By way of introducing his subject, Anderson begins with a discussion of the criteria that measure the success of art museums—the number and marketability of major shows, the number of visitors, and the number of members—all of which, in his way of thinking, are fallible. He goes on to discuss the intentions if his paper: “…to offer a partial remedy for uncertainties within the largest museums by suggesting ways of identifying and measuring institutional success. I hope in turn that museums of all sizes may find value in the prescriptions offered.”

The flawed criteria are:

Exhibitions

“While special exhibitions produce the most press and the most public excitement about art museums, they increasingly result in red ink; distraction from the core educational and collections-focused missions of art museums; and an unsustainable dependence on quick fixes rather than long-term planning.”

“Standard exhibitions budgets cover the direct costs of major shows: researching, insuring, packing, shipping, installing, promoting, and revealing their contents on opening night. At the end of the day, it is the rare exhibition that results in a surplus, if one factors in the in-kind and indirect costs. The indirect costs of major shows can be very significant. From the percentage of time spent on shows by the best-compensated staff, to the opportunity cost of neglect of the permanent collection’s needs, to the short-term surge in overtime and in part-time staff to handle visitor services, registration, marketing, and events, to the exhibition catalogue, which is carried on an accrual basis over at least two years and generally sells to only 5-8 percent of the attendees, there are pots of red ink throughout the museum that are never counted in the same breath as the direct costs. Like the exhibition catalogue, unsold merchandise from the shop stays on palettes at the loading dock and is subsequently written off by auditors within the merchandising operation, rather than set within the context of the exhibition budget. There are, happily [exceptions]… [But sometimes] dedication to the exhibition’s stated purpose is incrementally sacrificed for the pursuit of a large audience….”

Attendance

“While attendance numbers of art museums are reported, admissions income is not…” A crowded lobby does not necessarily signal a financially robust museum. “…a large proportion of those attending are members who paid a deeply discounted ticket through their modest annual gift; those with passes, discounted promotional coupons, group rates; schoolchildren with minimal or no fees; reciprocal members from other institutions; party-goers at special events; those simply dining or browsing the museum shop; and many more who drive down the actual-per-capita-ticket-sold to a fraction of its advertised price.”

Membership

“…Lower-level memberships are eagerly sought by art museums, but are often loss leaders in financial terms. A $35 annual membership often ends up costing the museum money, after factoring in dedicated staff, marketing, events, printing, postage, and foregone admissions revenue… It is misleading to view ample membership rolls as proof of a museum’s robust service to a community.”

continued on page 4
On Independent Curating
By Judith Tolnick Champa
[In writing this essay about independent curating of contemporary art, I can speak only for myself, rather than representing the topic as a general practice. Since it is personal, it deals with a kind of free agency rather than curating alone. Every one of us has different strengths that independent work brings variously to the forefront. My example is one among many wildly different types of independents.]

It is both a thrill and a challenge to become an independent curator after many years of institutional associations as curator and as director in both private and public university galleries. Like others operating independently (otherwise known as freelancing), I find gratification in this new guise, professionally and personally, despite the sometimes deprecating inferences drawn from the term “freelance.” In fact, the term, according to the Oxford English Dictionary, originated in the middle ages: a freelancer was a condottiere, or free companion of knightly rank, offering services as a mercenary or military adventurer.

As an independent curator/freelancer, I have created meaningful activities that were impossible to introduce into an institutional setting where time and funding are at a premium. Basically, I can manage what had not been manageable before. I have a broadened intellectual palette, or more intellectual “capital” to expend. I can (and do) indulge my curiosity, learn and see more contemporary art, practice art criticism, attempt with greater success to be current with scholarship, and gain deeper understanding of the art market and the vagaries of appraisal practices. Of course, I serve as an independent curator as traditionally understood. And in addition, I have been contracted by artist organizations as a guest curator; I write essays for individual artists, and regional and international art publications; I write for non-profit organizations, such as state humanities council; I have even been contacted to serve as liaison between an architectural firm and a university art department for a renovation project.

Although several of the activities I have described may be untraditional for an independent exhibition curator, nevertheless they involve authentic exchanges of expertise. I no longer need to direct my energies toward maneuvering carefully thought-out projects through inert/disinterested administrations, where so often bureaucratic prerogatives dampen the spirit of bona fide inquiry, thereby slowing down the pursuit and timely development of challenging curatorial ideas.

Definitions and Realities
My Microsoft Word spell-check ironically, stubbornly, spits back the word “curate” as an unknown verb, while the real, non-virtual world has adopted the term with crazy alacrity. Restaurant reviews in the popular press offer critiques of those who “curate” menus for breakfast, lunch, or dinner. Alex Williams responded to this phenomenon in The New York Times a year ago, on October 4: “… now, among designers, disco jockeys, club promoters, bloggers, and thrift-store owners, curate is code for ‘I have a discerning eye and great taste.’ Or more to the point, ‘I belong.’ ”

Still, in this country, the independent curator remains something of an outsider, like a consultant, an individual in limbo straddling an insider/outside zone. Even with an informed, fresh viewpoint, she or he remains institutionally apart in the United States. The European model of independent curator has far different connotations. For example, earlier on, in the early modern period, several prescient, talented German and Swiss museum directors willing to experiment became independents themselves, and organized radical large-scale biennials. Lately, and increasingly in Europe, along with the routine use of alternative urban spaces, independent curators are involved in institutional projects through a contemporary rationale that calls for “polyphonic situations” (London’s Serpentine Gallery Co-director of Exhibitions and Programs and Director of International Projects Hans Ulrich Obrist, formerly a star independent himself) rather than a single narrative voice. Within the realm of independent curating, the “historical, ‘temporal’ perception” of art historians is being replaced by the “spatial” understanding of art led by artist-curators, notes Nicola Trezzi, U.S editor of FlashArt International, who champions the theory.

In the aggregate, the role and position of the independent curator seems far less understood in the USA, or at least understood imperfectly, than in Europe. In comparison to their European counterparts, American institutions are for the most part smaller and more idiosyncratic, many focused on one special field, and often sporadic in their professional inter-relationships.

Therefore, I would encourage all small and mid-sized institutions to test out the collaborative potential, resources, and products resulting from contracting independent curators. I would call for staffs to be open-minded and budgets to be designed to make room for curatorial relationships beyond the framework of institutions. Let the independents “in.”

In our times of economic downturn, independent curators have a tremendous amount to offer in terms of inspiring models of curatorship that may positively stimulate an anxious permanent staff. After all, to recall where so often bureaucratic prerogatives dampen the spirit of bona fide inquiry, thereby slowing down the pursuit and timely development of challenging curatorial ideas. our origins, we are by definition companions and adventurers. [Judith Tolnick Champa is currently partnering with Viera Levitt—both as independent curators—in the development of a Biennial for Providence (RI)]

Going Green

museumVIEWS is beginning the process of “going green.” Please send us your email address as soon as possible, so that we can build a database of those who want to receive the publication over the Internet. It will be newly designed, web friendly, in full color and packed with information and illustrations, as well as the usual quarterly listings of concurrent exhibitions.

Your email address should be sent to: LSher116@aol.com. Make it short: name of director (or other recipient), name of institution, address of institution (with zip code), and email address.

museumVIEWS is supported by grants from the Horace W. Goldsmith Foundation and Bloomberg.

museumVIEWS is published 4 times a year: Winter (January 1), Spring (April 1), Summer (July 1), and Fall (October 1), Deadlines for listings and art work are November 15, February 15, May 15, and August 15.
New Ways of Measuring Success

“...So the number of big shows, visitors, and members—three of the leading indicators of success in art museums today—provide, at best, highly problematic metrics and, at worst, deceptive ones... Professional museum leaders can, by working together, make a persuasive case for new metrics of success that more accurately measure their museum’s long-term health and relative standing.

“In order to be worthy of adoption, these new metrics must have three attributes. They must be directly connected with the core values and mission of the art museum; be reliable indicators of long-term organizational and financial health; and be easily verified and reported.

“Museum leaders must make a case for their institutions without turning first to the number of shows, visitors, and members—because these numbers may only seem to represent success. The job of museum administrators must be to diagnose the underlying health of their institutions and not simply recite statistics that may be ephemeral or unrelated to the overarching performance of an institution.

“The following aspects of a museum’s identity fit the three criteria for appropriate metrics (i.e. mission-focused, long-term, and verifiable):

1. Quality of Experience

“The hardest measurement of a museum’s success is in some ways the most important: the quality of the visitor’s experience. Calibrating the ‘resonance and wonder’ of artworks...is hard to pin down...” Survey questions posing this question should “consider the character of a visitor’s response to the collection, her or his retention of information, predictions of future behaviors occasioned by a visit, and a segmentation of the public served by the museum. In addition, the museum should attempt to gather responses that rank the museum against other resources in the community, and explicit reactions to museum offerings of one kind or another.

“...The correspondence of visitor demographics with the demographics of the local population would be useful in pursuing a more representative result. One could continue not with the number of members but with the average number of visits by its members. As opposed to attendance, it would be useful to know the number of visitors who paid full or discounted admission to the permanent collection or special exhibitions. If the museum has no admission charge, then the number of visitors to the galleries (as opposed to the lobby, restaurant, gift shop, or party spaces) would be revelatory. The average length of a museum Web-site visit and the number of hours that the galleries are open to the public are also indicators of success in the quality of the experience offered.”

2. Fulfillment of Educational Mandate

Determining how well the museum is serving its educational mandate begins by “publishing the percentage of key education department managers’ time allotted to researching and measuring the effectiveness of its interpretive philosophy. The number of schoolchildren visiting museums in organized groups is a basic measurement. The number of permits issued for sketching in those galleries is telling, as are the number of lectures on art historical topics, the number of attendees to lectures, the number of artworks from the collection illustrated on the museum’s Web site, and the amount of income earned from the tuition-based programs.

3. Institutional Reputation

“...begin with the museum’s local reputation. The number of volunteers who give five or more hours a week is an important imprimatur. Those museums with a large number of volunteers [in relation to the size of the surrounding population]...may be assumed to enjoy the strong support of their community.

“Moving from local to national and international, another measure of success is the total number of museum visitors in out-of-state tour groups... In addition, the amount of print and electronic correspondence received by a museum is an indicator of its throw-weight, and still more precisely, the total number of complimentary letters and e-mails says something important....

4. Management Priorities and Achievements

“By holding up a bright light to the performance of the museum’s professional leadership, we should know the percentage of goals accomplished from the most recent strategic plan, compared with the plan’s forecast. Also to be documented is the percentage of budget cuts achieved through strategic reductions in select activities as opposed to across-the-board cuts.... Know the respective percentages of the budget related to art purchases, curatorial activities, and conserva-
Metrics of Success (continued from page 3)

facilitate international exhibitions. All of this is critical because the investments for the next 30 to 40 years are being made now.”

In addition, in the United States, burgeoning museums face the challenge of changing demographics. Executive Director of the Cultural Policy Center Betty Farrell described the face of U.S. citizenry: “The non-Hispanic white person will move out of the majority status in the U.S. over the next 30 to 40 years. This means it is important for museums to understand nuances in order to form stronger relationships to newcomers who don’t frequent museums—newcomers whose language, culture, and tastes are at variance with established dicta. Museums must find a way to cultivate them as “regulars.”

The shift in demographics, said another speaker, “paints a troubling picture of the ‘probable future’—a future in which, if trends continue, museum audiences are radically less diverse than the American public, and museums will serve an every shrinking fragment of society.”

The Broad View

The Great White Knight of bleeding California museums, Eli Broad rescued the Museum of Contemporary Art in Los Angeles ($30 million) and the Los Angeles County Museum of Art (with $300 million for the Broad Contemporary Art Museum and an additional $2 million he raised from Los Angeles County), while planning a new museum for his collection in downtown Los Angeles. But, with his largess comes certain caveats: abandon your elitist tendencies. “The exhibition program is going to have to be more populist than esoteric shows that simply advance scholarship.”

In 2003, having faced the worst financial crisis in its history, California’s governor slashed funding across the board. As a result, the Museum of Contemporary Art San Diego cut 20 percent of its staff in 2009. The Fresno Art Museum cut its curatorial staff and tried to merge with the California State University, Fresno. The university lacked funds to support the museum. The Fresno Metropolitan Museum of Art and Science closed its doors and auctioned off its entire collection.

But beyond Eli Broad’s money, heeding to changing demographics, adopting a populist approach and an international mind-set, and clearing the basements will surely help California museums, indeed all American museums, to build a strong future.

10. Quality of Exhibitions

“The habit today is to gauge exhibitions by the number of visitors overall. Instead, exhibitions should be judged by the degree to which they contributed something: the number of museum-published catalogues over 75 pages in length over the last five years, the number of exhibitions with one-third of the works on its checklist having never been shown together before, the number of exhibitions highlighting ten or more works in the permanent collection, the percentage of total exhibitions presented that were organized by the museum, and the number of exhibitions organized by the museum that are traveling to other museums nationally and internationally over the next three years.

11. Facilities’ Contribution to Core Mission

“Large expansions have, for some time now, been considered achievements in and of themselves. But vast halls, corridors, and architectural conceits may do nothing to advance the mission of an art museum. Instead, museums should reveal two key statistics: the percentage of the total building size devoted to permanent collection galleries and the percentage of the total building size devoted to special exhibitions….”

“Using these eleven categories, art museums can make a better case for their fulfillment of a mission and contributions to a community. Measuring museums as prescribed above will produce neither a comprehensive nor a scientific result. But institutions stand to learn a great deal about themselves by answering these questions…”

[Maxwell L. Anderson is Director and CEO of the Indianapolis Museum of Art since 2006. In 2004, when he wrote his seminal essay on “metrics” he was Research Affiliate, Center for Arts and Cultural Policy Studies, Woodrow Wilson School of Public and International Affairs, Princeton University, NJ]
Arizona Center for Creative Photography, University of Arizona, Tucson | Through Nov. 28: “The Edge of Vision: Abstraction in Contemporary Photography” and “Wynn Bullock: Color Light Abstractions” New archival prints produced from Bullock’s original 35mm Kodachrome slides.

California
Lux Art Institute, Encinitas | “Timothy Horn” (Oct. 30) Installations and sculptures of blown glass, rubber, and rock sugar created for the institute’s artist-in-residence program.


University Art Museum, California State University, Long Beach | “Perpetual Motion: Michael Goldberg” (Dec. 12) Survey includes large-scale abstract paintings in the genre of Gorky, Stil, and de Kooning.

Craft & Folk Art Museum, Los Angeles | “Borderlandia: Cultural Topography by Einar and Jamex de la Torre” (Jan. 9, 2011) Large-scale glass sculptures depict life and art on the fringe: the cultural duality that exists in the terrain at the periphery of the U.S. and Mexico.

Hearst Art Gallery, Saint Mary’s College, Moraga | “By Hand: The Fine Art of Craft” (Dec. 12) Master works by glassmakers, jewelers, sculptors, potters, wood turners, quilters, textile and fiber artists, and a furniture maker.

Oakland Museum of California | “PIXAR: 25 Years of Animation” (Jan. 9, 2011) Drawings, paintings, sculptures that illustrate the process behind computer-animated films. “VIVO: Days of the Dead 2010” (Dec. 5) Installations and ofrendas (altars) that celebrate the living and their connections to the past.


“Tomorrow’s Legacies: Gifts Celebrating the Next 125 Years” (Jan. 9, 2011) 125th anniversary celebration in a new 125,000-sq.-ft. expansion: 125 promised works of art from around the country. “Wayne Thiebaud: Homecoming” (Nov. 28) Sacramento’s native son in his 90th year, 60 years after his first one-man show here: edibles, the human figure, the California landscape. “The Vase Beyond: The Sidney Swidler Collection of Ceramics” (opens Oct. 10) 20th-century studio ceramics.

San Jose Museum of Quilts & Textiles | Through Oct. 31: “ITAB2010” The first International TECHStyle Biennial, juried: works that combine fiber materials with new technologies in communication and information; “TECHStyle SoftWEAR: Surface & Shape” Artwear installation that echoes the ethos of Silicon Valley.

Cantor Art Center, Stanford University | “Mami Wata: Arts for Water Spirits in Africa bands Diasporas” (Jan. 2, 2011) “Mother Water” and her international consorts are examined from head to foot, in traditional and contemporary images.


Connecticut
Yale Center for British Art, Yale University, New Haven | Through Jan. 2, 2010: “Notes from the Archive: James Frazer Stirling, Architect and Teacher” Original drawings, models, and photos put together in cooperation with the Canadian Centre for Architecture (Montreal); At the Yale School of Architecture: “An Architect’s Legacy: James Stirling’s Students at Yale, 1959-1983” A myriad of drawings by almost as many of his students.

Delaware

Florida
Boca Raton Museum of Art | Through Jan. 9, 2011: “Valerio Adami” Retrospective including paintings from the 60s to his most recent; “Robert Cottingham: Twenty Ways to See a Star” Star paintings inspired by neon signs, and other photorealistic images; “Romanticism to Modernism: Graphic Masterpieces from Piranesi to Picasso” The best by the best.

Duncan Gallery of Art, Stetson University, Deland | “Oscar Bluemner: ‘The Vermillionaire’ in Vlack and White” (Dec. 3)

Museum of Fine Arts, St. Petersburg | “Transcending Vision: American Impressionism 1870-1940” (Jan. 9, 2011) Paintings, drawings, and prints from the Bank of America Collection, part of the bank’s Art in our Communities program that shares works from the collection with museums and galleries around the world: Inness, Hassam, Sloan Bellows, and many more.

Salvador Dalí Museum, St. Petersburg | “Sharing Salvador: The History of the Dalí Museum + the Morse Collection” (Dec.) Paintings, objects, and photographs on the origins of the museum—the last show before the opening of the new museum on Jan. 11, 2011.

Vero Beach Museum of Art | “William Wegman: Fay” (Jan. 9, 2011) Wegman’s best friend in B&W photos, large Polaroids, and C-prints. “Clearly Color: Glass from the Permanent Collection” (Jan. 2, 2011) American works that illustrate the variety of technologies that have come into play beyond traditional glassblowing; Chihuly is included.

Hawaii

Illinois
NIU Art Museum, Northern Illinois University, DeKalb | Through Dec. 4: “Autumn Leaves: A Century of Fall Fashion” Women’s wear, decade by decade, displayed side by side with historic events of the autumn season; “InsiderOUT” Contemporary conceptual group show that looks at the myriad implications of fashion: sculpture, fiber, photography, video, installation; “Patty Carroll: Anonymous Women” Photographs of draped figures—women not necessarily defined by their wardrobe; “Day of the Dead Artist Invitational” Altar pieces in honor of loved ones.


Indiana
Art Museum, Indiana University, Bloomington | “Works by Felrath Hines: Recent Acquisitions” (Dec. 19) Installation features abstract paintings and works on paper. “Remembering Okinawa: A New Acquisition by Osamu James Nakagawa” (Dec.) The “suicide cliffs,” where many Okinawans took their lives before and during the famous battle in 1945.

Kansas
Salina Art Center | “7 Variations on You Can’t Always Get What You Want: Santiago Cucullu with Martin Ayos” (Feb. 2011) Large-scale installation: vinyl graphics, illuminated commercial signs, and audio recordings that chart the wanderings through a cityscape.

Kentucky
Art Museum, University of Kentucky, Lexington | “Hooftbeats and Heartbeats: The Horse in American Art” (Nov. 21) Hicks, Remington, Troye, and Grant Wood in a collection from across the country.

Maine
Portland Museum of Art | “John Hafenere: Master of Illusion” (Dec. 12) Trompe l’oeil paintings. “Debating Modern Photography: The Triumph of Group f/64” (Dec. 5) An exposition of the differences between certain Bay Area photographers including Ansel Adams, Edward Weston, and others, who demonstrat-
ed their “new aesthetic” in 1932, using large cameras and printing on glossy paper to preserve details in their images, distinguishing themselves from the Pictorialists, whose images were typically painterly and soft-focused: “straight” photography in contrast to the manipulations practiced by the Pictorialists. “False Documents and Other Illusions” (Jan. 2, 2011) Different contemporary approaches to trompe l’oeil—a tool for deception in performance and video, sculpture, installation, and more.

Saco Museum | “A Place by Himself: The Graphic World of Winslow Homer” (Nov. 14) From early wood engravings for the pictorial press to later etchings of the ocean.

Maryland

Baltimore Museum of Art | “Andy Warhol: the Last Decade” (Jan. 9, 2011) The late works: a return to painting, the wig self-portraits, variations on “The Last Supper,” and collaborations with Jean-Michel Basquiat and other young artists. “Front Room: GuytonWalker” (Jan. 16, 2011) Large-screen prints combined with sculptural elements scanned into a digital platform where both artists can access and alter the content; a latter-day Warhol-type collaborative.

Walters Art Museum, Baltimore | “Walter Wick: Games, Gizmos, and Wonders” (Jan. 16, 2011) Largescreen prints and, in the evolution of Chinese fashion, from the peasant suit of the Mao era (1949-1977) to a merging of Western and Chinese design in the years that followed, and the haute couture of today. “The Importance of Drawing: Ralph Rapson’s Legacy” (Jan. 9, 2011) Rapson, his colleagues, and his students present the “Minn.-Style”: strong use of line, shade and shadow to define forms, buildings and landscapes populated by real people.

Washington County Museum of Fine Arts, Hagerstown | Through Nov. 7: “Konnichiwa! A Tour of Japanese Culture through Ukiyo-E” For children and families to encounter Japanese culture through Ukiyo-e, woodblock prints or “pictures of the floating world.” “Tell Tale Hearts, Ravens & Black Cats: An Artistic Tribute to Edgar Allan Poe” Poe’s evocative language translated into works of art. The show is held in conjunction with “the Big Read,” a NEA-sponsored annual program, this year celebrating the writings of Poe.

Massachusetts


Cahoon Museum of American Art, Cotuit | “Moonstruck: Juried by Anne Heywood” (Nov. 7) Regional artists’ winner entries: how contemporary artists have used the image of the moon in their work.

Cape Cod Museum of Art, Dennis | “The Art of Cape Cod—200 Years” (Jan. 2, 2011) The works of artists who have been drawn to the light and the lifestyle of the Cape for yea these many years. “The Subject is Light: The Henry and Sharon Martin Collection of Contemporary Realist Paintings” (Nov. 7) Hudson River School paintings side by side with works by contemporary Cape Cod artists. Through Nov. 14: “Unseen Gifts” Gifts to the museum not seen by the public; “Red” A selection of works that demonstrate the many ways artists use the color red to communicate emotions.

Peabody Essex Museum, Salem | “The Emperor’s Private Paradise: Treasures from the Forbidden City” (Jan. 9, 2011) Objects of ceremony and leisure—murals, furniture, architectur al and garden components, jades, and cloisonné—commissioned by the 18th-centu ry Qianlong emperor for his personal enjoyment.

Provincetown Art Association and Museum | “Peter Watts” (Nov. 14) 40 years of working featuring Abstract Expressionist Cape Cod landscapes.

Michigan

Museum of Art, University of Michigan, Ann Arbor | “On Beauty and the Everyday: The Prints of James McNeill Whistler” (Nov. 28) Dry point portraits, etchings of Amsterdam and Venice, and lithographs by “…easily the greatest etcher of modern times.” (NY Times)

Minnesota

Goldstein Museum of Design, University of Minnesota, St. Paul | “Mao to Now: Chinese Fashion from 1949 to the Present” (Jan. 17, 2011) Dramatic changes in China reflected in the evolution of Chinese fashion, from the peasant suit of the Mao era (1949-1977) to a merging of Western and Chinese design in the years that followed, and the haute couture of today. “The Importance of Drawing: Ralph Rapson’s Legacy” (Jan. 9, 2011) Rapson, his colleagues, and his students present the “Minn.-Style”: strong use of line, shade and shadow to define forms, buildings and landscapes populated by real people.

Missouri


Montana

Missoula Art Museum | Through Oct. 31: “Crack and Warp Column: David Nash” Monumental red gum eucalyptus wood brings the natural world into the museum; “A Road Runs Through It” Wood engravings.

New Hampshire

Thorne-Sagendorph Art Gallery, Keene State College, Keene | “Art of Africa: Objects from the Collection of Warren Robbins” Objects that depict how life and art come together in African culture.

New Mexico

Museum of Contemporary Native Arts, Santa Fe | Through Jan. 2, 2011: “Dry Ice: Alaska Native Artists and the Landscape” Artists explore the meanings of and associations with their landscapes; “Oblique Drift: Nicholas Galanin” In a series called “The Imaginary Indian,” Northwest Coast masks are juxtaposed with French toile, revealing what is authentic and not; “Round-UP: Video Work by Torry Mendoza” Examining the appropriation and deconstruction of Native identity in popular culture; “It Wasn’t the Dream of the Golden Cities” Installation response to Santa Fe’s 400th anniversary celebration; “Matterings” and “Apaches and Angels” Site-specific installations.


New York

Hillwood Art Museum, Long Island University, Brookville | “Over the Top: American Posters from World War I” (Nov. 13) Goldwin-Ternbach Museum, Queens College, Flushing | “Marlene Tseng Yu: Forces of Nature” (Nov. 24) Paintings and murals of the natural world done in a style that combines Eastern and modern Western art forms and content.

Hofstra University Museum, Hempstead | “Acquired Riches: Highlights from the Hofstra University Museum Collection” (Dec. 17) Paintings, drawings, photographs, and sculptures from the 18th to the 21st centuries.


Fashion Institute of Technology, New York City | “Eco-Fashion: Going Green” 250 years of fashion’s complex relationship with the environment. (Nov. 13) “Japanese Fashion Now” (Jan. 8, 2011) Viewed in a mise-en-scène that evokes 21st-centu-
Implement the formatting and conversion of the natural text into its plain text representation.
going as far back as cave paintings, tapestries, illuminated manuscripts, even the Sistine Chapel. “Bucks County and the Philadelphia Sketch Club” (Nov. 21) Works by members of the oldest club for professional artists celebrating the club’s 150th anniversary.

**Erie Art Museum**  
**Lee Rexrode**  

**Westmoreland Museum of American Art, Greensburg**  

**Everhart Museum, Scranton**  
“For Every Season: Folk Art in Daily Life and Celebration” (Dec. 31) Works that celebrate everyday and special occasions by artists from all the diverse immigrant communities in the area: fraktur paintings, painted advertising signs, mourning art, portraits, and other ethnic life markers.

**South Carolina**  
**Gibbes Museum of Art, Charleston**  

**Tennessee**  
**Knoxville Museum of Art**  
Through Nov. 7: “Jane South: Shifting Structures” Sheets of paper transformed into a range of sculptural objects that mirror urban environments; “Contemporary Focus 2010” Emerging artists’ works that represent the development of art in East Tennessee.

**Frist Center for the Visual Arts, Nashville**  

**Texas**  
**Blanton Museum of Art, Austin**  

**Dallas Contemporary**  
“Here, There, & Beyond” (Oct. 31)

**Kimbell Art Museum, Fort Worth**  
“Fiery Pool: The Maya and the Mythic Sea” (Jan. 2, 2011) Viewing the art of the ancient Maya through the incidence of the sea and its creatures in works of stone and clay, hieroglyphs, painted pottery, sculpted figurines, and goods carved from jade, gold and turquoise.

**University of Richmond Museums**  
**At the Harnett Museum of Art:**  

**Washington**  
**Frye Art Museum, Seattle**  

**Henry Art Gallery, University of Washington, Seattle**  

**Wing Luke Museum, Seattle**  
“A Refugee’s Journey of Survival and Hope” (Dec. 12) Seeing life through the eyes of a survivor: first-hand personal stories, photographs, and multimedia installations.

**Jundt Art Museum, Gonzaga University, Spokane**  
Invitation: Apply for Jaenike Outreach Grant Program

Applications are invited for grants from the Ruth and Vaughn Jaenike Access to the Arts Fund. Activities in music, theater arts, and the visual arts are eligible for Jaenike Fund grant support for up to half of the overall costs. The next application deadline is February 15, 2011. The fund is administered by the Tarble Arts Center for the College of Arts & Humanities at Eastern Illinois University.

The purpose of the fund is to encourage the presentation of performance arts, exhibitions, lecture/demonstrations, and related programs to new or underserved audiences, with a priority on serving the east-central Illinois area within a 50 mile radius from Charleston.

Grant requests will be accepted from schools, non-profit organizations, divisions of Eastern Illinois University, and artists or ensembles. Grants are not awarded for the purchase of equipment or to individual artists to support the creation of works of art. Activities supported by the Jaenike Outreach Fund must be directed to a primarily non-university audience, though university faculty and students may be included as audience members or as participants.

Art Apps and Other Tech Topics

The Museum of Modern Art (NY) announced that the MoMA App is now available on the App Store. It is a new application for the iPhone and iPod Touch that provides users with instant access to thousands of works of art in the museum’s collection, a dictionary of art terms and a database of artist bios, an exhibition and event calendar, and audio tours. Users can snap photos inside the museum and send them as postcards; they can select tracks from their own music libraries to listen to while touring the museum; images on the new iPhone 4G are in the highest possible resolution. The MoMA App is available as a free download from the App Store, and follows the spring 2010 release of the museum’s first e-book app “Vincent van Gogh: The Starry Night.”

The first official interactive mobile application for exploring Cincinnati through art has been adopted by Contemporary Art Center (OH), the first museum in the country to use the Googled- endorsed SCVNGR technology to explore a city. It begins with a Shepard Fairy exhibition early in the year. Following that, the CAC launched two interactive games on the SCVNGR platform that take players who are on mobile phones on treks through either downtown Cincinnati or Greater Cincinnati, presenting them with challenges related to the murals and locations around town. The tour of downtown begins at the center; on completion of all the challenges, a player receives a reward. The Greater Cincinnati trek explores all the Shepard Fairy murals outside downtown Cincinnati. Smartphone users can download the apps from the iPhone App Store or Android Market; other users can text downtownfaireytrek to 728647.

The Solomon R. Guggenheim Foundation and YouTube in collaboration with HP and Intel have created YouTube Play, a biennial of creative video, conceived to discover and showcase the most exceptional talent working in the expanding realm of online video. Since YouTube Play was announced in June of this year, thousands of videos were submitted from around the world, attracting millions of viewers. A distinguished jury of performance artists, musicians, filmmakers, visual artists, and a graphic designer reviewed a short list of some 200 video works that were prescreened by the Guggenheim from the pool of videos submitted by the international YouTube community and uploaded to youtube.com/play. From the short list, the jury selected some 20 that they deemed the most creative, regardless of genre, technique, or budget.

According to Chief Curator and Deputy Director of the Guggenheim Nancy Specter, who served as jury chairperson, “We looked for work that tests, elevates, and experiments with video as it is manifest online. We were less interested in what’s ‘now’ than in what’s ‘next.’” Have a look on the YouTube Play channel at youtube.com/play.

The Northwest Artists Digital Gallery, launched by the Henry Art Gallery (WA) is part of the gallery’s ongoing support of contemporary art in the Pacific Northwest (dig.henryart.org/northwest-artists/). The most recent installment in the Henry’s Digital Interactive Galleries (DIG), the site highlights the work of emerging and established artists working in the region.

A Wellesley College student revolutionized the Davis Museum (MA) by creating a new iPhone application that allows museum viewers to share their ideas and feelings inspired by the art they see in the galleries.

Mott Foundation Grant

The Charles Stewart Mott Foundation announced its latest grant to the Flint Institute of Arts (MI) in the amount of $1.25 million for operating costs, boosting its total contributions in support of the museum to $3.2 million.

“In successful communities across the country, the arts are being used as part of an overall strategy to spur economic development, revitalize the core city, and address social and educational issues,” said William S. White, president and CEO of the Mott Foundation. “Mott’s funding for the FIA is part of a larger foundation effort to support Flint’s assets as the city continues to pursue its promise as a healthy, vital place to live and do business.”

Blue Star Museums Host the Military

Museums across America, more than 600 of them, acted to show their appreciation for those who have been serving the nation. This past summer, Blue Star Museums in all 50 states offered free admission to active military personnel and their families from Memorial Day to Labor Day.

Military personnel on active duty or an immediate family member (spouse or child) of active duty military personnel visited museums on the Blue Star list during the summer. They simply showed their Geneva Conventions Common Access Card (CAC) for active duty military personnel or a DD Form 1173 for an active duty military family. Some special or limited-time museum exhibits were not included in the free admission program.

The unprecedented interest in military families in America began with First Lady Michelle Obama’s focus on this issue, forming the organization known as Blue Star Families, which, coupled with social networking and other new technology, has created an opportunity to engage and empower military families as never before. Blue Star Museums was made possible...
Exploring Havana

Mattress Factory (PA) staffers went to Havana to attend the opening reception of “Queloiodes/Keloides,” a survey of race and racism in Cuban contemporary art. After the closing of the exhibition, several of the artists traveled to Pittsburgh to work in-residence at the Mattress Factory. The exhibition of their newly created works opened on October 8.

Imagination Squared

The Imagination Squared Creative Response Experiment started small in an artist’s studio where some boxes were lying around on the floor. A friend suggested that visiting artists embellish a square; ultimately they could be hung in a grid, and as more artists contributed the grid would become more compelling. Soon it was decided to build more boxes, 2,000 in all, in an attempt to reach every artist in the Jacksonville area, thereby creating a huge grid to hang in a public location: the Museum of Contemporary Art (FL).

Entr’acte

At the Guggenheim Museum (NY), an experimental series of exhibitions, “Intervals,” fast-paced and modest in scale, allows the museum to respond quickly to innovations and new developments in contemporary art as they arise. Conceived to take place in the interstices of the museum’s exhibitions spaces, in individual galleries or beyond the physical confines of the building, the program invites a diverse range of artists to create new work for a succession of solo presentations.

Architect Charles Gwathmey’s Last Major Museum Completed

Just reopened, the expanded Crocker Art Museum (CA), designed by Gwathmey Siegel & Associates, adds a pavilion that more than triples the museum’s former size. It complements the 125-year-old historic structures, which include one of the first purpose-built art museum buildings in the country. Many works from the permanent collection that have never been on public view before have now been moved to the new space.

Broad’s Choice

Collector Eli Broad (see p. 1) has announced his choice of the site for the new museum that will house his contemporary art holdings—a 2.4-acre county-owned lot on Grand Avenue in downtown Los Angeles, just steps from the Frank Gehry-designed Walt Disney Concert Hall and the Museum of Contemporary Art.

Collaborations, Local & International

In celebration of its “Turner to Monet” exhibition the Blanton Museum of Art (TX) enlisted a bevy of collaborators: the Austin Convention and Visitors Bureau arranged for convention and visitor services including guard and reserve. Its mission is to support, connect, and empower military families. Membership is open to spouses, children, parents, service members, veterans, and civilians.

A major international collaboration between the Peabody Essex Museum (MA) and the Palace Museum (Beijing) yields the presence in the United States of Forbidden City treasures that have not been seen before. "The Emperor’s Private Paradise: Treasures from the Forbidden City," the result of an ongoing cultural exchange with China, was organized in partnership with the Palace Museum and in cooperation with the World Monuments Fund.

through a partnership between Blue Star Families, the National Endowment for the Arts and more than 600 museums. Blue Star Families is a national, non-partisan, non-profit network of military families from all ranks and services including guard and reserve. Its mission is to support, connect, and empower military families. Membership is open to spouses, children, parents, service members, veterans, and civilians.
DEAR COLLEAGUES:

John Nichols, executive director of the Art Museum Partnership, the organization that sponsors and runs the annual Directors’ Forum, emails museumVIEWS: Here is the book on nonprofit management that you were hoping someone would write!


Adams or Not Adams?

In a turnaround pronouncement, Robert C. Moeller III, one of the experts, hired to evaluate a box of negatives bought at a California garage sale, who originally thought the negatives to be the lost work of Ansel Adams, has changed his mind. “I made a mistake,” said Mr. Moeller, a former curator of European decorative arts and sculpture at the Museum of Fine Arts, Boston. He said that his new appraisal of the negatives came after examining four pictures owned by the niece of another, relatively unknown photographer Earl Brooks.

Having claimed that her uncle had taken at least one of the photos represented as Adams’ work, Ms. Marian Walton was gratified to hear that Mr. Moeller had come to the same conclusion. After comparing the new found negative with Ms. Walton’s photo: “It didn’t take me long to say they were same camera, same time, same man,” said Moeller. “My report, which said there was a high possibility that Ansel Adams took the photos, has got to change.”

Litigation to follow.

A good read for every museum leader. Providing an insider’s look into the need for change!

Exposing the Elephants: Creating Exceptional Nonprofits gives an eye-opening assessment of the state of the nonprofit sector today, as well as practical and useful recommendations for change from within. Despite lofty statements about their mission, staff and board energies are often consumed by infighting and politics, leaving little time and energy for mission activities. This book takes an honest look at the fundamental obstacles facing the nonprofit sector. Here are five elephants to consider:

Earth to Board Elephant: Board And Constituent Realities Conflict.

Boards and CEOs give lip service to the fact that they listen to the needs of their constituency; in fact, the group that really has their ear is volunteers, particularly vested volunteers—those who are more concerned about their own vision and individual role within the nonprofit than with the nonprofit’s needs as a whole. The danger arises when board decisions are based on this small group rather than the much larger constituency.

Board Fiddles, Rome Burns Elephant: Small clatter drowns critical sound.

Boards believe that all policy and strategy comes from the board. In reality, how could a board comprising part-time volunteers who meet infrequently and who are removed from day-to-day operations possibly create all the policies and strategies necessary for the efficient functioning of a multilevel organization? The result is a board that becomes immersed in business management strategies and ignores governance policies and strategies—that fosters under-performing CEOs who thrive by shifting accountability onto the board.

Taming the Smile—The Unskilled Elephant: Congeniality trumps performance.

Volunteers measure CEO and staff performance by likeability and give little or no value to professional performance. Paid staff is rated by its “Q” quotient—a board member opinion about how congenial and accommodating the staff member is. Hiring high-Q CEOs or rating their performance by their Q quotient is especially dangerous, because CEOs determine organizational culture. Over time, high-Q cultures weed out the fittest and let only the congenial survive.

Read My Lips Elephant: Rhetoric substitutes for results.

This elephant’s motto is, “Say something loud enough and often enough, and people will believe it’s true.” Yet, nonprofits are not what their leaders say they are; nonprofits are their mission accomplishments. When leaders ballyhoo something that can’t be backed up with the resources needed to deliver those plans, they risk losing donors and members when reality hits.

Quick Summary: How do you eat an elephant? Answer—One bite at a time.

Holding old mindsets and dogmas up to the light of day, Elephants shows how to get a nonprofit to go beyond “business as usual” with practical, workable solutions harvested from openly examining cultural standards and organizational performance from a new perspective.


[Reminder from the Art Museum Partnership: Register for this year’s Directors Forum (October 24-26, 2010). For information and a copy of the program visit: http://www.artmuseumpartnership.org/ DirectorsForum.html]

[Image 410x47]
to all. “Our goal was that the collection would be visible beyond the walls of the museum,” said Director Lisa Hanover.

**America’s First Museum Installs a Permanent Textile Gallery**

The Charleston Museum (SC), to increase public accessibility to its rich collection of historic textiles and clothing, announces the creation of a 2,000 square-foot permanent textile gallery that will feature rotating exhibits. The installation will facilitate expanded public and scholarly access to the collections, and will enhance the museum’s ability to focus on specific, related topics such as particular historical periods, fashions, and the role of women in Lowcountry history.

**Soaring New Heights**

The National Hellenic Museum (IL), “the newest thing in ancient history,” is a contemporary state-of-the-art, 40,000-square-foot building now under construction, expected to open late Fall 2011. “The only one of its kind in the U.S.,” it will celebrate Greek culture, history, and art.

**Michener Art Museum (PA) Announces Second Phase of Expansion**

The second phase of its $13.2 million expansion project will produce the Edgar Putman Event Center, a 2,700 square-foot space for concerts, lectures, and exhibition openings as well as private parties and weddings. Says Director and CEO Bruce Katsiff, “We are confident that the new event center with its garden views, the sensitive design, its balance with the surrounding gardens will help the museum to better serve the community with both public and private events, while generating much needed additional earned revenue.” A renovation of one of the museum’s pavilions into an education complex, a larger shop and café, and a children’s gallery is also planned.

**City of Miami Approves Funding for Remediation of Museum Park**

By approving funds for the remediation of eight acres of Museum Park, a 29-acre waterfront parcel, the board of commissioners of the City of Miami Omni Community Redevelopment Agency has made possible the construction of new facilities for the Miami Art Museum and the Miami Science Museum. The new art museum is slated for completion by 2013, with the science museum not far behind. The construction of Museum Park is expected to direct $20 million to local businesses, create more than 1,700 jobs including 100 new museum jobs, generate hundreds of millions of dollars in new tax revenue, and lure up to 600,000 visitors to downtown Miami annually.

**Platinum Plus**

When the Museum of Northern Arizona began planning for its new collection center, it wanted to make sure to reach for the highest standards in which to house its fragile collections while reducing the costs of running the new building. The museum’s new Easton Collection Center is one of 288 LEED Platinum green buildings in the U.S. and 294 worldwide. The Easton Collection exceeded the requirements for Platinum Certification, which is awarded for achievement in six areas: sustainable sites, water efficiency, energy conservation and atmosphere optimization, materials use and collection of recyclables, indoor environmental quality, and design innovation.