinity” (Aug. 6) A critical examination of stereotypes and a modern view of gender construction through photography.

## Iowa

**Cedar Rapids Museum of Art** □ “Diego Lasansky: A Portrait of the Artist as a Young Man” (Oct. 2) First solo exhibition: Paintings and prints. □ “Rodin: Portraits of a Lifetime. Selections from the Iris and B. Gerald Cantor Collections” (Sept. 11) Hugo, Balzac, Mahler, bas reliefs, portrait busts, and full length sculptures. □ “Ladies of the Club: Female Portraits from the Collection” (Aug. 28) Complementing portraits in the exhibitions on Lasansky and Rodin.



Hugo Crosthwaite, *Untitled (from Tijuenerias)*, 2012. Ink, wash, graphite and white-out on Crescent board. In “Displacement,” Cornell Fine Arts Museum, FL



Romaine Brooks, *La France Croisée*, 1914. Oil on canvas. In “The Art of Romaine Brooks,” Smithsonian American Art Museum, DC.

## Kentucky

**University of Kentucky Art Museum, Lexington** □ Through July 31: “Natalie Frank: The Brothers Grimm” In the figurative tradition, Frank presents the human body in new narratives: drawings based on unsanitized Grimm tales examine how they speak to issues such as identity, sexuality, transgression, and transformation; “Lawrence Tarpey: Figures & Ground” A range of techniques call forth human and animal imagery: original grounding of ink disturbed with sponges and scrapers leaving shapes that are further articulated with drawing and erasing; “Ralph Eugene Meatyard & Duane Michals: Camera Drama” Staged photographs, pushing the process toward film, theater, and literature.

## Maine

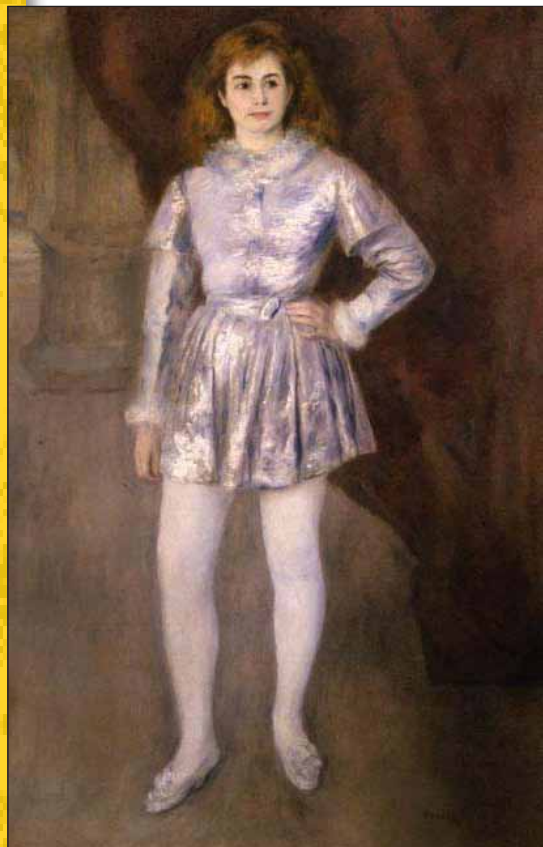
**Portland Museum of Art** □ “O’Keeffe, Stettheimer, Torr, Zorach: Women Modernists in New York” (Sept. 18) The art and careers of these pioneering artists and their contributions to American modernism, breaking with traditions, inventing new visual languages, being women in the first wave of feminism.

**Maine College of Art, Portland** □ “Vermont Interiors” (Sept. 7) Paintings that explore the interplay between structure and meaning, surface and space: the human figure in a room, a room looking into another room, an interior opening onto the outdoors.

## Maryland

**Walters Art Museum, Baltimore** □ “Waste Not: The Art of Medieval Recycling” (Sept. 18) An exploration of recycling in the medieval period: reused parchments, melted down Roman gold and glass, re-carved Roman sculptures, and more.





Pierre-Auguste Renoir, *Madame Henriot in Costume, 1875 - 1876*. Oil on canvas. In "A Special Loan," Arkansas Art Center, AR

view in this first museum survey of works in photography and sculpture that probe the relationship between seeing, image-making, and display.

**Museum of Fine Arts, Boston** □ "Sean Townley: 7 Diadems/Red Ankhhaf's" (July 31) Fragmentary copies of two ancient masterworks, contemporary works using technologies designed to create copies and reconstruct losses; in reproducing multiples displayed in straight lines the artist references modern industrial art. □ Through Aug. 14: "Kenneth Paul Block: Illustrations" Important fashion illustrator for *Women's Wear Daily* and *W Magazine*, working during the second half of the 20th century: a chronological survey of fashion illustrations and society portraits; "Hiro Photographs" Selection of fashion images, work well known for its bold use of color and elegant sense of surrealism.

**MIT List Visual Arts Center, Massachusetts Institute of Technology, Cambridge** □ "List Projects: Ethan Hayes-Chute" (Oct. 16) Small, near-functional cabins and partial interiors constructed out of salvaged materials form installations that explore ideas of self-sufficiency and self-preservation.

**Fitchberg Art Museum** □ Through Sept. 4) "81st Regional Exhibition of Art & Craft" (Sept. 4) Annual juried exhibition held to encourage regional artists; "Linnette Vázquez Polanco: The Reflection of the Soul" Winner of 80th Regional Exhibition: realistic, expressive images of eyes; "Call and Response: Grayscale" (Aug. 28) In support of regional contemporary artists, a partnership between the museum and ArtsWorcester—a reach across generations, genres, and mediums.

**de Cordova Sculpture Park and Museum, Lincoln** □ "Lotte Jacobi, Lisette Model: Urban Camera" (Sept. 11) Street photography, portraits, and experimental work created in Berlin,

Paris, and New York from the 1930s to 1950s. □ "Overgrowth" (Sept. 18) How artists represent prolific growth, expansion, and transformation in the natural world and the built environment—spreading vegetation, scenes of urban construction, cellular mutation.

**Heritage Museums and Gardens, Sandwich** □ Through Oct. 10: "CUT! Costume and Cinema" Apparel worn by big stars in big movies, and props, movie backdrops, and film clips; "Natural Threads" Outdoor installations by artists who share their ideas on the relationship between nature and the built environment through sculptures that are set in the gardens around the museum.

## Michigan

**University of Michigan Museum of Art, Ann Arbor** □ "Catherine Opie: 700 Nimes Road" (Sept. 11) Photographs taken over a six-month period in 2010 at the Bel Air, California, residence of Elizabeth Taylor; works are drawn from two series "Closets and Jewels," and "700 Nimes Road," capturing Taylor's essence through her personal objects, mementos, her life experience, and eccentricity. □ "Manuel Álvarez Bravo: Mexico's Poet of Light" (Oct. 23) Photographs taken in the artist's native country: scenes of everyday life imbued with a nationalistic style merging indigenous work with a Modernist approach to image making.

**Kalamazoo Institute of Arts** □ "Barbara Takenaga: Waiting in the Sky II" (Sept 18) Abstract paintings frequently of undulating patterns of dots and lines. □ "'Eternal Beauty: Egg Tempera Paintings by Fred Wessel" (Oct. 2) Used on carved wood panels, the medium creates detailed, luminescent images.

**Marshall M. Fredericks Sculpture Museum, Saginaw Valley State University, University Center** □ "Regional Biennial Juried Sculpture Exhibition" (Sept. 17) Michigan artists strut their stuff.

**Washington County Museum of Fine Arts, Hagerstown** □ "Play Ball! Celebrating Sixty Years of Norman Rockwell's *The Oculist*" (Oct. 23) Documents related to the creation and acquisition of the painting and photographs of studio models and stage sets: the story of how the painting was conceived and created. □ "William Clutz: Crossings" (Aug. 28) Retrospective of a regional favorite: works created in his young days, through his academic training, and as a professional in New York City. □ "A Snallygaster Summer" (Aug. 14) Landscapes and summer scenes painted *en plein air* in the Middletown Valley of Western Maryland in the 1920s and 30s by a group of young artists from the Maryland Institute College of Art; their style became known as the Snallygaster School.

## Massachusetts

**Isabella Stewart Gardner Museum, Boston** □ "Off the Wall: Gardner and Her Masterpieces" (Aug. 15) Some of the collection's most esteemed works including portraits, mythological heroes, and devotional scenes by the likes of Rembrandt, Botticelli, Michelangelo, Raphael, and Rubens.

**Institute of Contemporary Art, Boston** □ Through Oct. 16: "Nalini Malani: In Search of Vanished Blood" Immersive multi-media installation by Mumbai-based activist for women's rights, featuring six projections cast through painted rotating Mylar cylinders suspended from the ceiling and resulting in layered images on the gallery walls; "Liz Deschenes" A new site-specific work is on



Kenneth Paul Block, *Eight female models in fall coats from different French fashion houses, March 4-11, 1991*. Watercolor and charcoal on watercolor board. In "Kenneth Block," Museum of Fine Arts Boston, MA



## Minnesota

**Tweed Museum of Art**, University of Minnesota, Duluth □ Through Sept. 18: “Jeffrey T. Larson: Domestic Space” Portraits, still lifes, and outdoor scenes made *en plein air* by classically trained realist Larson; “All This is True: The Art of Sue Coe and Warrington Colescott” Two political artists deliver work that spans four decades but seems relevant to today. □ “Vance Gellert: Iron Country” (Sept. 4) Photographic essay about the people and ever-changing environment of the Iron Range: the changing technologies of mining, the landscape, and the personalities.

**Walker Art Center**, Minneapolis □ “Ordinary Pictures” (Oct. 9) A survey of a pervasive aspect of our visual culture—stock photographs: despite their throw-away status, they engine a billion-dollar global industry, which is examined here by artists who have probed, mimicked, and critiqued this overlooked aspect of our visual environment. □ “Art at the Center: 75 Years of Walker Collections” (Sept. 11) A history of collecting at the Walker: acquisitions that challenged conventions and examined the social and political conditions of the day.

## Mississippi

**Lauren Rogers Museum of Art**, Laurel □ “America the Beautiful: The Monumental Landscapes of Clyde Butcher” (Sept. 4) Large-scale B/W photographs that celebrate the beauty of the American landscape, continuing the tradition of the Hudson River School painters.

## Missouri

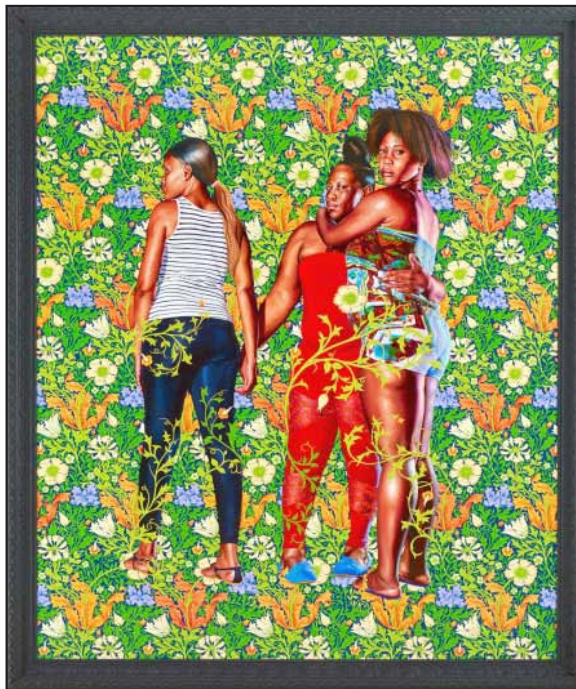
**Springfield Art Museum** □ “String Theory: Textiles from The Permanent Collection” (Oct. 16) Throughout time and over various cultures, humans have used fibers in similar ways to construct a variety of objects; the exhibition shows how similar construction methods have been used to create vastly different objects.

## Montana

**Hockaday Museum of Art**, Kalispell □ “Montana Painters’ Alliance Exhibition” (Aug. 6) The output of members who meet to paint *en plein air* twice a year. □ Through Sept 10: “Encounters: Nancy Erickson” Fiber artist’s large-scale, free-form textile composition inspired by cave art found in France; “A Timeless Legacy—Women Artists of Glacier National Park” Second annual exhibit of women’s work featuring western subjects

**Missoula Art Museum** □ “Karen McAlister Shimoda: Field Notes” (Oct. 1) Paintings on six-inch cubes, B/W ink drawings on drafting film, and small artist books with representational drawings of flora and fauna, all resulting from the field notes made during daily walks in a new environment. □ “Bicycle Eclectic:

Photographs by Greg Siple” (Aug. 27) B/W photographs of cyclists produced by the avid cyclist who undertook, with his wife and another couple, a journey from Anchorage, AK, to the southern tip of Argentina. □ “Devin Leonardi: In Memoriam” (Sept. 10) Paintings created by editing and re-presenting historical photographs, thereby interpreting historical records and commenting on modernity. □ “Abbie Miller: Exit Strategies” (Aug. 13) Site-specific installation, an amalgam of fiber, fashion design, and contemporary large-scale sculpture—the surface, a zipped-up vinyl covering over an armature made of lumber.



Kehinde Wiley, *Naomi and Her Daughters*, 2013. Oil on canvas. In “A Material Legacy,” Princeton University Art Museum, NJ

□ Through Aug. 20: “Holly Andres: The Homecoming” Large-scale color photographs that tell cinematic stories; “Frank Stella: Henry Garden” Shaped abstract painting.

## Nevada

**Nevada Museum of Art**, Reno □ “American Impressionism: The Lure of the Artists’ Colony” (Aug. 14) A look at the way artists’ colonies, from Pennsylvania and Connecticut to New Mexico and California, brought artists of the same aesthetic vision together. □ “Anna McKee: 68,000 Years of Ice” (Sept. 18) Installation: glass ampules sewed to silk panels in a long hanging row that expresses the temperature history from an ice sheet.

## New Jersey

**American Labor Museum/Botto House** National Landmark, Haledon □ “Workers: Books & Pho-

tographs” (Aug. 27) A personal collection that features works across many eras that illustrate the lives of workers.

## Mana Contemporary

Jersey City □ “Everything you are I am not: Latin American contemporary art from the Tiroche DeLeon Collection” (Aug. 1) Different facets of a common approach: contemporary artists subverting the canons of mainstream art to create their singular works. □ “Wake the Town and Tell the People” (Aug. 15) Contemporary sculpture that heralds social change, and demands attention to the current moment and the future.

## Princeton University Art Museum

Princeton □ “A Material Legacy: The Nancy A. Nasher and David J. Haemisegger Collection of Contemporary Art” (Oct. 20) Artworks made in the past decade that illuminate the material impulse in contemporary art, a fresh view into art making in the 21st century: LeWitt; Kapoor, Walker, and Kehinde Wiley, among others. □ “Ansel Adams to Edward Weston: Celebrating the Legacy of David H. McAlpin” (Sept. 25) Photographs, by Adams, O’Keeffe, Porter, Stieglitz, Weston, White, and others, that celebrate the legacy of 1920 graduate David McAlpin whose seminal gift of images made Princeton University Museum one of the earliest to commit to photography as a fine art. □ “Surfaces Seen and Unseen: African Art at Princeton” (Oct. 9) How ornamental and ritual additions to the surfaces of African sculptures during ritual ceremonies over many years altered their appearance and power.

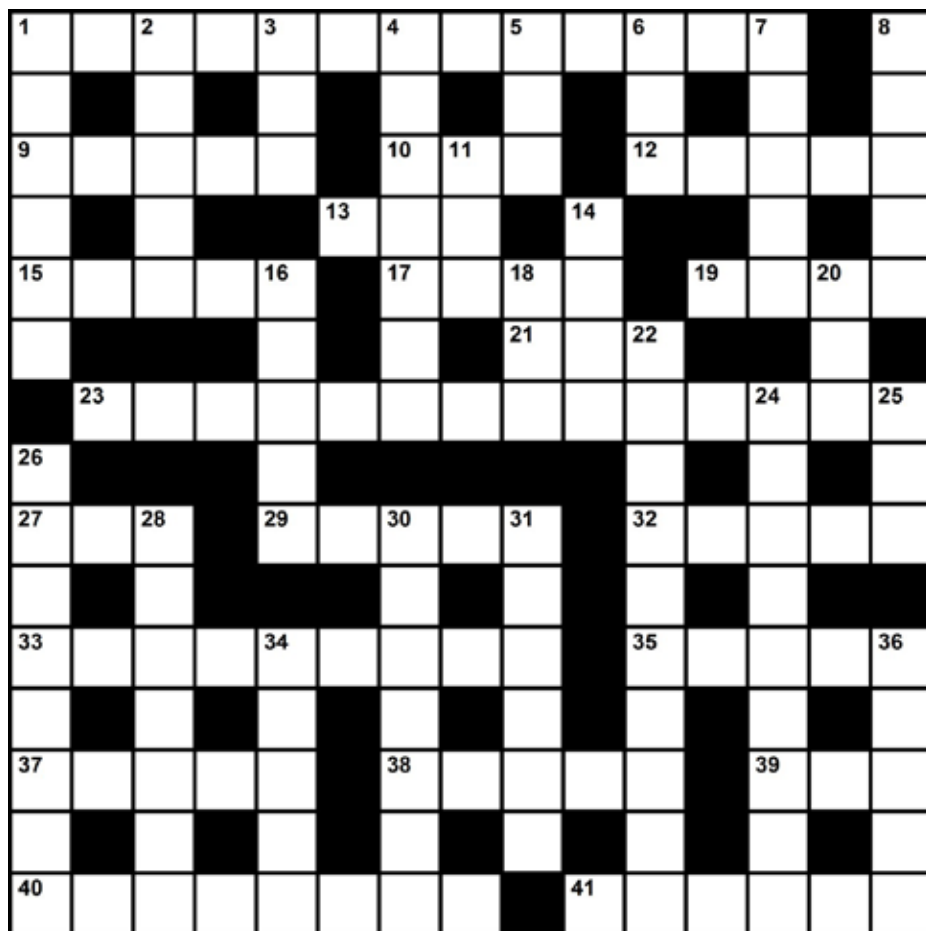
## Zimmerli Art Museum

Rutgers University, New Brunswick □ Through July 31: “Infinite Opportunities Offered in Color: Prints by Helen Hyde and Bertha Lum” Two pioneers of color woodcut printmaking, inspired by the emergence of Japanese printmaking in the 1860s, joined a renaissance of woodcut printmaking in America; “Dreamworlds and Catastrophes: Intersections of Art and Science in the Dodge Collection” Creative interpretations of events during the Cold War and their consequences: the fantasies and realities of everyday Soviet life, all produced between the 1960s and 80s by artists from the former Soviet republics of Estonia, Latvia, Ukraine, and Russia; “Raging Through Time: The Art of David Wojnarowiz”



Bertha Lum, *Promenade of Marionettes*, 1927. Hand colored raised line woodcut with oils, black lacquer, and gold. In “Infinite Opportunities Offered in Color,” Zimmerli Art Museum, NJ

## CROSSWORD by Myles Mellor (solution on last page)



### Across

1. Leonardo's *Head of a Woman*
9. Descriptive word for Edward Hopper's *East Wind Over Weehawken*
10. *The \_\_\_ Chase* created by Henry Rankin Poore
12. Art Gallery in Seattle
13. Picasso and Van Gogh, for example
15. *Militia Company of District II \_\_\_ the Command of Captain Frans Banninck Cocq*
17. Belgian surrealist, Magritte
19. Roman Temple dedicated to the Egyptian goddess of the same name
21. Wordsworth work
23. When Modigliano's *Nude Sitting on a Divan* was sold by Halit Cingillioglu, 3 words
27. Shakespeare title word; A fuss
29. Bridget Riley's *Movement in Squares*, e.g.
32. Object in Goya's *The Forge*
33. German flight assets
35. *The Four Elements: \_\_\_* by Joachim Beuckelaer
37. Engraver of *Adam and Eve*
38. Land and sea followers
39. Levin who wrote *Deathtrap*
40. *Hermia and \_\_\_* 1870 painting by British artist John Simmons
41. Robert Walker painted portraits of this English royal family line

### Down

1. 18th Century salon artist, Louise, 2 words
2. New Art Museum in Louisville, KY, with Ghislain D'Humieres at the helm
3. Biblical craft painted by American folk painter Edward Hicks
4. Dante subject
5. Undisciplined
6. Medium used by Zhang Huan
7. American abstract artist, Martin
8. Noted pyramid builders
11. Unique, with the only
14. Hindu sacred texts
16. Designating the style of an earlier time
18. Denials
20. *A scene on the \_\_\_* by Hendrick Avercamp
22. New museum position title, Directors of \_\_\_
24. Painter of *Yellow Cherries and Crab Apples*
25. Opposite of all
26. *Bowl with \_\_\_s* by Vincent Van Gogh
28. Bodies of collected works
30. Renoir's handle, to friends
31. Painter of *Portrait of Alfonso d'Avalos*
34. St. Ives School artist, Patrick
36. Essential for life

Photographs and prints by this multi-faceted figure of the 1980s New York avant-garde; an exploration of the correlation between nature, mythology, and the modern world; "More than Fifteen Minutes of Fame: Warhol's Prints and Photographs" Screen-prints, Polaroids, and B/W photographs of celebrities; "Honoré Daumier and the Art of the Caricature" Comic portraits of French political figures of the early 1830s; "Simeon De Witt: Mapping the Revolution" A celebration of the university's celebrated alumnus who was appointed by General George Washington to produce hand-drawn maps, with Colonel Robert Erskine, to enable the Continental Army to move throughout New Jersey, and who, after the war, served as Surveyor General of New York for more than 50 years.

### New Mexico

**Harwood Museum of Art, University of New Mexico, Taos** □ "Mabel Dodge Luhan & Company: American Moderns and the West" (Sept. 11) Works of art and ephemera produced by the visual, literary, and performance artists who came to Taos at Luhan's behest; she was the driving force behind putting Taos on the national and international map of the avant-garde.

### New York

**Adirondack Museum, Blue Mountain Lake** □ "A Sense of Place: Ellen Phelan's Kenjockey" (Oct. 10) Oversized prints that explore the gardens and landscape of the artist's historic 40-acre Lake Champlain estate in Westport.

**Guild Hall, East Hampton** □ "Aspects of Minimalism: Selections from East End Collections" (Aug. 13-Oct. 10) 1950s-2000s: Albers, Flavin, Judd, Martin, Beuys, Richter, Whiteread, Ruscha, Warhol, and others.

**Gold Coast Arts Center, Great Neck** □ "Off the Wall" (Sept. 6) Works by artists who have made the leap from street and subway art into the world of museums.

**Hofstra University Museum, Hempstead** □ "Africa: Sub-Saharan Diversity" (Aug. 12) Themes of protection, prestige, and masquerade are illustrated through masks, weapons, sculptures, and jewelry from 25 ethnic cultures. □ "In Print" (Sept. 18) A



Juan Alonso Villabril y Ron, 1663-1728, *Head of John the Baptist*. Wood with traces of polychrome. In "Out of the Vault," Vanderbilt University Fine Arts Gallery, TN



variety of printmaking processes such as relief, intaglio, planographic, and stencil dating from the late 16th century to the 21st: Bearden, Dürer, Goya, Kipniss, Warhol, Whistler, and others.

**Herbert F. Johnson Museum of Art**, Cornell University, Ithaca □ “No Boundaries: Aboriginal Australian Contemporary Abstract Painting” (Aug. 14) Works by indigenous artists whose ancestral truths, kinships, and views about the natural world challenge assumptions about abstraction in the art of our time.

**Katonah Museum of Art** □ Through Oct. 2: “OnSite Katonah” Experimental, site-specific installations created in response to the museum’s distinctive landscape, architecture, and history; “Victoria Fu, Egg” Site-specific building wrap, covering the museum’s front façade with an enigmatic, unexpected image.

**Bard Graduate Center Gallery**, New York City □ “Artek and the Aaltos: Creating a Modern World” (Sept. 25) First time in the U.S.: an exploration of Finnish design company Artek’s co-founders Alvar Aalto and Aino Marsio-Aalto’s body of work; known for their bentwood furniture, but not recognized for their company’s international role as disseminators of modernism in art, architecture interiors, furniture, and more. □ “Frontier Shores: Collection, Entanglement, and the Manufacture of Identity in Oceania” (Sept. 18) Artifacts as they provide contact between European collectors and the native peoples of the region.

**Bronx Museum of the Arts**, New York City □ Through Sept. 25: “Art AIDS America” A look at the ongoing influence of the AIDS crisis on American art and culture: works from 1981 to the present by Leibovitz, Mapplethorpe, Wong, González-Torres, and many more; “En Foco Presents Mask: Photographs by Frank Gimpaya” Photographic tableau of Seurat’s drawing *The Veil*, created as an instruction tool for Frank Gimpaya’s photography classes: the mask—a half-hidden face—poses questions of identity, beauty, creativity, ambiguity, and emotion.

**Drawing Center**, New York City □ “Gabriel de la Mora: Sound Inscriptions on Fabric” (Sept. 2) Installation of 55 pairs of found speaker screens, each imprinted with an inscription created by the dust accumulation through its lifetime of use.

**Guggenheim Museum**, New York City □ “But a Storm is Blowing from Paradise: Contemporary Art of the Middle East and North

Democratic Republic of the Congo, Kuba peoples, *Helmet Mask (Bwoom)*, 19th-20th century. In “Africa: Sub-Saharan Diversity,” Hofstra University Museum, NY



Africa” (Oct. 5) The third presentation of the Guggenheim UBS MAP Global Art Initiative illuminates contemporary practices in areas named in the title and the region’s diaspora: photographs, sculptures, videos, and works on paper. □ “Moholy-Nagy: Future Present” (Sept. 7) First retrospective in the U.S. in 50 years—the full career of this utopian modernist who believed in the potential of art as a vehicle for social transformation, working hand in hand with technology, experimenting with cameraless photographs (“photograms”); using industrial materials in painting and sculpture, researching with light, transparency, and movement.

**Jewish Museum**, New York City □ “Roberto Burle Marx: Brazilian Modernist” (Sept. 18) From landscape architecture to painting, sculpture, theater design, tapestries, and jewelry—a showing of the versatility of this prominent landscape architect. □ “Isaac Mizrahi: An Unruly History” (Aug. 7) From 1987 to the present: clothing and costume designs, sketches, photographs, and a video installation together show the man’s position at the intersection of high style and popular culture, having expanded from fashion into acting, directing, set and costume design, writing, and cabaret performance.

**Morgan Library & Museum**, New York City □ Through Aug. 21: “Dreams in Dust: The Pastels of Lucas Samaras” Small, intimate works in pastels to which the artist was attracted late in his career of paintings, sculptures and installations; “Founding Figures: Copper Sculpture from Ancient Mesopotamia, c. 3300-2000 B.C.” Small yet monumental “foundation figures,” only about a foot tall, intended only for the gods, they were cast in copper and placed beneath the foundation of a building or temple, buried out of human sight and contact. Also on view are cylinder seals, maps, and other visual tools to provide historical context. □ “Rembrandt’s First Masterpiece”

(Sept. 18) *Judas Returning the Thirty Pieces of Silver* showing many characteristics that would come to define Rembrandt’s style; also on view, rare surviving preparatory drawings, a number of early self-portraits that show the young Rembrandt at the time he painted the panel, and etchings and drawings of scenes from the life of Christ. □ “City of the Soul: Rome and the Romantics” (Sept. 11) Books, manuscripts, prints, photographs, and drawings examine the evolving image of Rome in art and literature; a century of artistic impressions of Rome by the likes of Piranesi, J. M. W. Turner, and Edward Lear among others, and photographers who were witness to the transformation of the city from papal state to the capital of a modern nation.

**Museum of Arts and Design**, New York City □ Through Sept. 25: “Atmosphere for Enjoyment: Harry Bertoia’s Environment for Sound” Sounding or tonal sculptures, known as Sonambient, as Bertoia installed and played them in his Pennsylvania barn; “Bent, Cast & Forged: The Jewelry of Harry Bertoia” Jewelry and monotype prints—a glimpse of a creative vision that matured through the years as he investigated form, dimension, and material.

Rembrandt van Rijn, *Judas Returning the Thirty Pieces of Silver*, 1629. Oil on panel. In “Judas Returning the Thirty Pieces of Silver,” Morgan Library & Museum, NY





Alma Thomas, *Apollo 12 "Splash Down"*, 1970. In "Alma Thomas," Studio Museum in Harlem, NY

❑ "Studio Job MAD HOUSE" (Aug. 21) The first American solo museum exhibition of the work of collaborators Job Smeets (Belgian) and Nynke Tynagel (Dutch), who established their atelier, Studio Job, in Antwerp in 2000, and developed a body of work in bronze casting, gilding, marquetry, stained glass, and faience with a contemporary approach. ❑ "Eye for Design" (Sept. 16) The story of MAD's exhibition program in the 1960s and 1970s—a definition of craft, including forms of creative practice and sensory experiences through catalogues and related ephemera.

**Museum of Modern Art, New York City**  
 ❑ "Dadaglobe Reconstructed" (Sept. 18) A reunion of the photographs, drawings, photomontages, collages, and manuscripts that were sent to Tristan Tzara, poet and co-founder of Dada, for his planned but unrealized 1921 anthology of Dada works. ❑ "Bruce Conner: It's All True" (Oct. 2) Retrospective that brings together a 50-year career: film and video, painting, assemblage, drawing, printmaking, photography, photograms, and performance, much of which touches on themes of postwar American society. ❑ "Rachel Harrison: Perth Amboy" (Sept. 5) Room-sized work comprised of photographs, sculptural assemblages, and a labyrinth of cardboard. ❑ "Bouchra Khalili: The Mapping Journey Project" (Aug. 28) A series of videos that follow on a map the narratives and journeys of eight individuals who have been forced by political and economic circumstances to travel illegally throughout the Mediterranean basin. ❑ "A Japanese Constellation: Toyo Ito, SANAA, and Beyond" (July 31) Recent works by a new generation of Japanese designers who have been influenced by Pritzger prize-winners Ito and SANAA. ❑ At **MoMA PS1**: Through Aug. 29: "Papo Colo" Documentation from Colo's early works in the lobby, and performance piece called *The Cleaner* in which the artist drags a collection of 51 white pieces of wood behind him, tethered to his body with ropes as he runs shirtless down an empty stretch on Manhattan's West Side Drive; "Lionel Maunz" Sculptures made

from rugged, brutal materials in figurative forms—dismembered, fragmented, and partially decayed; "Rodney McMillian: Landscape Paintings" A suite of twelve paintings on bed sheets and an untitled video; "Projects 103: Thea Djordjadze" Site-specific sculpture drawn from the visual language of architecture and functional design while evoking the vernacular and folk traditions of the Republic of Georgia in the Caucasus where Thea was born. ❑ "Cao Fei" (Aug. 31) Multi-media projects that explore the experiences of young Chinese citizens: a mix of social commentary, pop aesthetics, Surrealism, and documentary conventions, all reflecting the swift changes occurring in Chinese society.

**New Museum, New York City** ❑ "The Keeper" (Sept. 25) Dedicated to the act of preserving objects, artworks, and images, the impulse to save both the precious and the valueless, the exhibition brings together a variety of imaginary museums, personal collections, and unusual assemblages that show the compelling urge toward creating sanctuaries for special images and artifacts. ❑ "Simone Leigh: The Waiting Room" (Sept. 18) Installation, a series of classes for community partners, and a series of talks, performances, and events conceptualized as medicinal dialogues on aging, disobedience, abortion, healing, and toxicity.

**New-York Historical Society, New York City** ❑ "The Art and Whimsy of Mo Willems" (Sept. 25) Original art, preliminary sketches, animation cels, and sculptures from some of Willems' popular children's book series. ❑ "The Folk Art Collection of Elie and Viola Nadelman" (Aug. 21) Furniture, sculpture, paintings, ceramics, glass, iron, textiles, drawings, watercolors, and household tools. ❑ "First Folio! The Book that Gave Us Shakespeare," on tour from the Folger Shakespeare Library (July 17) To help celebrate the 400th anniversary of Shakespeare's death, one of the world's most treasured books plus other rare books and documents from the society's library collection. ❑ "Anti-Semitism 1919-1939" (July 31) The steady process of Nazi indoctrination that led to the Holocaust as seen through publications and other artifacts.

**Studio Museum in Harlem, New York City** ❑ Through Oct. 30: "Alma Thomas" Overview of abstract paintings and works on paper spanning all phases of this abstract painter's evolving career; "Tenses: Artists in Residence 2015-16" A painter, a sculptor, a performance artist,

and a multimedia artist; "Richard Hunt" Prints, small-scale sculpture, and wall sculpture; "Color in Shadow: Expanding the Walls 2016" Young artists fascinated with formal aspects of photography while showing the nuances of life in Harlem and other New York neighborhoods; "Harlem Postcards Summer 2016" The work of four artists.

**Whitney Museum of American Art, New York City** ❑ "Stuart Davis: In Full Swing" (Sept. 24) Works made during Davis's mature career revealing his working method of using preexisting motifs as springboards for new compositions; he rarely painted a work that did not make reference, however hidden, to one or more of his earlier compositions; this exhibition shows Davis's later works side by side with the earlier ones that inspired them. ❑ "Mirror Cells" (Aug. 21) Five artists brought together to conceive interconnected works that suggest strange invented worlds; each artist creates discrete objects, yet the works act in dialogue with one another. ❑ "Danny Lyon: Message to the Future" (Sept. 25) Retrospective: photographs and related films and ephemera that highlight Lyon's concern with social and political issues and the welfare of individuals on the margins of society; he was a leading figure in the American street photography movement of the 1960s.

**Hudson Valley Center for Contemporary Art, Peekskill** ❑ "WORD" (July 31) Open-call juried exhibition highlights regional artists, international and well known side by side with local lesser known, who feature words in their artistic productions.



Andrew Fillmore, *Bathroom Apples*, 2015. Archival pigment print. In "Andrew Fillmore," Print Center. PA



**Frances Lehman Loeb Art Center,**

Vassar College, Poughkeepsie □ “Touch the Sky: Art and Astronomy” (Aug. 21) Multi-media examination of sky-gazing: contemporary artists’

astronomical observations, interpretations, and re-imaginings of the cosmos, continuing a tradition that began in antiquity.

**Parrish Art Museum, Water Mill** □ “Permanent Collection 2016: Connections and Context” (Oct. 30) The third annual installation of the permanent collection features paintings, sculptures, and works on paper in nine thematic, mini-narratives that explore the concept of dialogue—how artworks interact with one another while claiming individual visual territory. □ Through Oct. 16: “Platform: Johah Bokær” This year’s artist, invited to present a project within the building and grounds that encourages new ways to experience art, architecture, and the landscape, investigates the permanent collection through choreography, or the expression of movement in drawing, painting, and sculpture; “Unfinished Business: Paintings from the 1970s and 1980s by Ross Bleckner, Eric Fischl, and David Salle” The work of three artists who migrated from Los Angeles’s art school to New York and the East End of Long Island to form professional and personal friendships that played a role in the creative legacy of the area.

**North Carolina**

**Mint Museum, Charlotte** □ “Pumped: The Art & Craft of Shoemaking” (July 31) An excursion into the history of this multi-faceted craft: footwear from the early 1700s to 2015 and a display of shoe-making tools. □ “Here and Now: 80 Years of Photography at the Mint” (Sept 18) Drawn from the museum’s collection, images by Adams, Abbot, Lange, and many more.

**Ohio**

**Cincinnati Art Museum** □ “Divine Felines: Cats of Ancient Egypt” (Sept. 11) Representations of cats that explain the role of feline creatures in Egyptian mythology, kingship, and everyday life. □ “Not in New York: Carl



Steve McCurry, *Shaolin Monks Training, Zhengzhou, China, 2004*. Pigment print. In “Still Moving,” Palmer Museum of Art, PA

□ “Un-guarded, Untold, Iconic: Afghanistan Through the Lens of Steve McCurry” (Oct. 23) Images taken throughout a decade-long

relationship with Afghanistan, its landscape and its people—both new and familiar. □ “Garber in Spring” (Aug. 7) Pennsylvania Impressionist known for Bucks County landscapes, portraits, and scenes of daily life.

**Williams Center Gallery, Lafayette College, Easton** □ “From the EPI-Center/A Retrospective” (Part 1: Oct. 7) Experimental Printmaking Institute presents traditional as well as experimental printmaking techniques to celebrate the importance and impact of printmaking as a dynamic art form.

**Print Center, Philadelphia** □ Through Aug. 6: “Jeffrey Dell: Sightings” Prints that challenge perception; “Andrew Fillmore: This Time is Always the Present” Photographed still lifes and portraits from the artist’s everyday life; “Leah Mackin: Portable Document” Printed works on paper and sculpture that reflect on her interaction with historical archives.

**Palmer Museum of Art, College of Arts and Architecture, Pennsylvania State University, University Park** □ “American Art in the Shadow of World War I” (Aug. 7) Patriotic posters, photographs, prints, drawings, and watercolors by artists who served in the military. □ “The Prints of Jules Heller” (Aug. 14) Retrospective of a six-decade career of printmaking. □ “Still Moving: Photographs by Steve McCurry” (Sept. 18) A look at a broad-reaching career on the move around the world in search of “unguarded moments” when the resilient human spirit is evident.

**South Carolina**

**Gibbes Museum of Art, Charleston** □ Through Oct. 9: “Beyond Catfish Row: The Art of Porgy and Bess” Visual artists’ interpretations of Gershwin’s opera: paintings from the 1930s, some by Gershwin himself, as well as more recent works by Kara Walker and Jonathan Green; “The Things We Carry: Contemporary Art in

Solway and Cincinnati” (Oct. 30) A review of Solway’s role in the museum’s history as evidenced by the works on exhibit by Cage, Paik, Warhol, Dine Rauschenberg, and many others. □ “30 Americans” (Aug. 28) Works by African-American artists from a wide range of cultural backgrounds; the focus is on contemporary issues such as race, gender, and historical identity by Cave, Walker, Wiley, Basquiat, and many more.

**Pennsylvania**

**Michener Art Museum, Doylestown** □ Through Sept. 11: “Lloyd Ney: Local Color” Modernist paintings that document life along the Delaware River, the inhabitants of his native town of New Hope, and plans for his never-realized dream—a museum devoted to his own art in his home town; “Tête-à-Tête: Conversations in Photography” While celebrating 25 years of photographic programming, the museum now takes a look at a new generation of contemporary regional photographers, creating a dialogue between images from the permanent collection and first-timers. □ “Oh Panama! Jonas Lie Paints the Panama Canal” (Oct. 9) Oil sketches and drawings of the canal’s construction-in-progress—images that capture the spirit of the project as well as its heroic quality and monumental scale.



Jonas Lie, *Canal at the Bottom of Culebra, 1913*. Oil on canvas. In “Oh Panama!” Michener Art Museum, PA





Le Nain. *Three Men and a Boy*, c. 1640–45. Oil on canvas. In “The Brothers Le Nain,” Kimbell Art Museum, TX

the South” Paintings, sculpture, photography, and mixed media works by artists who address the troubled history of the American South

## Tennessee

**Knoxville Museum of Art** □ Through Aug. 7: “Full Stop” Room-sized installation that takes the form of a modern artist’s studio complete with tools, brushes, and other supplies, everything made of cardboard and ink; “Contemporary Focus 2016” Part of a series that spotlights under-recognized artists living and working in East Tennessee; this time a professor at the University of Tennessee, Knoxville School of Art, shows his motorized sculptures and video projections.

**Frist Center for the Visual Arts**, Nashville □ Through Oct. 9: “Bellissima! The Italian Automotive Renaissance, 1945-1975” All-star assemblage of coach-built cars, concept cars, and motorcycles: vehicles by Alfa Romeo, Bizzarrini, Ducati, Ferrari, Lamborghini, Lancia, and Maserati; “Inka Essenhigh: Between Worlds” Paintings and monotypes of dream-like images that ignore boundaries: interior becomes exterior, solid becomes fluid, sensual overlaps with absurd.

**Vanderbilt University Fine Arts Gallery**, Nashville □ “Out of the Vault: Stories of People and Things” (Sept. 25) A look into the journeys of 12 works of art across space and time and the meanings attached to them by the people whose orbits they have inhabited. □ “Pastorals, Landscapes, and the Arcadian Vision” (Sept. 9) Paintings and works on paper from England, France, Germany, Italy, the Netherlands, and the U.S.

## Texas

**Nasher Sculpture Center**, Dallas □ “Joel Shapiro” (Aug. 21) Site-specific installation: brightly painted irregular wood cubes

placed on the floor and hung from the ceiling. □ “Plaster in the Nasher Collection” (Oct. 9) Works from the collection including new acquisitions by Segal and Neri.

**Kimbell Art Museum**, Fort Worth □ “The Brothers Le Nain: Painters of Seventeenth-Century France” (Sept. 11) For the first time in North America since 1947, and only the second exhibition held anywhere in the world focusing on three brothers—Antoine, Louis, and Mathieu—who were well known in the 17th century for their sympathetic portrayals of the poor and of rural laborers, forgotten in the 18th, rediscovered in the 19th by Realist-school aficionados: altarpieces, portraits, mythologies, and scenes of beggars and peasants.

## Utah

**Utah Museum of Contemporary Art**, Salt Lake City □ “Ideologue” (July 23) Through text, print, video, and sculpture, the projects in this exhibition playfully map out how contemporary artists poke fun at the political universe and its claims to social truth.

## Virginia

**Chrysler Museum of Art**, Norfolk □ “Women and the Civil Rights Movement” (Oct. 30) Images that examine the struggle as well as the grinding facts of daily life in a segregated society. □ “Herb Ritts: The Rock Portraits” (Sept. 18) Dramatic shots of rock ‘n’ roll royalty taken for *Rolling Stone*, *Vanity Fair*, and other magazines: David Bowie, Bob Dylan, Janet Jackson, Elton John, Madonna, Prince, Rod Stewart, Justin Timberlake, Tina Turner, and more.

□ “Norwood Viviano—Cities: Departure and Deviation” (July 31) The complex history of urban America explored through minimalist blown-glass forms—glass diagrams that read as three-dimensional timelines, telling the story of the rise and decline of urban industries and dramatic changes in populations: the length of a form depicts time; the width, population density; the color, a dramatic change. □ “TC: The Most Interesting Man Alive” (Aug. 21) Tony Oursler’s collaborative work about Tony Conrad—a short movie described as an “improvisational biopic” that “explores how personal histories become the building blocks of creative possibilities.”

**Muscarella Museum of Art**, College of William & Mary, Williamsburg □ Through Aug. 21: “Museumsopes: Photography by Massimo Pacifico” The expressions and gestures of museum visitors as they stand, watch, ignore, or mimic the statues and paintings around them; “Curators at Work VI” An annual exhibition that is curated by undergrads from the College of William & Mary; “Hiroshige’s 53 Stations of the Tokaido” A fresh exploration of the most traveled road in old Japan with five sets of images never before displayed together; “Norman Rockwell and the Boy Scouts” Nostalgic and patriotic depictions of 20th-century American life, on loan from the National Scouting Museum

## Washington

**Frye Art Museum**, Seattle □ “Frye Salon” (Sept. 4) Paintings hung from floor to ceiling recreate the exhibitions of the early 20th century at the Frye, which showcased the artists of the Munich Secession and the stars of the preceding Artists’ Association, the Munich Künstlergenossenschaft. □ “Chronicles of Solitude: Masterworks by Vilhelm Hammershøi from SMK—The National Gallery of Denmark” (Sept. 25) 19th-century Symbolist painter from Denmark described by a contemporary critic as a “modern Nordic Vermeer”; many of his paintings depict the interior of his apartment in Copenhagen and the streets of the capital as devoid of life.

**Henry Art Gallery**, University of Washington, Seattle □ “Paul McCarthy: White Snow Wood Sculptures” (Sept. 11) Black walnut sculptures, the product of the artist’s interest in the 19th-



John Douglas Powers, *Locus*, 2015. Oak, poplar, aspen, steel, brass, plastic and electric motor. In “Contemporary Focus 2016: John Douglas Powers,” Knoxville Museum of Art, TN





Vilhelm Hammershoi. *Interior in Strandgade, Sunlight on the Floor, 1901.* Oil on canvas. In "Chronicles of Solitude," Frye Art Museum, WA

The museum's holdings from the years leading up to, during, and immediately following the Great War: photographs and works on paper by Lewis Hine, Henry Varnum Poor, J.M. Flagg, Joseph Pennell, John Singer Sargent, and others. □ "The Prints of Jules Heller" (Aug. 14) Retrospective of the career in printmaking of the founder of the Central Pennsylvania Festival of the Arts and founding dean of the College of Arts and Architecture. □ "Still Moving: Photographs by Steve McCurry" (Sept. 18) A look at the breadth of this wandering genius' career including lesser known and recent bodies of work.

## Wisconsin

**Villa Terrace Decorative Arts Museum, Milwaukee** □ "Nature in Three Parts" (Sept. 18) Site-specific installation in the museum's formal gardens consisting of three sections: "Shadow Dance" in the Renaissance Garden; "Suspended in Time," photographs highlighting previous installations; and "Beyond Baskets," with works on loan.

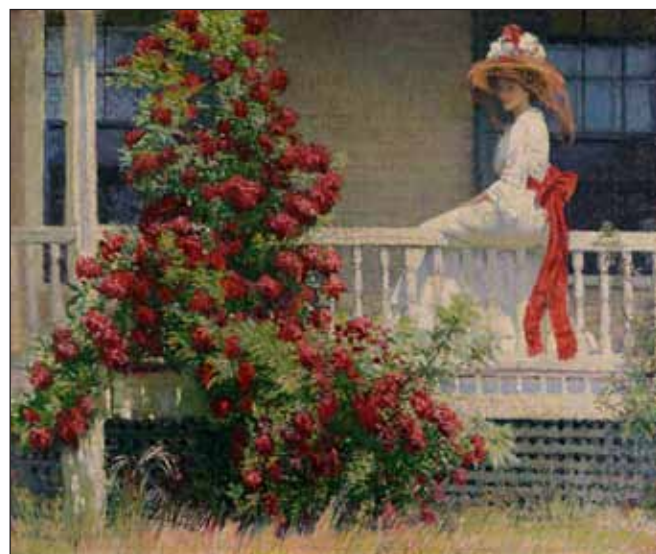
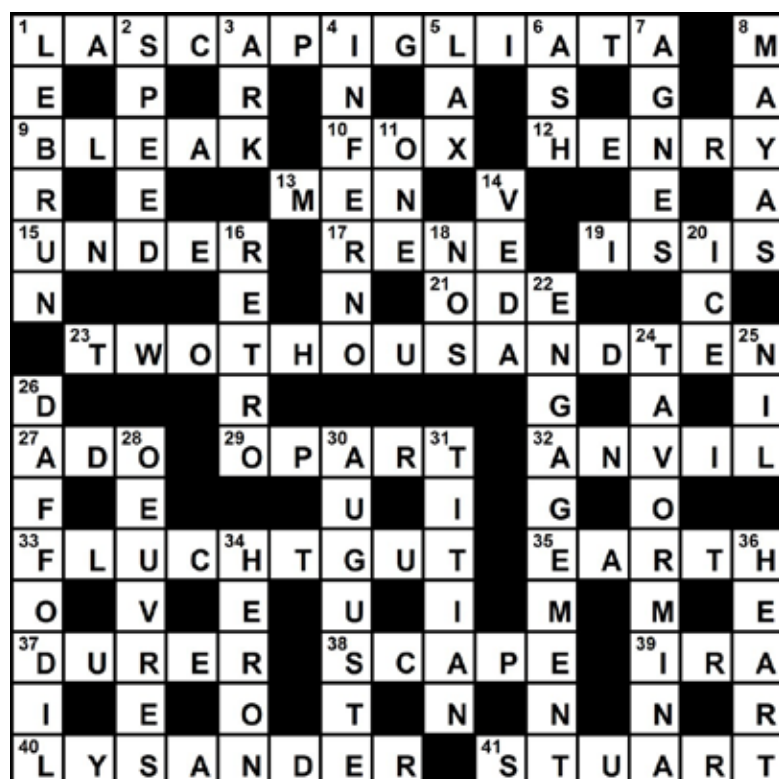
**Woodson Art Museum, Wausau** □ "The Art of Seating: 200 Years of American Design" (Aug. 28) Chairs as art: 19th-century to contemporary chairs chosen for their beauty, historical context, and their social, economic, political, and cultural influences. □ "Capturing Nature: The Art of Owen J. Gromme" (Aug. 14) Oil paintings, watercolors, and sketches reveal a lifelong passion for nature. □ "Audubon to Wyeth: Paintings, Drawings, and Sculptures" (Aug. 7) Bird images: Audubon, Heade, Cropsey, Bierstadt, Benson, N. C. and Andrew Wyeth. □

century German folktale *Schneewittchen* (Snow White) and Walt Disney's classic *Snow White and the Seven Dwarfs*—the characters reworked through digital rescaling, shaping, and manipulating into grotesques of the originals. □ Through Oct. 9: "Vik Muniz: Twisted Realism" A combination of appropriation and translation: drawing and collage create photographs that translate often-reproduced images from photo-journalism to art history; "Senga Nengudi: Improvisational Gestures" Sculpture, performance, and video in a style that melds the body in movement (she trained as a dancer) with the use of everyday materials.

**Jundt Art Museum, Gonzaga University, Spokane** □ "Drawn to the Wall VI" (Aug. 20) Works of five Northwest artists, who were invited to create drawings on the museum gallery walls; each artist is given two weeks to complete his/her work, and, at the finish of the exhibition, will paint over his/her own work.

**Palmer Museum of Art, Penn State College of Arts and Architecture, University Park** □ "American Art in the Shadow of World War I" (Aug. 7)

## CROSSWORD solution



Philip Leslie Hale, *The Crimson Rambler, c. 1908.* Oil on canvas. In "The Artist's Garden," Florence Griswold Museum, CT

## museum **VIEWS**

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