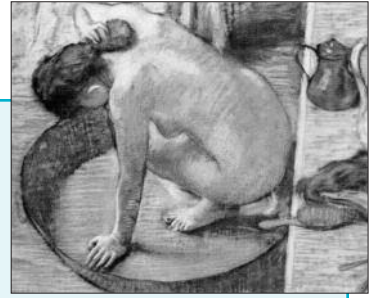




PICASSO looks at DEGAS



Throughout his life Pablo Picasso was fascinated with the life and work of Edgar Degas. He collected Degas's pictures, re-interpreted his subject matter, and created scenes that included images of Degas himself. "Picasso Looks at Degas," the summer exhibition at the Sterling and Francine Clark Art Institute in Williamstown (MA), brings together more than 100 works that shed light on the relationship between the two who, in fact, never met. "Yet the café habitués, stage performers, bathers, and ballerinas that Degas typically depicted also appear repeatedly in Picasso's images, and Degas the man appears in person in a substantial series of etchings Picasso made in 1971," writes Michael Conforti, director of the Clark.

The exhibition explores Picasso's response to Degas's work by pairing paintings and groups of works that express the younger man's admiration of the master: Degas's *In a Café (L'Absinthe)* with Picasso's *Portrait of Sebastia Junyer I Vidal*; Picasso's *the Blue Room* with Degas's monotype *The Tub*; Picasso's *Portrait of Benedetta Canals* with Degas's *Woman with an Umbrella*.

This innovative concept for an exhibition came to fruition through the efforts and expertise of two curators—Elizabeth Cowling and Richard Kendall—whose illuminating essays fill the pages of the accompanying catalogue.

The following is a sampling from the introduction and a chapter of this engaging study.

"Picasso initially encountered works by Degas and his peers in black-and-white illustrations, and only began to see their original pastels and paintings when he visited Paris several times from 1900 onward. Dating from this moment are his first tentative gestures toward some of Degas's signature themes: the cabaret singer, the prostitute, and, as Fagus indicated, racecourses, female nudes, and dancers. After settling in Montmartre in 1904, Picasso became acquainted with several people who knew Degas, including the dealer Ambroise Vollard, who briefly represented both artists, and Benedetta Canals, who modeled for them both. Although the two men seem never to have met, Picasso was well aware that Degas lived and worked very close to the Bateau Lavoie, the squalid artists' colony where he painted some of his most important early pictures. Here the young Spaniard brazenly confronted Degas in his art, portraying laundresses, bohemians in cafés, entertainers in mid-performance, and naked women bathing and combing their hair—all subjects that were very publicly associated with Degas. Here, too, Picasso experimented with sculpture and prints, sometimes with explicit references to works by his French predecessor, activities he would return to over the decades as his

fame increased....

"...Never straightforwardly imitative, Picasso's

response to Degas was mercurial and competitive, always involving an element of willful transformation and sometimes bordering on parody or pastiche. A parallel narrative... concerns the gradually revealed affinity between these two artists as professionals and as human beings, an affinity that Picasso was surely aware of. In their youth, for example, both had experienced a traditional training dominated by the practice of drawing from the human figure and by reverence for great works of art from the past. Not coincidentally, Degas and Picasso subsequently emerged as the finest draftsmen of their respective generations—some would say of all time—who continued to place drawing at the center of their creative endeavors throughout their long careers. The female body, too, remained a persistent and often obsessive concern for both men, ruling over their oeuvres in all media. For the reputedly celibate Degas, this fascination was most famously expressed in his scenes of ballet dancers in their classrooms and in pictures and sculptures of intimate

continued on page 4

MUSEUM STUDIES: Training the New Professionals



by Annette B. Fromm

How do young people prepare for careers working in museums these days? What can they do and what do they actually do in museums? How did they prepare in the past? And how are we preparing them today?

A Personal Narrative

When I started in my first museum job, I had just earned a master's degree in folklore from Indiana University. Knowing I wanted to go into museum work I enrolled in all of the museum studies courses offered as electives. In fulfillment of the requirements, I even completed an internship in the campus anthropology museum. Then, I landed a job at a large, well established Midwestern museum. I was thrown feet first into collections work with the responsibility of cataloging a huge backlog of donations. Two of the long-time curators working there had earned bachelor's degrees in history some years earlier, found museum jobs, and there they stayed. They taught me a lot about the job and the profession.

It didn't take long for me to realize that one goal of a head of collections is to bring individuals into the department who had completed their

masters' degrees. I realized this as I was interviewed, but not hired—many times. As fruitless as the effort seemed at the time, I learned a lot: I made some professional connections along the way and saw a gaggle of museums. I never explored the educational backgrounds of the education or exhibits staffs, but I do know that one of the curators with only a bachelor's degree still works there doing what I'm sure is a great job.

The Big Picture

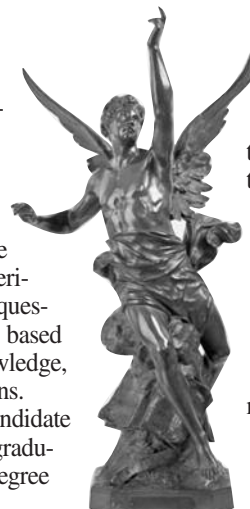
So how do today's museums recruit and hire staff? How do emerging professionals acquire at least the basic training to cut their teeth as I did in the formative and memorable first job experience? I prefer to pose some questions here and invite readers, based on their experience and knowledge, to reach their own conclusions. Should the most qualified candidate have an undergraduate or a graduate education? Should that degree

be in a relevant academic discipline to prepare the candidate for intense research in a given subject? Or should the degree earned be in museum studies? If his/her focus is museum studies, should a candidate pursue a complete degree or a certificate—a concentration of very directed courses?

Not all those engaged in the field of training future museum professionals share the same answers to these questions. Work in museums requires individuals who have successfully completed a multidisciplinary academic program. This point is agreed upon by most in the training end of the profession. A review of the literature of the Museum Studies industry—the academic preparation of museum workers—from the 70s, when I entered the profession, to the present shows a curious repetition of certain themes.

There is basic agreement about the nature of museum studies programs and coursework. The most desirable program should be at an accredited university that's close to an accredited museum. Students at a well-rounded college or university benefit from access to the widest range of courses in preparing for their careers. At the museum, students can

continued on page 4



MUSEUM ADVOCACY:

[The following talks were given on Museum Advocacy Day and were reprinted in the Newsletter of the Association of Midwest Museums]

Five Good Habits for Effective Advocacy

by Kathy Kelsey Foley

Good Habit #1:

Say thank you. Say it as often as possible and mean it. Say thank you not only when you get something you want, but just because your legislator or a staff member has taken the time to talk, listen, etc. Don't take legislators or staff members for granted. Say thank you!

Good Habit #2:

Develop relationships. People do things for people. Get to know your legislators at the local, state, and federal levels as well as their staff members. It's important to develop good working relationships at all levels, because you don't know if an alderman has sights on the state legislature or if the state senator quests for the governor's mansion, and so on. And, it's not improbable that a key aide or chief-of-staff might someday seek an elected office. Accuracy counts! Spell and pronounce names correctly and if you don't know, ask. Keep tabs on changes and update your records regularly. This is especially important following elections. And don't forget to contact your legislators to offer your congratulations following elections.

Good Habit #3:

Ask what you can do. How can you, or your institution, be helpful or be of service. Asking

how you can be helpful is a natural outgrowth of developing relationships with your legislators and with staff members. For example, consider opportunities that will put your legislators in the spotlight, especially conscious of sharing time-sensitive or breaking news, whenever possible and as appropriate. For example, legislators shouldn't read important news about your institution in the newspaper; you want to be the one to provide a heads-up.

Good Habit #4:

Say thank you again! Remember to say please, too. Hand-written notes are still meaningful, perhaps even more so today with our reliance on electronic communication. Courtesies do count. Always be sincere.

[Kathy Kelsey Foley is director of the Woodson Art Museum, Wausau, WI]

Five Good Tips to Cultivate Relationships for Effective Advocacy

by Brenda Raney

Research:

It's how to get started. But don't stop there: keep gathering more information, both political and, as appropriate, personal (i.e. keeping up with new committee membership, new staff members, where a son or daughter is going to college) from all available sources (political publications, local papers, networking).

Inform:

Keep legislators and staff in the loop and

keep your museum on their minds (send press releases, emails, newsletters); where appropriate, draw a connection between the legislator's work and your initiatives, stay open-minded about your museum's impact, remembering that it is more than just art for art's sake.

Invite:

Invite legislators to your museum and not only to opening events (teacher professional development workshops, family classes, public lectures, behind the scenes tour); be sure you put them in touch with real staff and real people (notify your staff first; don't surprise them).

Network:

You never know who you're going to see or where you're going to see them, so get yourself out into your community, political/policy/social—lunch at the Capitol cafeteria, welcome-back-legislator events, policy briefings, breakfast series, relevant lectures at the local university, etc. This might seem harder if you're not in a capital city, but always remember that all politics is local! Two caveats: don't "work" the bars, and be strategic in your choices so you don't get burned out.

Collaborate:

Partner with institutions and associations with similar policy goals to mutually advance your agenda. This action helps you to do more with less, opens up funding opportunities, co-advocating, potentially giving you an audience with members outside your typical caucus. □

[Brenda Raney is director of human resources at the Science Museum of Minnesota, St. Paul]

PROMOS



Artists on Location

For three days in June, the Guild of the **Knoxville Museum of Art** (TN) presented "Artists on Location," its fifth annual "paint-out" and sale. On the first two days, more than 40 local and regional artists came together to paint and photograph in downtown Knoxville and the University of Tennessee

Gardens. The public was invited to watch. On the third day, the resulting works were displayed for sale inside the museum; refreshments supplied by local eateries were accompaniments to the cash bar. Cash awards were presented by an independent juror.

Coming Up

The largest design festival in the nation—Design Philadelphia—is scheduled to inaugurate its sixth annual program on October 7. The event is staged for the purpose of establishing the region's reputation as desirable for working, living, and playing. To that end, Design Philadelphia has joined the **University of the Arts** (PA), host of this year's extravaganza; has improved its web presence with advanced navi-

gation techniques on a newly designed website; and has promised a live interactive map and guide application for iPod users.

Festival that Educates

To celebrate an interactive children's exhibition, "Konmichiwa! Japanese Culture & Ukiyo-e," the **Washington County Museum of Fine Arts** (MD) held a day-long festival with events and activities related to Japanese culture. One feature of the afternoon was a tea tasting presented by the Lotus Tea Company with teas directly from Japan. Children tasters learned about the history, cultivation, processing, and proper way to brew and serve tea. To accompany the tea tasting, an origami workshop was held for children ages 6 to 15. Later, a master calligrapher demonstrated traditional Japanese calligraphy, followed by a public reception with traditional Japanese treats and a guided tour through the exhibition with National Japanese Society students from a nearby high school explaining and discussing Japanese culture.

Resource for Educators

The Ojibwe Shoulder Bag Activity Kit educates students on native American culture. Kits are available to educators from the Education Outreach department at the **Minnesota Historical Society** and the Minnesota Historical Society Press, both committed to celebrating and preserving American

Indian culture and language. They are based on stories from the Mille Lacs Band of Ojibwe in Central Minnesota, and aim to address the state graduation standards that require coverage of contributions of Minnesota American Indian tribes and communities.

More than a simple coloring activity, the kit serves to introduce students to Ojibwe culture, history, and arts; to honor the artist who created the bag's preprinted design; and to provide a canvas for artistic expression. They were inspired by Ojibwe bandolier bags; their printed design matches that of a contemporary bag created by a master beadworker from the Mille Lacs Band of Ojibwe.

continued on page 12

museumVIEWS

Editor: Lila Sherman
Publisher: Museum Views, Ltd.
2 Peter Cooper Road, New York, NY 10010
Phone: 212-677-3415 **Fax:** 212-533-5227
Email: lsher116@aol.com.

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.

INSURER RECOMMENDS INSURANCE

New York insurer HUB International Northeast recommends that certain actions be taken to protect works of art. For example: have the correct amount of coverage that takes into account security, transportation, restoration, and warehousing; inventory the collection digitally. In addition:

FOR ART STORAGE:

- All art should be raised at least four inches off the floor, whether in storage or on display.
- Where possible, all art in bins, on shelves, or in cabinets should be protected by water detectors to divert water away from the art.
- All art storage should be protected by smoke detectors connected to a central station.
- All art storage should be protected against burglary or theft by a central stations alarm with line security.

FOR ART DISPLAYS:

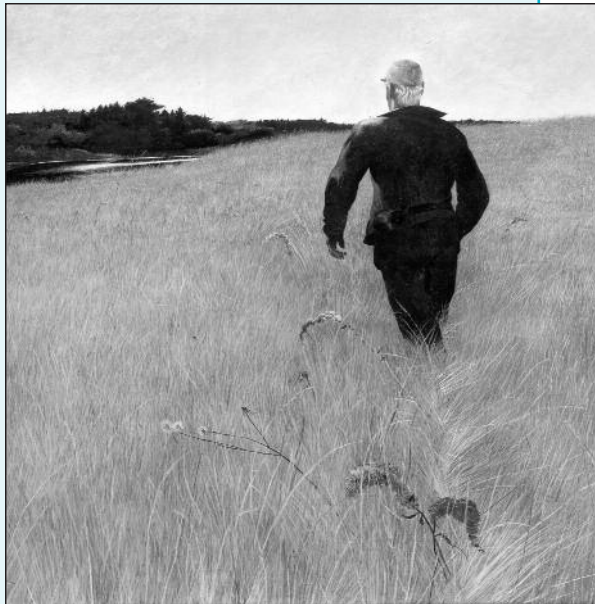
- Paintings should be protected with the use of Velcro in earthquake areas.
- In earthquake areas, paintings should be hung on special hooks, designed to resist quake damage.
- Valuable paintings should have 24-hour alarms, preferable hard wired, or at least connected to the alarm system by remote control.

ALARMS:

- All alarm systems should have line security.
- Valuable collections should have backup alarm transmission facilities such as radios or cellular phones in addition to the basic transmission methods.
- All alarm systems should have holdup or panic buttons.
- All alarm systems should have duress codes.

HUMIDITY CONTROL:

- Humidity controls should be installed where valuable arts are present. These controls could be connected to a central stations alarm.



ART PILFERAGE:

- Museums, galleries, and collectors should take special precautions against art being smuggled out of an establishment, either through the main entrance or service entrance, or in trash bins or bags.

DISPLAY PROTECTION:

- Steps should be taken consistently with the exhibition of art to prevent any parties from touching the art.

FLOOD:

- No art should be stored in a basement or lower floor area which is subject to flooding or other water hazards.

BRUSH FIRES:

- Any art in any facility in a brush fire area should be considered endangered. An emergency plan to remove the art at the first sign of a brush fire should be in place. Emergency numbers for truckers and personnel should be immediately available.

STOLEN ART:

- Immediate notice should be given in the event of a theft.
- In addition to notifying the insurers, immediate notice should be given to the police, the FBI (do not rely on local police to notify the FBI), and IFAR.
- Pictures of the stolen art should be immediately provided to the police, FBI, IFAR, and the insurance adjuster.
- Inquiries should be made to the insurance adjuster, as to the advisability of a prompt reward being offered for information leading to the recovery.
- Neither the museum, gallery, or collector should make any effort to pay ransom for the item. □

NOTES ABOUT AN ARTIST

[Biographical sketch supplied by the Hyde Collection (NY) where "Andrew Wyeth: An American Legend" will be on view through September 5]

Andrew Newell Wyeth was born in Chadds Ford, Pennsylvania, in July of 1917, the son of internationally known painter and illustrator N.C. Wyeth and his wife Carolyn Bockius Wyeth. Theirs was a creative family: Henriette Wyeth Hurd, Carolyn Wyeth, and Andrew were painters; Ann Wyeth McCoy was a composer; and son Nathaniel was an engineer and inventor with many patents to his credit.

Andrew began his artistic training at age 15 in his father's studio. That year, on one of his boyhood walks, he discovered the Chadds Ford farm of Karl and Anna Kuerner. Intrigued by Kuerner, a German immigrant and WWI veteran, the two developed a close relationship which led to Andrew's life-long fascination with the many elements on the farm: the people, animals, buildings, and landscapes became the subject matter of hundreds of works produced over more than 75 years.

The family spent summers in Maine: Andrew's early watercolors of his surroundings there, much influenced by Winslow Homer, were exhibited in 1937 at the William Macbeth Gallery in New York City and met with great critical acclaim. But, yielding to his self-critical tendencies, he was not reassured by his easily won success; he returned to his father's studio for more study.

Introduced by Peter Hurd to the Renaissance technique of working in egg tempera, Wyeth soon made this new medium his own. He explained that it forced him to slow down the execution of a painting and enabled him to achieve the textural effects that distinguish his work. He continued to work in watercolor and dry brush watercolor.

In 1940, Wyeth married Betsy James, whom he had met in Maine. She introduced him to an old friend named Christina Olson; to Wyeth she typified "old Maine." Afterward, Olson became his model for many of his works including *Christina's World*.

More than 45 years later, in 1986, Wyeth unveiled a large collection of his paintings that featured another Chadds Ford neighbor, German immigrant Helga Testorf. It was a sensational revelation. The previously unknown paintings were first exhibited in 1987 at the National Gallery of Art in Washington, D.C., and then at exhibitions throughout the world.

During his lifetime he received countless awards, starting with John F. Kennedy's naming him as the first living artist to receive the Presidential Freedom Award in 1963. Others included the gold medal for painting from the National Institute of Arts and Letters (1965); several painting and watercolor awards and honorary degrees; induction into the French Academy of the Fine Arts (1977); elected honorary member of the Soviet Academy of the Arts (1978); Congressional Gold Medal (1990); presented with the Maine in America Award by the Farnsworth Art Museum; and the National Medal of Arts (2007).

Wyeth died at his home in Chadds Ford in January 2009. □



Left: Zoumana Sane, *Mami Wata*, c. 1987. Pigment, glass. In "Mami Wata," Cantor Arts Center, CA

PICASSO LOOKS AT DEGAS

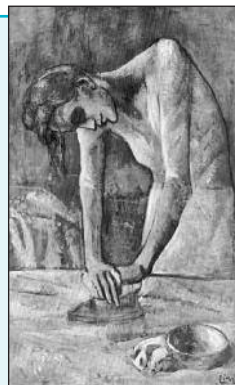
continued from page 1

bathing, while for the notoriously lustful Picasso, it took on the myriad shapes of life in the studio or the home, private fantasy, and antique reverie.

“...As Picasso discovered when the contents of Degas’s studio were auctioned after his death in 1917, canvases by El Greco, Delacroix, and Ingres, among works by numerous other artists in Degas’s personal collection, signaled crucial shared allegiances, while his unashamed reworking of compositions by Titian, Rembrandt, and Ingres—to name but a few—anticipated Picasso’s own absorptive approach. Indeed, beneath the surface the two artists shared a common attitude to the relationship between ‘influence’—or more accurately ‘appropriation’—and personal expression; a statement on this subject made by Picasso might almost have come from Degas: ‘What does it mean...for a painter to paint in the manner of So-and-So or to actually imitate someone else? What’s wrong with that? On the contrary, it’s a good idea. You should constant-

ly try to paint like someone else. But the thing is, you can’t... You try. But it turns out to be a botch.... And it’s at the very moment you make a botch of it that you’re yourself.’

“The story of Picasso’s contact with the art of Degas during his early Paris visits is intricate and challenging.... Neither in these months nor at any time in his youth did Picasso comment directly on his interest in Degas.... Yet Parisian critics identified Degas as one of the principal contemporary models behind the pictures that Picasso was now making, a view that was repeatedly endorsed by other witnesses. Subject matter was a major indication: ‘the spectacle of the street’ extended to the city’s night life and to depictions of local characters, whether



shown in parks or restaurants or in the artist’s own studio.

“Degas’s career during the Impressionist years had largely been built on this controversial material, leaving a rich, if circuitous, trail of drawing, prints, pastels, and oil paintings that was still visible in Paris in the early twentieth century. Always a prolific artist, Degas had exhibited his work frequently between the 1870s and 1890s, placing pictures in leading collections and selling major and minor works through dealers to private individuals. The challenge for a young artist after 1900 was to make contact with Degas’s art in a world when the first books and substantial articles were only just beginning to appear...” □

Top: Pablo Picasso, *Woman Ironing*, 1904. Oil on canvas.
Above: Edgar Degas, *Women Ironing (detail)*, 1884-86. Oil on canvas.

MUSEUM STUDIES

continued from page 1

acquire hands-on experience in “the trenches.” Museum work is, after all, not a theoretical pursuit, but one which is intensely practical.

The program should also have a designated coordinator or director who takes responsibility for the progress of the students. The coordinator and the faculty should bring with them substantial museum work experience along with appropriate academic degrees. The necessity for the mix of education and work experience relates to the ability to guide students through the rigors of coursework. And, without experience, a teacher cannot impart the rigors of a multi-phased practical process.

Curriculum

The core curriculum for all future museum professionals includes a number of basic topics: the history and philosophy of museums, how they have evolved and what drives them; collections or education/interpretation; collections documentation and the responsibilities of the registration department; curatorial responsibilities; exhibition development; visitor studies and evaluation; administration including coursework in finance and grant proposal writing; and, not least of all, ethics.

“The Best of Both Worlds”

Now, many years after working in collections at an independent museum, I find myself in what I consider to be the best of both worlds, a university museum. At the Patricia and Philip Frost Art Museum at Florida International University (FIU) I coordinate a graduate certificate program in museum studies. Many students enrolled in the program are in pursuit of a graduate degree in art, history, anthropology, education, or environmental studies. Other students enter independently before or after pursuing a graduate degree. Some students in the program are employed in local museums in an attempt to add to their credentials for advancement. All of

them are looking for a concentration of graduate-level courses that add to their overall knowledge base and improve their chances on the job market.

Students in the FIU program are offered the variety of courses outlined above. Three courses are required to complete the certificate: History and Philosophy of Museums; Museum Ethics, Policies, and Procedures; and a supervised internship in one of the many museums in the Miami area. Students seek internships which best suit their desired career track. Interns have worked in the Miami Art Museum, the Museum of Contemporary Art, the Hollywood Art and Culture Center, HistoryMiami, Vizcaya Museum and Gardens, the collections department of Everglades National Park, and the Frost Art Museum. They have worked in the area of collections, exhibits, communications, development, and education, and in doing so have gained valuable hands-on experience to balance their coursework.

For their elective coursework, students can choose from four regularly offered museum studies courses: Museum Education, Registration Methods, Curatorial Practices, and Exhibition Development. Adjunct faculty who teach these courses all work in the local museums, bringing with them substantial professional experience in their given fields.

Because of the many academic offerings of the university, students are encouraged to tailor their studies to best prepare themselves for a future in the museum profession. They have enrolled in such diverse courses as art history, general history, art education, ethnohistory, and public administration for elective credit, giving them the type of preparation so necessary for a life in museum work. Stephen Weil, author of “The Ongoing Pursuit of Professional Status, The Progress of Museum Work in America” (*Museum News*, 1988), wrote of the importance of the “diversity of knowledge and skills required within any particular museum” in his musings about the pursuit of professional status.

Starting a Program?

Since the 1970s numerous training programs have emerged in the United States. There are many sources of help for anyone starting a museum studies program and for those who want to enter the profession. Three particularly helpful websites provide valuable information and direction: the general GradSchools.com website provides a listing of over 50 museum studies programs nationwide—see <http://www.gradschools.com/search-programs/museum-studies>. The Smithsonian Institution’s education department has for many years served as a clearing house for museum studies programs—<http://museumstudies.si.edu/>. Finally, the Association of Academic Museums and Galleries, formerly the Association of College and University Museums and Galleries, also maintains a list of programs—<http://www.aamg-us.org/studies.html>. Most of the member museums on this list are associated with museum studies programs at their home institutions.

Surely we have progressed from the 1970s when some thought that museums were the last resort for people who could not find work elsewhere, while others deemed a museum as a repository for musty old scholars or inexperienced young ones. Today’s profession requires a mix of academic and practical training to produce real contributors to the museum world. □

[Annette B. Fromm is assistant professor, Coordinator Museum Studies at Florida International University]



Arizona

Museum of Northern Arizona, Flagstaff □ “Walking in Harmony: The Life and Work of Lomawryesa Kichael Kabotie” (Sept. 12) The meshing of Hopi traditions with myths and imagery from other cultures in paintings, prints, jewelry, and poetry.

California

University Art Museum, California State University, Long Beach □ “Resistance/Reactions: A Michael Goldberg Retrospective” (Aug. 16) Paintings and works on paper.

Monterey Museum of Art □ “Ansel Adams: Portrait of America” (Oct. 3) The rare showing of one of the few Museum Sets—images chosen by Adams for use by museums and art institutions.

Hearst Art Gallery, Saint Mary’s College, Moraga □ “Superbly Independent: Early California Paintings by Annie Harmon, Mary DeNeale Morgan, and Marion Kavanagh Wachtel” (Sept. 19) A look at early California landscape, captured *en plein air*.

Palo Alto Art Center □ Through Sept. 5: “Dream Sequences” Narrative works by ceramicists; “Surreal Reinventions” Works on paper that utilize historic materials; “Secret Drawings” Works created by invited artists who have been paired with secret collaborators.

San Jose Museum of Quilts & Textiles □ (Through Aug. 8) “Hawaii’s Alfred Shaheen: Fabric to Fashion” Retrospective of Hawaiian textiles and aloha-wear manufactured by Shaheen on the island of Oahu; “Grand Appliqué: Hawaiian Quilts”; “Wendeanne Ke’aka Stitt: Contemporary Kapa” Santa Cruz artist Stitt combines

native Hawaiian kapa cloth and quilting in her textile pieces.

Cantor Arts Center, Stanford University, Stanford □ “William Trost Richards—True to Nature: Drawings, Watercolors and Oil Sketches at Stanford University” (Sept. 26) 19th-century landscape artist. □ “Buildings on Paper: Architectural Drawings” (Oct. 17) Works by Frank Lloyd Wright and 19th-century French architect Victor Postolle. □ “Rural and Urban Structures: Artists Attracted to Architecture” (Oct. 31) Images of ancient ruins, urban structures, and country houses. □ “Contemporary Glass” (through Aug.)

Colorado

Museum of Outdoor Arts, Englewood □ “Element House” (Aug. 14) Architectural exhibit showcasing the design of a modular green home, drawings and models included.

Connecticut

Yale Center for British Art, New Haven □ “Structured Elegance: Bookbindings and Jewelry by Romilly Saumarez Smith” (Sept. 19). □ “Art for All: British Posters for Transport” (Aug. 15) Promotional posters for the London Underground and British Railways. □ “Seeing Double: Portraits, Copies, and Exhibitions in 1820s London” (Sept. 19) An 1829 painting (Interior of the British Institution) by John Scarlett Davis, representing an early 19th-century exhibition venue, presents viewers with miniatures of

District of Columbia

Smithsonian American Art Museum □ “Christo and Jeanne-Claude: Running Fence” (Sept. 26) A documentation exhibit of the vast installation in Sonoma and Marin Counties, created from 1972-76.

Smithsonian National Museum of African Art □ “Paul Emmanuel Transitions” (Aug. 22) South African artist explores moments of transition: film and works on paper.

Florida

Museum of Fine Arts, St. Petersburg □ Through Aug. 15: “Whistler, Hassam, and the Etching Revival” Prints from 1850-1930; “Turmoil and Triumph: American Works on Paper from the World War II Era” Prints, drawings, watercolors, and posters by more than 50 artists working between 1935 and 1945.

Vero Beach Museum of Art □ “Selected Works from the Permanent Collection” (Sept. 26) Paintings, prints, works on paper, sculpture, glass, and photography. □ “Watercolors from the Permanent Collection” (July 25).

Cornell Fine Arts Museum, Rollins College, Winter Park □ Through the summer: “Out of the Shadow” Women painters in 19th-century America; “Man and the Machine” Propaganda posters from the Stalinist era in the Soviet Union in the 1930s and from the U.S. and Britain in WWI; “Wonderful & Curious” Tracing the genesis of the permanent collection to honor the museum’s 125 anniversary.

Indiana

Indiana University Art Museum, Bloomington □ “Manet as Printmaker” (Aug. 1) Etchings and lithographs. □ “Patrons and Portraits in Federal and Antebellum America” (Aug. 31) Paintings from the 1790s to the 1840s.

Illinois

Tarble Arts Center, Eastern Illinois University, Charleston □ “From the Collection: Biennial Exhibition Award Winners and Drawing Suites” (Aug. 15) Winners works collected over the 40 years of the biennial.

Kansas

Dane G. Hansen Museum, Logan □ “Fragile Nature: Photographs by Joel Sartore” (Aug. 8) A journey into the natural world across North and South America; pictures taken for the *National Geographic*.

Salina Art Center □ Photographic: Anne Collier & Melanie Schiff” (Aug. 8) Portraiture, still lifes, landscapes, and more.

Mulvane Art Museum, Topeka □ Through Sept. 19: “The Art of The Robot” Works by regional and national artists in a variety of media; “Literal Abstractions” Paintings and sculptures by Kansan artist Stephen T. Johnson. □ Through Sept. 26: □ “Sculptural Installations by Joelle Ford: New Purpose for Mundane and Discarded Objects; “Dali’s World: Prints by Salvador Dali” From the museum’s permanent collection; “The Bow Tie” Regional artists present their take on this fashion accessory.

Ulrich Museum of Art, Wichita State University □ “Art of Our Time: Selections from the Ulrich Museum of Art” (Aug. 8) Modern and contemporary artworks: paintings, photographs, video, sculptures, and works on paper.

Wichita Art Museum □ “The Secrecy Series: Selected Works” (Oct. 10) Industrial sculptural installation dominated by metallic surfaces examines loss of privacy and the power of secrets. □ “Western Imprints: Carving Out the western Landscape—Reduction Woodblocks by Leon Loughridge” The Western landscape from New Mexico to the Flint Hills of Kansas. □ “William Blake’s Illustrations from the Book of Job” (Aug. 29) Engravings from the collection; some of Blake’s finest.

Kentucky

Art Museum, University of Kentucky, Lexington □ “The Bluegrass Palette of Andre Pater” (Oct. 10) Polish-born Lexington resident artist struts his sporting art in oils, pastels, gouache, and charcoals—from jockeys to thoroughbreds to hunting and hounds to grazing cattle.

Maine

Institute of Contemporary Art, Maine College of Art, Portland □ “A Meticulous Ferment: Beth Lipman & Kirsten Hassenfeld” (Aug. 15) Highly crafted works in glass and paper including a hand-blown glass sculpture and an ornamental paper sculpture.

Portland Museum of Art □ “Anna Hepler; Makeshift” (Oct. 17) Large site-specific installation in the museum’s entry space, and cyanotype prints made from digital



famous paintings hanging on the walls and replicas of other famous paintings in his depiction of the people viewing the exhibition.

Loet Vanderveen, *Royal Horse*, 1985. Bronze. Crocker Art Museum, CA

photos of small sculptures. □
 “American Moderns: Masterworks on Paper from the Wadsworth Atheneum Museum of Art, 1910-1960” (Sept. 12) Hopper, Marin, Kent, Dali, Kelly, Sloan, Marsh, Shahn, Benton, and more. □
 “Winslow Homer and the Poetics of Place” (Sept. 6) Showcasing the museum’s collection of Homer watercolors to mark the centennial of his death. Also the debut of an online gallery providing access to the museum’s collection of Homer’s wood engravings.

Maryland

Walters Art Museum, Baltimore □
 “Bearing Witness: Work by Bradley McCallum & Jacqueline Tarry” (Aug. 1) Larger-than-life, mother-and-child portraits accompanied by testimonials from black teenage mothers about their pregnancies and lives following that experience. □
 Through Oct. 10: “Checkmate! Medieval People at Play” Down time in *A Book of Hours* from Flanders; “Great Illustrations: Drawings and Books from the Walters’ Collection” 19th-century illustrations accompanied by the volumes in which they were published.

Washington County Museum of Fine Arts, Hagerstown □ “Hand Thrown: The Fine Art of Pinched and Coiled Ceramics” (Sept. 5) Works by contemporary clay artists using one of the oldest methods of creating clay forms. □
 “Cumberland Valley Artists Exhibition” (Sept. 26) Juried exhibition in its 78th year. □ “Blue Water—Still Water” (Sept. 12) Contemporary works by members of the American Society of Marine Artists focusing on all aspects of marine life in a variety of mediums.

Massachusetts

Fuller Craft Museum, Brockton □
 “Furniture from the Permanent Collection” (Sept. 26) Studio furniture. □ “Mariko Kusumoto: Unfolding Stories” (Aug. 8) Intricate metal sculptures of music boxes, clocks, and other boxlike constructions with multiple moving parts.

Cape Cod Museum of Art, Dennis □ “Seven Lively Artists:

Plein Air Painting” (Aug. 15) The product of past summer visits to the Cape by a group of Harrisburg, PA, artists who call themselves Seven Lively Artists.

Fitchburg Art Museum □ “75th Regional Show” (Sept. 5) Juried: open to all museum members and all adults who live within a 25-mile radius of the museum.

Provincetown Art Association and Museum □ “Jack Tworikov: Against Extremes/Five Decades of Painting” (Aug. 22) Retrospective of the work of one of the founding members of the New York School who spent productive summers in Provincetown.

Clark Art Institute, Williamstown □ “Picasso Looks at Degas” (Sept. 12) See article on p. 1)

Michigan

University of Michigan Museum of Art, Ann Arbor □ “Turning Point: Japanese Studio Ceramics in the Mid-20th Century” (Aug. 22) Japanese pottery during a period of exceptional creativity □ “Sister Corita: The Joyous Revolutionary” (Aug. 15) Prints ranging from early religious pieces to Abstract Expressionist-inspired works of the late 1950s and the Robert Indiana *Love* postage stamp.

Kresge Art Museum, Michigan State University, East Lansing □ “Eye Poppers Big and Bold” (July 30) Works that reflect major stylistic trends of the past half-century: pure abstraction, Op and Geometric art, and color field paintings.

Flint Institute of Arts □ Through Aug. 15: “Tagliapietra in Retrospect: A Modern Renaissance in Italian Glass” Retrospective of works by the “maestro of glass-blowing”; Louis Comfort Tiffany: *Articles of Utility, Objects of Art* Not just lamps—artistry in a social context.

Grand Rapids Art Museum, □ “Dutch Utopia: American Artists in Holland, 1880-1914” (Aug. 15) Artworks by expatriates (1880-1914) inspired by the pre-industrial lifestyle in Holland, their

pastoral surroundings, and the great tradition of 17th-century Dutch art: Henri, Chase, Twachtman, Sargent, among others. □ “GRAM and Ox-Bow Joint Centennial Celebration and Artist Series” (Aug. 22) GRAM=Grand Rapids Art Museum; Ox-Bow=school of art and artists’ residency affiliated with the Art Institute of Chicago. □ “Chris Overvoorde: The Alberta Drawings” (Aug. 30) Drawn on square paper inimical to the horizontal vistas of the Canadian prairie, the images illustrate an art problem while recording the light, atmosphere, and scale of the landscape.

Kalamazoo Institute of Arts □ “On Paper: The Lincoln Center/List Art Collection” (Aug. 14) Prints created by Warhol, Frankenthaler, Lawrence, Rauschenberg, Rivers, and others.

Fredericks Sculpture Museum, Saginaw Valley State University, University Center □ “Sculpture Exhibition” (Sept. 18) Juried display of works by artists residing within 200 miles of the museum.

Minnesota

Tweed Museum of Art, University of Minnesota, Duluth □ “Brave, Strong, True: Selections from the Potlatch Collection of Royal Canadian Mounted Police Illustrations” (Sept. 12) Ad illustrations done for the Potlatch Corp./Northwest Paper Co. in the 1930s using the image and reputation of the Royal Canadian Mounted Police to sell the company’s printing products.

Goldstein Museum of Design, Saint Paul □ “Flights of Fancy: A History of Feathers in Fashion” (Sept. 12) Historical and contemporary use of feathers in western fashion: the origins of the use of feathers in clothing; the international feather trade; activism and laws designed to protect endangered bird populations; and the psychological appeal of wearing feathers.



Arnold Friberg, *RCMP Officer Loading Packhorse*, 1951. Oil on canvas. In “Brave, Strong, True,” Tweed Museum of Art, MN

Missouri

Contemporary Art Museum, St. Louis □ “Great Rivers Biennial” (Aug. 8) In a program designed to identify and support emerging talent, three local artists are featured.

Springfield Art Museum □ “Watercolor USA 2010” (Aug. 8) Competitive, annual, national. □ “Yvonne Jacquette: The Complete Woodcuts, 1987-2009” (Sept. 26)

Montana

Missoula Art Museum □ “National Iron” (Aug. 29) Cast iron art. □ Through Sept. 19: “Joshua Meier: The Parables (and other impossible events)” Staged photographs that create visual parables—surrealistic worlds, improbable scenarios; “Peter Keefer: Images of the Great War” Collage drawings that represent people and events in WWI. □ “Behind the Vault Doors” (Aug. 31) Part of a statewide, six-museum collaboration in support of an in-progress film and a series of exhibitions showcasing artworks often hidden to the public behind vault doors. □ “Joyce Folsom’s Gift of Intimate Landscapes to the MAM” (Sept. 30) Montana painters.

New Jersey

American Labor Museum/Botolphouse National Landmark, Haledon □ “Harriet Tubman and the Underground Railroad Print Show: The Art of Mark Priest” (Aug. 28)

Monmouth Museum, Lincroft □ “The Painting World of Evelyn Leavens” (Sept. 5) Retrospective spanning six decades from realism to abstraction in multiple mediums.



Andre Pater, *Grey Thoroughbred and Jockey in Red Silks*. Pastel. In “The Bluegrass Palette of Andre Pater,” Art Museum of the University of Kentucky

Princeton University Art Museum
□ “Inner Sanctum: Memory and Meaning in Princeton’s Faculty Room at Nassau Hall” (Oct. 30) The venerable Faculty Room and the portraits within it seen as the symbolic center of the university.

New Mexico

Georgia O’Keeffe Museum, Santa Fe □ “Georgia O’Keeffe: Abstraction” (Sept. 11) A top-ten, power exhibition, so saith the critics.

New York

Hyde Collection, Glens Falls □ “Andrew Wyeth: An American Legend” (Sept. 5) An overview of the principal media and themes in his oeuvre from late 1930s to late twentieth century.

Hofstra University Museum, Hempstead □ “Something’s A Foot: Small Works from the Hofstra University Museum Collection” (Sept. 12) Works from diverse cultures in a variety of media—all 12 inches or less.

Olana, Hudson □ “Fern Hunting Among These Picturesque Mountains: Frederic Edwin Church in Jamaica” (Oct. 31) Oil sketches and paintings from Church’s 1865 trip to the island.

Katonah Museum of Art □ “Steve Tobin: Katonah Steelroots” (Sept. 19) Rolled and bent steel “roots” rise 22 feet above the ground in a sculpture fabricated for the site.

Nassau County Museum of Art, Roslyn Harbor □ “The Sea Around Us” (Sept. 12) Seascapes by Hassam, Grooms, Hopper, Monet, Tiffany, N.C. and James Wyeth, and more: styles range from 19th-century American landscape and Impressionism to contemporary.

Bronx Museum, New York City □ Through Aug. 11: “Road to Freedom: Photographs of the Civil Rights Movement, 1956-1968”; “After 1968: Contemporary Artists and the Civil Rights Legacy” Two exhibitions organized by the High Museum of Art, Atlanta, that chronicle a pivotal moment in the nation’s history.

Brooklyn Museum □ Through Sept. 12: “Kiki Smith: Sojourn”; “Andy Warhol: The Last Decade” □ “American High Style: Fashioning a National Collection” (Aug. 1)

Derfner Judaica Museum, Hebrew Home at Riverdale, New York City □ “VanDeb Editions: Monotypes +

Etchings from a Printmaking Atelier” (Aug. 22) From abstract compositions to domestic interiors.

Guggenheim Museum, New York City □ “Julie Mehretu: Grey Area” (Oct. 6) Large-scale paintings inspired by historical photographs, urban planning grids, modern art, and graffiti. □ “Haunted: Contemporary Photography/Video/Performance” (Sept. 6) Site-specific installations, sculptures, and paintings that incorporate photographic elements.

Jewish Museum, New York City □ “South African Photographs: David Goldblatt” (Sept. 19) The human landscape in the apartheid and post-apartheid eras. □ “The Monayer Family: Three Videos by Dor Guez” (Sept. 7) Perspectives on ethnic identity, citizenship, and prejudice from different generations of the Monayers, a Christian Arab family in Israel. □ “Modern Art, Sacred Space: Motherwell, Ferber, and Gottlieb” (Aug. 1) A large-scale mural, a velvet Torah curtain, and an exterior sculptural relief, all commissioned in 1951 to decorate the B’nai Israel synagogue in Millburn, NJ.

Museum of Arts and Design, New York City □ “Dead or Alive” (Oct. 24) Installations and sculptures crafted from organic materials, including insects, feathers, shells, bones, silk-worm cocoons, plant material, and fur. □ “Bespoke: The Handbuilt Bicycle” (Aug. 15) Designs by six noted bicycle builders. □ “Portable Treasures: Silver Jewelry from the Nadler Collection” (Aug. 8)

MoMA PS1, Long Island City □ “Greater New York” (Oct. 18) Recent work by artists living and working in the metropolitan area.

Museum of Modern Art, New York City □ Through Aug. 30: “Lee Bontecou: All Freedom in Every Sense” Sculpture and works on paper with the natural world as the focus; “Pictures by Women: A History of Modern Photography” Abbott, Arbus, Lange, and others; “Picasso: Themes and Variations” The Great One’s evolving artistic vision through decades of experimenting in etching, lithography, and linoleum cut. □ “Mind and Matter: Alternative Abstractions, 1940s to

Now” (Aug. 16) Drawings, prints, books, and sculpture by three generations of women artists from the mid-century to the present. □ “Matisse: Radical Invention 1913-17” (Oct. 11) Abstract, geometric paintings in predominantly black and gray. □ “The Modern Myth: Drawing Mythologies in Modern Times” (Sept. 6) Works on paper from the collection that incorporate elements of ancient mythology into new visual representations. □ “Bruce Nauman: Days” (Aug. 23) Single work installation: a “sound sculpture”—a continuous stream of seven voices reciting the days of the week through 14 suspended speakers.

Ukrainian Museum, New York City □ “Ukraine-Sweden: At the Crossroads of History (XVII-XVIII Centuries)” (Oct. 31) Religious icons and manuscripts, armor, and other historical artifacts viewed in the context of Sweden’s support for an independent Ukraine 300 years ago.

George Eastman House, Rochester □ Through Oct. 17: “Colorama”; “Persistent Shadow: Considering the Photographic Negative”

Ohio

Canton Museum of Art
□ “Form, Figure & Function:

Contemporary Ohio Ceramics” (July 25) Group of ceramic artists strut their stuff.

Contemporary Arts Center, Cincinnati □ “Shepard Fairey: Supply and Demand” (Aug. 22) Street artist whose work shifts between fine, commercial, and political art: screen prints, stencils, stickers, illustrations, collages, and works on wood, metal, and canvas. □ “Jumex Collection” (mid-October) Contemporary art from Latin America. □ “Pat Steir: Water & Stone” (Aug. 22) Paintings.

Taft Museum of Art, Cincinnati □ “TruthBeauty: Pictorialism and the Photograph as Art, 1845-1945” (Aug. 8) Works by early photographers who sought through visual effects to elevate the medium to the status of painting. □ “Kristine Donnelly: Paperwork” (Oct. 24) Delicate structures made from

hand-cut screen-printed paper.

Oklahoma

Fred Jones Jr. Museum of Art, University of Oklahoma, Norman □ “Wanderlust: Travel and American Photography” (Sept. 12) Photographers capture Americans on the move.

Oregon

Schnitzer Museum of Art, University of Oregon, Eugene □ “One Step Big Shot: Portraits by Andy Warhol and Gus Van Sant” (Sept. 5) Polaroid shots helped Warhol create iconic Pop images and Van Sant to cast characters for his films.

Pennsylvania

Trout Gallery, Dickinson College, Carlisle □ “Above & Below: Skyscrapers to Subways in New York City 1913-1949” (Aug. 21) How artists viewed New York’s emerging architectural and engineering icons.

Berman Museum of Art, Ursinus College, Collegeville □ “Smooth Cartographies: Toward a Collective Becoming” (Aug. 1) Digital media artist and “locative” technologies: GPS, RFID, as well as other mobile platforms. □ “The Art Gene: The Hutton Family Legacy” (Aug. 8) As advertised: an entire family’s artworks.

Michener Art Museum, Doylestown □ “Icons of Costume: Hollywood’s Golden Era and Beyond” (Sept. 5) Costume design and the impact of film on popular culture. □ “Ellis Island: Ghosts of Freedom” (Oct. 10) The photographs by Lewis Hine document the ongoing drama of Ellis Island; contemporary photographer Stephen Wilkes captures the abandoned buildings.

Philadelphia Art Alliance □ “Vanitas: Contemporary Reflections” (Aug. 12) The ephemeral nature of both art and life are themes in multi-media show.

Print Center, Philadelphia □ Through July 24: “84th Annual International Competition: Photography” Juried show; “Tracings/Transfers/Copies/Forgeries: Bill Walton” Varied examples of printmaking made over a period of 30 years

Mattress Factory, Pittsburgh □ “Nothing is Impossible” (Aug. 8) Installations by five artists.



Evelyn Leavens, *Large Self Portrait, 1980*. Oil on linen. In “The Painting World of Evelyn Leavens,” Monmouth Museum, NJ

Everhart Museum, Scranton □ Through Sept. 6: “Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation” Weapons, ornaments, and other artifacts from the nomadic cultures of Mongolia and Central Asia where animals were used as symbols to identify tribes and social ranks; “Migration: A Journey from Bhutan to Scranton” Photographs and stories of families who journeyed from the mountainous Asian nation of Bhutan to a refugee camp in Nepal, and eventually to homes in northeastern Pennsylvania.

Palmer Museum of Art, Pennsylvania State University, University Park □ “The Bloomsbury Artists in American Collections” (Sept. 26) Celebrating the 100th anniversary of the group’s beginnings: paintings, works on paper, and decorative arts

Renfrew Museum and Park, Waynesboro □ “Emily Clayton Bishop Retrospective” (Oct. 16) Sculptures, watercolors, sand charcoal portraits by this student of Rodin.



Juliellen Byrne, *Toe Tag*. In “Form, Figure & Function,” Canton Museum of Art (OH)

South Carolina
Gibbes Museum of Art, Charleston □ “JoAnn Verburg: Interruptions” (Sept. 12) Photographs feature the residents and architecture of Spoleto, Italy.

Greenville County Museum of Art □ “A Portrait of Greenville” (Sept. 26) The city in many mediums by many artists.

Tennessee
Knoxville Museum of Art □ Through Aug. 1: “Bloom” Botanically inspired large-scale outdoor sculptures: 16-foot-tall blades of nylon grass, flowers, and other plant-like shapes in synthetic nylon fabric and fiber-glass; “Vision, Language, and Influence: Photographs of the South by Baldwin Lee, Walker Evans, and Eudora Welty” Photos taken over a 50-year-period; Welty’s documentation of rural life in Mississippi during the Depression. □ “Uncertain Terrain: Selections from the KMA Collection” (Aug. 29) Paintings, drawings, photographs, and new media works inspired by the surrounding landscape, rural and urban, perceived and imagined.

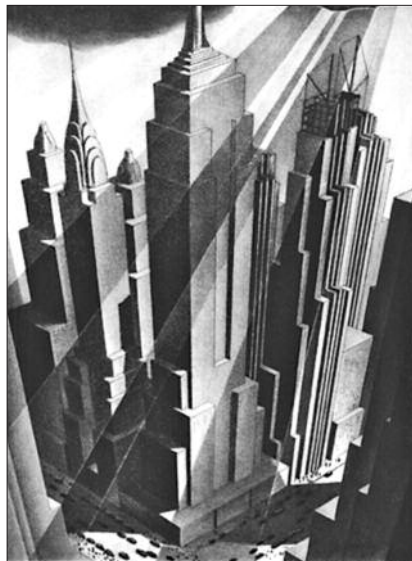
Fine Arts Gallery, Vanderbilt University, Nashville □ “Five Centuries of Drawing: A Selection from the Vanderbilt University Fine Arts Gallery Collection” (Sept. 23) Old Masters and moderns: late Renaissance to present. □ “American Art at Vanderbilt” (Aug. 19) Baskin, Bellows, Cassatt, Chase, Davis, Hassam, Rauschenberg, Warhol, and others.

Frist Center for the Visual Arts, Nashville □ Through Sept. 12: “The Golden Age of Couture: Paris and London 1947-1957” How designers such as Dior, Balenciaga, and Chanel brought glamour back to Europe after WWII; □ “Presence or Absence: The Photographs of Tokihiro Sato” Landscapes.

Texas
Blanton Museum of Art, Austin □ “Matisse as Printmaker: Works from the Pierre and Tana Matisse Foundation” (Aug. 23) Media range from etching, aquatint, and monotype, to lithography, woodcut, and linoleum cut. □ “New Works for the Collection” Old Master, modern, and contemporary.

McNay Art Museum, San Antonio □ Through Aug. 29: “Terra Incognita: Dulac’s Suite de Paysages” Work by 19th-century French lithographer; “Jeanne and Irving Mathews Collection of Art Glass” French Art Nouveau and Art Deco glass including Daum Frères, Lalique, and more. □ Through Sept. 12: “Janet Lennie Flohr:

Learning to Say Good-bye” Images that illustrate the life and death of the artist’s mother; “Neither Model nor Muse: Women as Artists” Works from the collection in a range of media.



S. L. Margolies, *Man’s Canyons*, 1936. Aquatint and etching, in “Above & Below,” Trout Gallery, PA

Utah
Utah Museum of Fine Arts, Salt Lake City □ “Las Artes de Mexico” (Sept. 26) Over three millennia of tradition and change expressed in pottery, painting, folk art, and prints about celebration, ritual warfare, veneration of the dead, and modern social issues. □ “salt 1: Adriana Lara” (Sep. 26) Video and sculpture by Mexico-based artist in an ongoing series showcasing work by emerging artists around the world. □ “Pablo O’Higgins: Works on Paper” (Sept. 19) Lithographs: heroic depictions of the working class in revolutionary Mexico by an American.

Salt Lake City Art Center “Not Just Another Pretty Face” (July 24) Works commissioned from Utah artists by individuals in the community: Artists and patrons were encouraged to create a work based on the concept of a portrait. □ “Melissa Ann Pinney: Girl Ascending” (Oct. 30) Large-scale color photographs focused on family.

Brigham Young University Museum of Art, Provo □ “The First 100 Years: Collecting Art at BYU” (Sept. 25) European portraits and religious works, 19th- and 20th-century American paintings: Warhol’s Marilyn Monroe serigraph series, original drawings of famous comic strips, and murals from the *Book of Mormons*.

Virginia
Chrysler Museum of Art, Norfolk □ “Class Pictures: Photographs by Dawoud Bey” (Aug. 6) Teens in high schools across the country and their comments about themselves and their lives. □ “Dutch ‘Golden Age’ Paintings” (Aug. 22) Vermeer (*Young Woman Seated at a Virginal*), Rembrandt van Rijn (*Self-Portrait with Shaded Eyes*—no longer on view), Frans Hals (*Portrait of Samuel Ampzing*).

University of Richmond Museums, Richmond □ At **Harnett Museum of Art**, “Rincon Falls, Trinidad: A Print Series by Chris Ofili” (Sept. 26). □ At **Robins Gallery of Design**: “Best in Show: Staffordshire Dogs from the Collection” (Sept. 25) 19th- and 20th-century English porcelains.

Taubman Museum of Art, Roanoke □ “Posing Beauty in African American Culture” (Aug. 22) Historical and contemporary representations on film; photographs dated from 1890 to the present.

Wisconsin
Charles Allis Art Museum, Milwaukee □ “New Media at the Charles Allis” (Sept 15) Artists use new media—video, iPhones, and the like—to project traditional images.

Woodson Art Museum, Wausau □ Through Aug. 29: “The New Reality: The Frontier of Realism in the 21st Century” Newly created works inspired by famous paintings; the old and new Realism in contrast; “Peanuts at Bat!” Charlie Brown and the Gang engaged in America’s favorite pastime. □



Johannes Vermeer, *Young Woman Seated at a Virginal*, ca. 1670-72, Oil on canvas. In “Dutch ‘Golden Age’ Paintings,” Chrysler Museum of Art, VA

WHAT'S GOING ON around the world...

TEFAF Reports Good Times

In a report commissioned by the European Fine Art Foundation (organizer of The European Fine Art Fair—TEFAF), a change in luxury spending habits caused by the recession has helped the international art and antiques market weather the global economic storm. (To order the report go to www.tefaf.com; click on shop.)

High-end buyers have eschewed expensive cars, yachts, and jets in favor of assets with long-term value—art and antiques. This fact translates into a world art market that, although down, has done far better than expected during the economic downturn.

“As economically recessive conditions in many countries have led to a reduction in incomes, demand for and consumption of many luxury goods has also contracted,” says the report. It goes on to report that although the world financial crisis produced a drop in the number of high-net-worth individuals, the share of art investments actually rose in 2008 as investors looked for assets that had a more enduring value.

“The geographical distribution of wealth has also worked in favor of the art market. While most of the older Western economies are currently in recession, many of the new art markets are still showing positive growth, with China and India at rates of 9 percent and 6 percent respectively in 2009.”

Amsterdam

Rijksmuseum: “Dutch Interiors by Joan Miró” (Sept. 13), a series of three paintings inspired by two interior scenes by 17th-century Dutch masters Hendrick Sorgh and Jan Steen, which Miró saw at the Rijksmuseum during his 1928 visit to the Netherlands. The paintings represent his early surrealist work and are displayed for the first time ever, together with sketches and drawings, alongside the works which were their inspiration.

Also at the Rijksmuseum: “Amsterdam’s Canal Belt. The Expansion of Amsterdam in the Golden Age” (Sept. 6), paintings, prints, and drawings showing the 17th-century expansion of the city.

Berlin

Museum für Fotografie: “Architectural Photography from the National Museums in Berlin” (Sept. 5) The Art Library in the museum reopened its newly reconstructed Kaisersall (Emperor’s Hall) with a show of never-seen-before treasures, from bamboo huts (from the Ethnological Museum), to temples (Egyptian Museum), mosques (Museum of Asian Art), and classical modernism (the Art Library’s collection).

Shanghai

Shanghai’s World Expo (Oct. 30) is proving to be unprecedented in size (over 20,000 events)

and numbers of visitors (100 million predicted). “Galleries of human inspirations and thoughts,” say the organizers. The huge Expo site straddles the Huangpu River and is built over former shipyards, steel mills, and some residential properties. In addition, the city has undergone a major makeover with new subway lines, fresh paint, new lighting citywide, and new museums and galleries opening in concert with the Expo.

Many of China’s best known artists and leading international artists are exhibiting their wares either within the Expo site or off-site in the city: the Little Mermaid sculpture from Denmark sits in the Danish pavilion; “Expo Boulevard” at the site entrance has a display of sculptures from around the world; and extravagant pavilions with costs rising into the tens of millions, including those of several developing countries in Africa that have been financed and supported by Chinese authorities, are attractions unto themselves.

Local events include the SH Contemporary and Shanghai Art Fairs; the opening of Shanghart’s (a leading Shanghai art gallery) museum style warehouse; International Artists Day, when 100 artists opened their studios for two weekends in May; and 19,994 others.

A host of new cultural attractions have appeared around the city outside the Expo site. For example, the Rockbund Art Museum, located on Shanghai’s riverfront in a restored old building that once housed the Royal Asiatic Society, opened featuring peasant creativity. Spain and the Netherlands opened centers in downtown Shanghai. The Dutch Cultural Center opened with a performance by a conceptual artist; next came a show of works from the Van Abbemuseum in Eindhoven. The new Minsheng Art Museum is holding a retrospective of Chinese art. The Shanghai Museum of Natural History announced a new three-storey museum to open in 2012. The Zendai Himalayas Art Museum opened what it calls an “art supermarket” in which most of the works were sold at an unprecedented rate: revenues reached \$83,500 on the first day, with 80 percent of them selling at or about \$700.



Gerrit Berckhejde, *Gouden Bocht (Golden Bend)*, c. 1672. In “Amsterdam’s Canal Belt,” Rijksmuseum, Amsterdam.

Other pop-ups in the culture field are a Chinese “hometown folk museum,” a brick and tile museum, a numismatics museum, and a water museum. All are reachable by means of the new subway system, built to support World Expo 2010.

Sydney

Outsider art has found an advocate and a home at the **University of Sydney**, which is becoming

an international center for the study of this genre, particularly so after receiving a major gift of works from Stuart Purves, director of the



August Oppenheim, *Frauenkirche, Dresden, 1854*. Albuminpaper. In “Architectural Photography from the National Museums in Berlin,” Kunstbibliothek, Sammlung Fotografie, Berlin.

Australian Galleries in Melbourne and a long-time Australian art dealer. His collection of 180 outsider works has enhanced the university’s Self-Taught and Outsider Art Research Collection which was established in 2008. The collection is on view at the university’s Callan Park Gallery located in the inner Sydney suburb of Rozelle. “The idea is to have a center for research into this area so that scholars from other universities, both within Australia and around the world, would see it as a focus around which to base their research,” says Colin Rhodes, dean of the college.

Sydney’s 17th Biennale, “The Beauty of Distance: Songs of Survival in a Precarious Age,” (Aug. 1), is located in seven heritage spaces across the city, among them the Sydney Opera House, Harbour Bridge and the Museum of Contemporary Art, the historic prison Cockatoo Island, it’s 1839 powerhouse. Works by 200 artists from around the world are featured.

Geneva

“50JPG (50 Jours pour la Photographie à Genève—50 Days for Photography in Geneva),” a triennial devoted to photography was initiated in 2003 by, and is being held at the **Centre de la Photographie Geneve** (CPG). This year’s exhibition “La Revanche de l’archive photographique (Photographic Archives Hit Back) (through July) at the Bâtiment d’art contemporain, constitutes the central focus of the festival, bringing together 30 artists from around the world.

Some 30 exhibitions, a colloquium, a portfolio viewing, and lectures are all features of this year’s 50JPG.

Rome

The **MaXXi**, a museum of 21st century art and architecture, opened in May of this year with five exhibitions adorning its concrete and glass campus which was designed by Zaha Hadid. Among the inaugural exhibitions, “Space” (Feb. 2011) is a thematic installation of the art and architectural designs that the museum acquired on funds supplied by the state, from bequests, and through donations. In another gallery is an interactive 40-meter wall tracing Italian architecture over the past 60 years. Gino De Dominicis, Kutlug Ataman, and architect Luigi Moretti complete the schedule.

The museum is located in the former Montella barracks in the Flaminio district, close to the Villa Borghese gardens.

The Provinces of France

In Nantes, the **Musée Dobrée’s** 19th-century building is undergoing major revamps, particularly underground, to add an auditorium, studios, and a reception area. The collection of some 10,000 objects, and the building were bequeathed to the Loire-Atlantique regional authority in 1895. Next door, the Manoir de la Touche, a 15th-century structure, houses the

continued on next page

museum's archaeological collection.

The **Musée d'Unterlinden** in Comar, Alsace, houses a major 16th-century religious work, the Isenheim Altarpiece. The museum's main building, a 13th-century convent is being restored while a nearby art nouveau building is being converted to create new space for a 20th-century collection, and a gallery for its 19th-century works.

[For information on more events around the world, see "What's On" in The Art Newspaper]

...in the USA...

New Homes Like Winterthur

The **Winterthur Museum and Country Estate** (DE) has granted Connor Homes of Middlebury, Vermont, exclusive rights to produce a line of homes, the design of which they say will be historically authentic, with architectural details that come from the museum's archives and the existing architecture on the Winterthur estate.

Available for Viewing

The **Georgia O'Keeffe Museum** (NM) has introduced on its website (okeeffemuseum.org) a searchable online database with images of over 3,000 items from the collection, as well as materials from the archives of the museum's research center. The database includes more than 900 O'Keeffe works: iconic flowers, desert skulls, nudes, landscapes, cityscapes, still lifes, and abstractions dating from 1901 to 1984.

Seeing Art Happen

The **Lux Art Institute** (CA), with the region's only artist-in-residence program, welcomes a Berlin-based painter as the final resident artist of the 2009/2010 season. Sati Zech was invited to live and work on site, to produce a work of art from start to finish while making it possible for visitors not only to "see art," but also to "see art happen."

The institute hosts several regional, national, and international artists throughout the year who participate in the residency program. Visitors to the museum enjoy tours that provide intimate access to the artist and his/her work, even before it appears in an exhibition that also includes works from the permanent collection of indoor and outdoor art at the end of the residency. A wide range of programming for all ages further enhances the popular program.

Winners

The **Gibbes Museum of Art** (SC) has announced winners of several 2010 awards:

The Elizabeth Mallory Factor Prize for Southern Art was awarded to artist Radcliffe Bailey. The award, including \$10,000, acknowledges the "artist whose work demonstrates the highest level of artistic achievement in any media while contributing to a new understanding of art in the South." Bailey, inspired by jazz music, is best known for his mixed media works and site-specific installations that explore his

personal background and the history of African Americans.

The Mary Whyte Art Educator Award was given to Anne Cimballa, an art teacher of grades 7, 9, and 10. Designed to recognize a high-school visual art teacher in the tri-county area who has "demonstrated superior commitment to his or her students and craft," the award carries a cash prize of \$1,000.

The James S. Gibbes Philanthropy Award went to Jim and Esther Ferguson, long-time supporters of the museum whose personal art collection is on view at the Gibbes. The couple made the lead gift in the campaign to bring Christo to Charleston.

In the Top Ten

True West Magazine has named **Buffalo Bill Museum and Grave** (CO) number three in the top ten best Western museums in the United States. Western history buffs hold *True West* in high esteem; "to be selected as the number 3 museum among Western museum is a real honor," said Steve Friesen, director.

The museum was started in 1921, four years after Buffalo Bill was buried on Lookout Mountain. Johnny Baker, Cody's foster son, compiled a collection of items from his foster father's life as well as the largest collection of Wild West show posters in existence. Today, the original museum building is a historic site that houses a gift shop; standing beside it is the modern building that houses the collection: the posters, firearms, an exhibit showing Buffalo Bill's relationship to the Indians, and a children's activity space.

New Crocker, New Art

The new **Crocker Art Museum** (CA) opens on October 10, with two new collecting areas allowing for the display of more from the permanent collection as well as works from the extraordinary collection of sculptor/collector Loet Vanderveen. Oceanic and African Art will be shown together in a second-floor atrium gallery. Visitors will see artwork from the Asmat, related South Pacific Islanders, and Sub-Saharan African regions—all donated to the museum by Vanderveen, whose entire collection includes objects from a diversity of cultures including China, Africa, India, Indonesia, Thailand, Burma, Central America, and New Guinea.

Salt Lake Center Reaches Out

A community outreach program in Salt Lake City called 337 Project, founded four years ago by the present director of the **Salt Lake Art Center**, has been absorbed by the center as its newest programming arm. Since the two bodies have successfully collaborated in the past, Executive Director Adam Price says, "in many ways this is a natural marriage. The 337 Project's continued focus on community programming will instantly give Salt Lake Art Center a greater ability to project its presence



out into the places where people work and live—and then invite them back to our permanent location...."

During his tenure at the 337 Project, Price worked with local artists to create contemporary art in nontraditional contexts. For example, he gave 150 Utah artists three months to transform a two-story building into a collective work of art. The resulting creation was viewed by over 10,000 visitors in the six days that it was open to the public. Subsequent 337 Project undertakings include the creation of an Urban Gallery on a series of garage doors at a local charity, Neighborhood House, and the transformation of an old vegetable truck into a mobile gallery bringing original artwork by local and national artists directly to Utah's schools.

In 2009, 337 Project received the Mayor's Service to the Arts Award, the Best of State Medallion for Arts in Education, the Best of State Statute for Overall Winner in the education category, and the Best of Broadway Award for Service to the Arts.

Center for Land Use Interpretation

The **Nevada Museum of Art's Center for Art + Environment** (CA+E) announced the acquisition of the archives of the Wendover (UT) Residency Program run by the Center for Land Use Interpretation (CLUI), based in Los Angeles. The acquisition represents more than 10 years of art making sponsored by CLUI, an institute dedicated to the exploration and understanding of land and landscape issues in North America.

"This acquisition is a significant addition to the current CA+E Archive collection," said William L. Fox, director of the center. "The CA+E is designed to be a global leader in studying how people construct creative responses to natural, built, and virtual environments and aims to collect notable archives from across the globe. The CLUI archive provides a core sample of the working practices of artists engaged at the intersections of art and geography, art and environment, and desert regions...."

Mobile Art Exhibit

"Art on Track" is the third annual moving art exhibit. It takes place aboard an eight-car Chicago Transit Authority (CTA) train that circles the Chicago Loop for a day-long celebration of fine arts and culture. Visitors are directed to find the entrance to the exhibit at the Adams and Wabash CTA platform.

continued on next page

Members of Chicago's art community travel and interact with visitors to the exhibit who may be plying their customary route (the train makes its regular stops), or who may be aboard specifically for the exhibition.

Art on Track, part of SALVO NFP, is an organization dedicated to increasing cultural awareness and education through exposure to the fine arts. SALVO provides free alternative public spaces for arts organizations to showcase their ware to an expanded demographic, reaching out to those who are otherwise isolated from the city's art culture.

The event is sponsored by FIGI Water and the school of the Art Institute. Tickets can be purchased at the platform on the day of the event (\$15) or in advance at ticketleap.com (\$10).

Collective Buying Boosts Attendance

Several museums have used a company called Groupon to boost attendance. The company operates on the basis of collective buying: it offers a special price for admission (or an event, or a product) and waits to see how many buyers the offer attracts. When the number reaches a certain level determined by the company, the offer is "on." If not, the offer is canceled.

Successes have been reported by museums in Chicago, Los Angeles, Hollywood, Washington D.C., St. Louis, New York, and Portland. (See groupon.com for more information.)

in New York...

MoMA Acquires Barney Series

The **Museum of Modern Art** (NY), in conjunction with the Laurenz Foundation in Basel, Switzerland, has acquired the complete archive of Matthew Barney's "Drawing Restraint" series, an ongoing project the artist started 20 years ago when he was an undergraduate at Yale University. The two organizations will share equal ownership of the work.

In this series, Barney explores the notion that, just as athletes use resistance to increase muscle and strength, artists' use of impediments should enhance their output. He put his theory to work over a period of twenty years, producing 16 works, documented on film in various forms and formats. Initially, he set up apparatus in his studio that he had to climb on and applied physical restraints that he struggled with in order to draw on the wall or the ceiling. He video taped his efforts, and produced objects and drawings as well. Subsequently, he left the studio for the outside world and more sophisticated settings, still pursuing the original theory. The resulting performances—16 in all—are testament to his skills: drawings, sculptures, vitrines of objects, photographs, video, and film all capture aspects of his action.

Museum Mile

It takes place in June, rain or shine, hot or cold, ready or not. And it took place for the 32nd time this year. The Museum Mile Festival on Fifth Avenue (closed to traffic from 6-9 p.m.)

stretches from 82nd Street to 105th Street and includes nine of New York City's cultural institutions, which are opened free to the public from 6-9. In addition to special exhibitions on view inside the museums, street music and activities occupied both children and adults in astonishing numbers—estimated to have been over 1 million.

Museums along the way were: El Museo de Barrio; The Museum of the City of New York; The Jewish Museum; Cooper-Hewitt, National Design Museum, Smithsonian Institution; National Academy Museum & School of Fine Arts; Solomon R. Guggenheim Museum; Neue Gallerie New York; Goethe-Institut New York/German Cultural Center; and the Metropolitan Museum of Art.

Free Space

Three special presentations at **MoMA PS1** are on view to explore the five-year trajectory of New York's creative community. They are part of PS1's "Free Space" program, a recent initiative offering free gallery space to select non-profit organizations, independent curators, artists, and collectives to experiment and generate public programming.

The first presentation, in the Painting Gallery, is dedicated to "5 Year Review," a showcase of some of the important exhibitions performances, concerts, movies, fashion, design, happenings, and events that occurred in New York in the last five years. Not a comprehensive history of the period, individual taste reigns in this gallery—the tastes and memories of an invited group of fellow curators and critics. Performances and public programming by participating artists are scheduled to take place throughout the duration of the exhibition.

Next, in the Drawing Gallery, four New York-based guest curators organize a series of exhibitions that will turn over every five weeks. Additional curators are welcome, specifically those who work without institutional affiliations.

The basement level is transformed into a movie theater for screenings of films and video. Film curators are on hand to program the theater with ongoing presentations.

Conservation at the Guggenheim

The **Solomon R. Guggenheim Foundation** has received a major grant from the Andrew W. Mellon Foundation to work on the Panza Collection Conservation Initiative—a three-year project designed to evaluate the Panza Collection of Minimalist, Post-Minimalist, and Conceptual works from the 1960s through the 1970s. Prominent in the evaluation are works by Dan Flavin, Donald Judd, Bruce Nauman, and Lawrence Weiner.

Said Richard Armstrong, director of the foundation and museum, "Many of the works in the Guggenheim's Panza Collection are ephemeral or conceptual and pose unique challenges to curators and conservators who strive to accurately exhibit and sustain the work for generations to come.... The ultimate goal of the Initiative is to establish strategies for exhibiting and effectively preserving the Panza Collection works, which, in turn, will provide essential precedents for other cultural institutions grap-

pling with similar collection-based issues."

Eastman Acquires Ivory

The **George Eastman House International Museum of Photography & Film** announced the acquisition of the Merchant Ivory Productions collection consisting of 2,600 elements including more than 40 titles such as *A Room With a View* (1986), *Howards End* (1992), *The Remains of the Day* (1993), *Mr. and Mrs. Bridge* (1990), and *The Bostonians* (1984). The gift also includes original negatives, interpositives, and 35mm archive prints made from the original negatives of some of Merchant Ivory's most admired films.

"Ismail Merchant's worry for years was that all those films of ours, made in so many places, stored in so many labs around the world, would never be brought safely home and might be lost," said James Ivory. "Now the George Eastman House motion picture archive is that home, safeguarding the continuing life of Merchant Ivory's work for the next generations."

Merchant planned the gift long before his demise in 2005. He dreamed of including his own collection of relevant contracts, correspondence, and other business papers, a dream that was implemented by his surviving partner of some 40 years and the staffs of Merchant Ivory's offices in New York, London, Paris, and Mumbai.

The company known as Merchant Ivory consists of three masters from vastly different cultures: producer Merchant was born in India; screenwriter Ruth Praver Jhabvala was born in Germany and educated in England; director Ivory was born in the United State. Different as they may have been, their partnership is listed as the longest in independent cinema history.

James Ivory recently was honored with the title of George Eastman Honorary Scholar, awarded for artistic achievement in motion pictures, on the opening night of the film festival that bears his name. At that time, he presented his newest film, *The City of Your Final Destination*.

Magnum Photos in NYC

The **Flag Art Foundation** (NY), a beneficiary of Michael Dell's investment firm MSD Capital, has acquired 200,000 vintage prints from the Magnum Photo Agency. Selections from the archive are on display through Sept. 10. □



Ruth Marten August, 2008. Altered intaglio (19th century etching). In "Surreal Reinventions," Palo Alto Art Center, CA.

Non-Profit
Org.
U.S. Postage
PAID
Permit No.
9513
New York, NY

Right: Baldwin Lee, *Alan, Vicksburg, Mississippi*, 1984. Gelatin silverprint. In "Vision, Language, and Influence," Knoxville Museum of Art, TN



Left: Dennis Stock, *Untitled from James Dean: A Memorial Portfolio* (James Dean posing in a coffin, seven months before his death, Fairmount, Indiana, 1955), 1956. Vintage gelatin silver print, In "Wanderlust," Fred Jones Jr. Museum of Art, OK

Promos continued from page 2

Art on the Lawn

"A great way to spend a fabulous spring day with your family," exclaims a notice sent by the **Danville Museum of Fine Arts & History** (VA). The museum presents its 14th annual "Art on the Lawn" day featuring "great art and community mural painting. Bring a picnic lunch and enjoy lunch on the lawn, 10 a.m. to 4 p.m."

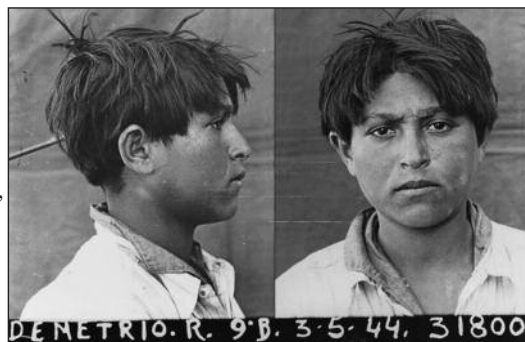
Online Competition

In conjunction with the exhibition "Contemplating the Void: Interventions in the Guggenheim," in which some 200 artists, architects, and designers were invited to imagine their dream interventions in the rotunda space, the **Guggenheim Museum** (NY) held an online competition titled "Re: Contemplating the Void—Create Your Own Guggenheim Intervention." In it, participants were invited to do the same thing: reimagine the museum's rotunda and submit their ideas by way of Flickr.

Five winners received a Guggenheim store gift package including a tote bag, a Fisheye camera, a book about the making of the museum, and two admission tickets.

Bare Truth in Body Art + Empty Bowls, Full Hearts

In conjunction with its exhibition "In the Flesh: A Cultural View of Body Art," the **Freeport Art Museum** (IL) presented a Tattoo Fashion show at a local theater. The event began



Mathieu Pernot, *Un camp pour les Bohémiens, Roger Demetrio*, 1944. In "The 50JPG (50 Jours pour la Photographie à Genève – 50 Days for Photography in Geneva)." Centre de la Photographie, Geneva

with a cocktail hour, followed by the show of tattoos and body art.

Says the promoter's notice: "We are still taking calls for potential models, so if you know of folks with great body artwork who are willing to share (and bare) it for a live audience, let us know!"

Another promotional event held at the **Freeport Art Museum**, and staffed by the Freeport High School art department is the Annual Empty Bowls Soup Supper, a fundraiser for the Freeport Salvation Army food pantry, FACC, and Friends Forever Humane Society.

A national event contributing to the fight against hunger, Empty Bowls was started twenty years ago by a high school art teacher in Michigan. It has become a creative way to integrate the arts with humanitarian work; a benefit not only to the community but a showcase for local talent.

Some 300 bowls were made by students at the high school; other bowls were donated by local artists and ceramics students at the community college. Each is hand thrown and glazed. And new this year was a table offering pet bowls where all donations went to the Friends Forever Humane Society. With the purchase of a ticket, Guests received a ceramic bowl, a meal of soup, bread, dessert, and drinks, all of which were donated by local businesses. Guests kept their bowls as a reminder that there are always empty bowls in the world. □