

A quarterly newsletter for small and mid-sized art museums New Year 2010

STRATEGIES for MUSEUMS: Assets, Audiences, and Alliances *by Stephen Rustow*

- 2007: “If we build it, they will come”
- 2010: “If we’re smart, they will come”

A year into the Great Recession, museums find themselves facing a vastly changed economic landscape. Tourism is down. Endowments have plummeted. Charitable gifts are sluggish. Capital campaigns are ailing and long-term financing has all but disappeared. As operating costs continue to rise, many institutions confront the very real possibility of cutting personnel, programs, and hours of operation.

Other threats loom as local governments and philanthropies reevaluate their commitments to annual support. Political interest groups try to exclude cultural institutions from national recovery funding. Congress debates significant changes to tax statutes on charitable giving, the full ramifications of which are ominously unclear.

What should museums be doing to weather the storm?

The era of the “starchitect” may have faded. Today, I believe the focus should be on smarter design and flexibility with an emphasis on better use of existing space for a broader audience. Prior, the mantra “if we build it they will come” echoed across the cultural landscape. Today’s museum management, curators, and marketers should repeat “if we are smart with our space, they will come.” This brings us to three “A’s”: Assets, Audiences, and Alliances.

Assets

Evaluate each of the museum’s major assets with a view to increasing use and finding greater efficiencies.

This starts with the space itself: every part of the museum’s physical structure should be evaluated for ways to increase intensity of use and to create synergies.

Ask how space can be used differently; are there, for example, lost circulation or reception areas that could become small retail points or temporary exhibition galleries? Many museums have outdoor spaces or roof terraces that are rarely used. Could the museum “spill out into the street” on exceptional occasions?

Are there spaces that can be “doubled up” by varying several uses over time?

The same approach should be brought to human resources: rather than looking for reductions and redundancies, ask how staff can be encouraged to do more and to explore new initia-

tives, even outside of their traditional expertise or job description. Define the downturn as a challenge that allows staff to find new ways to contribute to the overall mission of the museum.

Finally, rethink strategies for exhibiting collections: how can works be shown anew? Thematic exhibitions that display known works from a different vantage point cost relatively little and permit curators to explore alternate ways of presenting the collection. Small dossier shows built around one or two pieces from the collection with supporting and archival material can reintroduce well known works in a new light.

Audiences

Secure existing audiences and build new ones.

Although tourism is down, museums can emerge from recessions with stronger overall attendance; local populations travel less and often seek cultural diversions at home. This is the moment to reach an audience that has not yet adopted the museum as a place to go on a regular basis. Position the museum as a “cultural space” that targeted audiences will check out monthly or even weekly. Beyond exhibitions, the focus should be on programming, events, and support services that attract new users.

One successful strategy is to adapt the concept of a “season,” a sequence of special events promoted as an interrelated series that lasts a limited time but recurs year after year. The series encourages return visits and automatically suggests “renewal” from one season to the next. Creating a thematic link to works in the collections promotes a kind of exclusivity between the series events and the museum’s traditional mission.

A relatively new audience segment—those who find the museum via its website—is another group to build. The standard, informational use of the website should be supplemented by “web-only” features that project the museum’s presence online in ways that complement the “bricks and mortar” location. For a moderate investment, a regular stream of web-events can be created—virtual visits, discussions with artists or curators, educational programs, and even participatory events: a design competition to accompany an architecture show, for example, or a hypertext anthology that gives access to the research behind

an exhibition. The objective is three-fold: to offer a richer experience to those who already come to the museum; to capture the attention of people who will find the door *Continued on page 10*



THE PRIVATE COLLECTOR IN THE MUSEUM

A series of articles in The Art Newspaper dealt with the controversy raised by special museum exhibitions that consist entirely of works collected by one of the museum’s own trustees.

The case in point was the New Museum on the Bowery in New York, which elects to fill its handsome galleries with the works that Greek magnate Dakis Joannou, one of the museum’s trustees, amassed for his foundation based in Athens. The appointed curator, Jeff Koons, is a favorite of the trustee who has collected Koons’ works for almost 30 years, starting in the 1980s.

In fact, the exhibition, with a March 2010 opening date, is the first of “The Imaginary Museum,” a series of private-collection shows that has stirred interest along the internet highway. The collaboration with a trustee who owns more works by Koons than any other collector has come into question. The museum’s director of special exhibitions has organized shows at the trustee’s foundation and has also borrowed works for shows at the museum.

Conflict-of-interest becomes an issue, just as it did in the case of the Los Angeles County

Museum of Art’s Broad Contemporary Art Museum opening. Works from the Eli and Edythe Broad Art Foundation were selected by a curator appointed by the foundation. (New Museum Chief Curator Richard Flood affirms that the selection of Koons as curator was made by the museum, not the collector.)

“We want to push this conversation forward,” says director of the New Museum Lisa Phillips, realizing that the debate will intensify with the opening of the show. In addition, she explains that the museum has assumed all costs, and that the policy of her board enjoins trustees from lending works that they expect to sell.

The Con Side

In the same issue of *The Art Newspaper*, journalist, lecturer, and author Tyler Green jump starts his discussion with the headline: “Turning a Museum into a Vanity Space: Private Collection Shows Are an Insult to Scholarship and Curators.”

“Private-collector-centric ‘fluff shows’ have proliferated this year,” he says. “There are two main problems with these exhibitions. First, and most importantly, they diminish the role of curators as independent scholars, historians, and discerning, informed selectors *Continued on page 10*

Sports Artists Selected

The American Sport Art Museum & Archives (AL) has selected two artists, a sculptor and a painter, as Sport Artists of the Year. Bruce Larsen creates his sculptures from found objects—scrap materials such as driftwood, rusted appliances, pieces of metal, and more. His latest work, *Nastia*, is a tribute to 2008 Olympic gold medalist in gymnastics Nastia Liukin, and is on display on the grounds of the U.S. Sports Academy.

Kadir Nelson portrays strength and integrity in his action paintings. With commissions from large corporations and magazines across the country, he has also illustrated several children's books. His latest work, *We are the Ship: The Story of Negro League Baseball*, introduces him as an author.

New Gallery Event

Some 50 galleries in New York have joined together to create something new in New York: the New York Gallery Week, the inauguration of which will take place on the weekend of May 7, the beginning of the spring auction season. The "Week" will feature parties, panel discussions, and gallery tours designed to lure people who have come to town for the major art fairs to spend some time in the galleries. In addition, the group is planning to invite curators from around the country to speak at its various functions.

"We're trying to invigorate people to come to galleries again and to invigorate sales," says one of the organizers.

Best of the Best

McGraw-Hill Construction in New York announced the winners of its second annual Best of the Best Awards, a national competition that recognizes design and construction excellence based on the winners of the company's 10 regional Best of 2009 Awards. From 273 regional winners, 24 national winners in 23 categories were chosen. Projects were judged on innovation, safety, contribution to the community, aesthetic quality, and craftsmanship.

The greenest building of 2009, winner in the Green Building category was Flagstaff's **Museum of Northern Arizona Easton Collection Center**. Says museum Director Dr. Robert Breunig, "The museum of Northern Arizona built the Easton Collection Center to provide the best possible environment for the long-term care of the museum's collections. From the beginning of the project, the museum, the architect, the donors...and the construction company were not only committed to building a functional and beautiful building, but also a building that exemplified the highest standards of sustainability..."

"The design of the Easton Collection Center has been a very rewarding process of discovery for all of us involved in the creative process," says Jim Roberts, principal of the architectural firm. "Our reward comes when we see how our search for sustainability, functionality, and historical relevance converge to yield solutions that are both surprising and delightful. The visual and symbolic beauty that we discover when we strive for these abstract goals reassures us of the validity of our decision making."

The green building strategies used included the use of local materials and labor; appropriate solar orientation; high thermal mass inside the thermal envelope; energy efficient heating and cooling systems; energy efficient window systems; an extensive green living roof system; water conserving plumbing systems; day lighting; renewable energy; a high level of construction waste recycling, among several additional sustainable design and construction elements—all of which point toward a LEED Platinum Certification from the U.S. Green Building Council.

Infrastructure Interest

The **Museum of Modern Art** (NY) and MoMA's affiliate **P.S.1 Contemporary Art Center** (NY) together announced "Rising Currents: Projects for New York's Waterfront," a major, eight-month initiative that will bring together teams of architects, engineers, and landscape designers to address and create infrastructure solutions to make New York City more resilient in its response to rising water levels and more able to protect endangered eco-systems. With the anticipated rise in sea levels due to climate change, the future of New York's waterfronts is one of the most urgent challenges the city faces. Design proposals coming out of an eight-week architects-in-residence workshop that was held at P.S.1 are on display at MoMA in an exhibition of the same name. "Rising Currents," which addresses the need for adaptive "soft" infrastructures for New York and New Jersey's Upper Bay, will remain on display in MoMA's architecture and design galleries from Mar. 24 through Aug. 10.

"The necessity of a response to the regional and national discourse on infrastructure from a contemporary view of high-quality design that also embraces sound ecology has been of urgency for some years, and has taken on new actuality given the national agenda of looking to innovative infrastructure," says Barry Bergdoll, chief curator of architecture and design at MoMA and organizer of the exhibition. "'Rising Currents' will undertake new design research in an interdisciplinary way to solve problems that are both local in application and global in implication."

Four multidisciplinary teams—each consisting of architects, engineers, and landscape designers—from New York architectural firms were selected to take part in the workshop and to propose solutions to the effects of climate change on specific areas of New York and New Jersey waterfronts. Each team focused on a different geographical waterfront area.

The workshop is part of the new P.S.1 initiative "Free Space," an ongoing program in which artists and non-profit arts organizations are invit-

ed to use available gallery space for rehearsals, workshops, research, and events in exchange for an exhibition or live presentation for P.S.1 visitors. The exhibition includes physical and digital models and drawings produced during the workshop.

"Rising Currents" inaugurates a new series of Architecture and Design exhibitions at MoMA called "Issues in Contemporary Architecture," which will focus on timely topics in contemporary architecture with an emphasis on the urban dimension in order to increase public dialogue around seminal issues in architecture.

Squatters Return

The squatters' exhibition that appeared during Art Basel Miami Beach in 2008—The Station—will add to its legitimacy in New York come spring of 2010 when a collection of works will be on display in a newly renovated building on West 14th Street.

This time around, the roster of artists will change to include the more established, where last time only young artists, 40 of them, were on view. The Station's first show, with Shamim Momin (from the Whitney) and artist Nate Lowman as curators, was both a critical and popular success. An itinerant, non-profit organization led by director Eleanor Cayre, The Station banks on more of the same for the spring exhibition coming up.

Rappaport Prize Awarded

The **Cordova Sculpture Park & Museum** (MA) announced the winner of the 2009, tenth anniversary Rappaport Prize of \$25,000 to Providence-based sculptor and installation artist David Cole. The prize is awarded to "advance the mission of the foundation to shine light on emerging leaders for their strong accomplishments and future contributions to the way we view, represent, and recreate our world," says founder Jerry Rappaport.

Specific criteria are twofold: to recognize the achievement and potential of an artist who has already demonstrated significant creativity and vision; and to encourage the artist to continue in a career of art making. In addition, the selected artist will: produce artwork of exceptional quality; demonstrate excellence and leadership in his or her chosen practice; engage

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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.



A SMALL-MUSEUM DIRECTOR'S STORY

Showing a few facets of a multi-faceted occupation

by Jenny E. Benjamin

1. Museum Advocate

In February 2009, the American Association of Museums (AAM) hosted its first "Museums on the Hill Advocacy Day." As Chair of the Small Museum Administrators Committee of AAM, I felt it was important to be in D.C. to represent all the smaller institutions that could not afford to send representatives. During this event, I met with staff from the offices of my state Senators and Representatives to tell them about the Institute of Museum and Library Services (IMLS), a federal granting agency that needs reauthorization. While on Capitol Hill, I learned some important lessons.

First, the museum community must speak out for what it wants, what it does, and what it needs in order to get the job done. Time and again while in Washington I ran into other lobbyists who had causes just as important as ours and who had a lot more experience in pressing their cases. The teachers, the open space advocates, the environmentalists, and many others were all in line to tell their congressional leaders what they wanted. It drove home the feeling that I was the new kid on this block.

The second lesson was that all politics is really local. While on Capitol Hill, I talked passionately about what museums do for America as centers of education and community activity, and explained that we are big employers and tourist destinations. My enthusiastic pitch was met over and over again with questions about what specific impact museums had in my state and hometown. Congressional staffers wanted to know statistics on how many schoolchildren were reached, how much money the museum was plowing into the local economy, and what, specifically, I would be able to do with increased funding. I had come to Washington to advocate for IMLS—a national program—and was rocked on my heels by the interest in local outcomes.

This lesson was further hammered home by the staff of Congresswoman Jackie Speier (D-California, 12th District). Her staff asked me to prepare a presentation for a district hearing that would feature a council composed of local elected officials, business people, union leaders, and the like. The purpose of the local council was to hear from the public on all manner of district related topics and then report priorities back to Congresswoman Speier. It was my job to make this council take notice of museum needs. There wasn't much time to prepare for the hearing so my col-

league Elsa Bailey and I got cracking.

First, we called all 14 museums in the congressional district and asked them to join us at the council meeting. Then we repositioned our plea for help, emphasizing that while IMLS was a national program, our state and district could expect certain benefits from its reauthorization. Finally we gathered material from each museum to drive home how valuable museums are to the district. When we made our presentation to the council, we handed out a thick packet of brochures, statistics, and proposed language for an appropriation bill. A delegation of staff from local museums was standing literally behind us. The feedback was truly gratifying. Most council members recognized and praised museums and their staffs for the work they were doing in their communities and in the district as a whole. We came away feeling that not only had we gained recognition from local leaders, but that our congressional leader had heard us as well.

Do all district offices work this way? Not everyone may have a council, but working with district offices can really raise the profile of your institution, both within your district and in your state. Congressional Representatives rely on these offices and their staffs to identify issues important to their constituencies. Every day can be an advocacy day if you start to build a strong relationship with leaders at home, and you don't necessarily have to buy a ticket to Washington DC to help press your cause.

But, if you do fancy a trip to DC, then Save the Date! March 22-23, 2010. You can join fellow museum supporters for a day of advocacy training followed by a day of meetings on Capitol Hill. Build on the success of last year's Museums Advocacy Day!

For more information visit:
www.speakupformuseums.org.

2. Curator

In 2008 I did a brave thing. Possibly you won't think it was particularly heroic, but I assure you it was. I opened an art exhibit in a non-fine-art venue—the Museum of Vision. And it flopped. In fact, it belly flopped. And what's more—I knew it would.

Why? I did it in the interest of principle. I did it in an attempt to educate a near-sighted audience—my near-sighted audience, of which almost 80 percent are physicians—eye doctors. I did it to try to change their perceptions about the museum, what it could be, and what it was capable of becoming.

Let me explain. The Museum of Vision—I am its director—is not artsy. It may sound

artsy, but it's not. In fact, we celebrate the eyes, vision, and the history of ophthalmology. The very intelligent folks who come through our doors are expecting to pore over surgical implements and eyeballs. They are not expecting an art exhibit.

When I was hired in 2001 and I started to become acquainted with the collection, I found the usual stuff—slicers, dicers, weird ointments and salves, devices that never worked, and some you didn't want to know how they worked. And, to my surprise, among all this was an art collection. At some point in its 20-year history, a curator had sought out and acquired a collection of paintings and drawings. Perhaps not the finest pieces, but an art collection nonetheless. And it had never been exhibited. So I set out to create an art exhibit for a medical museum.

It wasn't easy. First, I had to determine what it was about these pieces that made them even related to medicine. Pulling out the medical themes and researching the artists themselves was new to me.

Second, since I am the lone staff member, I

needed to recruit and utilize a group of volunteer physicians to help curate the show, as I have done for other, more science-oriented shows in the past. Reading the initial exhibition description, my volunteers were dumbfounded. Where were the surgical instruments? How could we mount a show only on the walls—surely a case or two was needed for something!

As a result of this initial shock, the theme of the show was redirected: it would now focus on industrial design, how

design and art have changed over time, and how they have influenced one another. This new tack allowed us to show some of the more artful instruments, especially those created in the late 18th century, which can be quite beautiful. Wall text and artifact labels had to be carefully written to lead folks from instruments to paintings to drawings and back again. If a painting or drawing showed an instrument, I resisted using the museum's concrete example in an accompanying case. The point was for viewers to learn to appreciate every piece as a work of art on its own.

The exhibition was a stretch—I'm not saying it wasn't. And as far as my general audience was concerned, it was a major flop. Many visitors could not make the leap between appreciating both a work of art and the craftsmanship of a particular instrument. Many tried desperately to understand the medical significance of the items we were showing. (There was none). Many simply shook their heads.

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with 21st-century aesthetic issues that have a significant impact on contemporary visual art; and support DeCordova's focus on contemporary American art.

TEFAF is Back

The European Fine Art Fair, TEFAF Maastricht, come March 12-21, will have a record number of 260 exhibitors from 17 countries when it opens at the Maastricht Exhibition and Congress Centre (MECC) in the southern Netherlands. A new section, TEFAF on Paper, will be devoted to works on paper.

Some 30,000 works of art and antiques from classical antiquity to the 21st century will be on sale. Among them:

- A rare Tianhuang seal from the Kangxi period (1662-1722) in China, carved by a master craftsman in the form of a crouching lioness.
- A 15th-century domestic altarpiece by Giovanni di Paolo depicting the Madonna and Child enthroned between saints.
- An Old Master painting of a man singing by the 17th-century Dutch artist Jan Lievens.
- A portrait of George Washington (1822) by Gilbert Stuart.
- *Untitled XVI*, a 1982 work by Willem de Kooning.
- A late 16th-century gold winged-dragon pendant once in the Rothschild collection.
- An Indo-Portuguese silver filigree casket from 17th-century Goa.
- A pair of ormolu-mounted dingwood, sycamore, and fruitwood marquetry commodes made in Dresden c. 1765.

According to the fair's own analysts: "TEFAF Maastricht 2009 took place during the most serious economic crisis that the world has seen for decades. Strong sales to private collectors and museums provided firm evidence that the market for high quality works of art remained solid despite the global financial situation. A survey of visitors to TEFAF 2009 revealed that 18 percent had bought at least one work of art at the fair."

Good Attendance Despite Bad Economy

The **Maryhill Museum of Art (WA)** announced that attendance for their 2009 season (mid-March through mid-November) increased 17 percent over 2008, affirming AAM's anecdotal evidence that points to an increase in attendance at museums of all sorts across the nation. "I think it's indicative of people staying closer to home and exploring their own backyard," says Executive Director Colleen Schafroth. "Entertainment-wise museums offer a great value. For less than the price of a movie ticket, you can learn about regional history, explore a variety of exhibits, and take part in a full range of special events and educational programs for children and adults."

Beyond the new programs that drew record crowds, one of the factors that helped boost attendance was the museum's community-based marketing committee, which focused on forging

partnerships and targeted advertising and media outreach to raise awareness of the museum as a must-visit attraction.

Painted Boxes Mailed Around the World

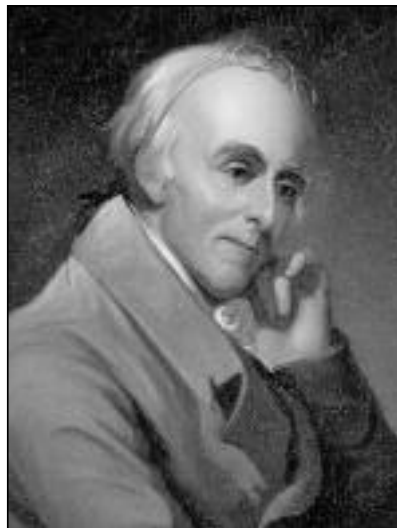
Artist Franck de Las Mercedes paints empty boxes with abstract designs, labels them "Fragile: Contains Peace, Freedom, or Justice," and mails them, free of charge, to anyone anywhere in the world who requests one. This "Priority Boxes" enterprise is a public art series that invites people to reconsider their ability to influence change and to question the fragility of certain social issues. Each box is both a canvas for an abstract painting, and a platform for communication—a combination of art and activism. The boxes fuse elements of painting, sculpture, and conceptual art, and transform the exhibition space, the gallery, into a broader environment.

Herb & Dorothy Continue Gift Program

Herb and Dorothy Vogel, a postal clerk and a librarian, managed to build one of the most important contemporary art collections in history—with very modest means. In the early 1960s, when very little attention was paid to Minimalist and Conceptual Art, the Vogels quietly began purchasing the works of unknown artists. Two rules held sway: the work had to be affordable (they devoted all of Herb's salary to purchase what they liked), and it had to be small enough to fit in their one-bedroom Manhattan apartment. Within these parameters, they became curatorial visionaries, supporting and befriending artists who went on to fame and fortune: Sol LeWitt, Christo and Jeanne-Claude, Chuck Close, and many more.

"Herb and Dorothy" is a film—"delightful... a kind of real-life fairy tale" – *Boston Herald*; "this bighearted movie is an inspiration" – *The Philadelphia Inquirer*—about the couple who built a world-class art collection, now available in DVD.

Exhibits of the Vogel art collection are taking place in select museums across the country as the result of a national gift program entitled "Fifty Works for Fifty States." A large portion of their collection has been gifted to the National Gallery of Art (DC) and 2,500 works were chosen for display at a selected art institution in each of the 50 states. Through the Vogel 50X50 collection, each of the 50 recipient museums is scheduled to exhibit the 50 works within five years of receiving the gift. Thirty museums received gifts by the end of 2008; the final twenty received them in 2009.



eMuseum Network

From the Web: "The **eMuseum Network** is a Java Networking Platform designed to access multiple collections, from a single Web site hosted by Gallery Systems, with advanced search features and collaboration tools. This latest project is designed to allow all member museums to share their collection catalogues with each other. Similar to the public access to collections currently provided by many museums on their Web sites, this network provides simultaneous searching and browsing of multiple collections from a single entry point, in a share-and-share-alike fashion.

"Potentially, any cultural institution can participate, but participation in the eMuseum Network is currently by invitation only or upon request. Only institutions that are sharing collections data will be allowed to enter the network to access data.

"Each participating institution can decide how much of their collection to make available. For example, it would be possible to include data only on objects that are already included on a public website or to make more data available to a scholarly audience.

"Participants will be asked to make collections information available and we plan to include a forum for discussion so that participants can share ideas. For more information please email us at jp@gallerysystems.com."

Architecture Award to VA Museum

The **Taubman Museum of Art (VA)**, designed by Los Angeles architect Randall Stout, celebrated its one-year anniversary in November. At the same time, it announced that the building had received a 2009 International Architect Award, which was presented by several entities: the Chicago Athenaeum Museum of Architecture and Design, the Metropolitan Arts Press Ltd, and the

European Centre for Architecture Art Design and Urban Studies.

The award is the only global one of its kind, recognizing and highlighting the world's best solutions for the design of skyscrapers, corporate buildings, institutions, art facilities, airports, private homes, industrial structures, and urban planning projects.

Rock Foundation Supports Local Artists

The 18 winners of the Rockefeller Foundation's 2009 New York City Cultural Innovation Fund competition will receive a total of \$2.7 million in grants—from \$50,000 to \$250,000 each—to support local New York City art and artists. The grants to these 18 organizations underscore the foundation's "commitment to creative expression and innovation, and the impact and influence creativity has towards social progress."

Many of the winners—selected from more than 500 diverse projects—focus on innovative survival strategies for the arts during a time of severe economic decline. Fresh

California

Lux Art Institute, Encinitas □ “Iva Gueorguieva” (Mar. 17) The museum’s first resident artist will create a large-scale abstract painting while visitors watch her progress.

Irvine Museum, Irvine □ “Selections from the Irvine Museum, 2009” (Feb. 13) California artists.

University Art Museum, California State University, Long Beach □ “Pieces of 9: Reframing the Collection” (Apr. 18) Each member of the staff of nine curates a small portion of the total exhibition in his or her designated space; each micro-exhibition echoes the contributors’ perspective to the collection which includes works by Baskin, Dine, Kollwitz, Orozco, Rauschenberg, Ray, and many more.

Fisher Museum of Art, University of Southern California, Los Angeles □ “Four Rooms and a View: USC’s Collection Highlights” (Apr. 17) Showcasing several areas of the collection, among them Old Master and contemporary landscape paintings and lesser-known works by contemporary Mexican masters.

Palo Alto Art Center □ “Treasures from the Mexican Museum: A Spirited Legacy” (Apr. 18) Stone masks, prints, paintings, and ceramics.

San Jose Museum of Quilts & Textiles □ “Still Crazy” (Feb. 7) Late 19th-century crazy quilts created by needle artists who might have been inspired by displays of Japanese and British arts and crafts at contemporary international exhibitions in Chicago, New Orleans, and Philadelphia.

that served as a springboard for the artist’s later vocabulary of abstraction. □ “California Baskets” (Mar. 21) 19th- and 20th-century Native American baskets. □ “The Metaphysics of Notation” (Mar. 28) Pictographs on continuous display, with interpretive performances by musicians on Fridays. □ “Honoring Lorenz Eitner: 18th-Century Venetian Prints and Drawings” (Mar. 21) Works acquired by the museum’s former director. □ “Art and Invention” (Apr.) Labor and industry are the backdrops of photographs set in Europe and the U.S. during the early 20th century.

Colorado

Museum of Outdoor Arts, Englewood □ “Cabinet of Curiosities” (Mar. 5) A whimsical re-creation of 19th-century collections executed by contemporary artists: furniture, rooms, antique luggage, hand-blown glass, and fashion armoires.

Connecticut

Yale Center for British Art, New Haven □ “Varieties of Romantic Experience: Drawings from the Collection of Charles Ryskamp” (Feb. 4-Apr. 25) British, French, German, Danish, and Dutch drawings from the collection of the director emeritus of the Morgan Library (NY): Turner, Blake, Corot, Delacroix, and Degas, among others.

Slater Memorial Museum, Norwich □ “Making the Mark: The Work of the Stonington Printmakers Society” (Jan. 29) Works by established regional as well as lesser known, emerging artists: monotypes, color-prints, etchings and solar plate etchings, intaglios, linocuts, and relief prints.

tions, photography, and film by British-born Nigerian artist who was awarded a Member of Order of the British Empire (MBE) in 2005. □ “Artful Animals” (Feb. 21) Masks in the shape of crocodiles, elephants, and hippos, and a six-foot-tall Senoufo bird from the Ivory Coast.

Textile Museum □ Through Apr. 11: “Contemporary Japanese Fashion: The Mary Baskett Collection” Asymmetry, raw edges, unconventional construction, oversized proportions, and monochromatic palettes from Issey Miyake, Rei Kawakubo, and Yohji Yamamoto; “Fabrics of Feather and Steel: The Innovation of Nuno” Traditional aesthetics and cutting-edge technology come together in textiles produced by the Tokyo-based company.

Florida

Dali Museum, St. Petersburg □ “Dali Gems” (Apr. 18) Dali-designed jewels, glass, bronzes, and flatware, and oil paintings.

Museum of Fine Arts, St. Petersburg □ “The Baroque World of Fernando Botero” (Apr. 4) Paintings, drawings, and recent sculptures by the Colombian-born artist.

Illinois

Smart Museum of Art, University of Chicago □ “Sites to Behold: Travels in Eighteenth-Century Rome” (Apr. 11) Works depicting places—Rome and nearby Tivoli—that appealed to tourists: etchings by Piranesi, gouache drawings by Lallemand, and more.

Spertus Museum, Spertus Institute of Jewish Studies, Chicago □ “What Does It Say to You?” (Mar. 14) Objects from the collection are on display along with videos of viewers’ reactions to them.

Northern Illinois University Art Museum, DeKalb □ Through Mar. 6: “BLAB! Midwest 2” Artists featured in *BLAB!*, an anthology of sequential and comic art, illustration, painting, and printmaking; “Cannonball Press” B&W wood-block prints examine the recent boom and bust economy; “Heroes, Villains, and the American Zeitgeist” Comic books from the university’s Rare Book and Special Collections.

Krannert Art Museum, University of Illinois, Urbana-Champaign □ “Stranger in Paradise: The Works of Reverend Howard Finster” (Mar. 28) In-depth survey of rural farm boy who became a self-taught artist and saw himself as fulfilling visionary prophecies.



Indiana

Indiana University Art Museum, Bloomington □ “Before and After Pictures: FSA Photographs and the New Deal” (through Mar.) Display of Depression-era photographs marks the 75th anniversary of the Farm Security Administration.

Kansas

Dane G. Hansen Museum, Logan □ “Sum of the Parts, Surface Design Association Membership Exhibition 2007” (Feb. 7) Works that showcase innovative use of textiles to increase awareness and appreciation of textiles in art; materials range from window screening to gold leaf, bamboo to baling twine, chicken wire to silk organza.

Wichita Art Museum “This is My Land: A Photographic Portrait of America by James Yarnell” (Mar. 7) Aerial B&W photos published in a 1962 book, *This is My Land*.

Louisiana

Newcomb Art Gallery, Tulane University, New Orleans □ “Polaridad Complementaria, Recent Works from Cuba” (Mar. 4) Paintings, drawings, sculpture, videos, photographs, and installations by Cuban artists.

Maryland

Mitchell Gallery, St. John’s College, Annapolis □ “The Wine Dark Sea: Works by Joyce J. Scott & Friends” (Feb. 26) Works on paper, sculpture, beadwork, glass, and mixed media based on folk art, the African-American tradition, pop culture, and issues of social justice. □ “From La Serenissima to the Eternal City: The Grand Tour in 18th-Century Venice and Rome” (Apr. 23) Prints, drawings, paintings, and sculpture associated with travel by young Britons to Venice and Rome as a culmination of their classical education.

Washington County Museum of Fine Arts, Hagerstown □ “Cumberland Valley Photographic



Cantor Arts Center, Stanford University, Stanford □ “Frank Lobdell Figure Drawings” (Feb. 21) Drawings in ink, pencil, crayon, and wash, made in the 1960s and 1970s,

District of Columbia

Smithsonian National Museum of African Art □ “Yinka Shonibare MBE” (Mar. 7) Painting, sculpture, large-scale mixed-media installa-

Above: Franz A. Bischoff, *Arroyo Seco Bridge*, 1912. Oil on canvas. In “Selections from the Irvine Museum,” Irvine Museum, CA

Left: Yinka Shonibare, *Un Ballo in Baschera (A Masked Ball)*, 2004. High-definition digital video. In “Yinka Shonibare MBE,” Smithsonian National Museum of African Art, DC

Salon" (Mar. 14) Works chosen from entries to the 77th annual regional competition. □ "The Unwritten War: A Visual Story of the Civil War" (Mar. 21) Daily life on the military and home fronts: trench art, made by soldiers from battle-field objects, decorative arts made by women to support the war cause, letters, diaries, and photographs.

Walters Art Museum, Baltimore □ "The Christmas Story: Picturing the Birth of Christ in Medieval Manuscripts" (Feb. 28) Illuminated early 16th-century manuscript, the Cornaro Missal, on loan from a private American collection after a journey that included seizure by the Nazis from the Austrian branch of the Rothschild family and its later return. □ "Beauty and the Brain: A Neural Approach to Aesthetics" (Apr. 11) A study in neuroesthetics, a new approach to the neural basis of the aesthetic experience.

Massachusetts

MIT List Visual Arts Center, Cambridge □ "Virtuoso Illusion: Cross-Dressing and the New Media Avant-Garde" (April 4) A look at current and historical cross dressing as an art of the irrational and unexpected.

Cape Cod Museum of Art, Dennis □ Through Feb. 21: "My Childhood Summers at Orchard Side Farm" Pastel paintings done from memory, shown with the artists' poems; "Stained Glass Window House" Doll house built in America between 1880 and 1910, detailed down to the chandeliers and Biedermeyer-style furniture. □ (With the **Addison Gallery of Art**) "Creative Convergence: Renowned Painters Showing on Cape Cod" (Feb. 28) Landscape paintings by a mix of artists who met and worked *plein air* in San Miguel de Allende, Mexico, in the fall of 2009. □ "Laus Pictorum" (Jan 21) Leonard Baskin's print series consists of portraits of 19th-century artists who Baskin considered his spiritual ancestors.

DeCordova Sculpture Park, Lincoln □ "The DeCordova Biennial" (Apr. 25) New England artists and their video installations, sculptures, paintings, and photographs.

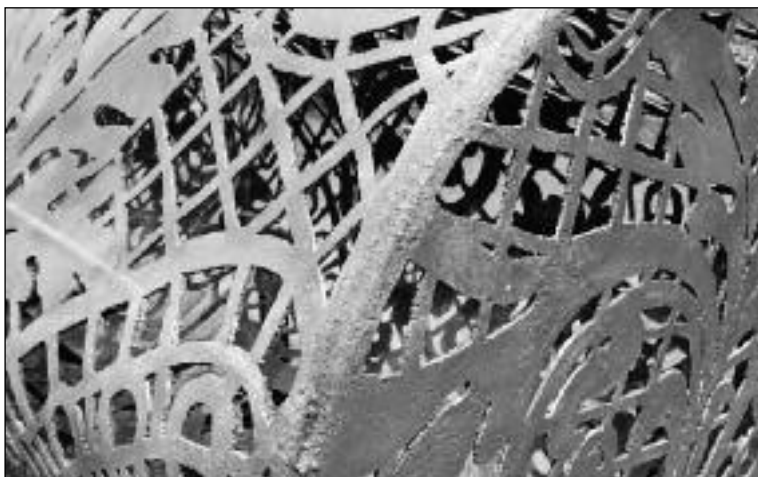
Addison Gallery of Art, Orleans □ "Creative Convergence: Renowned Painters Showing on Cape Cod" (Mar. 13) (With the **Cape Cod Museum of Art**) Landscape paintings by a mix of artists who met and worked *plein air* in Sam Miguel de Allende, Mexico, in the fall of 2009.

Sterling and Francine Clark Art Institute, Williamstown □ "Giovanni Boldini in Impressionist Paris"

(Apr. 25) Oil paintings and drawings done early in his career.

Michigan

University of Michigan Museum of Art, Ann Arbor □ "The Eye of the Beholder: European Drawings and



Cal Lane. *Oil tank and installation, Oxy-acetylene cut and welded steel; paint, 2009.* In "Lace in Translation," The Design Center, PA

Prints from the Pulgram-McSparran Collection" (Mar. 14) Works by European artists, c. 1920 to 1950: Grosz, Kirchner, and Kokoschka.

Museum of Contemporary Art, Detroit □ "For the blind man in the dark room looking for the black cat that isn't there" (Feb. 5-Apr. 4) Curiosity matters more than understanding in an international group show that includes a film of two artists walking through the Swiss countryside, dressed as a rat and a bear, discussing large metaphysical and ethical questions.

Kresge Art Museum, East Lansing □ "American Modernism, 1920's-1940s" (Mar. 14) From Benton and Dove to Wright and Frankenthaler, American styles during this period fluctuated between regionalism, contemporary European developments, and the beginnings of abstraction.

Flint Institute of Arts □ "Mary Lee Bendolph: Gee's Bend Quilts and Beyond" (Jan. 23-Apr. 10) Quilts made in the rural African-American community of Gee's Bend, Alabama. □ "Landscapes from the Age of Impressionism" (Feb. 6-Apr. 18). French and American Impressionists, from the collection of the Brooklyn Museum.

Center Art Gallery, Calvin College, Grand Rapids □ "Sanctuary: Hallowed Space, Holy Place: New Work by Jo-Ann Reeuyk" (Feb. 6) □ "The Unguarded Moment: Photography by Steve McCurry" (Mar. 29-Apr. 24)

Kalamazoo Institute of Arts □ "The Art of Warner Bros. Cartoons" (Feb. 21) □ "Woodcuts in Modern China,

1937-2008: Towards a Universal Pictorial Language" (Apr. 18)

Marshall M. Fredericks Sculpture Museum, Saginaw Valley State University, Saginaw □ Through Jan 28: "Textile Extensions: Quilts in a

New Context, the Work of Carole Harris" Rhythmically constructed, non-traditional tapestries composed of hundreds of richly colored fabrics which are cut, overlaid, appliquéd, pieced, and quilted; "Breaking the Mold: Contemporary Chinese and Japanese Ceramic Sculpture" Works that juxtapose the themes of Chinese work relationships, Western influences, social issues, and human relationships with the Japanese attention to aesthetics of form, texture, color, and materials.

Minnesota

College of Design, University of Minnesota, St. Paul □ "Good Design: Stories from Herman Miller" (Mar 8) A look at the furniture company's processes.

Missouri

Contemporary Art Museum St. Louis □ Through Apr. 4: "Sean Landers: 1991-1994 Improbable History" Text works on paper, photographs, paintings, sculptures, and performance videos. □ "Stephen Prina: Modern Movie Pop" Painting, installation, photographs, and film.

Springfield Art Museum □ "Jacob Lawrence: Prints, 1963-2000: A Comprehensive Survey" (Feb. 28) The history and struggles of African-Americans.

Montana

Missoula Art Museum □ "Scott Fife: Big Trouble—The Idaho Project" (Feb. 10) Archival cardboard is used to fashion busts of

figures in Idaho's history. □ "Griff Williams: It is not down in any map; true places never are" (Feb. 20-Apr. 28)

New Hampshire

Museum of Art, University of New Hampshire, Durham □ "War and Remembrance" (Apr. 8) Artists evoke war's physical and emotional toll.

New Jersey

Monmouth Museum, Lincroft □ "31st Annual Juried Art Exhibition" (Feb. 21) Works from the Tri-State and East Coast area.

Zimmerli Art Museum, Rutgers University, New Brunswick □ "Four Perspectives through the Lens: Soviet Art Photography in the 1970s-80s" (Mar. 28) Rarely seen photographs by artists working in the Soviet Union in the two decades before the fall of Communism. □ "Trail Blazers in the 21st Century: Contemporary Prints and Photographs Published by Exit Art" (Mar.7).

Princeton University Art Museum, Princeton □ "Emmet Gowin: A Collective Portrait" (Feb. 21) A photography professor is honored on his retirement with highlights from a multifaceted body of works by him and his students.

New York

University Art Museum, University at Albany, State University of New York □ "Carroll Dunham Prints: A Survey" (Apr. 4) Lithographs, etchings, drypoints, linocuts, wood engravings, screen prints, digital prints, and monoprints made over the past quarter of a century.

Godwin-Ternbach Museum, Queens College, Flushing □ "Scholars, Explorers, Priests: How the Renaissance Gave Us the Modern World" (Feb. 2-Mar. 27) Paintings, sculptures, prints, and decorative objects from the collection.

Hyde Collection, Glens Falls □ "An Enduring Legacy: American Impressionist Landscapes from the Thomas Clark Collection" (Mar. 28) Pre-1940 *plein air* paintings of areas such as Old Lyme, CT; Cape Ann, MA; New Hope, PA; Woodstock, NY; VT; and CA.



Jo-Ann Van Reeuyk, *Urn. Fiber.* In "Sanctuary," Calvin Center Art Gallery, MI



Hofstra University Museum, Hempstead □ “Children’s Pleasures: American Celebrations of Childhood” (Feb. 2-Apr. 18) Bearden, Catlett, W.M. Chase, Homer, Luks, Rockwell, and others.

Katonah Museum of Art □ Through Jan. 24: “Bold, Cautious, True: Walt Whitman and American Art of the Civil War Era” A troubled era of our history expressed in paintings, prints, and sculptures; “Walt Whitman: Words for America” Original paintings used as illustrations for the Whitman book of the same name; “Hudson River Trilogy: Alison Moritsugu” Contemporary reinterpretation of Hudson River School art spiked with visual comments about preservation and endangerment, water and land use, and changing local culture, all inspired by her native Hawaii.

Drawing Center, New York City □ Through Apr. 5: “Iannis Xenakis: Composer, Architect, Visionary”; “Selections Spring 2010: Sea Marks” Works that notate, describe, and interpret aspects of the sea.

Grey Art Gallery, New York University, New York City □ “Downtown Pix: Mining the Fales Archives, 1961-1991” (Apr. 3) New York’s downtown scene; a look at the emerging and distinctly “downtown attitude” toward life and art as found in NYU’s celebrated Fales Library of rare books and manuscripts. □ “Concrete Improvisations: Collages and Sculpture by Esteban Vicente” (Mar. 26) A first pairing of works in the two mediums by an abstract painter.

Guggenheim Museum, New York City □ “Anish Kapoor: Memory” (Mar. 28) A 24-ton sculpture composed of 154 Cor-Ten steel tiles; the title alludes to the way visitors encounter the work, which almost fills the gallery it occupies, and can never be seen in its entirety. □ “Tino Sehgal” (Mar. 10) A *mise-en-scène* that will occupy the entire rotunda: quasi-sculptural choreographed movement transforms the ground floor of the rotunda into an arena for spectatorship, while on the spiral ramp, verbal interaction between visitors and trained participants predominates. □ “Contemplating the Void: Interventions in the Guggenheim

Museum” (Feb. 12-Apr. 28) Some 250 artists, architects, and designers imagine their dream intervention in the Wright rotunda.

Jewish Museum, New York City □ “Alias Man Ray: The Art of Reinvention” (Mar. 14) Photographs, paintings, sculptures, drawings, films, and a selection of writings by a trailblazing figure in 20th-century art.

Metropolitan Museum of Art, New York City □ “Imperial Privilege: Vienna Porcelain of Du Paquier, 1718-44” (Mar. 21) Tableware, decorative vases, and small-scale sculpture, popular with the Hapsburg court, produced in Vienna by one of the first factories in Europe making true porcelain in the manner of the Chinese □ “The Drawings of Bronzino” (Apr. 18) Works by the 16th-century painter, draftsman, and poet, who became famous as court artist to the Medicis. □ “Cinnabar: The Chinese Art of Carved Lacquer” (Feb. 21) Boxes and other containers carved with geometric motifs, figures in landscapes, birds, and flowers. □ “Peaceful Conquerors: Jain Manuscript Painting” (Mar. 28) Late 14th-century illuminated manuscripts. □ “Silk and Bamboo” (Feb. 7) Musical instruments and works of art show the history of Chinese musical practice beginning in the 5th century.

Museum at FIT, Fashion Institute of Technology, New York City □ “American Beauty: Aesthetics and Innovation in Fashion” (Apr. 10) Beauty and the craft of dressmaking come together.

Museum of the City of New York, New York City □ “Eero Saarinen: Shaping the Future” (Jan. 31) Models and images of buildings by the architect who sought to propel Modernism into the mainstream.

Museum of Modern Art, New York City □ “Tim Burton” (Apr. 26) Rarely or never-before-seen drawings, paintings, photographs, storyboards, moving-image works, puppets, maquettes, costumes, cinematic ephemera, and an extensive film series spanning Burton’s 27-year career. □ “Gabriel Orozco” (Mar. 1) Mid-career retrospective, 16 years after his first solo exhibition, that includes *Mobile Matrix*, a monumental sculpture of reassembled whale bones, on view for the first time outside Mexico, and a variety of works from his studio. □ “Paul Sietsema” (Feb. 15) Ethereal drawings, sculptures, and films explore combinations of color, space and movement; the film *Figure 3* was inspired by pre-colonial objects collected by the artist in Africa, Indo-Asia, and the South Pacific region of Oceania. □

“Projects 91: Artur Zmijewski (Feb. 1) Polish artist’s newest film, *Swiecie*, 2009, shows the public sculptures that resulted from a collaboration between artists from different parts of Poland with steel workers in the city of Swiecie. □ “Monet’s Water Lilies” (Apr. 12) Mural-sized triptych (*Reflections of Clouds on the Water-Lily Pond* c. 1920) and a single-panel painting of the water lilies at Giverny.

New-York Historical Society, New York City □ Through March 25: “New York Painting Begins: 18th Century Portraits” The elite of New York society on canvas. The exhibition focuses on the paintings and their histories as domestic objects: why were they made? Who were the artists and how did they learn their craft? How were the paintings displayed? How has their appearance changed over time, and why? How did they make their way to the Historical Society?; “Nature and the American Vision: The Hudson River School at N-YHS” Cole, Durand, Kensett, Cropsey, and Bierstadt; “John Brown: The Abolitionist and His Legacy” Exploring Brown’s beliefs and activities at a critical juncture in American history; “Lincoln and New York” New York City played a central role in the career of the sixteenth



President—and Lincoln, in turn, had an impact on New York.

P.S.1 Contemporary Art Center (an affiliate of the **Museum of Modern Art**), Long Island City □ Through April 5: “1969” Works, drawn from MoMA’s collection, that were produced in the year 1969; “Between Spaces” A group exhibition organized by P.S.1’s junior curatorial staff.

Loeb Art Center, Vassar College, Poughkeepsie □ “At the Heart of Progress: Coal, Iron, and Steam since 1750; Industrial Imagery from the John P. Eckblad Collection” (Mar. 21) Prints and posters.

George Eastman House, Rochester □ Through Feb. 14: “Where We Live” New York, from an 1845 daguerreotype (the first photo of NY) to the Kodak giant photos (reduced Coloramas) from Grand Central terminal; “Picturing Rochester” The plusses and minuses of the city on its 175th anniversary. □ “How Do We Look?” (Mar. 14) Images of Rochester by famous photographers.

North Carolina

Nasher Museum of Art, Duke University, Durham □ “Big Shots. Andy Warhol Polaroids” (Feb. 21) About 250 Polaroids and 75 B&W prints, 1970 to 1987.

Ohio

Akron Art Museum □ “The Legend of John Brown” (Feb. 14) For the 150th anniversary of the raid on Harper’s Ferry (VA) and the 1859 execution of Akron resident John Brown—selections from Jacob Lawrence’s print series *The Legend of John Brown*.

Contemporary Art Center, Cincinnati □ “Marilyn Minter: Chewing Color” (May 2) Recent paintings, photographs, and a video.

Taft Museum of Art, Cincinnati □ “Dutch Utopia: American Artists in Holland, 1880-1914” (Feb. 5-May 2) Paintings and works on paper by American artists who, reacting to modernization in America, settled or worked in small, pre-industrial communities in Holland at the turn of the century: Henri, Chase, Twachtman, Sargent, and many others.

Toledo Museum of Art □ “Chihuly Toledo!” (Feb. 7) Rarely seen early glass works, sketches, and paintings.

Oregon

Schnitzer Museum of Art, University of Oregon, Eugene □ “Clinton Hill: Selections from a Fifty Year Survey” (Feb. 28) Paintings, prints, constructions, and artist books by an alumnus. □ “The Art of the Book: Collection Selections and Work by Johanna Drucker” (Apr. 18) □ “Amazonia” (Apr. 17) The headwaters of the Amazon River and the creatures that inhabit its rainforest and waters, captured by National Geographic photographer Sam Abell, with additional photos and text by Danish wildlife photographer Torben Ulrik Nissen.

Pennsylvania

Trout Gallery, Dickinson College, Carlisle □ “A Revolutionary Image: Thomas Sully’s Portrait of Benjamin Rush” (Feb. 20) Painting of the physician and cofounder of Dickinson College, which remained in the family after his death in 1813, until its recent acquisition by the Trout Gallery. □ “Prints and Politics in

Weimar Germany" (Feb. 6) Lithographs and etchings by leading artists of post-World War I Germany, including Dix, Grosz, Grundig, Heartfield, and Kollwitz; also, political posters made during the years between the wars. □ "Photographs by Warhol" (Apr. 10) Finished works, as well as photographic source material for other projects. □ "Symbolist and Surrealist" (Apr. 17) Prints from the museum's collection.

Michener Art Museum, Doylestown □ "Edward Weston: Life Work" (Mar. 28) Five decades of photography: landscapes, natural forms, and portraits of luminaries D.H. Lawrence, Diego Rivera, Arnold Schoenberg, and Igor Stravinsky.

Williams Center for the Arts, Lafayette College, Easton □ "Grace Hartigan: From the Studio" (Mar. 13) Late paintings and watercolor drawings.

Design Center, Philadelphia University □ "Charles W. Ward: Paintings for People" (Feb. 14) Retrospective of works by local artist who painted the first New Deal post office mural in the country: paintings, watercolors, pastels, and prints. □ "Lace in Translation" (Apr. 3) A "lace" chain-link fence in the center's front yard, a filigree oil tank in the garden, and an installation featuring furniture, lighting, and fabrics.

Print Center, Philadelphia □ "Philagrafika 2010: The Graphic Unconscious" (Apr. 11) Philadelphia's international festival celebrating print in contemporary art. Other sites: **Moore College of Art & Design, Pennsylvania Academy of the Fine Arts, Philadelphia Museum of Art, and Temple Gallery** at the Tyler School of Art, Temple University.

Mattress Factory, Pittsburgh □ "Likeness" (Mar. 21) Group show examines how people look in the post-Warhol era: Campbell, DeMarinis, Herschend, Lee, Manino, Pratt, and Oursier.

South Carolina
Greenville County Museum of Art □ "Ben Long: Paintings and Drawings" (Feb. 7).

Gibbes Museum of Art, Charleston □ "Lure of the Lowcountry" (Apr. 18) Mixed-media photographs of locations in SC and GA, paired with landscapes of the same region painted in the late 18th and early 19th centuries. □ "Whistler's Travels" (Apr. 18) Etchings by James McNeill Whistler highlighting his visits to the English countryside, Belgium, Holland, and Italy.

Tennessee
McMinn County Living Heritage Museum, Athens □ "Vintage Vixen: The Evolution of Women's Clothing from the 1920s-1950s" (Feb. 12) Fashion, from the flappers to post-World War II. □ "Art Underfoot: Hooked Rugs of America" Historic and contemporary rugs.

Frist Center for the Visual Arts, Nashville □ "Heroes: Mortals and Myths in Ancient Greece" (Jan. 29-Apr. 25) Statues, reliefs, vases, bronzes, and jewelry combined with literary quotes to illustrate the lives of heroes and heroines.

Texas
Blanton Museum of Art, University of Texas, Austin □ "Paolo Veronese: The Petrobelli Altarpiece" (Feb. 7) Cut down from a church in Italy over two hundred years ago and sold in pieces, this reconstructed 16th-century Italian altarpiece brings together fragments from the collections of the Blanton, the Dulwich Picture Gallery, London, and the National Gallery of Canada in Ottawa.

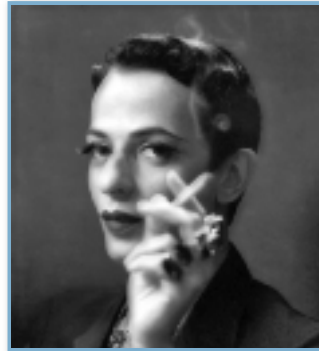
Kimbell Art Museum, Fort Worth □ "From the Private Collections of Texas: European Art, Ancient to Modern" (Mar. 21) The history of private art collecting in Texas from the oil boom days to the present



including the eclectic to the traditional collector: some works on view are by Reni, Guercino, Rembrandt, Gainsborough, Monet, Renoir, Gauguin, van Gogh, Matisse, Picasso, and Mondrian.

San Angelo Museum of Fine Arts □ "Martelé: The Silver of Le Beau Monde" (Mar. 21) Hand-hammered and chased silver made by the Gorham Company from 1897-1930s and considered the finest ever produced in America.

Utah
Salt Lake Art Center □ "Displacement: The Three Gorges Dam and Contemporary Chinese Art" (Feb. 27) Four of China's leading contemporary artists respond to the building of the dam (which has displaced more than one million people and destroyed more than one thousand towns and villages): ink paintings, realist oil paintings, conceptual photography, and performance and new media art.



Springville Museum of Art □ "Selections from the John H. Schaeffer Collection of Victorian & European Art" (Mar.) Iconic works and rare paintings from the era.

Brigham Young University Museum of Art, Provo □ "Types and Shadows: Intimations of Divinity" (Mar. 13) Viewers are asked to seek out the divine in the traditional and contemporary works on display.

Virginia
Chrysler Museum of Art, Norfolk □ "Landscape Photographs by Eliot Porter" (Feb. 28) Color landscapes and nature images. □ "Action Paintings at the Chrysler" (Apr. 11) Paint dripped, flung, stroked, and slashed across large canvases by masters of gestural technique who helped give birth to Abstract Expressionism. □ "Green Eye of the Pyramid" (Jan. 17) Six-foot-tall indoor pyramid of green glass by a Czech husband-and-wife team.

University of Richmond Museums □ At the **Harnett Museum of Art** and the **Harnett Print Study Center** "John Cage: Zen Ox-Herding Pictures" (Apr. 7) Over 50 watercolors on small paper towels created in 1988 at the Mountain Lake Workshop in Blacksburg, Virginia. □ "Slightly Unbalanced" (Jan. 26-Mar. 4) Artists illustrate anxiety, obsessive behavior, depression, narcissism, and other psychological states: Bourgeois, Calle, Kelley, Nauman, Oursler, Sherman, and others.

Washington
Henry Art Gallery, University of Washington, Seattle □ Through Jan. 31: "Eirik Johnson: Sawdust Mountain" Photographs taken over a period of three years depicting the impact of industry on the environment in Washington, Oregon, and Northern California; "Polaroids: Mapplethorpe" Early works include self-portraits, figure studies, still lifes and portraits of lovers and friends; "Allan Sekula: Waiting for Tear Gas" Photographs of individuals and groups taking part in protests touched off by a meeting of the World Trade Organization in Seattle ten years ago;

"Christopher DeLaurenti N30: Live at the WTO Protest November 30, 1999" Four-channel installation conveys the sounds of the protest coupled with recordings of police transmissions made the same day.

Wing Luke Asian Museum, Seattle □ "Yellow Terror: The Collections and Paintings of Roger Shimomura" (Apr. 18) Paintings that address issues of ethnic identity by this third-generation Japanese American.

Jundt Art Museum, Gonzaga University □ "The Holy Family" (Mar. 13) Prints of the nativity from the museum collection, and crèches from a private collection.

Wisconsin
Charles Allis Art Museum, Milwaukee □ "Emily Groom: Wisconsin Master" (Feb. 13) Wisconsin painter and art teacher whose work focused largely on florals and landscapes in a style redolent of French Impressionism.

Woodson Art Museum, Wausau □ "Las Artes de Mexico" (Apr. 11) 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. □

Top: Michelle Handelman, still from *Dorian*, a 4-channel video installation, 2009. In "Virtuoso Illusion," MIT List Visual Arts Center, MA

Left: Robert Mapplethorpe, *Untitled* (Marianne Faithfull), 1974. Monochromatic dye diffusion transfer print. In "Polaroids: Mapplethorpe," Henry Art Gallery, WA



Still from Tim Burton/MoMA TV commercial, 2009

In the hallowed recesses of the **Museum of Modern Art** (NY), press conference comments are complimentary, enthusiastic, thankful, and more. At the press conference for the current Tim Burton retrospective, Ron Magliozzi, assistant curator in the film department, who curated the show with colleagues Jenny He, curatorial assistant, and Rajendra Roy, chief film curator, resorted to hyperbole: "I would...go so far as to suggest that in the end of all this, it may be that Tim will rival Warhol when it comes to output and international reputation in the various mediums of artistic expression." Thus, the exhibition explores the full scale of Burton's career, both as a director and concept artist for live-action and animated films, and as an artist, illustrator, photographer, and writer.

Burton's ideas for films and other projects over some 30 years have started out as drawings, hundreds of them. In short, the current retrospective at the Museum of Modern Art is not one of a film-maker; rather it is an in-depth look at an important artist of our time with drawings, paintings, graphics, photographs, other non-film work, and a specially commissioned sculptural installation. According to Magliozzi, "Instead of using the film to interpret the art, let's use the art to interpret the films....The art is the most important thing; the films are secondary."

Burton was trained as a fine artist. In 1976, following a troubled childhood in Burbank, California, he won a scholarship to study animation at CalArts, a school founded by the Disney brothers. Having created an animated short that found approval at the school, he advanced into the Disney studios, all the while adhering to his iconoclastic style of spidery line figures that had no bearing on true human anatomy—not at all in the Disney lexicon. Finally, Disney funded Burton's own short, "Vincent," the story of a boy who wants to be horror movie star Vincent Price.

"I didn't grow up in a really academic or museum culture," says Burton. "My artistic references came from expressionist films and horror films that had a strong sense of design." He names other influences as well: James Bond, a set designer, a horror movie screenwriter, and for his children's drawings, Dr. Seuss. His "was the kind of artistic inspiration that taught me to want to draw," says Burton of Dr. Seuss.

Burton resists discussing his work in a fine art context, a fact that put curator Magliozzi in some difficulty. "He's shy about endorsing any comparison to serious artists,

that is, to artists who work outside of film," say Magliozzi. "I needed to defend some of the context. So I thought of him as a pop surrealist," having discovered books on the pop surrealists in Burton's library. And although he resists the connection to fine art, Burton has had several gallery exhibitions. Pushed further into exploring the artistic dimensions of his career by planning for the MoMA exhibition, he is now willing to shrug off the suspicions of an art world that questions the validity of people who are well known in one world and cross over by making visual art.

This summer, Burton's official website broke out a new feature, the Tim Burton Art Gallery featuring Burton's drawings and paintings, and a preview look at a not yet published book, *The Art of Tim Burton*, with some 1,000 illustrations.

The MoMA show has made the artist a bit nervous. It's all "hard for me to fathom, truthfully, because it's so outside my experience or culture. When they asked me about it, I couldn't quite believe it. You feel quite vulnerable when you show a movie, and this is even stranger. In a movie, things go by quickly. Like a moving target. This is like—oh, gee...." □



Dorothea Lange, *Part of a family on relief, Memphis, Texas, 1937*. Gelatin silver print. In "Before and After Pictures," Indiana University Art Museum, IN

50-Year-Old Minutia: First View of the Guggenheim

Fifty years ago, Thomas B. Hess, wrote about his first encounter with the new Guggenheim Museum on Fifth Avenue: "The Guggenheim Museum will probably be known as the 'Wright Museum': its architecture drowns all the art, so why shouldn't it drown the Guggenheim name, too? The whole enterprise was a regal, plutocratic whim (the kind of gesture that traditionally produces great art and big monsters), but Wright was to the plutocratic 1900 manor born; he out-whimmed the millions. Architect Frederick Kiesler, it is reported, suggests that they remove all the paintings and commission a good sculptor to make a gigantic statue of Wright that would fill the whole interior volume: his cenotaph, with crowds strolling down past majestic nostrils and shoelaces." □

business models, imaginative prototypes for public/private partnerships, entrepreneurial approaches to capital generation, artist peer loan programs, and new spins on marketing, especially to rapidly growing Latino communities, are strong themes among the winning entries.

Not Just Another Pretty Face

A Holiday Open House at the **Salt Lake Art Center** (UT) in December kicked off the museum's series of "Not Just Another Pretty Face Salons" (NJAPF), which take place through February 2010. Through this series of salons, the Not Just Another Pretty Face program brings together a group of local patrons and a select group of Utah artists, with the purpose of matching patrons and artists who can work together to create commissioned works. The salons encourage both new and experienced collectors of contemporary art to commission works from both emerging and established local artists, thus strengthening Utah's artistic community through personal relationships between artists and patrons. In addition, the salons also support the Art Center's mission to bring important contemporary art to Utah and provide dynamic educational programming for the community.

NJAPF allows for any type and genre of work, including portraiture, abstract and landscape painting, family photography, or any art form agreed upon by the paired artist and patron. Commissions may range in value from \$500 to \$25,000. With a 50/50 distribution of proceeds, patrons not only lend their support to talented Utah artists, but also to the Art Center's exhibitions and educational programming.

The collection of commissioned works will be unveiled at a June "Gala," followed by an exhibition at the Art Center

Barnes Project Moves Forward

Progressing from controversy to actual planning, the **Barnes Foundation's** (PA) move to Philadelphia is no longer in question. The reality, now, is what has emerged as the design for the building on the Benjamin Franklin Parkway that will replace Barnes' Beaux-Arts mansion in suburban Merion (PA). The attempt has been made by Tod Williams Billie Tsien Architects to meet the requirements of the foundation to make part of the building's interior layout replicate the original gallery, in order that the collection can be reinstalled as Barnes himself arranged it—this, within two limestone-clad buildings connected by a courtyard. The garden courtyard, space for special exhibitions, a gift shop, a café, a reading room, and a classroom are the added benefits in the new building.

To make the museum "reminiscent and transcendent at the same time" has been a "very interesting struggle," says Billie Tsien. Critics' opinions have ranged from ecstatic to resentful to indignant. Withal, the museum is scheduled to open in 2012. □

online before they find it “on the street”; and finally, to make the on-line address its own special destination and resource.

Alliances

Form strategic alliances with other institutions to share services, resources and even collections.

Most museums try to do everything, maintaining their own exhibition and event schedules, their own food service and retail operations, and their own institutional service and support uses, from library and reference collections to conservation and storage facilities. Since many small- and mid-size institutions have relatively similar needs, each individual museum essentially creates and maintains services that are duplicated by others; when considered collectively there is a substantial underutilization of resources. Focus on which services and resources might be shared with neighboring institutions. Look for economies of scale that can be achieved by grouping and sharing the costs of certain recurring services—printing, website maintenance, even cleaning services for physical plant.

Museums should also consider alliances with other cultural organizations, especially performing groups, as museums have an abundance of what performing groups need most—space. Consider the museum as a venue, which can be given over to performances. Obvious events include film series, concerts, spoken word, theatrical and dance presentations. There may well be synergies between the museum’s collections and the kinds of performances that can be staged so that the alliance reinforces the identity of both institutions. At the same time, such selective partnerships and “hybridization” allow the museum to distinguish



itself from others by the exclusivity of the alliances it makes.

And...

Become green(er).

This is the ideal moment for museums to (re)evaluate how they can save energy and incorporate green principles in their daily operations. Opportunities run the gamut of the museum’s services: from supplies to trash-handling, fabricating exhibitions, or remodeling interiors. The best strategy is to examine the use and reuse of materials over time, to look seriously at internal recycling and to evaluate all systems in terms of life-cycle costs.

Relatively small new investments may produce large, long-term savings, for example, by creating or purchasing reusable exhibition and display systems rather than build-

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Private Collector *continued from page 1*

in favor of the consumerist whims of the richest guy in the room.

“Through scholarship and curatorial consideration, museums and their curators determine what work has value to a society, a value that is beyond the mere monetary. These kinds of shows do nothing but exhibit and pseudo-validate the spending habits and taste of influential collectors, indicating that someone’s access to an American Express Platinum Card is as meaningful as a curatorial staff’s expertise. Unfortunately, these exhibitions inadvertently reinforce the notion that art is trophy owned by the privileged few rather than a means through which intellectuals engage communities and nations in a broader discourse.

“I am not suggesting that wealthy individuals should not share their collections with the public. In many places, ... collectors have shown their art in spaces controlled by themselves or their family-controlled-and-funded foundations. This is an honorable thing. That is how private collectors should, if they choose, share their art with the public. If a museum director is asked to exhibit a private collection, that director should remind the collector that a museum is more than a trophy house, that the director has too much respect for the museum’s curators to tell them that they are superfluous....

“Second, these shows violate the spirit—and possibly the letter—of museums’ tax exemptions. The U.S. Internal Revenue Code mandates that tax-exempt organizations must not operate for the benefit of private interests. Not only do these exhibitions promote individual

collectors as celebrities, but institutional imprimatur can increase the value of the exhibited work of art and the collection as a whole. Non-profit museums are supposed to be where art is studied, examined, and contextualized, not a mere pass-through price-booster between the collector’s living room and the auction house.

“Defenders of these shows note that U.S. museums have done them for most of the last century. This is true—to a point. In recent decades American museums have professionalized their core functions, including acquisitions, scholarship, conservation, and more. Private-collector shows are a quaint relic from the era before curatorial and other scholarly functions were professionalized....”

Green concludes his broadside with some advice: To museums that have private collection exhibitions on their calendars, cancel them; To the Association of Art Museum Curators, speak forcefully against them; To the Association of Art Museum Directors, review the practice and ban it.

Rebuttal

In response to *The Art Newspaper* articles, New Museum Director Phillips and President Saul Dennison write: “...Dakis Joannou has assembled one of the finest and most original collections of contemporary art in the world. This collection, which is made available to the general public in its home city of Athens via Mr. Joannou’s

Deste Foundation museum, has been shown in museums in Europe, but has never traveled to the U.S. This preeminent collection is one that many museums in the U.S., including institutions larger and better known than the New Museum, would be honored to exhibit.

“...It is our belief that an exhibition of the Joannou collection can provide [the] public with a rare opportunity to see some of the most powerful, challenging art of our time. Students,

artists, and visitors from around the world who come to New York City to engage with the most important issues posed by global culture will be the beneficiaries of Mr. Joannou’s generous agreement to allow great works from the Deste Foundation to cross the ocean. The New Museum is privileged that Mr. Joannou accepted the New Museum’s invitation to show his collection, rather than choosing another institution.

“One of the unusual aspects of the Dakis Joannou collection is that it has been formed through deep, ongoing conversations with artists. The New Museum’s curatorial team insisted from the outset that we convey this defining characteristic of the collection by inviting an artist to participate in selecting the works we will show. Jeff Koons was the obvious choice for this role, first because of his personal history at the New Museum where he had his first museum show; secondly, because he has been engaged in spirited conversation and debate with Mr. Joannou for more than a decade; and thirdly, because as one of the most important artists of the last quarter century, he has a unique perspective that he will bring to a collection of his contemporaries. Mr. Koons was the resounding unanimous choice of our curators and we are eager to see his vision in action.

“This initiative is an artistically and intellectually significant project consistent with our mission and vision. The New Museum has followed the highest ethical standards in creating this exhibition. We are not the first to do an exhibition of the private collection of a world-renowned art connoisseur, and we will not be the last. In fact, there is a widespread conversation taking place internationally about the shifting boundaries of the public and private realms of contemporary visual culture.

This discourse is leading many major museums from London to Los Angeles, from Leipzig to Annandale-on-Hudson, to creatively and thoughtfully explore different kinds of public/private partnerships....” □



A LONDONER'S VIEW OF DEACCESSIONING

In the month of October, in the chemistry lab at the University College London (UCL), an exhibition, "Disposal? Rethinking What to Keep in UCL Collection," presented to bemused viewers objects such as a set of plaster death masks, large rocks, plastic dinosaurs, left-footed cowboy boots, a picnic basket belonging to a relative of Agatha Christie, a hippo skull, rabbit thigh bones, bags of soil samples, and much more. All these various objects were from the university's collections.

The objects on display, says British curator Giles Waterfield ("Disposing of cultural artifacts in university collections," *The Art Newspaper*, Oct. 2009), indicate the downside of the collections including artifacts drawn from archaeological excavations, medical and scientific teaching collections, often with no recognizable purpose. The exhibition itself raises the hot topic of deaccessioning: Should these things be faithfully retained? Should all of them be let go? Should a system of criteria be developed to judge each possible disposal? Is it the duty of the university to retain every object in its care on the grounds that disposal is intrinsically evil,

and that one day everything might be useful once again?



By mounting the exhibit, Sally MacDonald, head of collections at UCL, seeks to address the question of whether all objects identified as accessioned museum specimens have to be kept forever, even when they have no obvious meaning. The problem probes the depths of university policy, which is based on the overriding importance of research and the importance of objects as tools in the teaching process; public display being secondary. Surely, it is said, the hundreds of bags of soil gathered from the excavations for the English Channel Tunnel and stored by the university may one day be valuable to researchers. But, says the university, there's no more space; we cannot expand our collections or house the objects found in contemporary fieldwork.

In 2003, the British National Museums

Directors' Conference issued a document entitled "Too Much Stuff," in which it stated: "careful review and rationalization of collections, leading in some cases to disposal, transfer, or long-term loan, can make an important contribution to ensuring that these collections are enjoyed and used." Thus, at universities where collections have grown like "Topsy" as a result of individual teaching activities, the question is how these objects that have no particular current relevance gained status as museum specimens and, as such, whether they should be regarded as untouchable, with the same status as a valued relic or work of art.

Says Waterfield: "Competent curators must be able to assess the validity and meaning of the objects in their care. They need the knowledge, and the intellectual rigor, to be able not only to add to their collections but, when necessary, to subtract. Keeping bags of soil because one day someone might conceivably want to investigate them is comparable to the elderly person unable to throw anything away because one day it might come in handy."

The public was invited to vote on which five of the objects on display should go. "This exercise is not only a matter of tidying up cupboards. It addresses the ultimate value of collections as living organisms, and suggests that the healthiest plant is the one that is not only fed but, now and again, pruned." □

Attention Curators: Exhibition Award Resumes Competition

The Tremaine Collection

The Tremaine art collection was widely considered to be one of the finest reflections of contemporary art before it was sold to create the asset base for the Emily Hall Tremaine Foundation. In 1998 the foundation created the Exhibition Award, to be awarded biennially in honor of the talent and artistic vision of the founder, Emily Hall Tremaine, and to reward curators who challenge convention through the exploration of critical ideas in contemporary art. Through this award, the foundation seeks to give life to thematic shows that are fresh and experimental and for which funding is not forthcoming, and to encourage curators to think expansively, reaching beyond existing priorities and opportunities.

Applications are accepted from any curator applying in partnership with an established non-profit exhibition space. The Exhibition Award is intended to provide funding for exhibitions at the beginning stage of their development and to provide the curator with the support needed to fully explore his or her concept to the point of completion—the exhibition.

Guidelines

To be considered for the award, curators must complete two parts of an application by the published deadlines:

Part I—an **Intent to Apply Form** must be downloaded (from www.tremaine.foundation.org), completed, and emailed to sklar@tremaine.foundation.org by 5 PM EST on Friday, March 5, 2010.

Part II—the complete **application** must arrive at the foundation office by 5 PM EST on Friday, April 2, 2010.

You are eligible if:

- You are a curator in partnership with an established (5+ years), non-profit exhibition space;
- Your innovative contemporary art (post-1950) thematic exhibition concept is at the beginning stage of development;
- Your funding request has a maximum of \$150,000, a minimum of \$50,000;
- Your exhibition space is located within the United States.

Ineligible:

- Single artist exhibitions, retrospectives, and artist collective exhibitions;
- Exhibitions composed solely of works of graduate students/faculty at a university;
- Non-profit exhibition space based outside of the United States;
- Exhibitions with multiple large funding

sources; (The Exhibition Award should be the sole or primary source of funding for the exhibition. Therefore, the request should represent at least 66 percent of all funding secured or sought from outside of the partnering institution for the exhibition.)

- Previous awardees; (Once a curator receives the award he/she must wait for four years before reapplying for the award. The partner exhibiting institution is exempt from this restriction; it may serve as a partner institution on an application submitted at the next Exhibition Award round.)

Questions?

See the "Exhibition Award FAQs" page at www.tremaine.foundation.org □



Man Ray, *Le Violon d'Ingres*, 1924. Vintage gelatin silver print. In "Alias Man Ray," Jewish Museum, NY



Fernando Botero, *The First Lady*, 1989. In "The Baroque World of Fernando Botero," Museum of Fine Arts, St. Petersburg, FL

The email address, lsher@museumviews.org, has been discontinued. To contact us use lsher116@aol.com.

Strategies Continued from page 11

ing anew for each installation.

Be(com)ing green also brings secondary benefits in positioning the museum as an institutional leader and a good community citizen.

Finally, if one has the resources, this is an excellent time to build: construction and capital costs are low and competition for what work exists is very intense, assuring both favorable pricing and scheduling of work.

Stephen Rustow is an architect and design expert, and principal of SRA/Museoplan, a consulting practice that works with museums, private collectors, and architects to plan and design the presentation of cultural collections. See www.museoplan.com. The above article was generated by DMD

Insight, a marketing company based in New York. See www.dmdinsight.com. □



H.O. Hoffman: "Cheers!
An Art Deco New Year," drawing from
the *New Yorker* magazine, 1920.

Director's Corner Continued from page 3

But there were some who were able to leave their medical museum expectations behind and to simply enjoy what they were seeing. They could draw inspiration from the artifacts and appreciate the paintings on the walls as objects to be admired separately and on their own.

And what better way to use your vision?

While Jenny E. Benjamin serves as Chair of the Small Museum Administrators Committee of AAM, she is also director of the Museum of Vision, and the Stanley M. Truhlsen, MD, director of Ophthalmic Heritage. The Museum of Vision is an educational program of the Foundation of the American Academy of Ophthalmology, located in San Francisco (CA). For more information visit www.museumofvision.org. □